

PORTFOLIO A.PASS

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THIS DOCUMENT WALKS YOU THROUGH

○

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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.

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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:

// With this premises 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 center 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.

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.

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.

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:

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LOVE STORES PREMIERE

IN BETWEEN, ALONGSIDE AND FROM WITHIN



WORKSHOP
PAINTING
LANDS OF CONCERT
BAND AF
SELFIE LOVE
SCORES AND SKETCHES
LILITH, LOSING, LAVENDER (LOVE STORIES)

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 "pregnating". 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 it

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 queer feminist. 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?