

Appendix

Accessing Vulnerability.

Monday January 18, 2010. Rehearsal No.1

1. ...a sense of aperture that was being born and growing, each part of my body (hands, feet, legs, right-left, etc.) was acquiring life as independent beings that couldn't even be felt...

2. we are not ourselves because of our physique. My being is not necessarily defined by my most superficial physique.

3. I felt complete and happy, I felt that everything was in order, that the universe had ordered itself out for me. That I was in that place for a reason.

4. ...you're vulnerable when you are exposed... being exposed implicates not having power... Perhaps, in the end, everything comes down to a need for acceptance. First towards oneself, then towards the others... vulnerability is something we create for ourselves and that, nonetheless, is out of our control.

5. is feeling you are exposed... Feeling impotent while facing a particular situation... Uncertainty makes me vulnerable... Ignorance makes me vulnerable... Can one feel vulnerable because of oneself? Is it necessary that there exists a surrounding or other people in order to feel vulnerability?

6. When you feel damaged, minimized, impotent in the face of some situations, in the face of some people, it can be something emotional or physical. I feel vulnerable when I notice someone I care about is in trouble and I can't do anything about it... when someone is disappointed in me, there are times in which the gazes of people make me feel vulnerable and make me give in to their wishes. I don't like accepting that I am vulnerable and very emotional... many times I find myself vulnerable towards beauty, a music note, a dance step, towards the afternoon at 4pm, towards rain drops -especially when they fall down from windows or from the car-, the eyes of people and their hands... I find myself vulnerable towards someone else's suffering... I have a hard time with physical contact, with sharing my weight, and my trusting people is difficult. Sometimes I feel I am vulnerable because of me, I make these situations come to life, not because I am masochistic, but because it is my way of reminding myself what's real, what I have and what I have lost, what frightens me and what keeps me strong, what makes me be.

7. (from the upper left corner of the drawing, clockwise, the words are) Honesty. Sensitive. Strength. Fragile. Happiness. Sincerity. Exterior. Weak. Courage. Beauty. Transparent. Interior. Barrier. Doubt. Sadness. Emptiness. Guilty. Rupture. Heart. Pain.

8. being susceptible or unguarded before a specific situation that attempts against our emotional stability. I don't think of it as a defect but I don't think it is a quality either... We can't always be vulnerable since being so susceptible to everything that surrounds us wouldn't be healthy for our bodies and could cause us a lot of damage. On the contrary, there are situations in which being vulnerable awakens a degree of sensibility in ourselves and lets us feel and live experiences that enrich and nurture us as human beings.

Friday January 22, 2010. Rehearsal No.2

9. I hold on to it as I become aware of its greatness but I think I hold on more to the life of those who are my partners and complements of my existence because of the way their presence defines me. I hold on as I try to make my actions preserve the life of all nature. I hold on as much as I can but *for* life, because I'm not worried about the moments that come after the existence of my 'consciousness' ends. I hold on as long as there is life.

10. A lot. I'm glad to be living, I'm glad to be here. But at the same time, I know it will end, I know I won't be here for long, and all this is ending day by day. My life is worth a lot in spite of tripping, the achievements are worth more, standing up, taking care of myself, doing what I want to do. I hold on to being alive.

11. fear of dying. I am aware that at any given time I can stop existing... I hold on to life a lot when my spirit is not at peace. When I am, I feel tranquil and that's when the fact of stopping existing doesn't worry me... I like living, I enjoy life and that's why I hold on to it.

12. I never believed I held on to life. Before my Mom died I wasn't afraid of death and I had no feelings of clinging to life. Everything changed when I went to Vancouver to get her and I knew she was going to die... I felt that the body was just a medium, I saw the temporality, fragility and vulnerability of what we are, that we die and we stop existing, that our body gets weak, hurt and sick. When I saw her, I saw myself... I'm a skeptic, I don't believe in many things and reason for me is stronger than subjectivity... we are an energetic and physical body that experiences this world, perceives it and gives it a meaning to its interaction with the latter. We are temporal, we have a time here and that time comes to an end.

13. ...we hold on to life in material and emotional aspects... we are all dying, when we lose dreams, innocence, with the passing of time... we could say that that is life, won experiences and battles lost... I don't like to think about death and therefore I think I hold on to life a lot, it's a fact that we are part of a culture that celebrates death and even makes fun of it, but I don't like thinking about death being close to me... the fear of losing the body is sometimes too big, at least to me, because it is my means of expression.

14. I live in constant struggle, I'm always trying to find a difference between situations that are worth being stressed for, saddened for, etc. And in reality I haven't been able to reach any conclusion.

Friday January 29, 2010. Rehearsal No.4

16. the consideration of something like that which is stated by these phrases has allowed my being happier and more tranquil, even though during crucial moments it is not so easy to understand.

17. every time I think this I profit mentally and physically, that way I don't allow myself to think in any other thing. I take it as a phrase that helps me make things in the best way and I really feel I have no need to be elsewhere at that time.

18. 'Where I am is what I need'. I like applying it to different things... When I think of this phrase I ask myself "why do I need it?" and the funny thing is that I always find an answer, a positive answer that motivates me... This marks my life, it fulfills me... where I am is beautiful... 'What is happening is what I need'. I apply this to my everyday life ever since the first time we used it, it became part of my life and part of me, independent from what I do.

19. a pathetic seduction. Absolute abasement. Wanting to express desire through the body and not being able to make it... Man above woman, superior. And woman? Degraded, stepped on, by him, by his indifference. But this pitiful sensuality is empowering. Even if that means being leers, abasing me, being pathetic. That inferiority of woman vs man is permitted by the woman.

20. I think that the tiredness derived from the running section helped me concentrate even though at the same time I didn't have much control of my body and this, in a way, made it easier to have the sensation of pitiful sensuality, since the body was just flowing and movement came out heavy and slow; it was movement I didn't think my body was able to do, especially with so much tiredness on top of it. I think this feeling reflected well in my body and it moved in unexpected ways, following nothing more than its impulses, as opposed to something predetermined.

21. This exercise completely abated my being, it is a trial in which it is inevitable to bump into oneself and with your own limits. It was very uncomfortable, rigorous, tedious; but in spite of all that, I found a strength within myself that I didn't know was there.

22. Intensity. Tiredness. Despair. Vulnerability. Strength. Roughness. Cramp. Tears. Sadness.

23. ...time didn't pass as slowly as I imagined it would... the last was the worst: my head was tilted back, seeing the roof... I realized that I didn't feel anything but physical pain, despair and wanting to shift positions... what I wanted most was Jimena to realize I wasn't fine and to take pity on me and shift my position, but she didn't. When in the end I was able to break the pose, I noticed my emotions were overflowing and my first reaction was getting mad, not at Jimena, but at myself. However, I don't know why I felt that anger, it was strange because I kept repeating myself that it wasn't possible that I could be so weak and that I couldn't bear an uncomfortable pose, but later I realized I had made it, I had endured it, perhaps not in the way I expected but in the end I was surprised for myself and for my physical capacity though I didn't actually feel happy. I think I have a hard time accepting defeat or accepting that things don't come out the way I had foreseen....

24. I felt outside of myself, without being able to do anything for my well being, I could just be and breathe... it's as if they removed every possible right from you, your being able to move, to watch, to speak... you can just breathe and think. I couldn't cope with that internal pain, despair, anger, loneliness. Or, rather, I could. But I didn't like it. You are trapped within yourself and in the hands of someone else. I realized how small we can become... I felt bad, I felt so manipulated and small. I can't understand why I felt so bad that day, but I couldn't stop crying and feeling a very strong beat in my stomach and a hole in it.

25. that some spoke about having found themselves while being sculpted. I, on the contrary, got to a moment in which I lost the notion of many things, including myself.

26. I felt like crying all the time but I didn't understand why... it was more of a physical challenge than an emotional or psychological one. There was one position in which I did think I would break... Everything ended but I didn't feel well. I felt we were all working with complicated, personal, emotional, psychological and profound processes... it was a moment of introspective reflection... a hard moment.

27. When it was my time to sculpt Cinthia, I fell into a terrible conflict because I felt that I was harming her in some way, and I didn't want to touch her anymore.

28. I was able to read her thoughts, I knew what she was feeling. I felt that there was a moment in which she remembered her Dad, and what I did was place her arms as if there was someone inside them. And I left her there. It's interesting how you can feel you have power or control over someone and that you can decide or guide the way in which they will think or feel.

29. ...in the beginning I didn't feel this was going to be an exercise that really went deep on the emotions and, I won't lie, I felt good when being able to manipulate Jimena in whichever way I wanted... Nevertheless, after the third shape I started feeling a certain uneasiness, especially since I had to place her in shapes in which she wasn't comfortable and this caused me a certain dislike and worry, I worried about her. I started to accelerate the process so that she could hold a position the least possible amount of time. As I was doing this, I could recognize patterns of my own body in hers, as if she was a reflection of my weaknesses, my strengths... When seeing the rest of the sculptures, I realized they had all developed a very strong internal and emotional connection... many of the positions were quite simple but very powerful in their intention and others were also very strong in their appearance, in a way they were all fascinating... even though I knew they weren't comfortable, I couldn't stop watching them, observing.

Monday February 1, 2010. Rehearsal No.5

30. How can you feel pleasure when there is not that much space? That is uncomfortable. And what happens when pleasure finally arrives? You feel it and you want to enjoy it, but your mind says no. Your mind? Or your consciousness, your moral?... I didn't want more pleasure anymore, I preferred feeling comfortable. My discomfort was more emotional than physical. I felt anguished, I felt worried. When I was freed of those sensations, I felt bad. I felt remorse and I regretted it... My body felt uncomfortable and rejected the cause of it, that is what was right. What my brain said was a reasoning affected by the rules of society but in reality my body is the one who is right because it is the one who experiences these sensations.

31. I believe that when discomfort is physical, it is much more bearable, one doesn't know how much the body can take until it does so. However, emotional discomfort is not so easy to handle. There exists a corporal/emotional relationship, and our corporeality can affect our emotional state. I had a hard time in finding this pleasure.

Friday February 5, 2010. Rehearsal No.6

32. I guided my body purely by impulses... I didn't feel myself depart from a state of separation but from a state of union... I was aware of everything and of every part of me. My energetic body, my sensing body, my emotional body, my physical body. They all became one...

33. there was a lot of will and desire throughout my whole experience.

34. I realized everything that moves when I decide to walk, dance, breathe. I wanted to move like a mad woman! I compared myself to a Christmas crystal ball that you shake and lots of shiny particles fly in the air.

35. I felt spastic, a steadiness and then hysterical. My feet were on the ground but the rest of my body was uncontrollable to the point of reaching an intolerable sense of vertigo and dizziness.

36. the 75 trillion cells were light in all my body... happiness all around that invaded my body, running, admiring, enjoying and above all else, feeling, feeling the air in my arms, my undone hair.

37. I try to get to a movement departing from the image of all these cells speaking at the same time... It's very complicated... I imagine myself in one single great cell... now I don't feel the movements as separate. I feel a great flux, a harmony. This doesn't last very long... when you are able to reach a point in which movement is not 'thought of' you get to a place in which situations and forms arise, and they couldn't be reached otherwise.

38. It was as if my whole body could speak. There took place an explosion and an implosion.

39. I felt strange but not in a bad way... at first I felt very ticklish but it was very nice and I relaxed into it... I had never felt so many things happen to my body at the same time, I liked it... It's so strange to be touched in every part of your body, usually you're just touched in specific places... When I was just being observed I felt a lot of heat around me, it burned me.

40. ...helped me in having a simultaneous perception of many parts of my body.

41. I felt very sad, and I also wanted to touch them while they were touching me... today was the day in which I really needed to be touched... I felt loved and wanted to hug them all.

42. ...having some of my body parts touched would make me feel awkward but it never happened, on the contrary, I wanted to be touched more and more.

43. I felt super malleable, I always felt my body folded.

44. First Draft “**Liminal**” (created on April 5 2010).

Prologue

No music.

Curtain closed.

Seven women standing -in front of the curtain- with their eyes closed.

De/construction of their bodies.

One by one, they open their eyes and then exit proscenium, separated by a 40 second interval.

Scene I: Awakening/Dawn

Music: John Tavener *The Last Sleep of The Virgin*

Jimena enters the space in a diagonal path, walking as if in a tight rope.

Lucy enters the space in a straight line at the top of the stage.

Marianna enters the space following the middle line -profile to the audience and parallel to Lucy's line- carrying Amira in her arms. She releases her and they keep on going.

Cecilia enters and gives her back to the audience only to be paired with Marianna.

Cecilia builds up an explosion while Marianna contains it.

Amira and Lucy are both walking and a canon of staccato movements will evolve between them.

Carolina enters the space carrying Cinthia in her arms, following the same diagonal pathway that Jimena is marking. Cinthia melts from Carolina's body into the ground while Carolina has a short movement section that pairs up with Amira's and Lucy's canon.

Carolina takes Cinthia back into her arms and they exit.

Amira and Lucy exit.

Jimena exits.

Marianna and Cecilia remain on the stage transitioning into a contact duet.

Transition.

Scene II: Rapture

Music: Meredith Monk *Book of Days (Evening)*

Cecilia and Marianna begin a duet involving touch and proximity which eventually leads them to the ground and to a more violent or tough sort of movement.

They start moving center stage left.

From the left side of the stage enter Lucy and Carolina from the first wing and Jimena and Cinthia from the fourth wing, both duets in similar manner to Marianna's and Cecilia's.

They all meet center stage left and that evolves into a violent/erotic touching scene.

Meanwhile, Amira enters from the second wing on the right. She remains on that lane, keeping center stage right. She begins feeling her skin, touching it, acknowledging it. She transforms those actions into a frantic/despairing/pleasurable uber-fascination by her own body.

Lucy takes a moment to notice Amira and then runs to her. She jumps on her and they begin a violent duet in which Lucy tries to stay on Amira's body, while Amira tries to get rid of Lucy.

As that happens, the rest of the group slides -like cell- upstage left.

The group rises keeping this sensation of the cell and they turn to exploring Cecilia's skin.

Amira and Lucy both end up defeated on the ground. And slowly they take a specific place on the stage.

The rest of the group finds itself ecstatic by the touch of everybody's skin and little by little, the cell dissolves until each of them travel to a specific place on the stage, balancing the whole space.

Transition.

Scene III: Multifaceted Peacefulness

Music: Steve Reich *Music for 18 Musicians (Pulses / Section X) / Three Movements (Part I)*

They each break into a solo that will be performed in a loop until they eventually get together to perform the same solo.

After looping the unison, Jimena will break and begin walking fastly from one end of the stage to the other.

Transition.

Scene IV: Untitled

Music: Steve Reich *Drumming (Part I / Part IV)/ Three Movements (Part III)*

Jimena will grow into running frantically and with each pass she takes, the rest of the group, one by one, will be eaten away by Jimena's run and they will all eventually be running from end to end.

Cinthia breaks the line and cut across the center of the stage and starts leading all of them to run in circles. The run is frantic, with people outrunning people.

After they build up a level in which the body is at a threshold, Amira cuts into a diagonal and runs straight to upstage center -the rest follow closely- only to crash on the wall.

They all crash against the wall, hardly, and fall to the ground.

The music stops abruptly.

Some seconds happen with all of them on the floor and everything in silence.

Transition.

Scene V: The Role of Memory in the Light of Our Hesitations

Music: Jacob Kirkegaard *Labyrinthitis*

They will stand up blind and form two groups.

Three will be going to the right and three to the left.

They shall be marking the borders of the whole stage, they will come down the stairs.

Meanwhile, Cinthia will stand up right in the middle, upstage, and will slowly begin to walk backwards, downstage.

When Cinthia gets to the border of the stage she will fall and the rest of the group will catch her.

As she is falling, the lights will go out instantly.

Music will stop abruptly.

The whole group will exit the auditorium through the main entrance and go back stage, to enter through the side door.

Transition.

Scene VI: The Passing of Time

No music or Sigur Rós & Hilmar Örn Hilmarsson *Odin's Raven Magic (Chapter 2)* or Ben Frost.

Angie (Time) will enter the space from upstage left, from the last wing, and she will slowly cross the stage until she exits through the other wing.

She will be pouring sand from her body.

$\frac{3}{4}$ s through her pass, Carolina will appear silently on the stage, next to the second left wing.

She will be giving her back to the audience and she will be naked. Her body will cry.

Before Angie exits, Marianna shall enter from downstage first wing, running towards Carolina and she will take her off the stage. Angie exits.

Transition.

Scene VII: The Broken Body

No music.

They will all enter from the last wing, upstage left, in a diagonal and will be position in duets, sharing the space evenly.

One person will be deforming the body of the other person, making it look as if it were an object.

Meanwhile, Carolina will be downstage, continuing the diagonal, she will be naked form the torso and she will be tearing fabric while the others react to the sound.

It might be necessary to use ambient microphones.

Transition.

Scene VIII: Deserted Frailty

Music: Jacob Kirkegaard *Four Rooms (Church)*

They will stop and suddenly form and ordered clump, they shall transition -in a sort of surreptitious and cautious manner- to form the opposite diagonal. In order for this to happen, lights shall be very dim, but we will be able to see the transition.

They shall all go to the ground and sit, holding their legs between their arms and arching their heads back, mouth open.

There shall be a canon of words in which each will speak about their experience in the past scene.

Music shall stop.

After they are done, lights will be dim again so we see the transition.

They will reprise the last sculptural shape they had, the sculptresses shall carry them and they will all exit the stage.

Transition.

Scene IX: The Scarred Body

No music.

Marianna will enter the space from the second wing, stage right.

She will begin speaking about a scar of hers.

Carolina will enter and she will try to manipulate her violently so that Marianna stops speaking.

When Marianna stops, they will continue moving through the space with the same violence and multiplicity.

Amira will enter from the second wing, stage left. She shall stand in front of the audience and speak about her scars.

Lucy and Jimena will be contrasting that action by being upstage right, each examining her body.

At some point, Marianna and Carolina will have exited the stage.

Transition.

Scene X: Interruption

Music: Djivan Gasparian *Ashes and Snow (Mater Mea)*

Cinthia and Cecilia enter the space to share center stage, though one will be slightly upstage and the other slightly downstage.

They will have their eyes closed and begin to dance a particular score based on the creation of an inner calm space.

From the wings, the others will enter walking, carrying something in their hands, as if it resembled a baby in arms.

They will all approach Cecilia and Cinthia, and once they are deep in their inner experience, the rest will hit them with the “pillow” and they shall be covered in white dust.

Cinthia and Cecilia will be forced to step out of that inner personal/calm place and shall eventually freeze.

The rest of the group will break into a unison of staccato movements that will grow until they are exhausted and fall to the ground.

Meanwhile, Cinthia and Cecilia will have melted to the ground.

Transition.

Scene XI: Arresting Equilibrium

No music.

They shall all stand, as if elevated by the air in the space and will form a clump.

They will slowly move (forward or backward) until they have created a peaceful uniformity.

They will exit the stage together.

Transition.

Scene XII: Dusk

Music: Matthew Robert Cooper *Miniatures (Miniature 9)*

There will rain from approximately 3 ½ to 4 minutes.

Curiosity will make them enter the space one last time.

The rain will cleanse them.

One last person enters the stage holding an umbrella. She shall watch them as they are bathed in the rain. She will just look.

Lights will begin to fade as they are being cleansed.

The person with the umbrella will be lit by a special and once the stage is dark and empty, there shall be no more rain.

She will never let herself be touched by the water above.

Lights go out fully.

Aquellos Silencios.

Light Design.

1. lighting is really a language, it is not just an arbitrary design. It is another factor of the scenic experience... In the sum total of sensations for an audience, light is part of the whole. We paint or give ambience to the moments to back up the choreographer's ideas. Together we decide what suits the piece best.