

[FRONTIER BODIES / METABODY\_\_Morphogenesis 4.0.0]

# ANTIBODIES

## OF SURVEILLANCE \_\_ *MICRODANCES*

*a techno-guerrilla of the post-queer body*

a transmedia metaformance

by

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Compilation of 2008 texts by Jaime del Val about the projects  
**ANTIBODIES OF SURVEILLANCE-MICRODANCES** and  
**ANTIBODIES-DISSOLUTION**

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Project webs:

<http://reverso.org/Antibodies-microdances.htm>  
<http://reverso.org/Antibodies-DISSOLUTION.htm>

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*Anatomy is destiny/ Geography is destiny.  
S. Freud / Napoleon*

*Anatomy is a tecno-political fiction: UNDOING anatomy is undoing the political destiny of the body.  
JdV\_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 pandroginous, 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 live processing of the voice of the performer in another specially designed programme done 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.

Concept and development: Jaime del Val

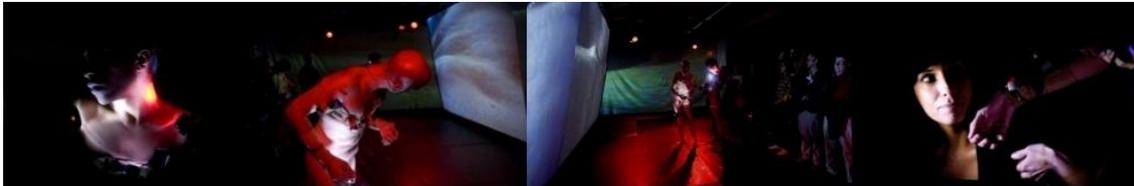
Performers: Olinto and Jaime del Val

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



## **MICRODANCES: On the possibilities of post-post-porn performance**

**Opennes in communication:** As I speak to you now each of you is understanding something different, shifts of interpretation and open meanings and signifiers that verbal language in its presumption of universality cannot contain. In fact it is common knowledge in Studies of non-verbal communication that in every interpersonal conversation only 7% of meaning is transmitted through verbal language per se, whatever this might be in its structures of grammar, syntax and morphology, and the rest, 93% has to do with different layers of non-verbal communication, kinesthetics, paralanguage, somatics, proxemics, cronemics, etc.

I further assume that this 93% percent is not only underlying meanings of words but that it is bringing in essential layers of *potentiality* of meaning that verbal language per se cannot contain. And that these layers are not meaning-oriented, but radically open in the way they swing potentials of meaning around in infinite directions, while they are embodied in another body. This is the third condition: embodied condition, in oneself as reflexivity, in others (persons, animals, and other entities).

However what makes me viable as subject here speaking in front of you is to maintain myself within certain territories of intelligibility in language, to maintain the verbal-nonverbal fictional divide, that attempts to fracture the continuum of communicating forces that bodies are, for the sake of perpetuating the sovereignty of the logos.

However, does the traditional account of verbal language get in any way close to the specificity of this body?

How about if I attempt to amplify and explode that specificity, to speak hovering at the frontier of the speakable, of the intelligible, risking to be cast into the realm of the unspeakable, of the invariable as a subject, risking also to redesign the line between the speakable and the unspeakable, the intelligible and the unintelligible, the sovereign and the abject. What kinds of frontiers are there to explore if I want bodies to exploit, amplify, explode the infinite potentials of communicating forces where there are no signifiers and meanings any more, but these turn out to be accidents and effects in the processes of embodiment of forces?

Further, how do technologies of communication in digital culture attempt to formalise, reduce and standardise the radical openness and specificity of bodies in the whole spectrum of the non verbal. How can we transform the framework of representations that allow surveillance and control, the technologies of objectivist positivist reproduction that account for biopolitical frameworks in which bodies are reproduced as discreet entities, recognisable in their territories of the acceptable and the abject, naturalised and simulated in the invisible prison of the cartesian grid.

And finally how to redeploy these technologies, inverting, mutating their mechanisms, for the sake of the pure excess of bodies when they flow outside the boundaries of fixed representation, hovering in the frontiers of never ending morphogenesis. How to re-embody technology beyond the textual drive of disembodied click and drag, of minds that interact with or control the bodies that matter.

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## INTIMACY AS BIPOLITICAL TECHNOLOGY

genealogy & regulation of sexuality  
space and architecture  
the anatomy of the body and its forbidden territories

## INTIMACY AS ALWAYS IMPLICITLY POLITICAL

legal issues: public sex regulation, touching children, homophobia, porn, death penalty....

## MICROPOLITICS OF INTIMACY IN LATECAPITALISM

radical actions: queer affect, public sex, open couples, public intimacy,

banality as the media construction of intimacy that we embody

time & duration, against standardisation, biopolitics of time and space

## POSTINTIMACY: the limits of intimacy

New planets, new geographies, new maps – extraterrestrial body

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**If anatomy is destiny**, if we have to deal with freedom of forms, rather than freedom of ideas, we can transform the anatomy and redesign the body through shifts of the use of technology of the camera.

Since the XV century, from the camera obscura to the photography, video and digital cameras, specific uses of the technology of the camera and the lens have produced a paradigm of objectivity in representation and have sedimented as normative, naturalised, have shaped our vision into the mediated expression of the cartesian grid.

The materiality of bodies such as we may be able to think it here and now is much related to the technology of the camera and the production of an idea of fixity as surface and form, (something different would happen if we would have based cultural meaning production in sound more than in the image, for instance), but images are not only about fixity and objectivity, images can be the dynamic vehicles for the intensive and uncontainable body of forces, beyond the cartesian grid of recognisable patterns and forms.

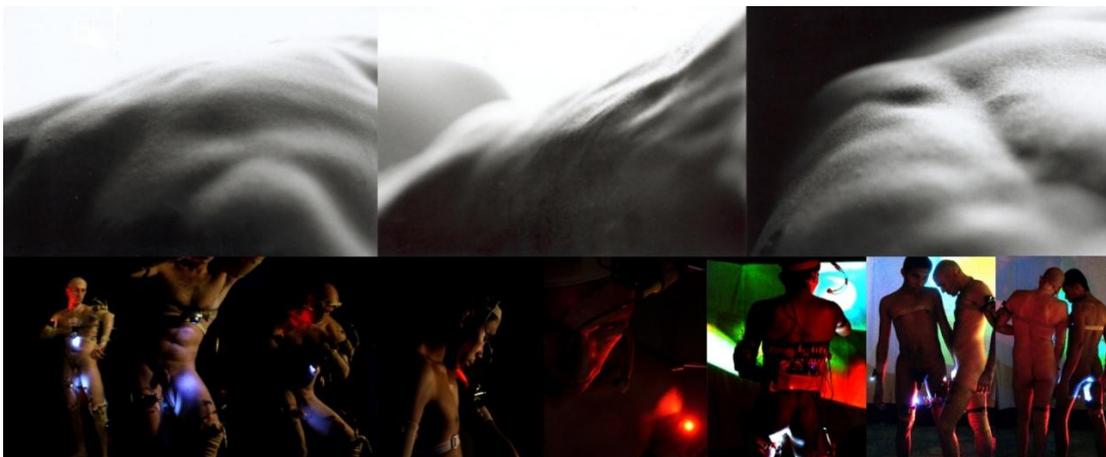
Microdances is a photography, video and performance-installation project that uses mostly wireless micro surveillance cameras on the naked body to explore micro scales of movement and visual representations that hover on the edge of the abstract, of the unintelligible.

The project started around 2002 as a photography project, of close-ups of the body, later around 2004 as a video project, and around 2005 evolved as an interactive performance and installation, or metaformance project.

These are photographs from the early series of the project, and some images of the performance.



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. 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, or eventual syllables for potential languages, that sediment in so far as certain *uncertain* repetitions take place.

You move *not* through the usual proprioceptive feedback, but through the image that you see as you improvise and perceive initially as something other, as another body, formless and uncertain, until you reconnect to it, you become that other body in its open formlessness, and the paths of improvisation and *écriture* open up in new directions that are not to be discovered through the traditional normalised set of proprioceptive feedbacks. The use of more than one camera at a time generates an awareness of multiple counterpoints of micromovements of the body.

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 palpitating 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*.

This implies a different move from the one implied in post-pornography, as the movement initiated by Annie Sprinkle in the early 90s, with the *Post-porn Modernist Show*, and later with other artists we may explicitly or implicitly relate to the term, where there is no actual questioning of the concreteness of bodies and their intelligibility but rather a displacement of their concrete actions outside the excluded domain of the pornographic industry and its uniformed representations. In post-porn there is an opening up from the domain of uniformed abjection of pornography as biopolitical mechanism of control of bodies and of the agency of the subject producing it, into the domain of a broader range of representations of sexuality as resistance to the biopolitical mechanism that are however always part of the theatre of representation, that are still always representing concrete bodies doing concrete actions, possibly in new ways and situations, yet the body concrete, its surface and materiality are still present.



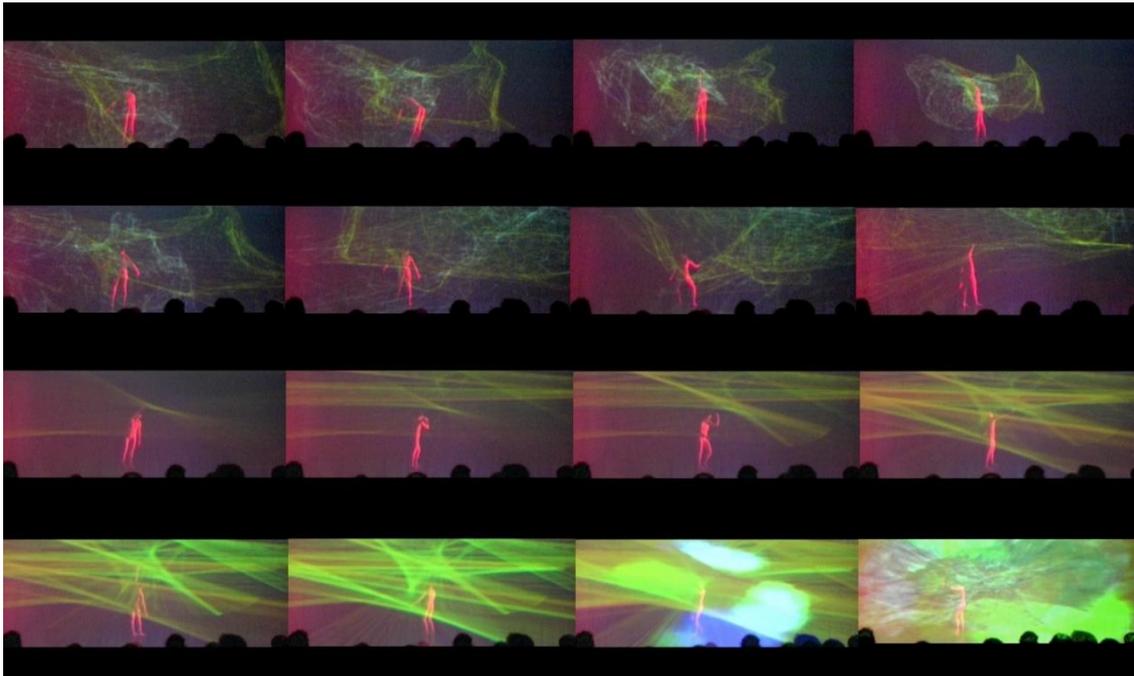
What language does this microdancing metabody speak? What in other circumstances could be categorised as an interracial queer sexual intercourse between bodies becomes something other, not quite possible to categorise and yet this overflow of the body fragments in their open potentials for embodiment beyond meaning becomes thus a flow in which *everything is body, gender is nowhere, everything is sex*: not in terms of materiality but of embodiment processes, of open relational forces.

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 in some countries means avoiding the death penalty, like for instance in Iran, or Sudan, or Arabia. And in other cases prison, like for that sake in Britain, where touch is strictly regulated, like pornography is. 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 subjectivity?

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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, the processed image of the cameras and virtual three dimensional structures or architectures, organs of a virtual body that is however not simulating any preconceived reality, and are therefore as real as the real microdancing body. (Here we will be showing a reduced version without video processing and 3D)



The data of analysis of movement, as discreet and reduced formalisations of that uncertain body without organs, 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.

They are also at the service of further exploiting the lines of embodiment since the body is not only confronting a new realm of proprioceptive feedback through the movement that occurs through the feedback of the image of the camera, but now further layers of feedback are being developed that also inform and transform proprioceptive feedback.

Microdances is a priori a poetic space for the flow of the amorphous, the ideas presented here are not the background on which the work is based but have grown with it, are a parallel dimension, and surely other interpretations are possible, take them however as points of arrival and feedback.

Thus Microdances is perhaps about the situated, located, intensive body, which is also a diffuse body in its distributed locality of relational forces. It is about reembodying technology and negotiating the territories of the body that account for viable subjectivity, it is about a therapeutic

exploration of unlimited sensations, and vehicles of expression that don't imply a reception of meaning.

Microdances is a metaformance, it lies beyond the performatic and the performative in so far as it is situated beyond the framework and theatre of representation, simulation and parody.

It is about intimate interfaces that attempt to break apart the very lines that make intimacy possible, that make it possible to maintain the public-private divide and of the intimate versus the public.

It is about an intensive body that tries to defy the hiperreal body of media representations, the standard bodies of the total screen.

It is a terrain for the renegotiation of gender far beyond the binary oppositions, and of sex as anatomical substrate for gender. A landscape for redesigning the maps and normative territories of bodies in an open field of possibilities and emergence.

It is a laboratory for new choreographies of being, new temporalities and consciousness, for meta- trans- sub- anti- counter- post- ultra- micro-choreographies.

It is improvisation and sedimentation, potential language, practice and technique, theory and therapy.

Its branches and future lines are many: in opening the scale further down, to the cellular, in opening to other kinds of bodies, the metadances, metabodies of reality, in exploring deeper the improvisations and sedimentation process, and potentialities for open language without meaning, and for the technology.

It is open to experiment with robotics, sculptures, or sextoys, to street interventions, to internet and refigurations of bodymaps, to telematics and virtual architecture, to further camera, microphone and sensor based systems with more bodies of different kinds involved in different kinds of actions, metadances, frontiers zones and situatedness.

**The politics of the amorphous** is the promise for the renegotiation of boundaries through operating on the boundaries of bodies themselves. The promise of *antibodies* of intensities that defy the fixity of material bodies and naturalised subjectivities. I propose that it is in the potential of these experimentations rather than in academic textual practices that new terrains for both politics and thinking are to be explored, risking oneself in the frontier of the speakable.

The question remains open whether we are to remain in the field of symbolic acts of resistance or how we can make out of these practices viable political action in a broader field in our context of standardisation and assimilation in digital culture and late-capitalism, of implicit power and censorship, where the substrate/subtext/subimage of corporeality, language, technology and its political economy need to be radically redesigned.

## POST-INTIMATE TRANSACTIONS - (text of the documentary)

Wireless micro-surveillance cameras on the body. A body with thousand eyes. Nearly abstract micro landscapes and microdances of the body are projected like an immersive environment or architecture.

The cameras act like an interface for the life processing of the voice of the performers in the interactive system, through movement analysis performed by the computer in real time. The voice is granulated, delayed, multiplied and spatialised interactively in four channels, like a fragmented chorus, a multiplicity that dissolves.

Performers and audience are immersed in the same space, where the skin of the interacting audience becomes part of the landscape

Microdances is an interactive, expanded, participatory performance, installation and spatial intervention: it is a Metaformance, that inverts the mechanisms of surveillance in the society of control.

Surveillance and control rely upon the reproduction of recognisable patterns, actions and frameworks of representation for the bodies. Here, through a subverted use of the technology the body is rendered unintelligible or hovers in the frontier of intelligibility, its discursive territories fall apart, surveillance collapses in the realm of the amorphous.

Yet at the same time the body flows uncontrolled in new landscapes of potential meaning, flooding over the channels of convention and norm.



The proximity, amorphousness and minimal gestures of this body, remind us of sexual organs that palpitate, yet they are incomplete, fragmentary, emergent organs in constant *morphogenesis*, never sedimenting into recognisable patterns, or genders, or sexes, proliferating into open landscapes of association, embodiment and transduction.

Machines for embodiment rather than meaning, where the body flows beyond meaning in its pure excess. Anti-organs for intensive Bodies without Organs.

Every body is fragmentary, every look and desire is disseminated in fragments of bodies that are intensive fields of forces rather than fixed materiality. Microdances explores the potential of the body as desire, rid of fixed references, pure intensity that questions the materiality of the body as fixity and redefines it as effect of representations and sedimentation of relational forces.

The space breathes in a new kind of osmose and time scale, an experience of reembodiment at the heart of technocultures that long for disembodiment.

One to eight cameras are placed all over the body, without distinctions between parts, illuminated with partial lighting worn by the performers. The image is analysed in a software that extracts up to

20 parameters of movement, a truly intensive surveillance system that works in real time, however the parameters are used to process the voice and eventually the images themselves, that conform the environment, as well as used to transform digital three dimensional structures or architectures, like organs of an emerging virtual expanded body. The code is thus put at the service of the illegible, rather than being an *écriture* and instrument of control. the surveillance system is used for an increasing dissolution of the object of control, in a process of internal feedback of the very system of which the body is part; representation dissolves in its attempt to capture and fix itself, until surveillance fails altogether, and in its reverse emerges a poetic landscape that breathes in the intensive flows of a new kind of (meta)body. The instrument is indeed an inverse-surveillance, or an anti-surveillance system.

New forms of awareness arise in the performers, through the radical dislocation of the framing, angle, proximity and focus of the camera that moves together with the body and the participating audience: you move not through the usual proprioceptive feedback, but through the images of abstract body fragments that you perceive initially as something other, until you reconnect to them, as you move in minimalist evolutions, till you become that other body, you become an alterity in emergence and formation. Thus new scales, temporalities and kinds of movement, new minimal and potential open languages, and new kinds of body emerge, that exceed signification: meta-signifying processes.



The body with thousand eyes is both landscape and subject of vision in a triple choreography: of the microdances, the cameras and the partial lighting. Interaction is designed so that the movements captured through the analysis of the images influence the sound processing and in feedback also the actual movements and the breathing of the performer, in multiple layers of relation that conform the instrument or system, the metabody, that generates new relations between sound,

image and movement, as it redesigns the sensory anatomy of the transmedia body, the reflexive processes of pattern generation that may result in a consciousness .

The audience is no longer such, participating in the immersive experience. The skin of the participating audience becomes part of the landscape. The intimate interface facilitates new possibilities of relation that cannot be assimilated into other familiar domains of experience, intimate beyond intimacy, occupying and producing intermediate spaces and new dimensions of the body, challenging the very frameworks of intimacy itself. What are these bodies? What are they doing?

Where everything is body, gender is nowhere, everything is sex, affect, proximity and relation beyond meaning.

The monstrous, overwhelming beyond “beauty”, hovers in the frontier of the thinkable, opening the door to the impossible.

It is possible to do Microdances as performance or installation in different kinds of spaces, closed, in the streets or in the internet, and with different durations, from 10 minutes interventions, to days long immersions, however when performed in a theatre or auditorium the spaces are inverted, the seats are covered like furniture of an abandoned house, there is only the stage as real space for action and interaction. The translucent screens on which the images are projected

symbolize the collapse of the total screen as hiperreal regime of representation, simulation and parody.

The space of the performance is like an extension, visual, aural and gestural of the bodies, an architecture in process of formation. It is a process where proximity, relations and territories can be renegotiated. Where the instrument, that is the sum of software, hardware, bodies, space and language, is the sedimentation of improvisations, a field of communicating forces, a body of bodies, a metaformance and a metabody.

There is no re-presentation and per-formance, but rather a process of emergence that is transmodal and transmedia, operating along multiple frontiers and layers of relation and embodied communication. Such a space is eventually post-architectural, post-coreographic, post-musical and post-visual, in so far as its procedural character happens in between, challenging disciplinary and anatomical boundaries.

Much as it is post-performative, post-post-pornographic, post-queer, post-posthuman and post-post-colonial, for it produces a body that swings in infinite potentials of new meaning beyond the existing territories and anatomies, the empires of form: it is not a material-textual-prosthetic body, but one that redesigns itself in the (non-verbal) flows that constitute corporeality.

This body is perhaps a political project of resistance within our hipermodern society of standardisation and implicit control, where freedom of forms becomes more relevant than freedom of ideas. Where the specificity of bodies and technologies could allow new radical depictions for the social body and its political economy, an unpredictable landscape full of both hope and uncertainty.

Microdances started as a photography and video project and later merged with the interactive dance performance and installation project Morphogenesis.

The future lines of the project are many: in open spaces and the internet, with digital architecture and interactive analogue spaces, opening the scale of bodies and dances that speak in the frontier of the speakable, challenging its domain, taking "the risk of redrawing the line between what is and is not speakable, the risk of being cast into the realm of the unspeakable." (J. Butler, *Excitable Speech*)



## THE CITY OF DESIRE: UNDOING ITS ANATOMY AND DESTINY

**ANTIBODIES DISSOLUTION OF THE BODY POLITIC** is a Metamedia Metaformance, a political, artistic and technological intervention/performance/action in the public space of the city by the group REVERSO – [www.reverso.org](http://www.reverso.org). JdV\_REVERSO use surveillance cameras on the body to decompose its anatomy and gender, and dishabilitate mechanisms of social control, in a unique convergence of dance, performance, media arts, electroacoustics, architecture and space interventions. A post-intimate, post-post-porn, post-posthuman, post-postcolonial, postqueer, performance/action/intervention.

A naked body walks by the streets of the city with 4 to 8 micro-surveillance cameras placed on the skin, projecting fragments of the body through a projector placed in the chest. Images become unintelligible and amorphous through proximity and angle of the cameras. At the same time exposed and illegible, the hiper-vigilated body becomes uncontrollable: amorphous, post-anatomic, pangender, defying binaries and categories of sexuality and intimacy. It moves slowly in a series of minimalist microdances, micro-coreographies of a fragmented and multiple body that defies all categorisation, as it appeals to the desiring look in all its diffuse and fragmentary potential. Its voice is processed life in a minicomputer, becoming a chorus of dissolving voices. Through relating to by-passers new forms of relation occur, new forms of public intimacy mediated by the surveillance camera, misused as instrument of proximity. The frontiers of anatomy, identity and form dissolve and the desiring look is dispersed in amorphous fragments in constant morphogenesis.

An illegible, irreducible, poetic and purposeless action, with radical political after-effects and resonances: so does the group REVERSO denounce that we are all vigilated and subdued to multiple explicit and implicit norms, non-verbal and intensive architectures for the bodies, that we tacitly accept. Subverting the same technologies that constitute the norms, the vigilated body rebels against mechanisms of control and against the normative and disciplinary scaffolding of market driven management of bodies. A **metapolitical** experiment in wearable technology, an exercise in the undoing of surveillance and in deconstructing implicit power regimes.

It is the **MUBP: MOBILE UNIT FOR BODY PRODUCTION**, also called MUAP, MUGP or MUSP (MOBILE UNIT FOR ANTI-ANATOMY / GENDER / SEX PRODUCTION), an **inverse surveillance system**, a war-machine against the disciplinary social organism understood as apparatus of power and violence, the gender, sexuality and public-private binaries and the mechanisms of affective production of bodies in latecapitalism.

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¿**Freaky exhibitionists?** They call it Metabody, a way of reappropriating body and space in the neoliberal city, a form of subversion of implicit norms and power mechanisms. They denounce the new forms of implicit totalitarianism in latecapitalism, that reproduce us as standard affective bodies in the chains of production and consumption, which at the same time conceal the forms of violence on which the economic system is based behind the hiperreal total screen of media that have become both embodied vision and immersive virtual reality, that has supplanted public and

private space. Thus through leisure, communication and information industries new discreet, reduced and standards forms of life are being globally distributed, through the production of affect and desire, and behind the farse of “progress” and technological “liberation” and “democratisation”.

They deny appertaining to the gender binary, which they reject as the primary political fiction of body and affect formation, and propose a technological body that is post-anatomic, amorphous, metasexual and pangender, that defies the disciplinary social organism, or body politic, the fiction of democracy and the nation-state, which has become façade for hidden market operations and corporate interests.

Instead they propose a relational, intersexed, common and public social body. They claim that we are all intersexuals (hermaphrodites) sine we all undergo the processes of clinical and discursive assignment of sex and gender according to arbitrary medical criteria that regard reproductive sexuality and heterosexual normativity. Instead they propose a diffuse body whose anatomy, in permanent morphogenesis, appeals the desiring look in its open potential beyond the gender binary, as it is dispersed in amorphous fragments of relational intensities, and at the same time defies the mechanisms of affective production of bodies, objectification, surveillance, and assimilation into market driven structures. Microsexual public acts for a body-architecture that produces a new kind of affective intensity in the city. **The amorphous, pangender, metasexual body becomes a weapon to undo mechanisms of control and normative territories.**

The images of the hipervigilated body, that has become amorphous and uncontrollable, are projected on the immaculate and fake surfaces of the system, on the impenetrable total screen, opening black holes of uncertainty. The actions are not explicitly sexual or pornographic, yet they linger on the edge of explicit sexuality and pornography, thus challenging their conditions of possibility, their domain of operation. This way multiple questions are raised concerning the limits of intimacy, gender, identity, sex, sexuality, sexual work and pornography, of the legal and viable, of the social organism as a whole, of the human versus the inhuman, the animal, the machine, of the lives that are worth respecting and living. An excercise in **radical ecology** for relational bodies-territories beyond the binary frameworks of speculation, virtualisation, subjectivation and norm.

They are REVERSO - [www.reverso.org](http://www.reverso.org), a pioneering initiative in the conjunction of body-territory, arts, technology, critical theory and political action.

## **POST-ANATOMICAL BODIES**

Anatomy and matter are to be understood as a tecno-political fictions, products of representation technologies. Through radical subversion of these technologies it is possible to produce a post-anatomical body that questions the foundations of social organisation. In the place of the social disciplinary organism, a social relational body would emerge, diffuse, intensive, amorphous, that would attempt to make inviable the very technologies and conditions of possibility of power, subjection and objectification.

Amidst technocultures that reproduce us as standard bodies, of normative spaces and territories colonised by speculation, the reverse spaces of the city and the subliminal body of the performer come together as a new intensity that generates an uncertain body-space, in the frontier of the speakable, metabodies that defy standardisation and assimilation in the society of control.

**Metabody:** to question, expand and transform the notions of human, subject, body and identity towards a radically democratic framework of relationality.

**A Foucaultian Don Quixote, a Deleuzian Zarathustra, a Proustian Ulysses:** a form of protest that brings together transdisciplinary artistic practices, new technologies, critical thinking and political action. A mobile micro-opera/ballet/theatre guerrilla. A micro-theatre, micro-*Recherche* of the body. A visual, sound, architectural and coreographic intervention in the body of the city and the postglobal social organism. A form of technoterrorism against discursive and formal boundaries of social norms and hidden power networks. A war machine against implicit forms of domination in latecapitalist times. A guerrilla for the undoing of gender, sexuality and intimate-public binaries. A *sabotage* of implicit processes of affective production of bodies in neoliberal society. And at the same time an irreducible poetic metasignificant gesture, a radical coreography that defies reduction to interpretation, a metaformance open to contingency, an apparatus for affective production of anti-bodies.

**DISSOLUTION OF THE BODY POLITIC** proposes interventions in entire cities throughout periods of weeks or months, going through different aspects of the anatomy of the city and the body politic. From museums and theatres to surveillance cameras and advertisements, in courts and prisons, highways and other infrastructures, military camps, embassies and consulates, political parties, parliaments, ministries and other organisms of administration, ONG's commercial centres, global corporations, tourist areas, cathedrals and churches, rivers, industrial areas, business areas, centre of town, areas subject to speculation and gentrification, airports, ports, stations, urbanisations, nuclear stations, mines, phone antennas, public transport, residential areas, marginal sex areas and gay ghettos... The **amorphous public genitals** projected onto the façades of the system **inoculate an antibody** for the latecapitalist virus of affective body production: exorcisms of the zombie society that operates behind the façade of "sovereign subjects" and "civil rights".

**INSTRUCTIONS:** use surveillance cameras and wearable equipment on the naked body to project amorphous body fragments and processed voice in the streets, undo the anatomy of the social body and establish new kinds of amorphous, relational, public, pangender, metasexual bodies while resisting gender binarisms and current mechanisms of control, standardisation, assimilation and affective production of bodies in latecapitalism.

**ACKNOWLEDGEMENTS:** ANTIBODIES is an *hommage* to the first performance that we know of, done by Diogenes of Sinope in the 3rd Century b.c. (2.300 years b.m.e. -before Metabody Era) in which he walked around the city naked inside a winecube, with a lantern looking for someone worth attention, and to his public masturbations. It is also an *hommage* to the Public Genitals Project and the Near Legibility Project by Sandy Stone. To the Videoman of Fernando Llanos, to the Suspensions in public spaces and exoskeletons of Stelarc, to Steve Mann's wearable projects, to Hannah Villiger's photography and Pedro Garhel's performances, to the Graffiti Research Lab, to street artists, street dancers and activists, to Pat Califia and her defense of public sex, To Antonin Artaud, Friedrich Nietzsche, Gilles Deleuze and Felix Guattari, Michel Foucault, Judith Butler, Donna Haraway, the cyberfeminists, queer and postqueer, porn and post-porn activists, sex-workers, and those who have prepared the arena for the philosophical and political framework of the project. To Guillermo Gomez Peña, for being a "postcolonial intellectual"...

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# ANTIBODY MANIFESTO

Wireless Micro-Surveillance-Cameras on the naked body.

A body with thousand eyes.

Unkown territories in the frontier of the intelligible...

Where everything is body, gender is nowhere... everyting is sex.

An intimate encounter beyond the frontiers of intimacy.

Microdances is perhaps about the situated, located, intensive body, which is also a diffuse body in its distributed locality of relational forces. It is about reembodying technology and negotiating the territories of the body that account for viable subjectivity, it is about an exploration of unlimited sensations, and forms of relation that don't imply a reception of meaning.

Microdances is a metaformance, it lies beyond the performatic and the performative in so far as it is situated beyond the framework and theatre of representation, simulation and parody.

It is about intimate interfaces that attempt to break apart the very lines that make intimacy possible, that make it possible to maintain the public-private divide and of the intimate versus the public. It is subversion of the territories of intimacy. It is about an intensive body that tries to defy the hiperreal body of media representations, the standard bodies of the total screen.

It is a terrain for the renegotiation of gender far beyond the binary oppositions, and of sex as anatomical substrate for gender. A landscape for redesigning the maps and normative territories of bodies in an open field of possibilities and emergence. A new form of being a body beyond gender and biological sex, where everything is intensity, sex, affect.

Guerrilla of the postqueer body, politics of the amorphous, anti-representation guerilla. Guerrilla of the postbody, panbody, metabody, microbody, postgender, pangender, metasex, microsex.

It is a laboratory for new choreographies of being, new temporalities and consciousness, for meta- trans- sub- anti- counter- post- ultra- micro-choreographies.

It is improvisation and sedimentation, potential language, practice and technique, theory and therapy.

A process of becoming metabody.

A reinvention of the technology of the body.

A guerrilla of the frontier body.

To be/move in the frontier of intelligibility.

¿Can we be antibodies in the empire of normative representation? ¿Can we resist the logos of standardisation? ¿Are we standard bodies or are we already always resisting assimilation at some point?

The politics of the amorphous is the promise for the renegotiation of boundaries through operating on the boundaries of bodies themselves. The promise of antibodies of intensities that defy the fixity of material bodies and naturalised subjectivities, in our context of standardisation and assimilation in digital culture and late-capitalism, of implicit power and censorship, where the substrate/subtext/subimage of corporeality, language, technology and its political economy need to be radically redesigned.

## **THE END OF THE ZOMBIE ERA - THE START OF THE METABODY ERA**

Quoting Stelarc we may say that we have always been, in some way or other, cyborgs and zombies, we have always been part of technological prosthesis, and we have always been acting according to norms that we embody, assume and naturalise. Up till now the "human" has lived in the ZOMBIE ERA, its culture has been a zombie civilisation. It is time to unmask, not only discursive, normative and textual codes that regulate and produce life and give it intelligibility and cultural viability, but more especially the intensive, non-verbal, metacorporeal flows that constitute us. With this gesture the techno-body and the metabody are born, that and with them the end of the zombie era is announced. SIGNIFICATION IS DEAD. AWAY WITH PARODY. LONG LIVE THE METABODY.

ANTIBODIES challenges the mechanisms of control through which life is implicitly regulated in the neoliberal society, and proposes a radical reformulation of the body, its sensory and disciplinary anatomy, as flow of relational intensities, affects and desires.

The technology of control *par-excellance*, the camera, is subverted through its explicit coupling with the body, in order to produce and irreducible, uncontrollable body that floods normative channels of convention, defies standardisation and control and makes surveillance collapse in the realm of the amorphous.

It is a poetic and bodily guerrilla against implicit mechanisms of control, against the technologies that regulate and produce our selves-bodies, against the traffic and production of standardised forms of life within capitalism, against the new forms of totalitarian neoliberalism that is hidden behind the façade of democracies. A rebellion against the norms that regulate bodies, gender, sex, sexuality and intimacy, the private and the public. A new regime for the real as sub-molecular flow of diffuse intensities, both stratified and in lines of escape. Bodies that expand and project themselves generating new space and time, bodies-spaces, bodies-cities, bodies-territories.

It is a protest against capitalist standardisation of bodies, against neoliberal mechanisms of control, against normative categories of gender and sexuality, against the organism of the social and towards an intensive and sustainable economy, an ecology of the body-territory.

## **TRANSMEDIA - POST-QUEER - METASEXUAL - PANGENDER GUERRILLA**

Where everything is body, gender is nowhere... everything is sex.

TRANSMEDIA GUERRILLA - Post-visual, post-musical, post-architectural, post-choreographic: it is transmodal, transmedia, transbody... it proposes new frameworks for representation beyond vision, for hearing beyond music, for space beyond architecture, for experience and proprioception beyond sensation.

Postperformative: there is no re-presentation, no performativity: there is morphogenesis and metaformativity. It is a Metaformance and a Metabody: intensive body of fragments of bodies, intensive body of forces and relations. It is an antibody: never sedimenting in the process of emergence, always challenging the empire of FORM, the latecapitalist machine of assimilation of forms into the standards of the market and the media. Antibody of normative territories and obsolete politics. What are obsolete politics in late-capitalism? Dogmatic and fixed positions, both identitarian and postidentitarian: postglobal politics need to be multiple and contradictory: politics and aesthetics that act along the multiplicity of frontiers that constitute bodies and territories in our postmodern, hipermodern, modern and premodern planet.

POST-QUEER GUERRILLA: it is beyond the parody of gender, and beyond transgender: in the morphogenesis of representation new anatomies emerge, uncertain anti-organs of an intensive body where gender is nowhere and everything is sex.

Metasex - Microsex - Pangender: Guerrilla of the postqueer body, politics of the amorphous, anti-representation guerilla. Guerrilla of the postbody, panbody, metabody, microbody, postgender, pangender, metasex, microsex.

Post-postporn: the project challenges the technology that constitutes representation, vision, objectivity and control: the camera. In the realm of the amorphous everything is fragments of intensive bodies, nearly intelligible, sexual anti-organs that palpitate, machines of desire that flow uncontrolled, in pure excess of meaning, beyond meaning, where surveillance collapses in the realm of the amorphous. The Frontier Body redesigns itself along the borders of the intelligible.

Post-posthuman: not the materialism of the prosthesis, but the open multiplicity of the intensive body as field of communicating forces.

Post-postcolonial: the new traffic of bodies is a traffic of (non verbal) forms, intensities that constitute us. The success of implicit power relies upon the implicit processes of embodiment of non-verbal forms. The new totalitarian regime is an empire of forms, not of ideas: ideas are the façade of the system that hide the implicit mechanisms behind fictions of "democracy". And in the meantime we move in the circles of the fiction of the global: we believe that we are nomads, but we are anchored in the virtual circuit of standardisation and postglobal assimilations.

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**ANTIBODIES is an independent initiative by REVERSO**, which started in 2000 as the first journal of queer theory in Spanish. Since 2001 REVERSO has developed and presented extensively in Europe and America performance, dance & technology, electroacoustics and

virtual architecture projects as well as critical theory research and published numerous essays in print and online publications. They organise since 2003 the Nomad Workshop of the Technologies of the body, a transdisciplinary space of education, production and exchange. Since 2004 Jaime del Val/JdV/JaiVal leads several important fronts in the fight against urban speculation in Spain, having had politically and socially significant achievements in paralysing large illegal urbanisation projects in the coast of Almeria, in southern Spain. In 2009-10 the first REVERSO centre will open in a large country house in process of refurbishing, in a small village one hour and a half away from Madrid, in the province of Salamance. JdV/JaiVal –before called Jaime del Val- pangender metasexual media artist, theorist and activist, is founding director. OLINTO, colombian artst, is hir partner and collaborator.