

FRONTIER BODIES / METABODY__Morphogenesis 4.0.0

ANTIBODIES

OF SURVEILLANCE _ MICRODANCES

a techno-guerrilla of the post-queer body

a transmedia metaformance

by

REVERSO__Jaime del Val & OLINTO

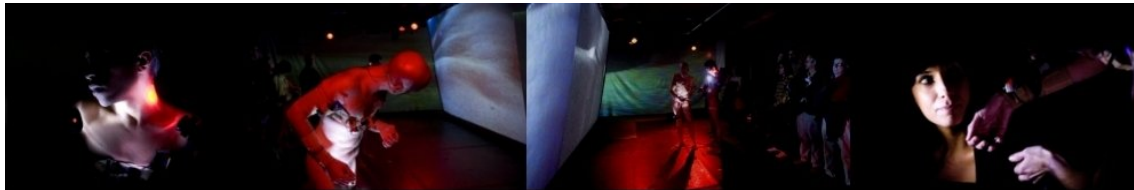
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Concept and development: Jaime del Val

Performers: Olinto and Jaime del Val

Sound and visual composition, space-design and texts : Jaime del Val

Computer Programming: Jaime del Val based on a programme by Gregorio García Karman

Attrezzo: Higuerasarte

Production and Hardware: REVERSO

ANTIBODIES OF SURVEILLANCE _MICRODANCES is a transmedia metaformance (performance-installation-intervention-architecture-instrument-process-metabody) that uses wireless micro surveillance cameras on the naked body as interface to generate cross-media, analogue-digital, interactual, intersensory and emergent environments, liquid and poetic spaces of the body, which subvert the technology of surveillance and the camera in order to question implicit mechanisms of power and control, to defy the categories of gender and sexuality, and produce a (meta)body of relational intensities, expanded and diffuse, pangender and metasexual, an Antibody that defies the viral mechanisms of signification, control and standardisation in the latecapitalist market-society.

Wireless micro surveillance cameras on the body as an interface for the production of audiovisual environments in interaction with the audience.

- The images of moving body fragments are projected
- They are analysed in real time
- The voice of performers is processed through movement parameters.
- Interaction with "audience", that occupies the same space of the performers

Some parallel ideas, intentions, potentials:

- To subvert the surveillance camera as technology of control
- To subvert the camera as technology of representation and biopolitical production
- To subvert the categories of gender, sex, sexuality and intimacy
- To subvert models of perception and traditional sensory anatomies, disciplinary divisions in the arts and the social body

- To produce a new architecture and anatomy of the intensive, desiring, amorphous, fragmented, diffuse and multiple body.
- To produce a body beyond the categories of gender, sex and sexuality: a pandrogynous, pangender, metasexual body, and new contexts for post-intimate relations.
- To produce a new post-anatomical sensory architecture for the body and a new post-disciplinary architecture of the social body.
- To produce a relational body beyond signification: a post-signifying / counter-signifying / meta-signifying body.

The images, projected onto large translucent screens like a landscape of moving body fragments, are analysed in real time and the outgoing movement parameters process the voice of the performers, spatialised in four channels, distorted until it becomes a fluid landscape, a granular chorus of multiple voices. Performers, wearing partial illumination on their bodies are immersed in the same space with the audience, surrounded by large projections and sound, an intimate space for an intimate interface, where the performers move and interact with each other, and with the audience, whose skin may become part of the landscape, generating new uncertain possibilities of (post-intimate) relation.



The proximity of the cameras, placed all over the body, with no distinctions of discursive or normative boundaries, offers a landscape view that is both intimate because of the proximity and absorbing because of the scale of the projections. There is often a confusion to our eye, used to cartesian reproductions of known forms, so that it is not clear what part of the body you see, or what it is doing.

The micro evolutions of movement, in minimalist chains are indeed choreographies. These micromovements seem quite essential in character, they may be the kinds of micromovements that we as bodies are unconsciously doing all the time, yet suddenly they acquire a completely new scale of meaning and potential. Since we cannot ascribe precise meanings to the movements they relate often to palpating organs and proximities such as they are at times perceived and embodied in the formless flow of sex. Every organ could be a sexual organ that palpates, and yet the impossibility to fully recognise it as sexual organ breaks down the lines that define the territory of sex as such, and with it of pornography, in fact it erases the territorialisations of the body and every movement is a potential organ of an intensive body that resists organicity, therefore truly a body without organs.



It's also about a deterritorialisation of the body: any part of the body, and any movement it may do can be performed in front of the camera, and it becomes something other. It is not a parody of the body's actions, but an open redefinition into an unknown field. Yet I try to explore the disturbing threshold where you are not sure any longer of what it is that you are seeing: the threshold of the morphogenesis of representation. Intimate transaction that are hardly legible or not legible at all, open to multiple understandings.

What is at stake in this process is of the highest importance since it means negotiating the frontiers of the legal, of viable subjectivity. What kind of political redefinitions of viable subjects and bodies can we do if we operate in the frontier of the intelligible? Can the intimate interface challenge the frontiers of viable embodied subjectivity?

The surveillance cameras are oriented towards intimate transactions and parts of the body, however they fail to reproduce the framework of representation in which they are intelligible and thus cannot be subjected to control.



In fact the image of the cameras is analysed in a software to extract parameters of movement that serve to interact with the expanded audiovisual environment, that consists of the processed voice, and the processed image of the cameras.

The data of analysis of movement serve the purpose of generating an environment in which the fixity of the body and its intelligibility is further explored into the realm of dissolution, rather than concreteness. The discreet formalisation of the body through surveillance cameras is thus at the service of dissolution and amorphousness, of further opening the lines of intelligibility into the unspeakable. The bodies of surveillance collapse into the realm of the amorphous.

ANTIBODIES is about challenging technologies of representation that constitute us, as bodies and subjects, a guerrilla of the transmedia body that exceeds queer, transgender, posthuman and postporn discourses and practices, a post-visual, post-musical, post-architectural, post-coreographic, post-performative experimentation, that defies contemporary mechanisms of power, surveillance, control, assimilation, standardisation and serialised production of bodies and subjects in latecapitalism, a laboratory for the production of pangender, mesatesexual bodies-territories that flow unseizable, beyond the lines of foreclosure, standardisation and control.



The project started around 2002 as a photography project, later around 2004 evolved as a video project, and around 2005 became an interactive performance and installation, or metaformance project. It is number 4.0.0. from the series Morphogenesis of the project FRONTIER BODIES / METABODY by REVERSO.

TECHNICAL DESCRIPTION

One to eight wireless surveillance cameras are placed anywhere on the bodies of the performers, without distinctions between parts. The images are transferred to large projections on translucent screens that conform a vast landscape of nearly abstract body fragments in motion.

The images are also analysed in real time in a software created in Max-MSP-jitter that analyses the movement of the body fragments captured by the cameras. The resulting movement parameters are used for the life processing of the voice of the performer in another specially designed programme don in Max-MSP.

The voice is fragmented, multiplied, granulated, and spatialised quadratically in real time, in interaction with the moving body parts, conforming a chorus, a multiplicity that dissolves.



Occasionally, in some setups of higher complexity, the movement parameters are also used to process the images from the cameras in a third computer and to generate 3D structures in transformation, in a fourth computer using a programme designed in Virtools, fluid architectures in transformation and motion, like microdances of the organs of a virtual body.

The performers are immersed in the same space as the audience. The performers approach the audience with the microcameras and the skin of the audience becomes part of the landscape. An intimate and new kind of relation and proximity is generated between performers and audience, and between these and the space, the visual and sonic processes, and the movement.

TECHNICAL SET-UP INFORMATION

Duration: variable, normally presented in six slots per evening of 30 minutes each, for groups of up to 25 persons.

Spatial Requirements:

Adaptable to different kinds and sizes of spaces, in closed and open spaces, auditoriums or unconventional spaces, in the streets, and online at the internet, preferably black box setting, average size ranging from 10 x 7 meters, to 12 x 8, although smaller spaces are also possible, down to 3x3 m. This implies different degrees of complexity in the setup. In case of an auditorium only the stage will be used, surrounded by screens, the public will stand in the space of the stage, and the seats will be covered with large pieces of cloth. In winter time the space must be well heated.

Materials to be supplied by the hosting organisation:

- three to six spotlights with red filters,
- sound mixer with four independent channels,
- four self-amplified loudspeakers and long cable connections
- two to four projectors, min, 3000 lumens.
- two to four large screens, two of them translucent (this will be optional according to final setup).

(For setups in Spain and environment REVERSO can supply some of the materials, please ask)

Materials supplied by REVERSO:

- three computers and other interfaces
- wireless cameras
- wireless microphone

Time required for setup: In the more simple setups, a minimum of 4 hours. In the more complex ones, preferably two days and a minimum of one day.

WE WILL SUPPLY A PRECISE SETUP MAP, SCHEDULE AND RIDER DESIGNED FOR THE SPECIFIC SPACE WHERE THE PERFORMANCE WILL TAKE PLACE.

BUDGET: PLEASE ASK. STANDARD BUDGET: 3.000 PER SHOW/INSTALLATION / 1.000€ PER CONFERENCE-PRESENTATION --(Subject to negotiation)-- plus travel, hotel and per diem.

DOCUMENTATION: www.reverso.org/antibodies-microdances.htm