

# Postproduction as a process (or how to walk, fall, dance together a hundred times)

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At the end of 2015, as part of a collaboration in the project *Gio Bat* by artist Manu Uranga, I produced a video installation in which addressed for the first time the enigmatic and imprecise correspondence existing between popular dances and military-type instruction. I called the project *Dance & Drill*, alluding the book of M, a historian of recognized international prestige that I admire.

The *popular* mode in group dances and the *military* vigor seen in the bodies in formation, belong respectively to remote territories, but they maintain a strange communicating relationship. They openly reject themselves while mutually inspired, and in the meantime seem to explore each other's relative potentialities. In this regard, it could be mentioned some examples in which the resulting hybridization becomes sensitive: the instrumental bands that parade in most European communities linking popular celebrations and commemorative acts with uniformed gesture and military wrapping; *haka*, or Maori warrior dances, now re-enacted by military groups and the All Blacks (the New Zealand rugby team); also, certain costumes, scenography and martial choreography used by the King of Pop Michael Jackson. Is it a pure coincidence? Honestly, I've never thought so. The "why" of it is still a real riddle that, on the other hand, I do not feel, at all, tempted to solve. On the contrary, I chose to continue developing the problem, crossing the threshold of that first conceptual axis "dance / drill" to associate it with other paradigms of culture. On each occasion, the surprise has been the same, "something has happened, the problem has changed". So the evolution of my artistic practice goes hand in hand with the fact of gradually taking the risk of falling into the enormity, the fatigue or the foolishness of this mutant labyrinth.

The collection of very brief comments that follows puts the emphasis on the notion of postproduction as a fundamental process of my artistic practice. Gather reflections on some of the concepts and impressions that from 2015 onwards mark an evolution and its different phases. I have tried to respect and show a certain chronology in the achievement of the different sections, although as an orderly system, it is still imprecise enough not to clarify much about it. Readers can be guided, if they wish, according to their own interests and intuitions following the order they consider.

## Body heat

Immersed the bodies in the density of the ritual, they can feel aroused by the gestures and movements of other bodies around them, to which they will follow happy of their lucky contagion, or they will accompany with complementary gestures, keeping a common rhythm reiterated. Some of us have even felt how personal bonds have progressively narrowed in this

process, which could well take the name of affective *thermogenesis*. On a personal level, it has never ceased to amaze me the fact that a group of individuals, sometimes absolute strangers, dance together and in synchrony for several hours, or a whole night and part of the next day, guided by the blows of music and sound modulations. I think that idea, the "us", based on the group's heat capacity, came precisely from that mystery on the dance floor, unwittingly recreating the primitive marshes of human life. In the dance floor arise infinity of situations that, in other circumstances, would not have taken place so smoothly; maybe, situations with important effects over us, where decisions become, nevertheless, hazardous and scarce. This idea, which I now synthesize with a single word, was taking shape in my projects, without me being aware of it on the dance floor. It is evident, in this trance in which progressively one falls, there is an alteration of the usual codes and procedures; there is an awakening of desire, there is a plural exaltation of power; and under all this, in the same *celebration of the celebration*, in the repeated circularity of the group dance, there is a circumstantial and evanescent reality which is that of the "us".

### Circle

When I used to think of folk dances, the mental image did not materialize in today's festive images, activities of high calorific capacity, such as improvised raves in fields outside the city, but in paintings by Bruegel the Elder, or even more, in the famous painting by Matisse. Regarding the latter, I knew that, in reality, the painting did not refer to the traditional dance of any people or culture, but to an idea. It is, precisely, an ideal of Matisse, a mental construct. In the painting, women and men dance naked in nature: perhaps it was a call to reform the lifestyle, a reactive expression of the horror caused by the industrial city. I realized that countless artists of the time, the two decades preceding the Nazi period, resorted to that same idea, the thermogenesis of the "us". When we see the characters of *The Dance* holding hands in a circle, the idea quickly lands in our mind; respect to which, as spectators, we are, at least, in a paradoxical position, since what remains outside the heat of the circle, that is to say, what remains behind the participants, is simply excluded.



Fig. 1: Preparatory work, Tabakalera, San Sebastián, 2016.

### Exercise yard

Before Matisse, Nolde and other contemporaries of them, Van Gogh had painted a group of individuals circling. The artist was imprisoned in the Saint Rémy asylum when he made *The Prisoner's Round*, a painting in which he includes himself in the center of the imagen. I knew this

image relatively late, when I had already been nourished by other sources, other people's videos extracted from the internet (Figure 1 shows a work that seems to have inspiration in Van Gogh's painting). Those images were very low resolution ones, showing silhouettes of hundreds of Chinese school children circling an athletic track; they appear practicing exercises guided by a feminine command voice that gets distorted by the public address system of the institution. Both the soundtrack and the visual images were used in the *Phálanx* videoinstallations (2015-2016). In the assembly, they mixed with other archival materials. Among them, there is a video of the Dancing Inmates in the exercise yard of the Provincial Center for Rehabilitation and Detention of Cebu (CPDRC), a maximum security prison in the Philippines. The theme of Michael Jackson *They Do not Care About Us* serves the inmates, geometrically situated, to perform one of their high-precision multitudinous choreographies. On a visual level, the show reflects a superlative state of the militarization of civil society. It is paradoxical that the dance ends with the inmates forming a circle with their bodies, and drawing the figure created in 1958 by Holtom for the disarmament campaign "British Campaign for Nuclear Disarmament": the symbol of peace.

### **Audience**

Although dances become spectacle, the circle remains a recurrent structure for dance. It is still a used structure, but, since it is a show, the disposition of the bodies obviously does not express the same thing. For example, in Tiller Girls's performances, when the performers closed their circle, this did not seem to be as much a matter for the dancers themselves as for those who attended the show from the outside. Let's say, in other words, that the circle was adapted to the scenographic circumstance of the show. It was precisely John Tiller, his choreographer, who operated the rotation of one hundred and eighty degrees on the axis of each dancer. Corrected the position of the bodies by the new arrangement, and holding their hands again, what was excluded was precisely the "us". It turns out, from there, a *cold* circle where one body no longer resonates within the other. The dancers turn their backs to one another circularly; and they do not dance for themselves but for an audience that would be inappropriate to exclude.

### **The intermediate zone**

Only a dilemma of many, but perhaps initially the most relevant. The question was between two extremes. There were the free dances, or even the chaotic freedoms, and, on the opposite side, the mechanical coordination and the high precision of the military marches. But, what was stimulating to me, were not such dialectical polarities, both perfectly defined, but the regions of hybridization, the branched diffuse lines, the mobile spots overlapping one another; and it was to this that I consecrated myself. I wrote a long series of literary phrases about this intermediate and indeterminate zone. It turned out to be an enormous accumulation of them, strongly connected to each other, in effect, but without any syntactic nexus helping their articulation. Together, they formed a text that was also a set of things and fragmentary cases, remnants of stories that had once been told and reports that were once required for now forgotten purposes. In *Phálanx* video installations, the text accompanied the images shown on the screens and, also, the sounds that flooded the room, addressing similar problems. The idea was not to integrate such opposites, "dance" and "drill", nor to make a socio-political critique or offer a solution to such a dilemma; but rather, to develop and critically reflect through different nature stimuli a problem that is hardly perceived. This happens by dodging certain orders of preconceived ideas so to access a true rhythmic disorder of signs and forces; according to I estimated, much more profitable.

## Phrases

... IT IS THE SOUND OF THE DRUMS, IT BEGINS AND THE MEN OF THE CAMP BREAK THE CHEST - EVEN THE PHOTOGRAPHER THROWS FORWARD HIS SOFT BODY - HAS BEEN NEVER SEEN IN ANY OTHER SPECIES | THEY ARE THE LONG RUNNING HOURS - THEY ARE THE POLYNESIAN BLACKS - WITH SITUATIONS THAT REQUIRE SINGING AND DANCING TOGETHER - THEY ARE THE AMERICAN MONGOLS - WITH SIMPLE SANCTUARIES AND IMPROVISED JARABES - THEY DEPEND ON A RITUAL AESTHETIC BEFORE DEPENDING ON THEIR TECHNOLOGIES - ARE THE POLYGLOTES OF THE DESERT - ARE THE NOMADS OF THE NEAR EAST - IS THE PROLONGED AND PRECISE MOVEMENT IN UNISON - WITH A DEGREE OF GROWING ABSTRACTION - ARE THE RACES STILL NOT CONCEIVED - WITH THAT LOOK ALMOST FAMILY FOR A MOMENT - WITH THAT LOOK AS SO CLOSELY SUDDEN | IT IS A DISTANT AND PARTIAL FILMING - IT IS AT THE SAME TIME SUPERB AND TERRIBLE MACHING BY THE RHYTHM OF ITS FLAUTES - WITHOUT SIGN OF DISORDER IN THE ROWS - NOR ABANDON IN THEIR MINDS NOR VARIATION IN ITS FACES - WITH CALM AND JOY - THEY FACE TO THE DEADLY COMBAT | FROM THE EYES TO THE STOMACH WITHOUT NEEDING TO GO THROUGH THE INTELLECT - IS KURT MÜNCH, «ALL ATHLETE AND SPORTSMAN OF THE THIRD REICH MUST SERVE THE STATE ...

## Militarization

Historians of ideas usually attribute the dream of a perfect society to the philosophers and jurists of the eighteenth century; but there was also a military dream of society; its fundamental reference was not to the state of nature, but to the meticulously subordinated cogs of a machine, not to the primal social contract, but to permanent coercions, not to fundamental rights, but to indefinitely progressive forms of training, not to the general will but to automatic docility... While jurists or philosophers were seeking in the pact a primal model for the construction or reconstruction of the social body, the soldiers and with them the technicians of discipline were elaborating procedures for the individual and collective coercion of bodies. These are words of F, a very influential social theorist.

## Choreographic contract

I became interested in choreographic writing too late. I arrived randomly and clueless. Without being aware of it, had been hanging around the matter for quite some time; I had designed movements and had felt the need to write them, to establish relationships in time and space, to be able to graphically visualize their development in order to appreciate it at a single glance. In addition to the strategic and visionary factor of writing, there was also its rote value. It is true that, although the agreed steps were more or less simple, if had not been written, they would soon have blurred. It is an inherent phenomenon. For example, when a dance is reproduced by memory through the transmission of the generations, it happens that, without hardly anyone noticing it, errors arise; consequently, variations will progressively settle in the dance. And, as a result of the process, the original dance evolves freely in different forms of

dance. According to C, a historian to whom, unfortunately, little attention has been paid, it seems that the XVI was the first century in which the generals of Western Europe made tactical assumptions with lead soldiers on a table. Reading this author, it makes clear that at the time of the Renaissance they understood that, when writing the movement of the bodies and their respective dispositions, that is, by choreographing the actions of the men lost in the dark terror of the battle, the improvisation and the variation was limited. On the other hand, it is B who has most keenly shown the fundamental function of writing as a technology to give orders at distance; and, although certainly the notion of choreography comes to us traditionally linked to rules, duties and prohibitions, the *choreographic contract* can, nevertheless, be lax in certain circumstances. I came to this field confused enough to realize that choreographic design does not have to determine the emotional and expressive power of individual bodies. Second, through the texts of R, I could see the importance of learning to force group skills that the group itself ignores. I assumed a mestizo methodology through which group conditions are studied virtually, making their freedom of action greater than if they acted individually free (Figure 2).



Fig. 2: *Video-coreografia No. 3* (2017)

### The technique *in/of* the image

There is an area where the modern impulse of *measurement* and *quantification* had a special impact: that of the graphic studies of the movement of the human body. In *Metrologies*, I tried to reflect this. The corporal exercises carried out in front of the camera have absolutely a synthetic character that connects with the origins of the cinematographic technique in its first uses within the field of science and medicine. Edward J. Muybridge used at the end of the 19th century models that, before their cameras, millimeter-positioned and synchronized with each other, performed simple actions agreed in advance. The chronophotography technique employed by Muybridge (defined as a set of photographs of an object in motion, taken with the aim of collecting and exhibiting the successive phases of the movement) was a scientific invention of the French doctor Jules Marey. This invention was very useful, also, for the photographer Albert Londe, dedicated to medical research, who in 1882 devised a system to photograph and analyze the physical and muscular movements of patients (including individuals who experienced epileptic and hysteria attacks); interestingly, Londe also achieved remarkable success in the firearms industry by analyzing the trajectories of projectiles. A second question, which has to do with technical precision, would therefore be implicit in *Metrologies*. Something that, curiously, characterized the celluloid, is the way in which it presents the images: aligned one behind the other, like a row of letters printed after Gutenberg, or as a row of soldiers in formation, «*shoulder-to-shoulder*». The cinema and, also, the video, are indeed miracles of the

neatness and the technical rationality applied to the field of the image. Unlike the pictorial image, for which the format and the size have only an aesthetic sense, for the series of images that these pioneers handled, it had a purely technical sense; thus, the photographic image had to be standardized, achieving precise proportions and measurements.

### **Video-choreography**

The technique recently occupies a place that had never corresponded to my work, never at least had been aware of its importance throughout the entire process. Therefore, this series of pieces receive a generic name with clear technical resonance. The name refers, on the one hand, to the action of writing the movement of physical bodies; and, on the other hand, to video technology and image editing. Both writing and *rewriting* techniques become dependent on one another in the same combined operation. They are, in fact, two creative phases in succession, whose transit becomes manifestly diffuse. However, this technical coldness that runs through the process is simultaneously complemented with the warm constitution of a living element, an environmental and symphonic system. In the first pieces, for example, *Line, Circle and Square*, written and produced in 2016, was made a very strict technical use of writing (not so in recent pieces as *Video-choreography No. 2*). The choreographic design was based on geometry; this normative basis of points, lines and planes was inhabited by the physical action of the performer, who was concentrated on producing virtual rhythms anticipating, in turn, the phase of videographic postproduction. The rhythms are virtual since they will only be actualized later, by digital procedures; meanwhile, the performer musically inhabits a virtual space, which is modulated by the postures and moods of his body, by the gestures and shouts, by the songs and animal voices spontaneously issued, which progressively mark the character of the territory. Finally, all this was digitally composed again, resulting, not a physical dance, but an audiovisual output.

### **Abstract image of existence**

Following the path of Muybridge, the Gilbreth couple saw in this type of images a direct and very effective application. Since the disciplinary methods were transferred from the military to the industrial, educational or hospital context, the Gilbreth introduced monitoring and measurement procedures in various disciplinary environments, including professional sports. From the resulting analytical image, they performed a chronometric and geometric analysis of the action. These "movement analysis" studies opt for metrological visual observation systems, for which movement is monitored through photography and numerical measurement. This is what the Gilbreth 'movement economy' is based on. They precisely understood that everything that constitutes an advantage of the military training mode is equally beneficial for industrial production: the division of labor into minimal stages, constant repetition, a degree of organization that almost does not require making individual decisions and grants the individual a minimum field of action; all this makes it difficult, on the other hand, the appearance of unexpected factors. Thus, in the exercises set out in the "Metrologies" series, certain aesthetic patterns of tests and examinations of the body also reverberate when subjected, as in the case of the Gilbreth marriage, to the military or scientific efficiency rules: precision, clarity and homogeneity. Naturally, this is linked to the search for a state of procedural objectivity, throughout the idea of an "excluded medium" that certain images created by science manifest. It would be shocking, in fact, not to point out a whole series of stylistic and aesthetical

conventions that have to do with these questions of *visual hygiene* - analogous, of course, to the neatness of laboratories. Scientific representations tend to neutralize the objects of its study to, on the other hand, universalize their visual results. Thus, if the Gilbreth experiments provided a neutralized and abstract image of the work, the current images of the surveillance cameras (also being *devoid* of the context of a scenario), provide, as the filmmaker F suggests, an abstract image of existence.

### Microvariations

As in the case of military and industrial disciplinary models based on Taylorism, it is known that, within the scope of aesthetics, Western monotheists were sure that there was only one correct way of doing things and a single correct version of each song or body movement. From this perspective, variation necessarily produces distance with respect to that unique and correct form; therefore, variation should be avoided in executions. In a piece as *Phase*, Anne Teresa De Keersmaeker generates situations close to what we can call the “perfect synchrony” of the bodies; she delights, however, to see the small differential nuances that inevitably arise between the dancers.

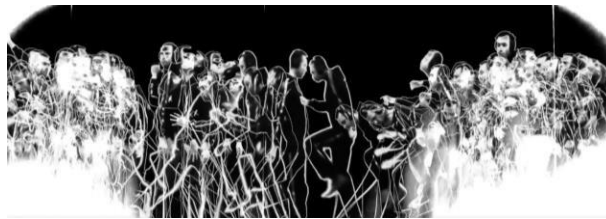


Fig. 3: *Video-coreografía No. 4* (2017). This piece took place in the installation *Jaula de Pájaros* specifically conceived for the Museum of Contemporary Art Les Abattoirs of Toulouse, Traverse Vidéo Festival, 2018.

### Perceptible processes

Dancer and choreographer K, said to have made a kind of translation to the body movement of the music of R, who, in turn, has been a great admirer of J. S. Bach. At the beginning of his career, R's music was composed by constant repetition of a segment of sound, a sample. For instance, that segment could travel through two different but simultaneous lines. Initially, it would sound as if they were synchronous, but gradually revealing a variation in their speeds. That modulation generates along its long duration different effects of counterpoint. Throughout this musical conception of edited sound, the structural processes of Bach reverberate. In the last years of his life, Bach took to the extreme the art of counterpoint, which had accompanied the development of Western music for five centuries. As part of *The Musical Offering*, he left written, among others, a disposition of two musical lines that are complementary and reversible; the beginning fuses circularly with the end. There are those who, in explaining this reversible evolution, resort to the famous Möbius band, a surface of topographic interest, since it has only one face and only one edge. Some time ago, K said: “I'm obsessed with structures. But the most beautiful experience is to see that a construction of this kind generates something intangible and elusive: an emotion”.

## Density in image

In the video-choreographies the group dance is illusory. The group effect of the dance arises from the application of the processes of line replication in postproduction. The effect is not hidden, but, when it becomes structural, its visibility makes sense in the image; I think all emotion starts from there. In the process of creating *Video-choreographies No. 1, 2, 3...* the video editing phase becomes fundamental, not only because the jump from an individual rhythmic action to a kind of group dance, but because this operation of multiplication defines the visual character of the result, its tendency to clarity or disorder, to continuity or discontinuities, to the maintenance of clean areas or to the saturation of visual noise. Beyond the above, there is also the step of a controlled improvisation of movements and distributions in time and space, to a phase in which, based on such distributions, sets of densities are carefully organized. Densities respond to the accumulation of replicated figures visible at every moment in the image; for me, this is a concept linked to Cage's *Ryoanji* series of drawings. However, when it is edited with the focus on density, the procedure involves quantifying the replicas and defining their frequency. The operations are not random since the solutions are always well studied, but they imply open postproduction processes from which results are derived that could not necessarily be foreseen, or from which diverse solutions can be obtained.

## Regularity

Although it is surely a natural impulse, I have assumed, as a creative method, to approach and adopt everything that causes me horror. My impression is not so much that it is a masochistic issue. Because of my father's teaching since I was a child, I generally see in aversion the opportunity of one of the most beautiful challenges: *to turn an enemy into a friend*, to make him an ally. This supposes, in the first place, the effort of having to integrate previously foreign habits. In this case, it was the fact of integrating the quantified measure and the regularity of the movement into my technical processes and my aesthetic results, since it was about adopting ways that would guarantee uniformity and reproducibility, that is, based on the strict norm and in the discipline. In my first pieces, precision, measurement and order not only characterized the dispositions, which were based on basic geometric models, and the simple movements such as walking, jumping or crawling through clean and precise movement phases, but also editing video, which was based on a perfect synchronicity between the different superimposed layers and the different phases of organization. Now I can say that regularity and measurement have become allies, adopt new values in my work and, although I submit them creatively to all kinds of harassment, they collaborate in favor of other types of technical and aesthetic purposes.

## Musical image

Progressively, as the technology of editing and synthesis of images develops, as new formulas of transformation and digital synthesis of visual qualities operate on the images, the video image adopts new expressive powers. The technical possibility of replicating an image, for example, to create the illusion of walking, falling, dancing together a hundred times thanks to the replication of movement, of unequally modulating the set of speeds, can make the image progressively become a material less logistic and more *musical*. All this is interesting if it is



understood that these are not metaphors. It is not to say that the installation *Jaula de Pájaros* (2018) is like a *visual* concert of electronic music, or that some pieces are analogous to Throbbing Gristle musical themes; that would have little interest. It is to understand that, in a practice of this type, musical methodologies are an active operator, both in the techniques of overlap and speed modulation, selective and progressive alteration of the chromatism, and in the conception that is made of the image and of the relationships between the images (Figure 3). Then, concepts such as "organized sound" coined by V in reference to their own musical aesthetics, or "sound masses", could find notions of equivalent composition as would be "visual organized" or "mass-image"; we could also speak, in effect, of "modulated visual". In effect, the *video-choreographies* place the image in a state of continuous variation and affection.

### **Powers of the false**

"Ricky" is the devout and full of surprise voiced by the actor Kurt Raab from the top of the steps. When the gangsters, played by Karl Scheydt and Fassbinder himself, turn to the innocent brother, they are shot down the back. The two bodies, one next to the other, contorted after the impact, resist, nevertheless, to crumble definitively. The camera and the plane are kept, as if absorbed in the contemplation of this dance of two in the gloom of the passageway. The time of the scene is manipulated, which causes that the situation, which is already long in itself, dilate and take on an exaggerated drama, very false and, at the same time, very beautiful; something unprecedented in the history of cinema (if we could except the end of *À bout de souffle* (1960), by Godard, which surely served as an inspiration to Fassbinder). I keep the memory of the impressions that, even in my adolescence, produced *Der amerikanische soldat* (1970), an early film in his extensive filmography. The radical formalism, whimsically combined with the "uniforms" of North American gangster, caused great fascination especially in the development of this last scene. When, after what I have narrated, the gangster's brother arrives at them, the bodies are already lying. I remember, too, that all actions are bathed in music, serious and melancholic, by Peer Raven, *So much tenderness*. At the bottom in the plane, the silhouette of the mother remains unchanged. She observes from the top of the staircase the molten bodies of the two brothers, who at ground level give continuity to the dance that had begun. One body moves, clings and turns the other; the heaviest receives the hopeless energy of the first. I think there are several minutes of slow motion, same framing and same passion; I insist, it is something very artificial and, at the same time, very beautiful.

### **Fictions**

The uniform, clothing associated with a specific action and scope, work, sport, prison, among many others, is generally recognizable as such because, in the first place, it usually carries insignias that identify it with a company, institution or collective. For example, the uniform of the Spanish Legion incorporates medieval weapons crossed vertically on the national flag. But also because, as the name suggests, uniforms the similar despite their differences. In the video-choreography *Circle*, the question of the uniform began as a purely technical issue. A figure-ground contrast was necessary to apply a series of procedures, and initially it started from the dark pavement of the space that Tabakalera had placed at my disposal. I asked them to turn off the lights of the place and I directed a beam of light over the area where the action would take place. I had borrowed a white suit from my sister. It was not a woman's dress precisely; it was a chef costume that is usually used to parade in the Tamborrada of San Sebastián. When, after the editing process, I could see the result in the image, I was surprised by the effect of the suit. Not

only because of how it had worked on the technical level, but because through the idea of "uniform", one fully entered the field of fiction; in terms of narrative theory, that was similar to wearing a mask or a characterizing attire. The interesting thing is that it is not recognized as a kitchen uniform, so that seeing it does not seem an absurd congregation of chefs walking in a synchronized circle, but something ambiguous enough to arouse curiosity.

### **Characters**

Since I assumed the fictional nature of my recent work, I have considered not only the technical question of dress, but also the aesthetical and narrative. In a way, it is about suggesting, by means of uniforms, social identities through which certain patterns can be effectively defined; although certainly the resulting group identity is still absolutely indefinable (Fig. 4). That same effect was what attracted me to Longo's series of paintings *Men in the cities*. I am interested, precisely, in raising questions of this kind: "The characters that appear on the screen, do they dance voluntarily or do they move in response to a command voice? », «Would it be a daily routine or an outbreak of spontaneity?», «Do they suffer or enjoy?», «Do they play the role of sportsmen, slaves, clowns, soldiers, mental patients, dancers ...?»; «Independently of that, would they be drugged, hallucinated?»; «And if so, would they have drugged themselves of their own will?». In the fiction that inevitably arises on the screen, all these questions and many others remain open.

### **Group body**

It was very touching to see that scene in which the soldiers dance at night exempt from the disciplinary dogma around the fire, *Beau travail* (1999). Denis captures in his narration the dark, while innocent, power of the bodily instincts, whose primitive force young soldiers participate in an isolated moment of abandonment of consciousness. The scene acquires the full potential of collective rhythmic action, which at the narrative level makes this passage a crucial point of the film. Why not talk about characters when talking about rhythmic elements and the variation of their temperature. Dance is clearly an effect, something that suddenly emerges from the affective interaction of bodies, with fundamentally rhythmic and thermal properties that exceed those of each of these bodies taken individually. Musical characters, as stars, as atoms, as birds. While the dance lasts, a group body is constituted.

### **Belonging**

At the moment it is an evidence, perhaps the only one. Human beings desperately need to belong to communities that give guidance and meaning to their lives. The fundamental idea of M was that the safest, fastest and most effective way to create and sustain the spirit of such communities was to move rhythmically while voices are being voiced. Words, flags and ideals matter and are always invoked; but keeping together in time, while dancing, working in coordination or walking at the pace, awakens warm emotions of collective solidarity and erases the personal frustrations that words and symbols, by themselves, can not erase.



Fig. 4: *Video-coreografia No. 1* (2017)

## Trance

Trance is the underlying question brought in the spiral to the present circumstance. Etymologically, the word comes from the latin "transire" (to cross, to go beyond); in the public sphere, the term is often used to talk about altered states of consciousness. It is talk of neo-pagan groups that practice healing dances, Siberian shamans and Muslim Sufis who use trance; of high-performance athletes, day laborers who link days and nights inside the Potosí mine, soldiers who march in troops in the phalanx. It is not a question of imitation, but something passes from one to another; this 'something' can only be specified as sensation. In the groups of soldiers at the pass, the plural, synchronic and musical blow produced against the asphalt has a hypnotic effect similar to African percussion, electronic beat; fiercely effective, particularly if there are stimulants involved. It is a generic term in contrast to the awakening of consciousness. It is opposed to the modern paradigm, indirectly penetrating and sustaining the image of a rational and incorruptible idiosyncrasy. In practice, it increases the density of internal structures and arouses sympathy, confidence, affection; it allows the groups to concentrate with great focus on a procedure while simultaneously entering into a state of partial disconnection of the mind with respect to the logical and reflexive reason. It is what is usually called a double-edged sword: it frees as much as it participates in subjection.

## Circularity

Circularity is not the circle. The circle is given as a geometric definition, but it is a rare thing: strictly talking, the circle always belongs to the exact, and the exact is always rare. Only the circle, given its original accuracy, has the characteristic of being able to be repeated. Thus, the trajectories that we draw daily in our lives tend again and again to this type of inexact circularity. The real conditions of the repetition, as pointed out by D, are very strict. Circularity is that for which certain trajectories are taken by circles, trajectories that repeatedly pass through the same points until they reach the starting point; but it does not trace the circle. In fact, the characteristic of circularity is not the center around which it circulates, but the decentering. There are body techniques based on circularity, on repeated and continuous exercise, on the density of overlapping trajectories; the more penetrating the more densely the exercise is repeated. In the contingency of our lives, exact circular repetition is only an idea; the only thing repeated is the different. Acquiring a new habit is equivalent, indeed, to traversing stretches that had already been traveled where different accidents are repeated; each acquired habit draws a circular trajectory that extends inaccurately until a next turn in any of the directions.

## Other dilemmas

When dancing, to whom or to what dance is offered? We will never know; we never know who uses the heat of our bodies, of the embrace or of the *body to body*. We dance, and many times we constitute a thermal "us". But, perhaps, something exceeds and subverts the own becomings of the circle. We usually do it when the body asks for it; also, when the conditions have been given to start the dance. The authority, religious, business or political, may not dance, but surely delights in the rituals watching their devotees, customers or followers dance.

Why? Why does it happen that, sometimes, through the hierarchy itself, the supply of drugs oriented to that ritual moment of thermogenic catharsis is allowed?

## "Circulation"

They walk, others fall, others are persecuted but still dance. (Maybe in a next step). They circulate all, and do it circularly, precisely and also chaotically, hurriedly, accidentally. It is a constant coming and going, a sense is sensed, impulse towards some part, but that is also in doubt because they return repeatedly on their own steps. It seems the same work to be done, however, it is not known if it is life itself performing in them; or something that circulates between people on the same terms, as a threat, or from above, an ordinance; it will be an intuition that they follow, or an emotion that persecutes them. If it were written, it would not be words, only simultaneous lines, a poetic, open and mathematical code. While they circulate, they affect each other and their trajectories change, although sometimes the question arises of whether they share the same circumstance or if it is a postproduced image, and if in this process the true thing vanishes or dances freely. Again, it is irremediable not to ask about the technique. How to start without abolishing, without causing a suicidal collapse; how to be able, then, to continue that in any of the directions, but not in any sense.

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