

PORTFOLIO A.PASS

JANUARY 2020 – 1JUNE 2021

ANDREA ZAVALA FOLACHE

I WANT TO THANK LILIA MESTRE,
KRISTIEN VAN DEN BRANDE AND
VLADIMIR MILLER FOR INVITING ME
INTO THE APASS JOURNEY AND BEING
CURIOUS TO ENGAGE IN THE LONG
CONVERSATION THAT THE LAST PAST
YEAR AND A HALF HAS BECOME.

AS WELL AS THE PEOPLE WHO HAVE BEEN
AT THE ORBITS OF MY RESEARCH,
INSPIRING, LISTENING, CHALLENGING
AND TRANSVERSING ITS CORE WITH ME:
ADRIANO WILFERT JENSEN, FEDERICO
VLADIMIR STRATE PEZDIRC, FLAVIO RODRIGO,
MUSLIM BROTHERS, RUI CALVO, SARA
MANENTE, FEMKE SNETLING, CHLOE
CHIGNELL, QUINSY GARIO, KASIA TORZ,
MAGDA PTASZNIK, FEDERICO PROTTO, PEGGY
PIERROT, KATRINE TURNER, SIGNE
FREDERIKSEN, NICOLAS GALEAZZI, ANA PAULA
CAMARGO JULIA REIST, STEVEN JOUWERSMA,
KRÖÖT JUURAK, ELKE VAN CAMPENHOUT,
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NATHANIEL MOORE, VERA SOFIA MOTA,
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STEFAN GOVAART, PIERRE RUBIO, TOM
ENGELS, MYRIAM VAN IMSCHOOT, JULIEN
BRUNEAU, MIJK VAN DEN DRIFTEN

THIS DOCUMENT WALKS YOU THROUGH

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- IN BETWEEN, ALONGSIDE AND FROM
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○ DEPARTURE (MARCH - JUNE 2021)

ARRIVAL

"I COULD NOT GET ANYTHING YOU WERE SAYING IN THE FIRST PRESENTATION, BUT LATER, WHEN I SAW YOUR PERFORMANCE "LOVE STORES PREMIERE", EVERYTHING CLICKED. I THOUGHT - POOR GIRL, I ALSO WOULD NOT NOT HOW TO TALK ABOUT MY WORK IF I WAS HER -"

These are the words of Fede, (Federico Vladimir Strate Preznic), who is the only participant with whom I had the honour to start and finish with. We are both Spanish and talk very fast. We are hosting "Dragon Love (?)", as our end-communication. With a vermouth and a book in our hands, we aim to celebrate and give closure to the difficult and unexpected circumstances that have flavoured our time in a.pass and the rhythm of working. Thanks to his observation, I feel as if I am not alone in the search for words that accompany my research. Even after 16 months of choosing the vocabulary to tone my practice into a research question, this is yet another attempt to decentralise the research question and spread it out in its multiverse.

* * * * *

I arrived to a.pass on January 2021 having written this statement:

In the last five years I have arrived into the path of choreography and contemporary dance making. Coming from a visual arts background I am engaging with the practice of performance as a way to deal with questions of time and space that arrive from the processes of art making and its witnessing.

and this realisation:

Looking back now, I remember already having a physical approach towards painting and drawing. There were moments that I was interacting with objects and I was intrigued by the sort of dance that appeared by becoming aware of my moving and the possible alterations of results. Yet I was not including dance in my practice or choosing movement as my artistic language. After a while I felt something was missing. I was not fully satisfied

with a finite object produced after lonely hours in the studio without giving value to the entire movement that happened in those hours of making. Choreography came in my life as a surprise, offering a possibility to expose the materials in a timeline and to choose the space and the forms in which to present them.

this role:

How I try to position myself as a choreographer is by creating an environment that I have to observe and attend to facilitate its own coming to an artistic form, without controlling it. One of this facilitating roles is to allow different processes, collaborations to support each other, so that my investigation is also at the core of the relationship between making work, processes, and how we make ourselves responsible for what we manifest. Like in the films of Jean Rouch, it's always a question between choice and chance. I tell myself to propose one part for control and one part for chance. Enjoying accidents, so structures can re-establish and re-affirm themselves.

these questions:

- * What is the sensation of a real sensation versus an expected one?
- * How do I frame something that is already happening and I have no authorship over it?
- * Where to place the frame of work? The moment that I stretch the canvas of conventions/expectations of duration, spectatorship, formatting and so on, I am faced with questions of where does the work start and the work finish?
- * The idea of frame as a tool that puts in contrast the concepts of limitation and expansion. With any action we constantly have to deal with systems of control and freedom. It is important for me to think about where does freedom stand when making work and how can an audience relate to my work with a sense of freedom?

and these affirmations:

// I would like to take the performing body as a monitor of its own passing through time, representing, artificially mediating itself, informing, positioning between frames, in the same way that a body behind a camera would do.

// Simply what a frame can do is to limit a space of observation, map an area to put the attention towards, forcing things to relate, to speculate. All inside the frame are visible agents and all outside of it are invisible forces. And when the frame is in movement, what was before invisible can become visible and viceversa, affirming everything as a potential material to focus on.

// I would like to make visible the circuits that run between our eyes, connected to cultural values, and how we then frame an identity in space. To put myself as a device-body that reacts to different manifestations of self-identification. Paul B. Preciado says “In the end, this dance is not about normative gender performance, but rather about the somatic energy that allows us to introduce moments of what Jacques Derrida called “improvisatory anarchy” in order to interrupt history and trigger cultural change and political transformation.”

// The transient visitant body travels through different spectrums in the world of approximations. Manifested representations that do not claiming ownership, or categorisation but rather a swim in the ocean of loose assumptions. In a way, in theatre this aspect is very present, because the body is speaking of itself being manifested. For this reason, I believe it is important to place the body not at the centre but together with its environment.

// The square format of image making, it's interesting in its flatness, artificiality and lack of circles – since the eye would never see in squares. But there is something fascinating about this squareness, the fact that in digital imagery the smallest unit are pixels, and that zooming in a pixel will only take into smaller pixels. It reminds me of biology class, observing a cell and zooming into it would arrive into more and more types of organic units. I am no engineer but I like to make observe the relation between digital image making (including text) to the format in which it needs to be coded, and then take this relation to the question of what would it been to use circular variations in order to make an image. To subvert this square tendency of the modern technology, to be able to subtract a

more energetic and somatic circulation of the activity of image reading and image making. This is where dance and the audience play a role.

in this context:

How I am engaging in the research now is by working in two collaborations whilst keeping the solo work. It seems un-interesting for me to separate collaboration works from solo work. The practice that gets spread and contains the research liquifies into several solidities, and in that exchange different outcomes happen. Perhaps I am giving importance to study as the object itself, as the artwork. The mastery or alchemy from any idea into unknown deviations, that may clarify and focus certain aspects of questioning and may never define themselves. I am staying with the problem of how to transgress the idea of “productivity”, in the sense that to be at work, it’s to be in touch with the works needs; and the formalisation of it can happen in multiple shapes. Why this has an infinite attraction to me is because from here I start to study methods of work, how to apply the ethics at work, when does work happen, what politics are brought up and how are they dealt with, what is the communication with other people involved that can support or that can be supported, and the invisibility of the labour as productivity as well.

HACIA EL SPORTE



In one of the collaborations I am working on a dance that operates as a supportive sport: hacia el deporte. With my collaborator Laura Ramírez, we address the question of inter-dependency in work and love. From “how to support each other as living artists to how can each part of the work stand not alone but in partnership with every other process”, personal and social strategies and desires flowing in an out, ethics on work and permission to speak about love are parts of the practice.



Inter-connectedly, I am working on a text, Love Stories. The structure of this text is that each chapter is told from a different personal pronoun: I, you, we, they, us...etc. narrating the stories, as if one voice is spoken by different people or as if one story is told by different voices.

LOVE STORIES

At the same time I was reading *The Ethical Slut*, *The Argonauts*, *The Radically of Love* and everyone telling me how I should read Bell Hook's *All About Love*, was giving signs to continue, to encourage my way into the lack of vocabulary and the out-of-practice political positions to speak love even though is such a bare minimum of daily life. Out of the texts from Love Stories I am making songs. Because of the nature of the practice of permeability between ideas and materialising them, between different process – making songs and singing the texts has appeared to be another fascination and outcome. To put music to the texts, to export stories as lyrics, to use lyrics as a choreographic tool that allows words to exist for a bit longer in its temporary meaningfulness, thanks to their nature of being sang, repeated, appearing as subtitles for singing.

Love stories

Kiss loves the risk, kiss the risk, kiss.

You.

The you that I never expected, the you that is scared to be you, the you that you only would like to be, the you that I thought i could never love, the you that is you and that is why it has no other name, the you that comes and goes, and sometimes wants to be I and sometimes other, the you that allows us to be private when we say you and i, because the range of reference does not include others, the you that is troubled in its gender, and is free from its gender, and is always too direct, too binary, too responsible for carrying what it contains — the “full romance”, the *full universe of automatised affect*, the space that does not hold the hole that stretches between you and I; because only you know I can be more than that, more than your only you, never your I, and never, truly yours.

I.

Hey, no need to sell identity or identify with this. Did not realise that one can be so much different that any other one. Is this about number one, or two or three? No one can tell me that this is all there is. I see it yellow, and thin, and sometimes it can hold a lot of mystery. In English it sounds like eye, which is the singular of how we can see, although some people only see from one eye, it is the two eyes that can make the world three-dimensional. Speaking of which, this is the hardest one, since to address it would only make it more and more vulnerable, imprecise and suspiciously indulgent. At the same time it is a basic need to recognise its space, to claim for needs, to point out from one point of reference that can feel, at least, intimate.

No.

Would you like to come with me? No, thank you. Would you like to meet another time? No, thank you. Would you like to collaborate? No, thank you. Would you like to be an artist like me? No, thanx. Would you like to be liked? No, thank you. Would you like to earn more money? No, thank you. Would you like to survive? No, thank you. Thank you, but no. To choose to live in that choice. Would you like to have a child right now?

No thank you. - But you would be a great mum!

No thank you. - But that is what you wanted, isn't it?

No, thank you.

Are you ready to abort? No, thank you. Are you ready to say no? No, thank you. I say no, no, no.

No as not being ready, no, as being ready to say no. The positive outcome of what is not a praised and pleasing yes, affirmation in the negation, simple mathematics, or is it philosophical logic?.

Would you like to marry me?

Yes.

a love manifesto. It is very hard not to compare, to underscore, which claims no anticipation or desire, which expression can be totally helpful, when a drop of blood behind, no matter how many words have created a space.

“I hate to be creative,

I only love it with you (wink wink)”, AWJ

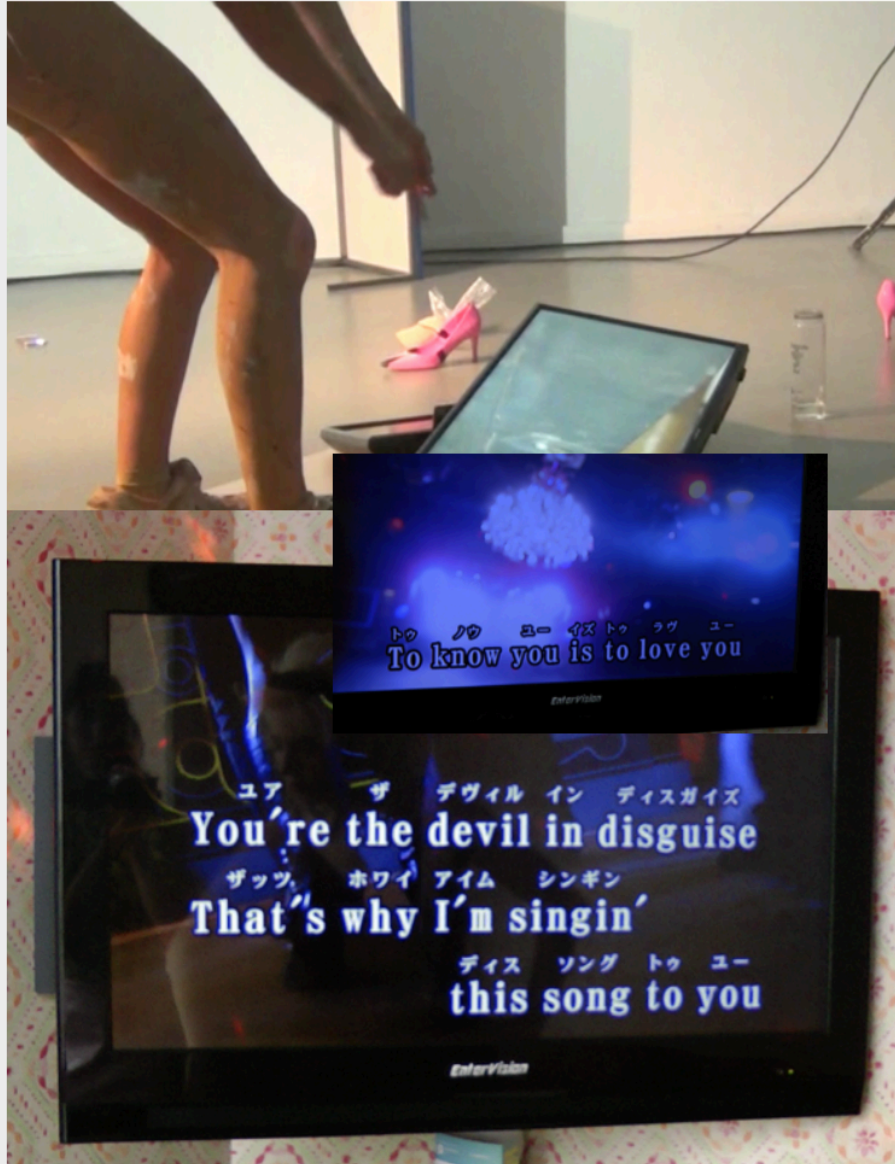
And for the rest of the time, I have re-concluded that I am now moved on, put on with no effort. Effortless. The texts yesterday, when I wrote them my words were a process distanced me from opening my heart to practice new patterns of respect. It felt that it was somewhere like 4 years but it has only taken 1 year. Numbers since no-one actually grows from 0. I don't know although I don't know what you mean by that. I don't know not on the same page! how i feel the love bubble at you with full acceptance, nothing else but practice therefore dare to look at myself in the mirror. how I see you now, and the loving eyes I have to say you love me or talk romantic ideas, to look into your pupils and reveals your deepest dreams — but you are safe in this? I told myself ones that in order to protect oneself. The moment we move by protection is not responsive. At the same time, if you are safe I don't know something in me that you would look for in another person your own need. So that in this case, the safety is neither from challenging your own process of thinking is no different than a look for synchronicity deceptions and beauties we talked about, and that is a healthy cycle then our desires circulate in an endless spiral. I don't know a spiral is a well that leads into illusion, decay, and only inwards into evil darkness. Even, when I am in love, and real desire to practice that risk, how to practice That you are not in to pervert me into your calculation. It is such a contradiction. Nothing but a constant cycle to heal abusive, stay abundant. Fuck, I can't make sense of probably that is because there is no need to make sense let words unknot their own dangerous approximations.

hacia el deporte

*child
mother
Angel*



you know what i'm saying



LANDS OF CONCERT



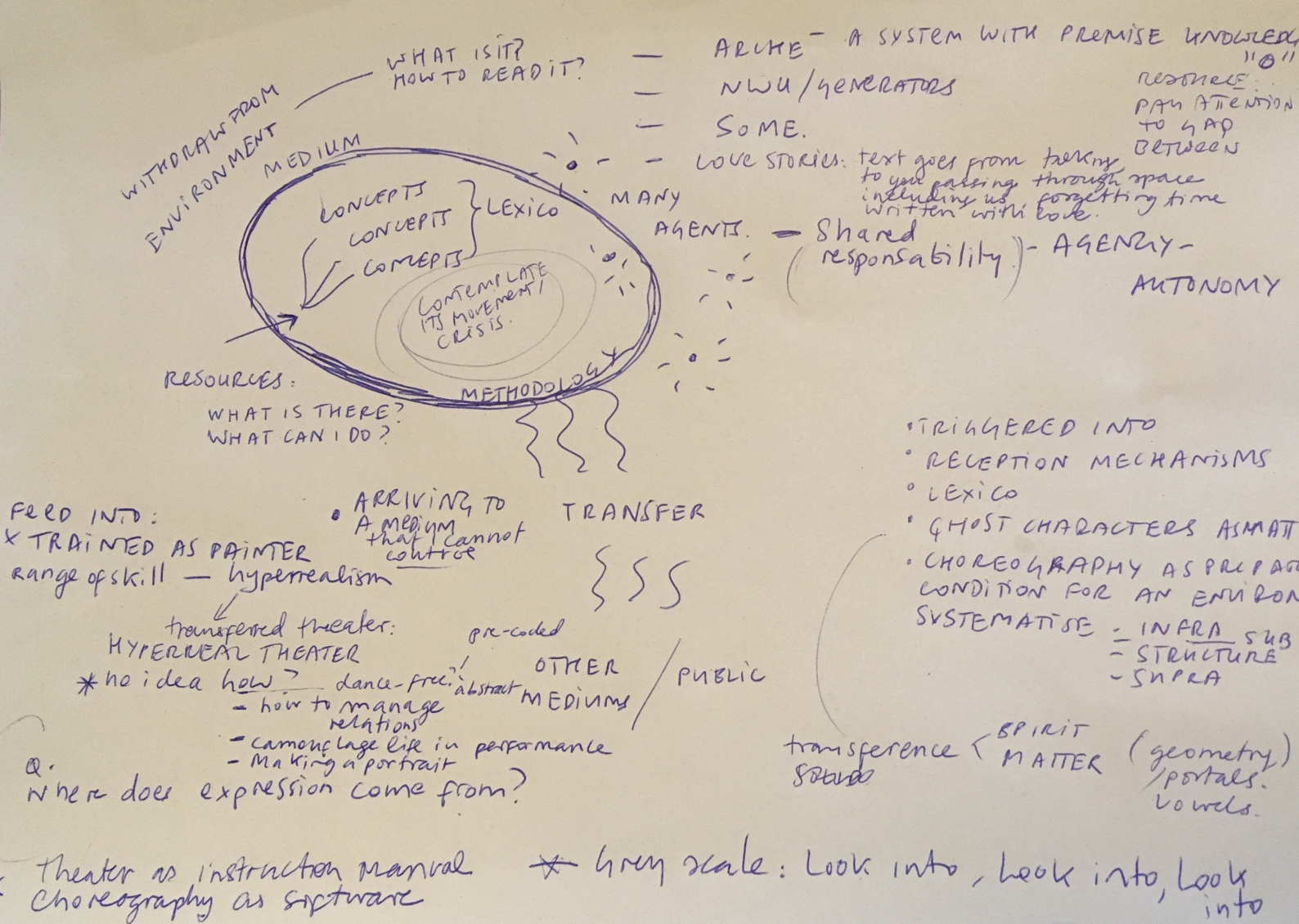
The other collaboration is Lands of Concerts, a project with Jija Sohn and Lucy Wilke under the support of PLAN and Dansbrabant.

This is yet, another process that blends in an out of the work as part of the constellation or womb, drawing parallels and allowing things to be part of each other, and themes

and methods re-appear and get contagious. That extreme permeability and fluctuation of things and liquids of the processes while they stay cared and contained in a womb.

and with an urgent subject to work/deal with:

One year ago, my love stories started to take more energy, time and creativity than the art making, or at least, they were the mere subject to study in order to relate ethically and richly, as a female choreographer, performer artist, communicator, lover.



CONCEPTS AND NEEDS

LONG-TERM COLLABORATION, "WOMBING", CHOREOGRAPHIC PERMACULTURE BETWEEN DIFFERENT PERSONAL AND WORK PROJECTS

With all of the above, the year started and I tried to focus on the following questions:

- * how to make my practice sustainable (energy wise) between different projects.
- * how can conversations with collaborators (including institutions) engage in a long term relationship, rather than following its economic budgeted limit.

- * Can the concept of “wombing” help to create a structure of collaboration that induces a resourcing of energy rather than an exhaustion?
- * What is the texture, rhythm, affect, commitment of a choreography that focused on the patterns drawn from the intensities, patterns and symptoms of relationships i’m engaging with at work?
- * What patterns from loving relationships are at stake, informing how I relate when I work as an artist?
- * The job of the artist doesn’t start and finish in the studio. How to make the labour around its working time frame accountable?

Through a pass community and in contact with Sabine Cmelniski, I worked on the experiment that I called Loves stores premiere. The idea was not produce and perform a piece on stage in order to tour it, but to make the performance during the festival, withdrawing from what is already happening in it. I decided to meet audience members in an intimate space at the venue, for a one-to-one appointment about love. Considering that love stories are embedded in every personal life and in constant dialogue with its environment.

- * I was curious about opening conversations with this subject, in the already constructed context of a performance festival, because the meeting could not fully escape its performativity and artificiality, and would bring to light the already super entangled relational undercurrents: the circuits of exchanging thoughts, ideas before and after seeing pieces, writing notes, remembering what was striking for you, rejecting certain behaviours, meeting friends, talking about love, dates, watching a piece and falling in love...
- * What emotional and physical systems is at work when watching/performing a piece, what information is brought in the gaze of an audience that reflects the love (or not) for the work of someone?
- * Is there such a thing as non-love?

LOVE STORES PREMIERE

Love stores premiere

Batard Festival, 2020
curated by Sabine Cmelniski and
Bouchra Lamsyeh

Counselling: Adriano Wilbert Jensen

special thanks to: Ana Vujanovic
and Sabine Cmelniski

with the support of:
Workspacebrussels, a.pass

Is a performance project that was created in situ throughout Bâtard Festival (Brussels 2020), and it can continue performing upon invitation by other venues, festivals, curations.

Love stores premiere is available upon call as a site specific edition to contain different love processes in the diversity of contexts where intimate relationships happen. As a container, it qualifies similarly to a womb, it presents, exercises, acknowledges, prepares and announces research about love.

As an experiment and performance takes the form* of
[one-to-one appointments about love](#)
and a report performance: [performing live appointments about love](#)

One-to-one appointments about love

In the duration of 15-25 mins, the appointment is choreographed for the reception, integration and transferring of the conversation with one audience member who can choose for anonymity.

At Batard, it was located inside the festival's heart - installed with a glass-window view to multiple levels of Beursschouwburg architecture.

01.02 - 20h30, 2020 Performing live appointments about love, Project(ion) room - Brussels

>

28.01 - 31.01, 2020 One-to-one appointments about love - BEURSSCHOUWBURG, Brussels

>

Performing live appointments about love

The final day of the festival, in the form of a report based on the 33 appointments.

>

Hello,

Thank you for making an appointment for DATE and TIME

Please meet me at the spiral stairs in the back of the **red room** of Beursschouwburg. Then we will head to the lockers together. The appointment will take 15-25 mins.

Love stores premiere is a choreographic appointment with an audience member, in this case you, to talk about love for the premiere of a book, *Love Stories*.

If you have any problems finding it, please ask at the reception.

>



photo by Cillian O'Neill

Love stores premiere also works as a supportive structure to premiere the book *Love Stories*



promo photo by Lucia Fernandez Millet

IN BETWEEN, ALONGSIDE AND FROM WITHIN



BANF AF

During "Settlement" curated by Vladimir Miller, BAND AF was born.

Who wants to be in a band?

And we met, and practiced.

BAND AF is open for anyone who wants to practice BAND AF. We opened a physical record that is placed in a pass for writing scores that come along band practice. The idea is to jump into the moment, and listen to each other's proposals whilst offering something back. To make space for encounter,

spontaneous, gentle, and without the aim to be productive or conclusive. To contain a practice by its frame of "a specific place in a specific time, with no other purpose than to be there and play".

I was interested in creating an organism that is both autonomous and absorbent of its environment, that assembles desires and individual practices in an ambiguous yet decisive collective force.

With Vladimir Miller, as BAND AF practitioner, we talked about the concept of BAND as methodology.

With Vladimir Miller we talked about the concept of BAND as methodology.

[copy-pasted from a chat, including the spelling]

[9:00 AM, 1/31/2021] Vladimir: there is a whole methodology in being-a-band as an art making method. any tools, materials, humans assemblage in art can work as a band... how to bring all parts of an assemblage to voice, agency... when a band plays well together it's not really important what they are playing, but that they have found a specific band-ing, where all agencies are at play

[9:01 AM, 1/31/2021] Vladimir: Also "banding" is a good word, as it happened in the rehearsal, the formation and the live banding of Friday where you were looking for the small moments of together and the many moments apart, all that interesting stuff that is happening before "performing"

[9:05 AM, 1/31/2021] Vladimir Apass: there are so many good things this is playing with, standing next to the improvisation discourse: also pop culture and how it is transmitted, bad copy, awkwardness as a place where order collapses, etc, etc

WORKSHOP, SCORES AND SKETCHES

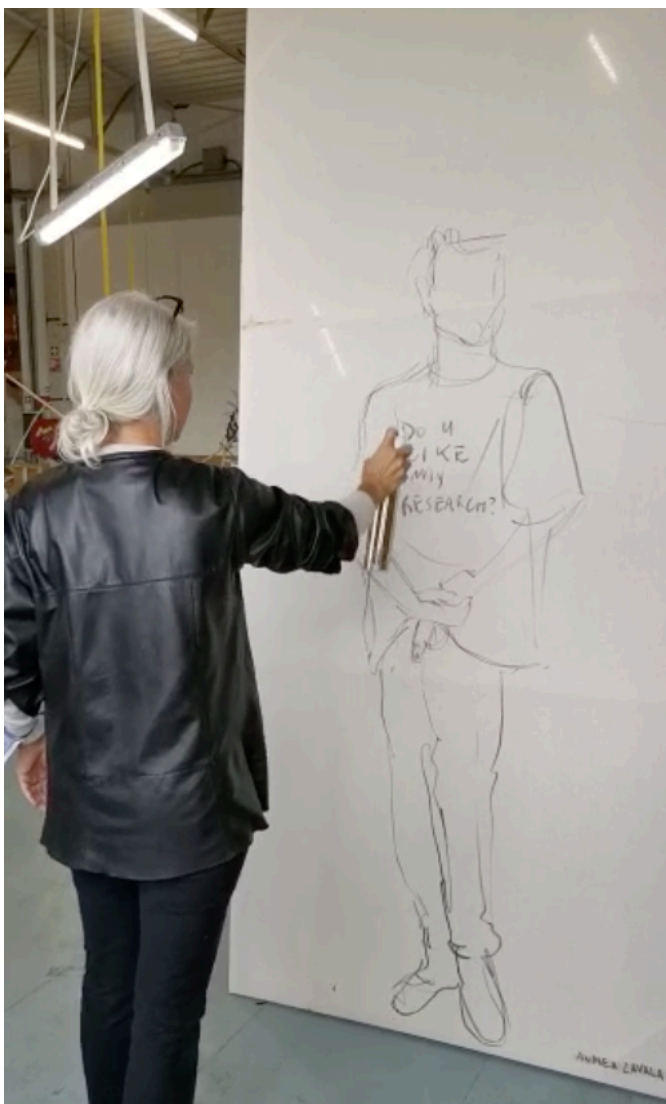
During this time I was asked to give workshops in choreography and concept development at SNDO (School for New Dance Development) and ISAC (bachelors and master). In line with the idea of how to assemble a collective action when every agent participating is an active role in the becoming of the assemblage. The concepts of leading whilst following and giving whilst receiving as non-binary systems that I was exploring in Lands of Concert with Lucy Wilke, Jija Sohn and Oneka Von Schrader, transposed into the presentations at Half Way Days (a week of presenting research methodology to

peers in a pass). How I position myself in the role of teacher in a workshop was a key to practice these topics.

Score example developed through a workshop with ISAC students :

* Go in couples. Paint (with a brush and face paint) your partners contour's on your face. Meanwhile place the attention of your partners eyes on the sensation that their gaze is touching your skin. At the same time, generate movement (dance for your partner) as if different parts of your body have eyes and the want to see from different perspectives.

PAINTING AND DRAWING



In between the possibilities of coming to a pass to work in the studio and making a studio at home. In the conditions of not being able to perform or meet in person; I came back to painting, as a possible way to continue working, thinking and nurturing different processes together.

It became clear that the desire to break into the pattern that I embodied as a painter for so many years, had something important to do with creating a sustainable system of relating the roles of giving as passive force and receiving as an active force. And more importantly that the relationship of switching roles is a circulatory dynamic, not separate.

Whilst drawing and painting on a big surface in the years at the Fine Arts school in Madrid, I develop a technique, which I am now using as a methodology for inviting the viewer, the audience into the performance. This exercise is the first text in the book "Lilith, Losing, Lavender: a love letter to love" that I am publishing at the end communication: Dragon Love (?).

You take a pencil and hold it from the very end.

You lean its point on the paper and decide for something around you to draw. For example, the bottle of water.

You draw the bottle of water without ever lifting the pencil from the paper. You move from the bottle's to the sofa's contours in the background, to the dirty finger stains and miniature reflections on the bottle - without lifting the pencil.

You finish. It may look like the bottle, it may look like that.

SELFIE LOVE

selfie love is a video where the figure speaks addressing multiple receivers. Is an expanded "selfie", playing with the premise of a figure being trapped in an image and wanting to get out from recognition and from physical and emotional distance. Is a prayer, a song, a crying act, a poem, that learns to exist on its own, self-observing, self-loving, self-nurturing, self-caring. It is an invocation towards intimacy and home, towards that which is in one's self-gaze wanting to heal and be listened to.

watch here <https://vimeo.com/419695703/7293e50135>



subtitles: (1) I was thinking about you!
(2) Hey, I've seen you before.

DEPARTURE

To think of love is at the moment for me a tool and a doing. An alchemic combination of keeping company, clairvoyant observation and commitment to the changes and nuances happening at the emergence of artistic creation. Can taking loving as a methodology of work bind together different artistic processes, projects and ideas, without installing an individual voice or a branding of myself as an artist? Though maybe each artistic process sets up different intentions, I believe there is a technique that can embrace this difference as interconnectedness and interdependence. Am I invoking a disposition of replacing the word worker for lover?

My wish is that this book can open up the conversation of how to gather the ingredients to develop this technique and make it a sustainable practice.

I am not conformed with doing things with love as a solution to an increasingly demanding and stressful experience of making artworks in the art world; because when I try this, the love that I embody is that which I have inherited, not the one that I have chosen. In my experience, the first case is a love which is confused with being recognised, awarded and selected and it comes with a lot of pressure. Instead, I'm more interested in exploring the possibility of intimacy emerging between the subject at work and the work, as a blood vessel striving for real connection and as an alternative to capitalism.

How to honour many qualities and voices of the artistic process in order to integrate all processes multi-dynamically throughout collaborations, private lives, public shows, love stories? How to honour this as a choreography of listening? How can commitment be about listening to what the relationship needs and not a fixed in stone contract? Expecting, not only as a projective force to produce but rather as "pregnanting".

The work is also to call this choreographic strategy “a womb”; “to practice womb”, or how to “pregnate” work.

One of the processes that are “pregnating” is Love Stories, a text structuring love essays written from different personal pronouns as a way to elongate the subjectivity of the stereotyped romantic voices and references in the formulation “I love you”.

Love Stories, is a text put at the service of my own personal reflections while transitioning my conception of love as a practice raised in a catholic, conservative and patriarchal family into a feminist and expansive study, in conversation with other relationships and their politics, it is a practice to work towards stretching the individual subjectivity in work, starting with love.

The fact that narrating a love story is probably the most narrated story, and it is still relevant to narrate it from a feminist queer point of view. I have a problem with presenting those tags in front of my work, partly because of its accessibility to political validation and recognition in the arts at the moment and partly because of its inaccessibility; somehow, for me and for now, it does not seem efficient to approach my grandmother as a queer feminist because she might get scared and then spin around what that is. Then I would feel stuck explaining what it is I’m doing as a feminist, and how is the family I am constructed an extended family and not a nuclear family. Instead, how can I integrate the unstable knowledge that our stories are different, that she or I or others may have hurt a whole lineage with defending what we believe, and that despite all, what we actually want is a sense of being loved and belonging to the same family?

I am consolidated this last year and have into a book publication: “Lilith, Losing, Lavender. A love letter to love.” Due to the circumstances with the pandemic and the intermittent attendance of my research throughout its adaptations with different external conditions regarding covid and social life; making a book as a choreographic object that can live in your living room seemed to make sense to me. With this publication I am looking for opening and extending the lines and threads that are present now, celebrate until where it has arrival, and have a good look at its possibilities in the future.

Thank you for reading.

With love,

Andrea