

PORTFOLIO AUTUMN BLOCK

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SEPT-NOV 2021

UNPRODUCTIVE WILL

a choreographic installation through collective practices

a.pass postgraduate program

BLEED IS INEVITABLE

Curatorial assemblage facilitated by: Kristien van Den Brande

Dedicated and external mentors: Kobe Matthys, Gosie Vervloessem, Simon Asencio

Collaborator in residency a.pass and Buenos Aires (skipping block): María Sábato



OPENING WEEK

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HWD

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RESIDENCY WITH COLLABORATOR:
MARIA SABATO IN A.PASS

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PAF

•

SKIPPING BLOCK:
RESIDENCY IN BUENOS AIRES

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EZLN

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THEORETICAL REFERENCES



Please play the song to begin The day of the **OW** of my second block I prepared with pillows and blankets as a XXXL size bed throughout the whole space of a pass. I asked my colleagues to lay down and to close their eyes or to look at the ceiling while I started with my presentation. This song was also playing in that moment. The song is Cayenne by Lawrence Le Doux, I listened to it for the first time while watching the documentary *Story telling for Earthly Survival* (by Donna Haraway, 2016).

My presentation:

Hi, my name is Jimena I come from dance and choreography. I will read the last bio that I wrote just to use it again to present myself. I have a special interest in the notion of expanded choreography, re-visiting habits, ways of attention, understanding the choreography as a system of relations. I'm currently busy with the relationship between my body practices and the notions of time and productivity. As a part of my current research, I'm developing tools and methodologies that I call "scatter practices" and "choreographic readings"

I will speak slow as a strategy /care exercise and to allow myself tuning or connecting with the research. To find the words to keep me present.

I will share with you some fragments about the current state of my research / I will try to take you for a ride through my research work-project.

I would like to invite you to lay down in horizontal position and look at the ceiling. If you want to close your eyes and just listen it's also fine.

I will read the key words that "otter" program selected for my last feedback (recycle process) and some list of questions that is one of my practices.

SUMARY KEYWORDS • FELT • BOREDOM • PRACTICE • TRAINING • TWISTED • PERFORMATIVE • EXERCISE • FUTURE • PAST • THINKING • PEOPLE • UNDERSTAND • RELATION • BIT • DIFFRACTION • BORDER • IDEA • TO COLLECT • PERFORMANCE • MOMENT • ABSENCE • HAPPENED • THOUGHT • CALLED • COLOR • BENDING OF TIME • SCATTER • AGGRESSIVE • DISORDER • LEVEL • SHORTEST • CLEAR • LINEARLY • MINUTES • PHYSICAL • IMPOSSIBLE • MONTHS • BENDING • PRACTICE • COMPLEX • LONGER • ATTENTION • FUTURE • PREPARE • CHOREOGRAPHY • RELATION • MOMENT •

It can recognize more some voices than others yo diría It recognises better some voices then others

I invited the whole group to go close to the door, where I prepared a station with the projector and my computer. This *in between* space, not in and not out of a pass studio, was a way to present a fragment of the work I did before starting a pass. The name of this work was "there is room in time". From there on I started to re-visit the present, past and future of my research work that were more connected than I thought. **Why the *in between*?** fragility- uncomfortable- border- outside-inside- border colours- periphery

QUESTIONS:

- 1- How am i thinking my practices?
- 2- how do we speak about our practices?
- 3- which words do we use?
- 4-What forces are there?
- 5- What are they summoning?
- 6-How can I reverse the negative connotation of certain terms to turn them into a generative words?
- 7-How could I be in the mood with my research?
- 8-How could I be attuned with my research?
- 9-How or what is to be together?
- 10- What if we create conditions to be inform about how is it?
- 11- What is the time when it feels stuck?
- 12- How do we let the unexpected appear?
- 13-How could we escape from the body? is it possible?
- 14-How to escape from binary logics?
- 15-Does escape mean to change habits, to be together, to change our physical sensation, our mood?
- 16- How can i allow the materials growing with their autonomy?
- 17- How to move away from unidirectional logics of relations?
- 18- How can i feel the agency or autonomy of the materials? Is boredom a potential encounter with myself?
- 19- How to perceive other temporalities and ways of existence and resistance?
- 20-what is the operation of the capitalist system that does not let us get bored?
- 21-How we can running away from the capitalist trap and productive behavior?
- 22- How could we be a professional and un-professional at the same time?
- 23- What if it is about escaping the colonial mentality that pushes us forward? What lies ahead? What if we think in circles or in a twisted time mode?
- 24- what happens when we are bored?
- 25-Is boredom a fall inward?
- 26-Could boredom be a kind of fear of emptyness?
- 27- How can we compost our fears into something that nurtures us?
- 28- What if we occupant our time creating emancipatory relations?
- 29- How the capitalistic system profits from collective imagination?
- 30- whats your main problem?



Hi, before beginning I need you to wash your hands properly, so I will wait for you here. I already washed all the elements that we will use and also some vegetables. If someone don't want to participate you can witness the experience from outside. We will go through three stations during this time together.

Today, I will share with you a practice in combination with some intuitions that I'm exploring. Triggered by the questions:

What if we explore other ways of attention?

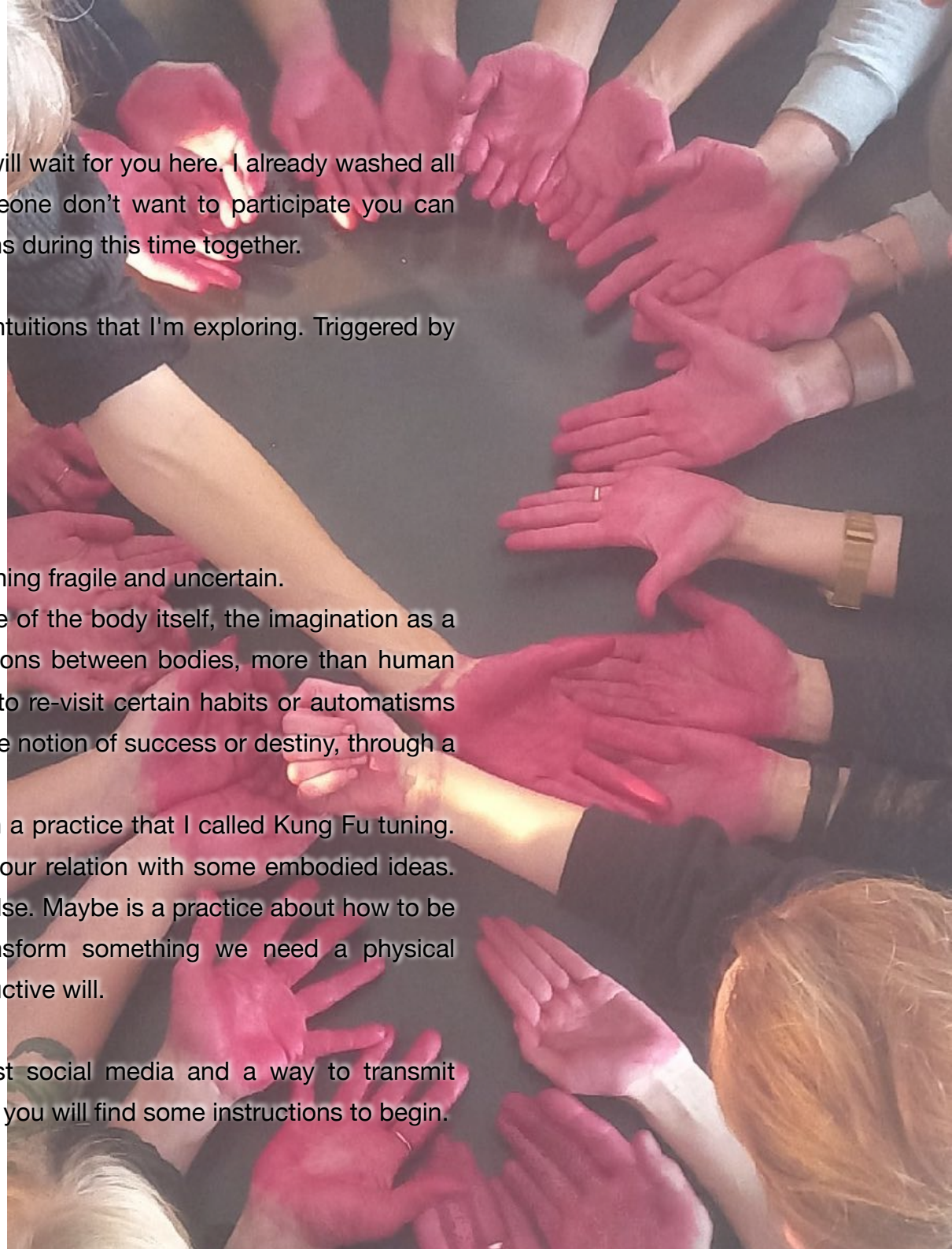
How do we create conditions to do that?

I would like to invite you to join me in this attempt to explore something fragile and uncertain.

A part of my project revolves on the means of Relapse and Escape of the body itself, the imagination as a tool, the notion of choreography as an expanded system of relations between bodies, more than human bodies and other entities, moods, colours, thoughts and the need to re-visit certain habits or automatisms as: the notion of linear time, modes of attention, our relation with the notion of success or destiny, through a non-dominant approach.

I have been working with the idea of never ending warm up through a practice that I called Kung Fu tuning. I'm looking into this practice and wondering how can we explore our relation with some embodied ideas. This practice could be as well to prepare ourselves for something else. Maybe is a practice about how to be attentive, believing that to change something or to try to transform something we need a physical engagement. Lately I think of some practices as forms of non productive will.

Today, I would like to invite you to think in the skin as the first social media and a way to transmit information for ourselves and for others. Let's go to the table where you will find some instructions to begin.





BEETROOT TABLE CHOREOGRAPHIC SCORE

- 1-On The Table You Will Find One Heart-Earth Beetroot For Each Of You. I Would Like To Ask Each Of You To Peel It.
- 2-Please, Try To Use Both Hands (Grate First A Half Of The Beetroot With One Hand And The Rest With The Other)
- 3-Pay Attention To The Details During The Task
- 4-Please, Try To Put Out All The Little Pieces Of Beetroot Using Your Hands And Fingers Entering Into The Grater If It Is Necessary.
- 5-Take The Grated Beetroot And Squeeze It Pouring The Juice On The Glass Pot, You Can Put The Rest In The Big Salad Bowl.
- 6-Please, Don't Clean Your Hands Up. Leave Them As They Are. (You Can Dry Them With Some Paper If You Really Need It)
- 7-Look How Your Hands Are, Your Nails, Are There Craks In The Skin?
- 8-Once Everyone Have Finished, Please Follow The White Paper Path And Read The Words/Question List From The Botton To The Top.

Let's warm up the hands, the listening, the throats, the gaze, the questions

How do we warm up the state of question?

How or what is to warm up something?

this would be, try not to let it get cold. Is it?

What does the coldness mean in that sense?

Is this enough to invite you to think with me?

How do we let the unexpected appear?

Is there a way or a technique to escape from the body?

Is it possible?

Am I prepared to let the unexpected appear?

What do I need to do? or not to do?

How could we escape from the capitalist trap of productive behavior?

What if we use our time creating emancipatory relations?

Does a way to think in Fugues and Escapes mean to change habits, to change our physical sensation, our mood, to be with others, to make ceremonies, to extend ourselves in a technological device, to get high, to write, to talk, to imagine things, to dance?

How can I allow the materials growing with their autonomy?

How does the capitalistic system profit from collective imagination?

What do we do with these hands?

How would it be to build a tongue with all our hands together?

Could you imagine a tongue made by hands?

HWD [VIDEO 1](#) / [VIDEO 2](#)





RESIDENCY WITH COLLABORATOR: MARIA SABATO IN A.PASS

During my second block, after **HWD** from the 25th to the 31st of October, María came to Brussels to work together. She is a photographer and performance artist and we worked together in an audiovisual extension of the practices.

We also worked in somatic explorations with the skin, through a practice that I called *face-hands* practice. video - [photos](#)

For the presentation we did in Buenos Aires, María edited in the moment the first part of the meeting while the practices were still on going. Those videos were attached to the toilet's mirror and in different places of the studio when the experience finished. [photos](#)

We worked by exploring the visual elements that the research started to deploy during the last months.

We did some video and photo shooting and we created a serie of [postcards with this selected images.](#)



I arrived in Brussels 10 days before the lockdown started. During the Covid-19 crisis I have been cooking food for sale in Brussels. I saw my hands in fuchsia many times because I was doing beetroot burgers. In that moment the strength of the color gave me energy, vitality and the process of being cooking for sale provided some calm in the middle of the chaos. As I was working already with colours using light explorations and its dispersion-rainbow, I continue during the second block exploring and researching on this. I took as a reference an Argentinian collective I had followed their work, called Cromoactivismo.

ACTIVISMO POÉTICO Y TRANSVERSAL

Como artistas vibramos con el color.
El color altera toda percepción, todo pensamiento y toda existencia.
Cromoactivismo le da la palabra al color.
Cromoactivismo cree que el color no es inocente.
Cromoactivismo apuesta a la emoción y al afecto.
Cromoactivismo es una dinámica social.
Cromoactivismo es una nueva construcción de las relaciones.
Cromoactivismo es una interfaz entre la inteligencia individual y la inteligencia colectiva.
Cromoactivismo es un ensayo micropolítico que logra un gesto sensible.
Cromoactivismo no acepta el monopolio de Pantone.
Cromoactivismo busca la liberación del color.
Cromoactivismo afecta la realidad con su carta de color.

Pantone NO!!!! Tinte político SÍ!!!!

SOMOS CROMOSOMOS
COLOR tu militancia poética.

Manifiesto em C(r)osmos, 2016



POETIC AND TRANSVERSAL ACTIVISM

As artists we vibrate with color.
Color alters every perception, every thought and every existence.
Chromoactivism gives color a voice.
Chromoactivism believes that color is not innocent.
Chromoactivism bets on emotion and affection.
Chromoactivism is a social dynamic.
Chromoactivism is a new construction of relationships.
Chromoactivism is an interface between individual intelligence and collective intelligence.
Chromoactivism is a micro-political essay that achieves a sensitive gesture.
Chromoactivism does not accept Pantone's monopoly.
Chromoactivism seeks the liberation of color.
Chromoactivism affects reality with its color chart.

Pantone NO!!!! Political dye YES!!!!

WE ARE CHROMOSOMOS (We are the way we are)
COLOUR your poetic militancy.

Manifiesto em C(r)osmos, 2016

Working with María Sábato at a.pass (RICTS space) Shooting of the score of peeling, cutting and squeezing beetroots. Photo session afterwards with the hands.



María Sábato, audiovisual installation for the opening in Buenos Aires, December 2021.

In the second block I deepened on **fascia somatic technique**¹. I invited Anja Rottgerkamp, a fascia facilitator from Brussels, to give us two sessions about fascia practices.

In PAF I prepared a collective dispositive in which the participants could go in and out during the exploratory open studio. I presented a fascia video and an installation of the materials I built up with María during our residency. In the end I read a fragment of *“The forgotten sense, meditations of touch”* by Pablo Maurette.

Here the score we followed:

HANDS AND FACE PRACTICE

- *The skin, the organ of touch. When we touch ourselves or touch something we are both, touching and being touched, one activity is impossible without the other* - (you can try the practice or not, as you wish. The space is open for you to decide how do you want to participate). Be mindful to enter and leave both the space and each test you do.

1- Faces

Look for encounters by touching alternatively your face someone else's, try to be in that simple task and observe:

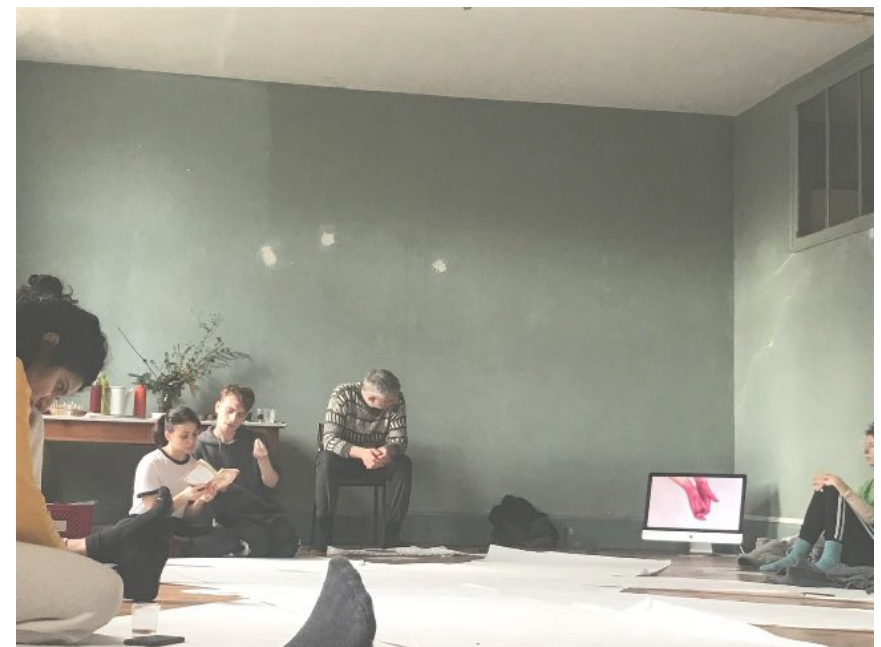
What kind of information does this action bring? How does this information travel?

What happens with the rest of the body?

2- Hands and faces

Put your hands out. Offer both hands as a possible surface for another person to enter that space by touching it with their face. From that task observe the variations that may appear.

¹ Strolling under the skin [VIDEO](#)





RESIDENCY BUENOS AIRES (SKIPPING BLOCK)

Unproductive will was the name for this opening in Buenos Aires in December 2021.

The experience was a tryout in the boundaries of performance and workshop. The half of the group was participating doing the scores and practices and the other half were observing, taking notes and pictures, coming close to the table and changing positions in the space while the rest were practising the Kung Fu tuning.

VIDEO

The remote residency that I did from Brussels was a serie of online sessions with Silvina Szperling (Arg.) and Mariel Leibovich (Arg.)

The meeting with María Sábato was also in the frame of this residency and in the frame of my second block in a.pass.

At this phase of the research I faced a critical point. I developed, organised and rearranged my research in English for the last year but this experience made me go back to my mother tongue twisting the logic of my work. What are the forces that language and words we use summon in each context we present our practices?

Beetroot as an inspiration

The presence of the beetroot as a materiality in this practice has several approaches. As I said above my interest and affective relation with working with beetroot and the potential of color as a vital force but also the possibility to observe the material transformation, its potentialities and tenderness.



ciclo
tecnodanza

VOLUNTAD IMPRODUCTIVA

Apertura de residencia
Jimena Pérez Salerno
en colaboración con María Sábato

>> viernes 10/12 - 19h

Fundación Cazadores, Villarroel 1438

Con inscripción: info@fundacioncazadores.org.ar



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The score proposes to explore how the vital energy appears in simple things and what does it do to us. The irruption of the colour and its agency, the actions that it proposes through observation and following a choreographic score that seeks to practice a collective state of attention.

The beetroot-route

concentrating on a simple task all together

observe the transformation

training presence without speculation

not knowing what is to come

letting the body guide

touch and let yourself be touched

using the whole body, in each task, feeling how it is connected through
the skin

the skin as a connective canvas as a connective tissue

the skin as the first social network of information transfer

to rehearse a non-conclusive attention

to observe the traces that remain of my action

the stain

UNPRODUCTIVE WILL BRUSSELS-BUENOS AIRES

research file folder so far

I also relate the score with the beetroot (known as a super-vegetal) with its awesome properties. Improves physical performance by providing energy, protects the heart, contains bioactive compounds, activates the creation of dopamine, elevating your mood and good humor. It brings a lot of energy to the body, it can help us to prepare our bodies. In terms of thinking in the practices as a *never-ending warm up*, I found the beetroot really inspiring.

For the Kung Fu tuning practice the highlight in the hands brings an awareness of the relevance of this part of the body in this project, in the practice and in our everyday life.

Look at your hands, look their stains, their wrinkles, their marks...



In the frame of *On Coloniality*, we had a meeting: “Learning from the Zapatista Experience / Encounter with EZLN Delegation as part of Gira por la Vida. Through a declaration published in six parts between October 2020 and January 1, 2021, the 27th anniversary of the insurrection, the autonomous communities of Chiapas declared that 'different Zapatista delegations, men, women and other people from 'the color of the soil’ will travel the 5 continents and participate in dialogues, exchanging ideas, and experiences with all who are committed, from different perspectives and fronts to dismantling capitalism, as well as patriarchy, racism, imperialism, colonialism, and other violent systems that destroy life.

In May 2021 'la Gira por la Vida' [A Journey for Life] started. Seven Indigenous Mayan Zapatistas set off on a sailing boat across the Atlantic on an 'invasion' of Europe to mark 500 years since colonization, followed in the next months by a delegation of about 160 people composed by representatives of the National Indigenous Council, the People's Front for the Defense of Water and Lands of Morelos, Puebla and Tlaxcala, and the EZLN.



On the second of November, the group of participants of a.pass will have an encounter with the Zapatista Delegation in Brussels, as part of the activities organized within the frame of 'Gira por la Vida' in Belgium²”.

Last but not least, during my second block we had an important visit in a.pass. They were the EZLN (Ejército Zapatista de Liberación Nacional) from Chiapas, México.

They were in Europe for their Viaje por la vida (Journey for life) traveling along many countries, and connecting with collectives, activism spaces, and gatherings to generate an exchange. We had the privilege of a meeting with them in a.pass.

This encounter touched me and informed my research, listening them and the simple way through which one they have been working as a collective for the last 30 years.

² frag. of the *On coloniality* program, curated by a.pass participants November 2021.

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