

Consciousness vs. body: a political debate

Notes on the fiction of universal consciousness within globalised capitalism

Jaime del Val

Institute REVERSO

www.reverso.org

Introduction – “Embodied Consciousness”

I will attempt to study the genealogies of consciousness, its instabilities and embeddedness, its relation to a specific architecture of the subject, the limits of its construction and its specific relation to concepts of virtuality and globality in late capitalism. I will also relate this to my own artistic practice in a number of projects that seek to critically redefine the relations between art, technology and the body.

The theories of the mirror neurons, of proprioception or of enactive cognition, amongst others, tend to depict cognition, communication and consciousness as embodied processes. Indeed consciousness, as a reflexive quality of certain bodily and energetic forces could probably be described in terms of physical, and chemical processes. Yet these theories go beyond this to say that cognition and consciousness do not happen only in the brain, but that the process is necessarily related to the whole body of which the brain is part. It is to the whole body, or to many of its parts, that the brain, as part of the body, translates the experience of the mirror neurons, it is through this process of embodiment that we experience something as part of our experience.

Proprioception is in some ways an attempt to depict consciousness as an embodied process. I am in so far as I am a conscious body. And at the same time the limits of the conscious body are put into question, for there are many aspects of proprioception that may remain in the realm of the unconscious. Enactive Cognition in its term, tends to depict perception and cognition as active processes that happen in and through motion.

Genealogies of consciousness

Within the dominant, colonial, Western tradition consciousness relates to a disembodied notion of the subject, and thus to a phallogocentric and abstract construction. Even if notions of consciousness are being “expanded” by the shared experience of different cultures, such as eastern cultures or chamanic experiences, it could be argued that the main framework in which the category of consciousness is constructed is a western logocentric paradigm, from the perspective of which other experiences are assimilated or categorised. It is from this perspective that certain

experiences can be understood as experiences of the mind rather than of the body. Of course one should differentiate some serious attempts to understand and share experiences and practices from other cultures, yet it is nevertheless obvious that late-capitalist society has developed extremely superficial forms of postcolonial assimilation of practices like yoga, that are brought into our domain of experience without much concern for the translation processes that are necessary whenever you import a specificity. The effect is standardisation and erasure.

Consciousness as a discrete representation – 1st condition of embeddedness

Consciousness, as a discrete representation and construction, is an attempt to hold together some registers of embodied experience, but embodied experience exceeds consciousness. The distinction between mind and matter is crucial to western constructions of subjectivity and hegemony. The abstract subject, the mind is an attempt to subtract the irreducible plane of difference of the bodies into a plane of universality, where universality is but an abstraction and a reduction constructed through the denial of all that which it cannot contain. Categories of universality and objectivity are key to the articulation of consciousness as disembodied architecture for a hegemonic subject.

Consciousness as effect of the body – 2nd condition of embeddedness

Secondly one could describe consciousness as effect of embodied experience, thus related to its territories and boundaries, to the sedimented *téchne* of the body in all the spheres of the cultural, somatics, the biological, the physical, the quantum level, etc.

The senses represent a specific anatomy of the body. Perception is intrinsically linked to understanding. There are no pure precultural strata of experience. Vision is informed by the technology of the camera and by cartesian frameworks of representation.

Consciousness cannot be universal: to pretend to assume a universal position means attempt to assimilate into a standard framework of representations what is per se immeasurable, for the infinite diversity of perspectives and experiences cannot be reduced.

The political Debate: body vs. consciousness

Consciousness tends perhaps to situate the discourse in an explicitly depoliticized context, whereas the issue of the body raises a more explicitly political discussion on the genealogies of the subject. The implicit territorialisations of the body, the ways in which bodies are categorised as subtract of hegemonic subjects or matter of abjection, in terms of gender, sexuality, race, class, health or age, are crucial to implicit power articulations in modernity and postmodernity. This is the reason why a

large amount of minority politics have developed a discourse and practise around the body, as in queer, cyberfeminist, postcolonial or postporn theory and practice. The reappropriation of the body is the productive gesture of difference, that defies the formalisation, the reductive processes of logocentric disembodiment of the abstract male subject. While consciousness relates us to the abstract sphere of hegemony, the body takes us in a journey to irreducible difference and infinite political potentials. In the context of latecapitalist technologies of control, the identification of implicit categorisations of corporeality is even more so crucial for the articulation of a political discourse and strategy, and for the understanding of globalized constructions of subjectivity and corporeality.

Instability and stability of consciousness – genealogy and topology

Thus consciousness appears to have a twofold condition of instability: on the one hand it is limited to specific discursive constructions, to how we articulate specific models of consciousness, to how we think consciousness as a specific technology for the hegemonic subject, it is the cultural embeddedness of consciousness. This deals with the *genealogy* of consciousness.

On the other hand there is also the ways in which consciousness only holds together within stable frameworks of the body. Consciousness is embodied, it is consciousness of a body, yet embodied experience is varied and fragmentary. How far is the stable character of consciousness related to the stability of the body, and how far is it challenged by its instabilities and transformations? Consciousness is essentially fragmentary, if we look into its depths, into its contradictions, into the abyss of our daily existence. It would fall apart, and in fact it does, if we lose the thread of our physical and discursive architectures. The stability of consciousness, its illusion of completeness or of holding together thus relates to the stability of the body in which it is articulated as a reflection, as a mirror effect of fragmentary experience. This deals with the *topology* of consciousness.

Kinds of consciousness

There are surely many kinds of consciousness, and many outsides to it. Some might say that consciousness is linked to the boundaries of the logos, of a certain kind of reflexivity and logic. Others might say that there are plenty of domains of experience that exceed the logos, and yet have specific sedimented forms, can be portrayed as states of consciousness. Many experiences such as trance, as well as those that appertain to the domain of the aesthetic or the mystical belong to such non-logocentric states of consciousness that are impossible to fully translate to other domains of experience, to “put into words”: such states have to be experienced. One could say that even in the case of a the apparently stable consciousness of a subject there are multiple levels, layers, and points of escape that would defy a totally immobile and stable construction of consciousness.

So, which are the outsides of consciousness, the outer landscapes that lie beyond any kind of sedimented experience? Such outer domains are not a stable territory, but a moving frontier, they draw the uncertain lines of the unthinkable, and of such domains of experience that have not yet sedimented into recognisable forms. The outside of consciousness might also be in the margins of abjection of the sovereign subject. Are the planets conscious of their dance around the sun?

Panpsychism could be an attempt to embrace the unthinkable, for we cannot quite understand the experience of the clouds, or of the planets, or of the animals and plants, or even of other people, without *becoming* these... we may only do *translations* or transductions into our own embodied experience.

The body exceeds consciousness

It is known that premovement, that is the movements that precede any of our conscious body movements, are not only highly complex and relating to body parts that have, at first glance, little to do with the part you want to move, but that it happens in advance of your conscious decision to move. And this is the case all the time. One could say that what we call conscious experience relates only to a small portion of our experience and activity altogether. Or can we develop a consciousness of the unconscious? How is it that in dance practices such as contact improvisation it is possible to anticipate what the other body is doing, so that you are one with the other body, so that your preaccelerations (a term proposed by Erin Manning, forthcoming) are one and the same, in the realm of the unconscious? There are surely domains where the awareness of these aspects of experience is developed in sophisticated manners, even if they are quite different to the *téchne* of the logos. Is the conscious mind exclusively related to the experience of the logos? How is it challenged, enlarged or transformed by other experiences that cannot be translated into the terms of the logos?

Fiction of the global

Latecapitalist constructions of globality underlie paradigms of universality of language, communication and subjectivity. Universal standard models are imposed upon the irreducible landscape of differences of the territories and the bodies. "Never confuse the map with the territory", says Ballard. Never confuse the anatomy with the body. Categories of the global and the virtual are based upon specific formalisations and discrete representations of reality, mostly cartesian and logocentric, that allow for a standard system to develop and sustain.

Virtuality (in the sense of the immaterial representations in digital culture, not as in Deleuze's concept of the virtual) only has a sense in the context of simulations of reality. But what we simulate is not reality itself, rather we reproduce discrete representations of reality that should not be taken for reality itself. Cartesian representations of reality have been interiorised, embodied in such ways that we take

them to be reality. Certain languages of the camera (from the *camera obscura* in the XV century to photographic, video and digital cameras) have sedimented into the hyperreal “Total Screen” (in Baudrillard’s words), a world of ubiquitous screens, a virtual reality of reality, in which we are immersed, since our eyes are embedded with the styles and languages of simulation in such a way that it has become very difficult to invent forms and languages that radically challenge the language of simulation and objectivity. The cartesian grid has become interiorised in our eye.

Such is also the case with AI, where specific logocentric models of intelligence attempt to be simulated, whereas no concern is given to other, perhaps more complex forms of intelligence, such as musical intelligence, or affective intelligence.

Presence

Virtuality can only be understood in the context of simulation and parody of discrete and reduced representations of reality. Categories of telematics are related to formalised notions of presence and subjectivity that are nevertheless undermined by the immeasurable locality of the bodies and the fragmentary character of consciousness. The presence of the body is irreducible, in its disrupted locality, in its multiple dimensions of contingency. Telepresence is formalised, discretised, reduced presence, that is meaningful still because a simple reading of a text invokes all the other layers of the body, of the non verbal. If there is love in the telematic embrace it is because the reduced, formalised body invokes the phantom body of affection in its multiple layers. This is so because we have developed such a body in our “analogue” daily experience. But contemporary telematics induces a reduction and standardisation of emotions and communication altogether that cannot be sustained in the long run without relating to the multiple presence of the located body that swings its potentials of meaning free from the boundaries of the logocentric mediation. Parody and simulation are meaningful as long as they relate to something that exceeds them, otherwise they suffocate in their own meaningless repetition.

Amplification of the body can be seen as a reduction, a discrete formalisation, a logocentric mediation. Obsolescence of the body can only be understood with regard to reductionist, logocentric, positivist models that allow for a quantification of reality in the context of technological and technoscientific determinism, that end up producing monsters of “superhumanity”. Musical intelligence, for example, doesn’t allow for quantification, but for qualitative differentiations in a non determinist framework of values. Technological determinism, masked behind the rhetorics of progress of latecapitalism and the aura of technology, concealed behind the rhetorics of truth and objectivity of modern science, in fact represents the new form of totalitarianism.

There is indeed a case for speaking against technological determinism as the key mechanism of implicit power in late-capitalism, as it is inducing an unprecedented erasure and standardisation of the world. It is indeed time to produce new models of

reality and intelligence that cannot be measured in terms of quantity but which allow the proliferation of difference as radical multiplicity in a plane of qualitative, relative, specific values.

Erasure

The dissemination of standard technologies of being that induce reductions and logocentric mediations of the body, communication, affection and life altogether, has an effect of erasure of the richness of the communicating bodies in their specificity and multiplicity. The *language of effect* of digital culture, as its main aesthetic characteristic, is the language of simulation that erases meanings and assimilates forms.

Biopolitics and implicit power

The disciplinary society described by Foucault, has long derived into a society of control, as Deleuze calls it. But this is a society of standardisation and assimilation of difference. Ideas are no longer the centre of attention, but rather forms: any form (word, sound, gesture, image...) can be assimilated through parody into the style of the market. This process exceeds the paradigm of performativity and relates to multiple layers of non verbal as well as verbal communication.

The fiction of the global can only happen in the context of global standardisation, where difference is assimilated and flattened. The universal is thus substituted by the standard. Perhaps telonia (as proposed by Roy Ascott, the euphoria of connectivity that should substitute the paranoia of isolated subjects) is an illusion generated by the standard system that seeks to assimilate difference concealing standardisation behind the mask of modern democracies.

Global standardisation in late capitalism occurs primarily through the formalisation of the non verbal, of the body. This is perhaps an important shift in technopolitics and the emergent territories of HCI confront us with the need to come up with some sort of urgent and strong response to the mechanisms of global standardisation.

Non verbal communication

The abstract hegemonic subject is generally related to the domain of verbal language. Yet is verbal language such a well defined territory? Studies in non verbal communication agree that in a usual interpersonal communication only 7% of the meaning is transmitted through the words per se, whereas the remaining 93% relates to the different areas of non verbal communication (kinesthetics, paralanguage, proxemics, somatics, etc.). the question is whether this 93% is only underscoring the meaning of the words or whether it is perhaps bringing in essential and open domains of signification or resonance and relation that cannot be fully translated into the terms of the logos. Indeed most human practices are specific *téchnes* and forms of

articulating non-verbal communication (music, dance the visual arts) and as such have articulated specific forms of thinking and intelligence that exceed the realm of the logos. The verbal is perhaps the effect of sedimentation of the non verbal. Indeed verbal language could be seen as the discreet representation and territorialisation of the continuum of communication.

Téchne

The assumption of universality of verbal communication is challenged from a variety of perspectives, such as studies of non-verbal communication. Also within the different cultures different forms of non-verbal, non-logocentric forms of thinking and communication have been articulated, such as music, dance or the visual arts. These are specific technologies of the body, of thinking and of consciousness: reflexive processes of sedimentation.

Metaformativity

I will propose to understand the body and the world not in its fixed materiality but as field of communicating forces. The bodies are indeed effect of sedimentation of the forces. This paradigm is applicable not only to the human scale of culture, but the cosmic and the quantic, to physics, biology, geology, to the world as field of communicating forces. The current state of the world is firstly contingent to how we may think it here and now, and secondly to the current state of interplay of forces that generates the effect of natural laws. These, like the domain of culture and language, change constantly, adjusting to the interplay of sedimented bodies and emergent forces. Consciousness and subjectivity, as well as relating to specific discursive and cultural constructions or architectures, can be understood as effect and reflexive processes of the communicating forces, that construct the illusion of a whole in the multiple reflexions.

Contingency, multiplicity, openness

Metaformativity proposes to enlarge the paradigm of performativity to an open field of processes of emergence of form in which the body and the subject may be radically redefined without any “material” transformations: it is the representation and the language that actually transforms the body. Metabodies are fields of transductive forces, open bodies that translate between multiple modalities. Metabodies are frontier bodies in permanent morphogenesis, in the frontier of abstraction, of the unthinkable, of the unformed.

Strategic sites, specificity and embodied communication

Which are the political and aesthetic horizons of metaformativity? In the domains where the relations between art and technology are explored and exploded into new horizons, in particular in such domains as dance & technology, there is a potential site

from which to produce specific and embodied technological models as opposed to standard disembodied models, that open up to the multidimensional contingent field of the communicating forces and irreducible presences of the body, that do not operate through logocentric mediation.

In some areas of media art, such as dance and technology there are fertile proposals as to how one can develop technologies that take into account the contingency and openness of the non-verbal in the context of interface design. Such experiments, related to embodied experience, are crucial for the redefinition of distributed consciousness and telematics.

This implies the production of new forms of reality, as opposed to the models of standard simulation of reality of digital culture: not a simulation of the body, but the emergence of *téchne*, bodies and forms of thinking in an irreducible plane of radical difference.

The political framework of discussion on the body offers perhaps a more fertile terrain for the development of specific technologies as opposed to the late capitalist framework of standardisation where the fiction of globality stands close to the fiction of universal consciousness.

In order to develop technologies that take into account an immeasurable plurality of differences one must take into account the contingency and “distributed locality” of the body and the fragmentary character of consciousness.

Culture of the instrument

Communities of developers of specific technologies have been happening for quite a long time now. Perhaps still there needs to be a more critical culture that goes deep into the implicit strata of technology, into the ways in which software and hardware produce specific forms of corporeality and thinking. This would imply going well beyond the freeware culture and indeed learning to dance.

Methodologies of science can be radically put into question in feedback with methodologies of the arts. Transdisciplinary teams should have a philosopher, a critical theorist who questions the assumptions (philosophical, political and aesthetical) behind both science and art. There must be a critical transdisciplinarity in which artists and scientists are in a plane of equivalence, where the political economy of science and art are both put into question.

Reverso: Specificities – (this part is identical to the final part of the article “Situated Tekhne: beyond the performative”)

Reverso is the name for a metaproject, a sort of project of specificity, in which I develop most of my work (not all) in particular all that concerns new media. It is a mixture of independent laboratory and company that approaches different projects at the crossroads of production, research, education, diffusion and activism, in the fields of critical theory, dance & technology, electroacoustics, virtual generative architecture, video and other disciplines and media. Production concentrates on instruments (software and hardware) and interactive dance performances and installations. The Body Technologies Workshop is the education initiative that brings together the different technical, artistic and theoretical concerns of the project for a hybrid community of students, artists, theorists and technologists.

The main project that I have been developing inside Reverso in the past years is entitled Frontier Bodies. Its two main outputs are an ongoing interactive dance performance project called Morphogenesis, and an ongoing interactive dance installation project called Thresholds. Both the installation and the performance are divided into three different parts that are each a project in itself: Dissolution of the Multiple Body; Microdances; and the Generative Architecture project. I will now focus on the last three.

Dissolution of the Multiple Body

Dissolution of the multiple body is a photography, video, installation, performance and generative film project that explores two interrelated aspects: the representation of the body as sedimented time (the trail of the image and sound of the body), and secondly the transformation in body perception that happens when you relate in ‘real time’ with this trail that the body itself is producing.

The photographs are pure analogue images with no digital processing, sheer long exposures that capture the trail of the body in the infinite gradations of light. The camera, the technology of objectivity par excellence, is being used to produce an immaterial, fluid, dissolving body of light and time. It is perhaps an homage to Bacon, an expression of the unformed and the nameless in ourselves, and at the same time it can’t help relating in a strange manner to action painting on the one hand, and dance



Fig. 1. Interactive Dance Performance Morphogenesis – www.reverso.org/morphogenesis.htm

on the other, for the body is generating an abstract image with the movement and the image is thus the trail of a choreography, the imprint and écriture, the hieroglyph of gesture. The project explores the zone close to abstraction, the frontier, where you still can hardly recognise forms, expressions, gestures, times and intensities of the body.

In the performance and the installation, the performer or public-interactor is producing the visual trail through the life processing of his/her image and at the same time a sound trail through the processing of his/her voice. The image becomes an evanescent wash, an abstract or nearly abstract visual composition projected onto transparent screens, while the voice, spatialised and transformed, becomes a musical composition that surrounds you. Both the processing of the image and of the voice happen through 'full body interaction', the movements are captured through a video camera and analysed in one of the networked computers. The body is a threshold of light not only regarding its processed image, but also the motion analysis. There is a fluid and intuitive interaction in which you feel the immediate effect of almost every movement and at the same time there are many layers of events, like in an orchestra, where some are more immediate and present while others are more unpredictable or have less presence. This approach seems to me important in interaction design (what one could call the 'orchestral approach') where too often you find straightforward, one to one relations of events, that due to the simplicity turn out to look like effects (i.e. the Sony Playstation). Also I seek a very fluid, organic kind of 'full body contact' with the audiovisual landscape you are generating, so that you may feel it as a subtle extension of your body that suddenly speaks in new ways in which it could not before.



Fig. 2. Dissolution of the multiple body – photography - 2003

How do you experience the translation of a movement into certain sounds and images? There is no universal set of relations: rather one must establish these partly in the mappings of the software and leave place for contingency to finish the work. Since the three basic elements (movement, image, sound) have already got very charged contexts of signification in our respective traditions, there is a certain inevitable collision of potential meanings in the process. How is the meaning of a movement transformed through new relations that are established with the sounds it produces? The crossover of écritures brings along the emergence of new language. It is however a very long and slow process if it is not to stay on the level of effects.

Proprioception transforms when you are relating to this trail that is like an excess of the body, something that relates to it and at the same time

is independent from it. This transformation together with the new relations to the sound and the image bring along a transformation of the body language altogether: after all how far is it possible to separate the 'purely choreographic' from the visual and aural? The continuum of the body is redesigned into new discreet territories, yet these are open. Finally the computer captures the processed image that can be edited as a (generative) film, thus emphasising the way in which the output acquires a life of its own.

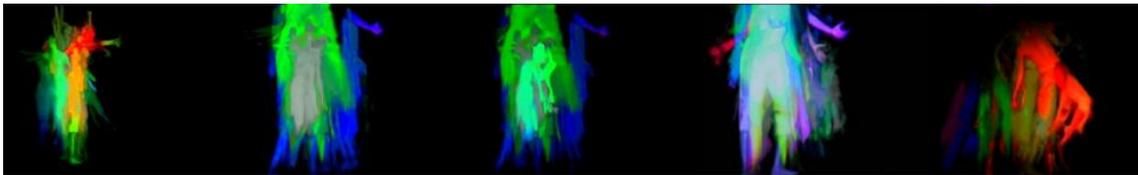


Fig. 3. Dissolution of the multiple body – generative video from the interactive dance installation Thresholds.

Microdances

Microdances is a photography, video, installation and performance project concerned with two related aspects: the transformation of the form of the body, of its landscapes and languages, its intelligibility as a body through the proximity of the camera and the precise framing; and secondly the transformation of the perception of the body that happens when you improvise through the fragmented image of the body.



Fig. 4. Microdances – photography – 2003-2004.

In the photography series the concern is purely with framing, proximity and focus. The black and white images have no digital processing but the photographic medium is explored in directions that challenge the notion of objectivity. A question is posed: is this a body? what part of the body is it? It is alien and yet so near, its excess is engulfing, it absorbs you in every direction, it cannot be contained. It is an exploration of unknown landscapes and forms that may or may not sediment and enter the realm of the concrete.

In the video series (both videodance and abstract film) similar framings are explored but the time dimension is crucial now. A new layer comes in: the abstraction of the movement, of the body as time, of gesture, the exploration of minute movements that evolve, in a minimalist manner, like phonemes and syllables of an entirely new language. Any movement, thus amplified and framed, acquires suddenly an enormous

and open signification that explores all the uncertainties and contingencies of your understanding. Yet the most interesting part of the process is not the finished video pieces and the time editing, but the process of improvising in front of the camera: I move watching the image of the body fragment in a monitor or projection. It is my body yet at some point I start to perceive it as something other, the amplified scale induces the discovery of totally new realms of movement, sensation, and time, I suddenly lose contact with the body from within... only to recover it through the embodiment of the amplified fragment that has become another body. I become another body that is itself my own. It is a thrilling sensation of rediscovering embodiment, and the more you practise, the more you explore the new realm of language, the more the improvisation sediments in a language and a technique.

It's also 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, for example you may find it hard to distinguish the organs (are they not discrete representations after all?) and take a hand for a sexual organ that palpitates, but then who cares; it's not about erotizing

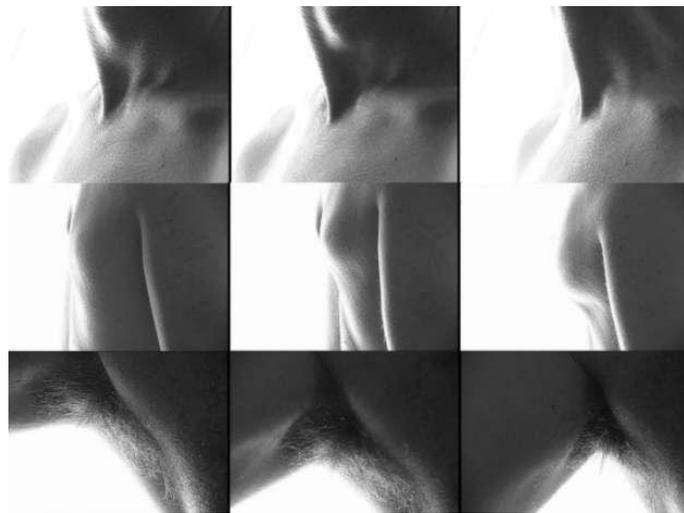


Fig. 5. Microdances –Minimal Body - videodance – 2005.

the whole body (or perhaps yes) but rather the territory of sex itself is put into question: it can't quite be pornographic or post-pornographic, for the actions and the parts of the body are always at the frontier of the intelligible. They could be many different things. It is no longer so relevant whether it is a body or something other, for it speaks by itself, as pure excess of language. 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.

Finally I also do this improvising or micro-choreographing in live performance with the naked body moving in front of the camera while the amplified image, projected onto transparent screens, becomes like a huge architecture, a landscape I inhabit. The voice is sampled live and processed through the camera based interaction of the body fragments, becoming also a dense, low sound-landscape where the original voice is hardly recognised any longer.

Generative architecture

In the Generative Architecture project concepts from both of the above projects converge with a more explicit reflection on the concept of space. All three projects deal with 'spaces of the body', not only in so far as there are landscapes that react to your movement, that are embodied in different ways, that are 'physical' in their 'virtuality', but also in the way in which they are intended and perceived as subtle extensions of the body, not in terms of materiality, but of language. There is a language of sound spatialisation that is being created, and of relating to visual notions of space. Both in the performance and the installation the only visible space is the projection on the transparent screens (a low tech simulation of immersion).



Fig. 6. Generative Architecture – digital image and performance-installation - 2003-2006.

In Generative Architecture the body interacts with fluid, organic shapes that remind us both of the abstract trail of the moving body and of the fluid shape of the fragmented landscapes and anti-organs of the Microdances. Furthermore, the ways in which the 3D structures evolve and transform through the interaction are similar to the minimalist evolutions of the Microdances, like emerging organs of a 'virtual' body that dances and speaks. The concept of these generative architectures defy the notion of

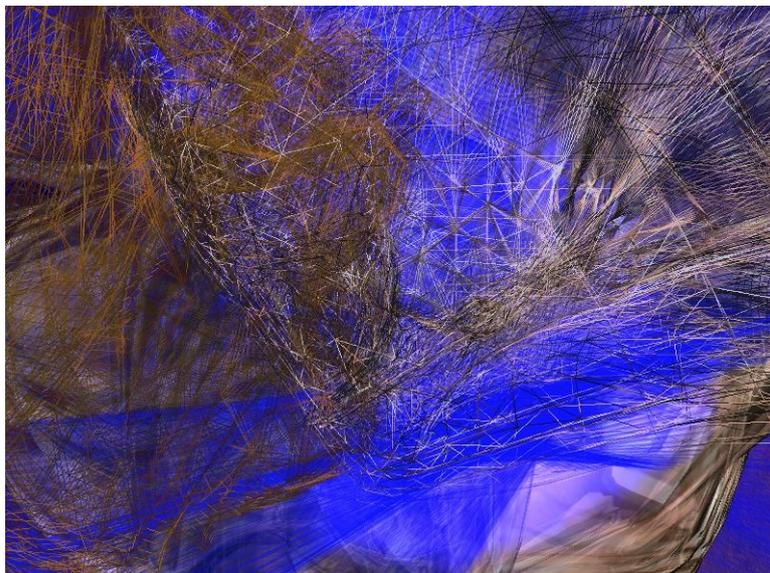


Fig. 7. Generative Architecture – digital image and performance-installation - 2003-2006.

virtual reality since they are not about the exploration of Cartesian representations of space, but rather like evolving musical compositions, generative and morphing spaces that never become totally concrete, highly pictorial in their translucent qualities, thus relating to abstract film. It's not about generating effects of

simulation but rather of creating languages, intervals with the body-space, new concepts of space and of relating to it, of 'speaking through' space. The work is about the slow sedimentation of improvisations, the

building up of language from cross-breedings and simple elements. It is a dance of the space.

Frontier Bodies

A frontier body is a field whose identification changes in multiple directions other than parody, whose emerging forms are invested with political force, where the very articulation of specificity, and of the ways of connecting to other multiplicities, is already a form of resistance. Perhaps the only way to outreach the exclusive paradigm of the logos in a context of radical democracy is not to assimilate into its circles what was previously excluded from them, for the circles of exclusion are never-ending, but to assume an open multiplicity of being and thinking forms that are not to be framed within the logos, a paradigm of both promise and uncertainty.

Jaime del Val (Madrid 1974), is a digital and visual artist, composer and pianist, coreographer and performer, writer, independent researcher, activist and director of REVERSO, the Body Technologies Institute.

After studying piano, conducting, composition and philosophy in London, he lives three years in Florence, developing an activity as a painter, and studying dance, architecture and etching. He later starts to work with electronic media, and founds Higuerasarte and REVERSO.

His interactive dance performances have received several international awards. He has participated in numerous international congresses, festivals, workshops and exhibitions in the fields of digital and visual art, music, dance and critical theory.

He teaches the Body Technologies Workshop since 2003. He has published in diverse print and online publications and is the editor of REVERSO, a journal of critical theory in Spanish.

He has been actively involved in gay&lesbian activism since 1997, and currently is one of the leading heads of the fight against urban speculation in Spain.

His projects take place in a diversity of old and new media such as performance, dance, composition, writing, painting, photography, abstract film, videodance, electroacoustics, instrumental music, interventions in space, interactive installation and virtual architecture, research, activism and the coordination of production, research, education and diffusion projects. After one year in Barcelona he now lives in Madrid and Almería.