



PROIECT CO-FINANTAT DE:

plastic
MEMORIE AFECȚIVĂ ȘI RISIPĂ



Administrația
Fondului
cultural
național

HOLOBiOnT

ADAPTIVE MOVEMENT FOR INTERSPECIES SURVIVAL

visiones quiméricas y procesos rizomáticos
ghidul metodologiei de proiect

EN | RO | ES

Do different bodies configure other ways of knowing? How do we position, as humans, in relation to other species and their ways of sensing or knowing? How to conduct research beyond the human-made category? Could we find new ways of representing more-than-humans, including the ones inside of us? Can we actually engage in conversation with our “other-than-self” cohabiting our body, or is this just fiction? What kind of movement could interspecies collaboration generate? How can we dissolve our narrative of the self to create another one? How can we create reality creating the same dream? How can we become a symbiont in our creation? How can we share in a rhizomatic way our practices? How can we create the intra-specific relationship between us and the world, to be connected as an ecological unit in the present? Can this body move together and create life expression?

...interogații ce devin punctul de pornire al unei călătorii corporale, sonore și vizuale, în care narațiunea antropocentristă este dezmembrată..

Imaginând scenariul unui final iminent al sistemelor sociale-economice curente și lucrând, în principal, cu tehnica dansului butoh, instalația performativă propune explorarea unor limbaje coregrafice/performative de adaptare a corpului și mișcării la realitatea coexistenței multispecii. Perspectiva abordată în proiect este aliniată cu înțelegerea științifică contemporană din domenii precum microbiologia, ecologia, științe cognitive, unde accentul este pus din ce în ce mai mult pe interacțiunile și interdependențele complexe dintre organismele vii.

Vîitorul va fi interspecii sau nu va fi deloc...

...questions that become the starting point of a bodily, sound and visual journey, in which the anthropocentric narrative is dismantled.

Imagining a scenario of an imminent end of the current socio-economic systems and working mainly with butoh dance technique, the performative installation proposes the exploration of choreographic/performative languages for adapting body and movement to the reality of multispecies coexistence. The perspective addressed in the project is aligned with contemporary scientific understanding in fields such as microbiology, ecology, cognitive sciences, where the focus is increasingly on the complex interactions and interdependencies between living organisms.

The future will be interspecies or it won't be at all...

...preguntas que se convierten en el punto de partida de un viaje corporal, sonoro y visual, en el que se desmonta la narrativa antropocéntrica.

Imaginando el escenario de un fin inminente de los sistemas socioeconómicos actuales y trabajando principalmente con la técnica de danza butoh, la instalación performativa propone la exploración de lenguajes coreográficos/performativos para adaptar el cuerpo y el movimiento a la realidad de la convivencia multiespecie. La perspectiva abordada en el proyecto está alineada con la comprensión científica contemporánea en campos como la microbiología, la ecología y las ciencias cognitivas, donde la atención se centra cada vez más en las complejas interacciones e interdependencias entre organismos vivos.

El futuro será interespecie o no lo será en absoluto...



"Nothing can really create itself,
therefore, nothing is really
autopoietic but needs other
organisms and environments to
become what it is."

[Donna Haraway]

"Every one of us is a zoo in our own right –
a colony enclosed within a single body. A
multi-species collective. An entire world."

[Ed Young]

"I contain multitudes"
[Walt Whitman]

"I have in me the vestiges of an endless series of
living beings, all born of other living beings."

[Emanuele Coccia]

- > Donna J. Haraway's (2016) notion of **sympoiesis** - different modes of cohabitation or hybridization with nonhuman others. concepts as *sympoiesis* or *holobiont* question the notion of the biological individual and also change our understanding of what it means to be human.
- > Cases of **mutualism** (mutualistic relationships) in the natural world - mutually beneficial long-term relationships established between two or more biological organisms (eg. feeding, shelter, reproduction etc.)
- > **Symbiogenesis** (Lynn Margulis & previous) - the fusion of entities to create a new entity. Symbiotic relationships can lead to symbiogenesis, the fusion of two entities to create a new species. Symbiogenesis, literally '**becoming by living together**', refers to the crucial role of symbiosis in major evolutionary innovations. From an evolutionary perspective, symbiogenesis should follow a mutualistic symbiotic relationship.
- > Timothy Morton's definition/ proposal of replacement of *nature* with the notion of **symbiotic real**, by which he described the inseparable connection and participation of humans in the context of the wider ecosphere, a non-hierarchical solidarity across species. This fundamental situation of relationship amongst all lifeforms is often obscured by Western ideologies, capitalism..
- > The theory of **extended cognition** (part of 4E theory in cognitive sciences: cognition is embodied, embedded, extended, enactive). Cognition does not only happen inside our heads, it does not reside even just in the body, but extends into the physical surrounding. Environments can function as extensions of the mind itself (Andy Clark & John Vervaeke).

Intro to vision



A **holobiont** is an assemblage of a host and the many other species living in or around it, which together form a discrete ecological unit. There are 39 trillion microorganisms in the human body (microbiota - Bacteria and Archaea), each with its own unique genome. Humans are holobionts composed of a host and the microorganisms whose collective functioning keeps the whole alive. The number of microbial cells colonizing the epithelial surfaces is at least equivalent to, if not more than, the number of human cells.

Around half of us is... not us at all.

We take this term to be of absolute relevance in changing the arrangement of our life, as it underlines the fact that relationships are the true definition of life itself (life is not 'to be one', but it is the connection of the parts being able to work as one); but also to change our practice as individual artists that need to grow up ecologically and create together with other multidisciplinary artists.

[Lucia]

- > Sophie Strand's poetic take on ecological intelligence and her "**more-than-an-I**" eco-poetic philosophy.
- > **ecosophia** (Arne Naess & Félix Guattari) - a philosophy of harmony or ecological equilibrium. The start of the **deep ecology** movement, dismantling the anthropocentric view. Ecosophia is born at the intersection of 3 ecologies: environmental, political and mental/cognitive.
- Translated, it is the wisdom of inhabiting (*oikos + sophia*), the wise rapport between humans and non-human species/ environment (which finds numerous examples in **traditional ecological knowledge** and indigenous practices of land conservation and stewardship etc.).
- > Continued by the work of Gregory Bateson, with the idea of **ecology of mind** and Nora Bateson's additions on **circular thinking**.
- > from the field of design, applying circular thinking under her **material ecology** umbrella-concept is Neri Oxman: proposing growing, instead of building from parts, using natural processes as guides.
- > this extends to the whole relatively new field of **biogarmentry**, which is a collaboration of nature, science and design where living organisms become an essential part of the design process.
- > Lastly, the beautiful metaphor of **inter-being** from Mahayana Buddhism that sums it up, *Indra's net*: interpenetration, inter-causality of all things.

Mutualism is one of the most fascinating and essential types of symbiotic interaction in nature. It not only ensures the survival and evolutionary success of the species involved, but also contributes to the functioning and stability of entire ecosystems. Through cooperation instead of competition, mutualism teaches us a profound lesson about the interdependence that governs life on Earth. The concept of mutualism shows us that progress and development can be achieved not only through individual struggle and adaptation, but also through collaboration and mutual aid, reflecting the subtle harmony that sustains life at all levels.

Lichens are one of the best-known examples of mutualism in nature, being a symbol of the interdependence between distinct species. They represent a close symbiosis between a fungus and a photosynthetic partner (either a green alga or a cyanobacterium), forming a unique organism with properties that cannot be attributed to either the fungus or the individual algae. This mutualistic relationship has evolved in spectacular ways, allowing lichens to colonize and survive in extreme environments, from arctic tundras to arid deserts.

In this mutualistic relationship, the fungus provides a safe habitat and protection for the photobiont by capturing water and minerals from the environment. Instead, algae or cyanobacteria perform photosynthesis, producing carbohydrates needed by both organisms. This mutual exchange of resources creates a vital interdependence for lichen survival in harsh environmental conditions.

"There have never been individuals. We are all lichens."



The fungus forms the outer structure of the lichen, protecting the photobiont from ultraviolet radiation, dehydration and extreme temperatures. This physical protection allows the photobiont to continue photosynthesis even in drought or freezing conditions. At the same time, the fungus benefits from the organic compounds produced by photosynthesis, which it could not obtain on its own. Thus, lichens represent a unique biological unit, each part contributing to the survival of the whole organism.

A fascinating aspect of the mutualism found in lichens is their ability to thrive in extreme conditions. Lichens are ecological pioneers, often the first to colonize inhospitable surfaces such as volcanic rocks or sand. Due to the mutualistic relationship between fungi and photosynthetic partners, they can survive in places with extremely high or low temperatures, with limited water and nutrient resources.

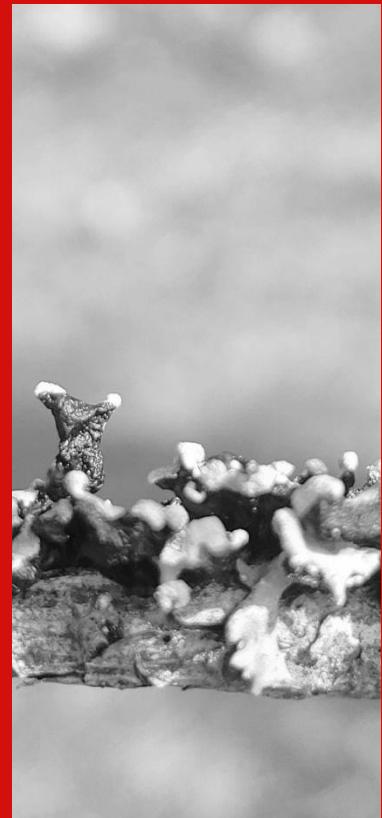
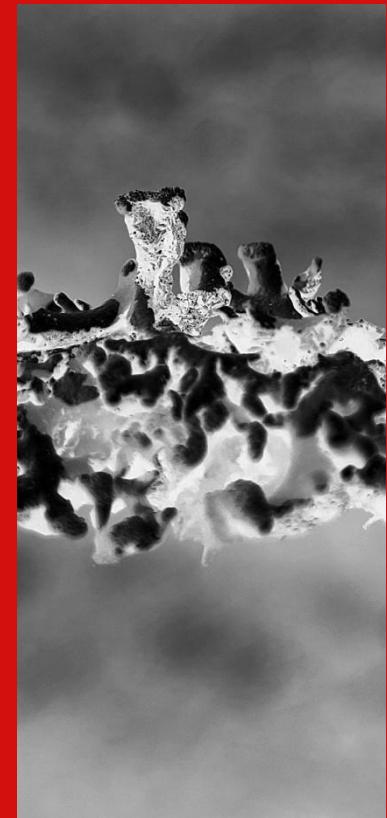
Due to their ability to live on rocks and nutrient-poor surfaces, lichens contribute to the soil-forming process because, through their acidic secretions, they contribute to the breakdown of rocks. Over time, the decomposed lichen material and eroded rocks form a fine layer of soil, which allows other plants to colonize the area.

Lichens are also important ecological indicators sensitive to air pollution, especially sulfur dioxide concentrations. In environments where lichens disappear, this can signal major air quality problems. At the same time, lichens are a food source for many animal species, including reindeer in the northern regions.

Lichen mutualism is an example of obligate interdependence. The fungus cannot perform photosynthesis, so it depends on algae or cyanobacteria to obtain carbohydrates. In turn, photosynthetic organisms could not survive in many of the extreme environments in which lichens live without the protection and supply of water and minerals provided by the fungus.

This symbiotic relationship is so deep that the partners are unable to live independently under the conditions in which they evolved together. In fact, in many cases, when the fungus and alga are separated, they do not normally survive in the harsh environments in which lichens live.





The mutualistic relationship between **plants and insects** is another eloquent example of interdependence. Essentially, plants provide insects with essential resources, such as nectar or pollen, and insects, in turn, facilitate processes critical to plant survival, such as pollination. This interaction is essential for the biological diversity and dynamics of terrestrial ecosystems.

Pollination, a fundamental process for the reproduction of flowering plants (angiosperms), is probably the best known form of mutualism between plants and insects. As part of this process, insects such as bees, butterflies, wasps and beetles are attracted to flowers that provide nectar as a food source. As the insects collect the nectar, they come into contact with the pollen produced by the anthers of the flowers. During subsequent visits to other flowers, the insects transfer this pollen to the stigma of other plants, thus facilitating fertilization and seed production.

This relationship is vital for most flowering plants because it ensures the efficient transfer of genetic material between individuals, increasing the genetic diversity and resilience of plant populations. About 75% of global agricultural crops depend, at least in part, on pollinators for fruit and seed production.

Apart from pollination, there are other forms of mutualism between plants and insects. For example, some plant species produce extrafloral nectaries, which do not have a direct role in pollination, but serve as a food source for insects such as ants. In return, these insects protect plants from herbivore attacks. Thus, the plants get protection and the insects get a constant source of food. A notable example is the relationship between Acacia and ants. The ants make their nests in specialized structures of the plant and defend the acacia from herbivores and even other plants that would compete for the available resources.

The mutualism between bees and plants is one of the best known and most important examples of symbiotic interaction in nature, playing a vital role in maintaining biodiversity and ecological balance.

Pollination is the process by which pollen is transferred from the anthers of one flower to the stigma of another flower, thereby facilitating fertilization and seed production. In this context, bees are extremely efficient pollinators. They visit flowers to collect nectar, which provides them with the sugars they need for energy, and pollen, which provides them with the protein and other nutrients needed to grow the larvae in

the hive. Plants attract bees through various adaptations, such as brightly colored flowers, strong odors, and nectar production. During the foraging process, bees come into contact with the anthers of flowers and pick up pollen on their hairy bodies.

On the next visit to another flower, the pollen is involuntarily transferred to the stigma of the visited flower, thus facilitating fertilization. This cross-pollination is essential for plant reproduction and the maintenance of genetic diversity in plant populations.

Another advantage of effective pollination is increased fruit and seed yield. Many plants, including important agricultural crops such as apple, almond, strawberry, and tomato, depend on pollinators to produce high-quality fruit. The better a plant is pollinated, the more and larger fruits it produces, which contributes to the evolutionary success of the species.

The bees, in turn, benefit directly from the resources provided by the plants. Nectar provides the bees with the energy they need to fly and maintain their colonies, while pollen provides them with the proteins and lipids they need to feed their larvae and grow their colonies.

[Andra & Bogdan]

Social bees such as *Apis mellifera* (European honey bee) collect these resources to store supplies in the hive, thus ensuring the survival of the entire colony during unfavorable periods such as winter.

In addition, mutualism allows bees to maintain a stable life cycle. As the plants bloom at different times of the year, the bees can benefit from a constant source of food. Thus, the mutualistic relationship provides bees not only with resources for short-term survival, but also with a solid foundation for long-term colony growth and reproduction.

The mutualism between bees and plants has a profound ecological impact. Bees are responsible for pollinating about 35% of global agricultural production, including numerous fruits, vegetables, seeds and nuts. Without this pollination service, many crops would have low yields and global food production would be significantly affected. This relationship not only supports agriculture, but is also crucial for maintaining natural ecosystems. Bee-pollinated plants are part of the food chain and support many other species, including animals that depend on fruits and seeds for food. In addition, pollinated plants help maintain healthy soils and store carbon, reducing the effects of climate change.

performance: building of

① Smart [Position in the space]
 ① + Death body (mirarme como fera)
 ② Death pull back all across

 ↓
 Drawing Life
 individualization
 I am making my body from outside
 We go from the "shape" to the thing we
 from human construct to performative one
 You may like live inside this shape
 the shape is death (inside)
 Elaborate
 bark
 More yourself as you were your
 own monad (object) play with
 30 billion cells (we expand them.
 inside → From the shape through
 internal layers.
 one-cell / embryo moving Integration of movement

Kyo - the void (let the energy from outside move)
 (silence) you
 ② Circles
 Archetypal body (The space is between your body expansion of the parts)
 intimacy of strangers
 10 - Narratives of the fragments
 Exploring different 1:10 min
 Ma - common parts → connection/aggregation
 Chimeras.
 mi cell -
 MA - dynamics
 animus
 elasticity
 attraction repulsion
 ③ Co-body / creature - Fiction
 do - Elastic playing
 transform your body with stuff
 (play with audience) who is now
 ma - Exploring relationships in between (let
 myself to go meeting → voice
 Try of tribes * Embodiment
 Finishing creature
 moving together

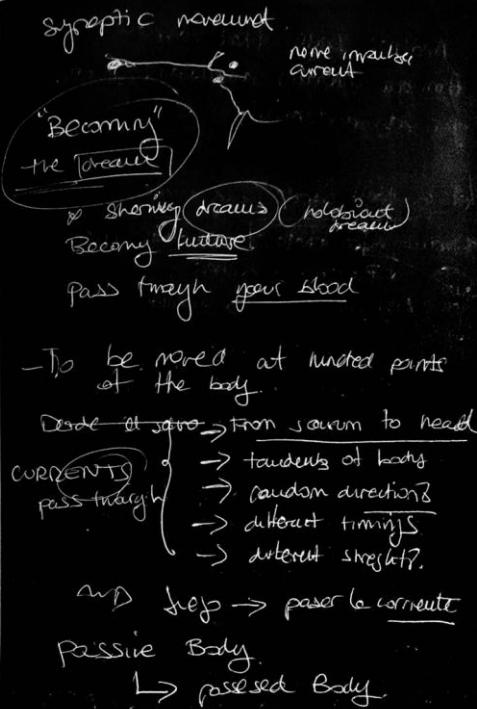
Translation desire
 Cell breathing
 Belly gravity moisture life neurons
 what is my life what is my secret
 my own holobiont.
 my individual skin
 ② Safety valve
 Fetus world → protection
 qualities of
 hidden nervous fragmentation/mode
 of the body each cell. like an
 (metamorphosis)
 mi prioritaria → novelties (Gut/heart/brain)
 ③ Graft / union
 opening/life
 choices / transportation at the felt
 segmentation fragments
 hidden skins connection desired
 repulsion, attachment

⑤ aggregated
 Trans
 secret
 tremors
 ruptures
 creatures
 (piel del mundo)
 ⑥ Dream
 mask
 comedy
 → secrets
 (piel siguiente)
 capa de piel
 Cuál es mi deseo?
 ¿dónde se lo veo?
 Train / passenger / leather, walking
 no penetrate negative
 Thus entities where splitting my body
 share parts of the body
 yo "I was breaking me"
 she was split/catch by the train
 working with the body out.

Para que el «Holobionte» llegue a ser, primero tenemos que deconstruir nuestra propia idea del «yo», recuperando nuestros sentidos y

the chimeric body

Lucia, diary notes



This relationship it is always of fable
collaborative? or because managed?

HOLOBIONT: cohabitation / life
(future BODY or the becoming)
who is host? a body?
only host? It's not my body
anymore. we are becoming a NEW body

$1+1=4$ Norgullis
New kinds of cell, tissues, organs, and
species enter primarily through the
long lasting INTIMACY OF STRANGERS

↳ after the meeting we are not
the same BODY-MIND anymore

INTRA-ACTIVE complex systems
of relationship

The elements of the systems do not
pre-exist the relations but are created

WATKIN

a living being, before being
onto itself, is always connected
other living beings and forms.
These interspecies assemblage

holobionts is not ≠ host +
all are symbiotics to each other

(There is no host) ≠ kind of rel
and openne attachment
assemblage

SYNPOEISIS → ALLOPORESIS
HETEROPOESIS
an attempt to deal with others
cope with differences.

Mixotricha paradoxal Existe
que vive en el interior de los
termita s per a suel abajo
esparcibacteria \rightarrow simbiotic
facilitar la digestión de los carbón

dándoles la posibilidad de sentir sin el pensamiento «social o individual», los que etiquetan el mundo. Es lo que llamamos «proto-sentido».





**"Siempre están los hilos.
La maraña de hilos
que la memoria ensambla por
analogía.
De no ser
por esos hilos,
la existencia -¿existencia?-
todo sería un cúmulo de
fragmentos -¿fragmentos?-,
bueno, destellos si se quiere."**

[Chantal Maillard]

En nuestra performance queremos hacer visible "la (invisible) maraña de hilos que ensambla la memoria". Es invisible porque hemos construido histórica y políticamente una fuerte narrativa del "yo" como ser humano individual. [Lucía]

"We have behaved like ordinary cells for too long, pretending there is no movement, from the inside to the outside or vice versa. We have believed, for too long, that our minds belong to us as individuals. Yet advances in everything from forest ecology to microbiology show us we are not siloed selves, but relational networks, built metabolically by our every biome-laced breath, thinking through filamentous connectivity rather than inside one neatly bounded mind." [Sophie Strand]





"Each species

including the human species, is the metamorphosis of all those that preceded it – the same life, cobbling together a new body and a new form in order to exist differently. And there is no opposition between the living and the non-living, a carnival of the telluric substance of a planet – the Earth – that continually draws new faces and new ways of being out of even the smallest particle of its disparate body. (...) The phenomenon that allows the same life to subsist in disparate bodies – is the relationship that binds all species together and unites the living with the non-living." [Emanuele Coccia]

I am

Walking on stones, while I am talking with the suit of an invisible man.

Paradise is not the final destination. Perfection doesn't bring happiness, beauty doesn't feed the hungry mouths of fear.

No water can't feed the thirst of the bodies sweating to feel alive. Non-human entities are splitting my body in 2. Nothing to hold for me, nothing to give to them.

The scars are present. Light can't feed the lava burning inside. Blood can't grow the seeds without water.

I saw my body not only once but I am always forgetting that. I have no image of me, only the memory of my arms touching it.

[Poem by Alina]

Photo: Alexandra Cojocaru





Redescoperirea corpului, a momentului în care am început să am conștiința faptului că exist. De unde începe mișcarea când deschid ochii? Cum simt că îmi cresc membrele, ce pierd? Nicio diagonală nu se aplică interiorului organelor unde toate fluidele mă mișcă. E înfricoșător și fascinant să știu că port cu mine organe care plutesc în fluide. Transpiratia devine un mister, când apare, când o conștientizez sau cu un fragment de secundă pe care niciodată nu îl simt în întregime? Am vrut să am corp și aripi și o limbă infinită. În fiecare zi e altcumva și toate realitățile astea pot exista împreună într-o stare ca prin vis. Observațiile din cadrul repetițiilor sunt crâmpeie de clipe, imagini pe care acum știu că le-am trăit fizic. Hazardul este înlocuit constant de un sentiment familiar, corpul știe că a fost reptilă. Uneori, mă gândesc la ce înseamnă, de fapt, viața, cum ar putea fi viața mea, a oamenilor, diferită de alte vieți când toți simțim? Baie de simțuri în fiecare zi. Miroslul e un strat de identitate. Saliva mă face să mă simt în corp. Chestionarea vieții mă poziționează adânc în mine, acolo unde organele sunt învelite în membrane. Când dansez, simt că ceilalți îmi văd organele, fluidele și mă cunosc mai bine decât o pot face eu de aici, din adâncurile simțurilor mele care până de curând erau adormite. Elasticul îmi dă bătăi de cap, mișcarea rizomatică, viața e atât de intensă, totul e o forță, cooperarea apare uneori, nu e suficient ca scopul să fie comun. Realități diferite caută loc să rămână imprimate fără a avea un ghid de traducere. Masca pe care o împrumut mă face să descopăr un strat de identitate pe care îl țineam ascuns sub suprafață.



Photos: Alexandra Cojocaru

"If the world is indeed created by our act of observation, there should be billions of such worlds, one for each of us. How come your world and my world are the same? If something happens in my world, does it happen in your world, too? What causes all these worlds to synchronize with each other? There is obviously only one alternative, namely the unification of minds or consciousnesses. Their multiplicity is only apparent, in truth there is only one mind".

[Erwin Schrödinger]



RESUMEN. HOMOBIOTICAS

- ① - cohabitantes / hibridación / ~~individuos~~
- ② - Cuerpo Chimerico. Encubriendo
- ③ - indiferenciamos toward other organisms
asociación de → SIMERICIS
- ④ - Working with / becoming new
organism $1+1=\textcircled{1}$ → ③
- ⑤ - [Intra - culture] relationships.
Sharing the structure to live together
- ⑥ - Cambia la autoreferencia y el
sentido del sí mismo por otro
al otro como parte de sí.
(Las bacterias del intestino es tb parte
de mi cuerpo y de mi yo)
- ⑦ - INTIMIDAD entre extranjeros.

El cuerpo sin ojales o el
cuerpo formado por ojales múltiples
todo son ojales de otro - el cuerpo

Becoming

- Expansión
- propagación
- ocupación
- contagio
- pending (postulations)

"One is not born an ojaleum.
Ojaleums are made; they are ~~constitute~~
constructed of a world-changing world"

Simone de Beauvoir

→ Cómo las conexiones con el entorno
no modulando, no hace necesario
la interrelación por abrumar y olvidar
el otro.

Uijkata: we have to go to the place
before the differentiation of the self and
others

Deleuze: we are no longer ourselves





ESTRUCTURA

- (1) Objetos espacados en su entorno



- (2) Lo hago
 ↗ (acto/mentes)
 ↗ (ritmo)
 ↗ (corazón)
 ↗ (cuerpo)
 ↗ (apertura)
 - (3) trabajo de elástica
- Crear el plástico visible
- Crear una de nubes y crecimiento común.
- Symposia
- Eneus
- Becoming with
- la relación de los
relaciones una con otra
en ejercicios
nuevos

Exhausto. Cuerpo quíntico.

- (3) ¿Qué propiedades tiene este nuevo cuerpo quíntico? En fin nos tenemos que adaptar.

- (2) Becoming → propagación
 Expansión
 Cortejio
 problema/sitio suspendido
- (3) podemos pensar ≠ fijas de

Trabajando el co-cuerpo

- | Proto-cuerpo |
- (1) → trabajando metahabits → bacterias, espiráculos / oídos mitoantrax, retinula, telmitas // metáfora → Mixotricha

Rel Proto-Bodily al co-body

SENTIR

sentir no es percibir y no es construir un "patrón" basado en otra cosa para crear una representación de esa cosa y producir una imagen en la mente. En cambio, sentir es la variedad más elevada de lo cognitivo inteliencia homeostática

Quimera

La Quimera es una criatura viviente **híbrida**. En la mitología griega era un monstruo compuesto de varios animales: Animal fantástico con cabeza de león, cuerpo de cabra y cola de dragón.

Creación imaginaria o improbable del espíritu; aquello que se cree verdadero o posible pero que en realidad no lo es.

En otro plano existe un término que deriva de éste que se llama quimerismo y que describe un desorden del orden genético en el cual dos óvulos que son fecundados por un espermatozoide durante el acto sexual, después de pasadas dos o tres semanas, se unen y forman un ser con doble material genético; pero si lo que ocurre es que estos cigotos se unen y generan cada uno un individuo de diferente sexo, el resultado es una persona seudo-hermafrodita, con un genotipo correspondiente a cada uno de los sexos. El nuevo ser vivo tendrá doble información genética completa. Es frecuente en esta situación que las células tengan **ADN diferente**, como si se tratara de dos individuos en un solo cuerpo.







Slowly, our collective unconscious dissolves from reality to nothingness, as the symbiotic entities return to their origin of chaos and fragility.

Monday, June 17, 2024

holobionts

Day 1

- Individuality moves to fragmentation
- How can one element/part/fragment affect the whole? What intuition does it have?
- The dead body moves from outside forces
 - Extreme helplessness, Discomfort, security versus the polar opposite
- Feel as though each motion has a start, middle, and end
 - Each element of this (start) (middle) (end) also has a start, middle, and end, and so on
- Imagine you are tethered like a marionette, how can you play?
 - How might you play differently from your intuitive mind?
 - How can another person play for you through motion or energy?

Sound decisions

- Depending on space, the instrumentation is fairly free
- Body percussion, find resonant/interesting sounds within the space if closed space
- If open space, resonant items should be used.
- Shakers/Rattles/wood on wood
- Metals, resonant sounds should be used more
- Can three people have a triangle or resonant metal?
 - Easy to move with, soft to extreme loud, resonant to damp
 - Can be used with other items (not Brutally)
 - Is not a rough and tough instrument, so some care needs to exist

1

- L (Soles gear together, but spark each other) → Chaos
- See ourselves as an object
 - Similar to how we explore others' dead bodies
 - 2-3 positions of the dead body
 - Utilize the sense of connecting to cells
 - The body's move together
 - Surface to expand
 - Kyū
 - The game spreads throughout us

2

- Ho
- At root is the audience
- Dynamics change
- Interaction is key, follow each other
- Chronic bodies

Ha
Early part of the body can take control

- Kyū
- Listen to the Ma (Rhythm)
- Create a landscape
- Play off of each other

3

- Ho
- Plastic
- Tension/Silence is essential!
- More by choice
Ha Strings

- Kyū
- Create landscapes w/in us
- need to make day
- relationship building
- And now is good for it!
- push/move into something
- Connect w/ other bodies
- Masks form

4.



- Ho
- Anticipation of a Strike
- Constant beeping
- Darkness

- Ha
- Velocity of the stroke
- the "in between" of prep & release
- Fury of sound in unison

- Kyū
- Release of stroke
- Blue lights
- Diminuendo to nothingness

Swimming in darkness and void, an insistent and minuscule beep marks the impending arrival of a force multiplied by others

Tension, compression, and expansion of muscle whips the tip of prepared sound into order, creating waves of energy

The shock of the stroke pulls you back, light shining as the decay of energy and sound fades into the air.



To experiment: the versatility of a triangle
Triangles have been spiritually significant and physically. Triangles are one of the only shapes to
maintain structure and rigidity out of all two-dimensional shapes.
Spiritually, triangles represented both the holy trinity in Christianity, and Judaism. Likewise,
Egyptians creates pyramids, composed of triangles, which represented eternity.

The triangle in musical practice has an ancient lineage. Used in Janissary bands from the
Ottoman Empire to the Egyptian sistrum. The triangle is identifiable in religious rites across the
Middle East to western Europe religious sects.

The triangle itself has no definite pitch when played hanging, instead consisting of a complex
grouping of overtones. When damped, specific overtones can be expressed in more detail.

Ringing and damping are a dichotomy of the instrument. It can only really do these two
things, just in different fashions. The human element is able to impede it's natural tendencies.

Kyu

As cells begin to individualize, rhythmically becoming more complex or harmonically deviating from a set point, but never leaving the set point that we began from. Timbre, pitch, and rhythm all remain stagnant, but deviate slightly as motion begins to form from stillness. Deviations always return to the base. Rhythmic patterns emerge, only to fall in line again to our basic identity of the cell.

Tension builds ever slowly. How many ways can the same note or idea be played without becoming repeated? How can you create a musical identity of a single note ?

2. Misleading our sensory motor map: Organs for the organism

Ho

Musical elements are traditionally often not left in isolation. Fragmented ideas can however be left on their own in abandonment and may stand as their own musical ideas. Take a melody and fragment it into pieces (twinkle and little star, for example) and you are left with pieces of the whole. But they can stand isolated, how can the first note tell its own story? How can the beginning of a rhythmical motif suggest something other than what is expected from it? It has its own memory, and its own story.

Ha

no longer are the bounds of returning to normalcy enforced. Amalgamations of ideas, freedom in relative order is approached. The beginning of the symphony has begun, and with it simple ideas are introduced, conjoined but in trial and error they create their own symphony of sounds and movement. Rattles with hisses converge with hiccups and stomps in a conglomerate of searching for order. It may not exist, but it may soon come. Struggle and release dictate our musical decisions.

Kyu

Pulses emerge from the chaos. Soft to loud. There lacks any sense of order in the soup that we are creating. However, together we are finding a harmony between this dichotomy. Slowly we begin to see forms taking shape. Together we are making coherent soundscapes? But breaking, reforming, taking new forms. While they may come together, Inevitably the reality of their finiteness is accepted and a New form is proposed. Finally, we come to coherence and cohesion, an understanding between elements.

3. Skin of the organism (with audience)

Ho

Suddenly our form is taking shape. Fragments are turning into coherent ideas. These ideas still stretch and shrink, but they are coherent dependent phrases that play off of one another. How is the audience involved in creating these fragments? Do they utilize sound to become involved?

Ha

Contrasts are extreme now. Imitation and creation compete for dominance. Do you let the storm guide you, or is there one already brewing within to compete? This is the absolute height of reaction: what is heard or felt is responded to in brutal counterpart. With this, the body may also react extremely intensely.

Kyu

The point of individuality, while simultaneously cohesion in a group. We eventually find a common idea and let it grow, competition evolves into symbiosis. Slowly, these ideas have their own identities and can begin to evolve in their own way. Our masks begin to form, and we become entrenched in itself, releasing from the form and becoming its own entire entity.

4.co-dreaming

Finally, our form creates a. Understanding of communal dreaming. We understand this is connected with each other and in this sense, we can imagine expectations of what is to come. In a sense, pre-composed ideas are born: musical themes reappear and hold center stage, carrying our dreams forward in time,

Ho

Our unconscious self begins to visualize itself. Constant beeping, clicking, intense tension of a future event comes.

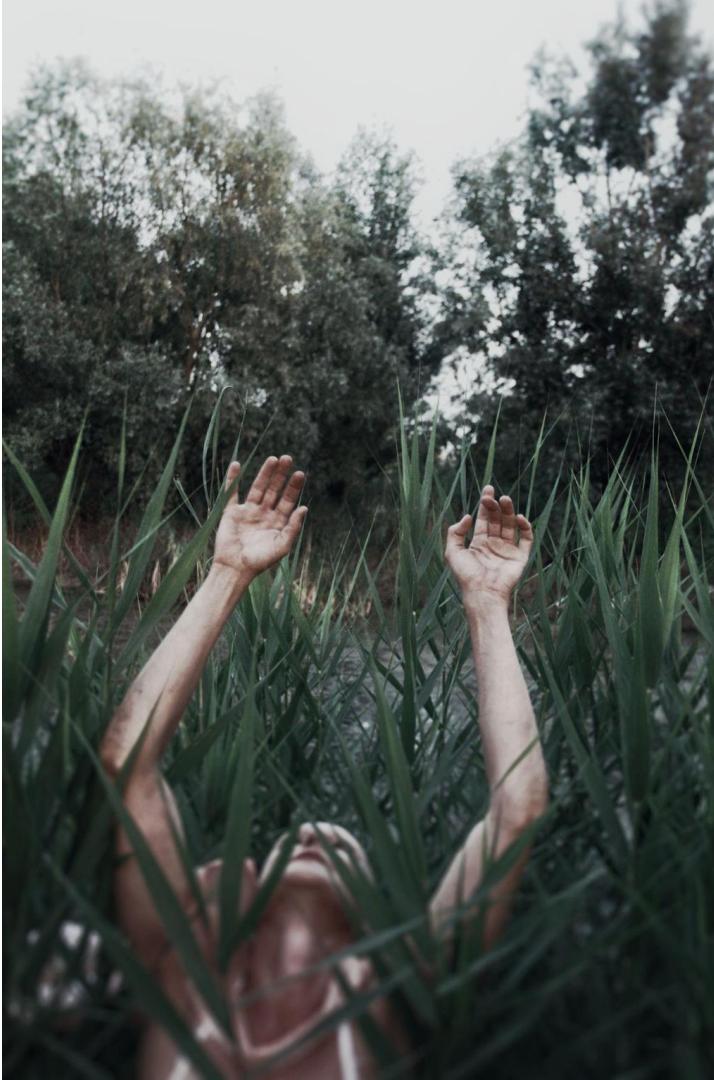
Ha

A strike delivers change. A split occurs. Suddenly, the in between of anticipation and relief is indeterminable. Chaos of sound and bodies means form no longer matters.

Kyu

From tension comes relief. Movement emerges over time, while a shady return to both known and unknown arrives. Reconnection to others causes form to reconnect, perhaps in a new life? The memory of something but not the same is felt but not real anymore.









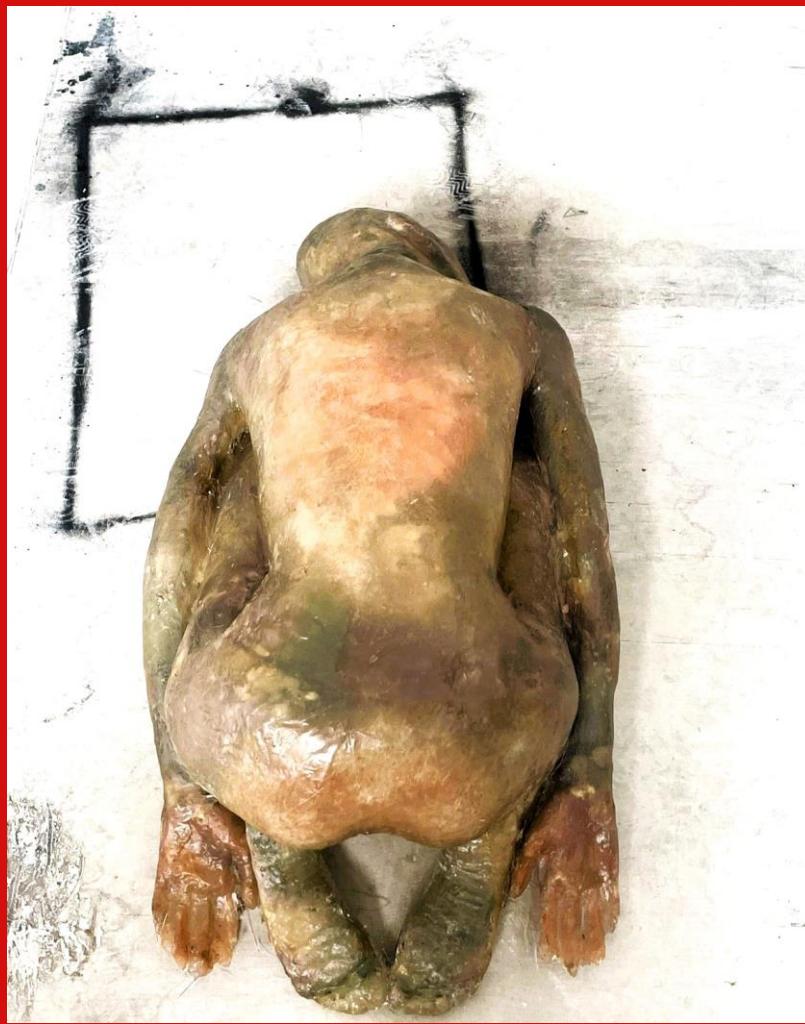
Through *Synaptic butoh* method we have made a psychosomatic exploration, in order to create a common creature for a specific space, integrating our memory as a "self" but deconstructing it, through movement of our unconscious memories, and visualizing the strings of the big spider net that is already connecting us, well as integrating our different practices of becoming. In our performance, we have deepened our different layers constructing the self and the world - levels of consciousness, skins, diversities and also multiplicity of different species among us, to make possible cohabitation and the fusion of our bodies in a bigger, chimeric one. [Lucia]



uprooted: scenography

Motivul principal de la care a pornit scenografia este **arborele**, unul dintre cele mai importante teme simbolice încă de la începutul omenirii, constituind un element sacru. Acesta reprezintă un axis mundi, simbolul verticalității, care leagă cerul de pământ și de lumea subterană, reflectând aspirația umană de a înțelege cosmosul și legătura omului cu divinul. De asemenea, după cum este descris în *Dicționarul de Simboluri* de Jean Chevalier și Alain Gheerbrant, acesta reprezintă „drumul ascensional pe care-l străbat cei ce trec din lumea vizibilului în cea a invizibilului (...). Este stâlpul central pe care se sprijină, în tradiția iudeo-creștină, templul sau casa, sau coloana vertebrală ce susține corpul omenesc, templu al sufletului”. Sintagma „pomul vietii” face referire la o sursă de nemurire sau cunoaștere, fiind însăși armonia în univers și punctul de transcendere al omului spre divinitate. Un alt element prezent în scenografie, legat de simbolistica copacului, constă în analogiile trasate între ramurile acestuia și alte fenomene naturale, precum arterele, râurile, cu formele lor divergente, care se bifurcă într-o manieră asemănătoare cu acestea, sau cu fulgerele. Astfel, această asemănare este una dintre minunile și misterele naturii, și a reprezentat o importantă inspirație pentru mine, acestea fiind reprezentate prin sforile și crengile roșii din scenografie.

[Carisa Tofan]



Lucrarea „Dezrädäcinare” reprezintă un copac de 2.2 metri, construit cu o structură internă realizată din fier. Pentru a crea volumul și forma finală a lucrării, am aplicat spumă poliuretanică și papier mâché peste această armătură. În final, am infășurat conductori electrici roșii pe toată suprafața copacului, adăugând un element vizual și conceptual distinctiv. Termenul de dezrädäcinare se referă la profesul de a fi înlăturat, în mod metaoric, de legăturile culturale, sociale sau emotionale ale unui loc sau comunități. Dezrädäcinarea poate fi voluntară sau involuntară și poate avea consecințe majore asupra unui individ sau comunități.

Proiectul a debutat printr-o asociere conceptuală a rădăcinilor copacului cu diverse elemente naturale, cum ar fi sistemul venos, fulgerul și râurile. Lucrarea reprezintă, de asemenea, copacul din povestea biblică a păcatului original. Totuși, această reprezentare este realizată într-o manieră contemporană, utilizând conductori electrici roșii pentru a amplifica și reinterpretă mesajul narat de Cartea Genezei. Această abordare modernă adaugă o dimensiune suplimentară simbolismului biblic, creând o ponte între mitologia antică și preocupările tehnologice actuale.

Pornind de la conceptele de arbore genealogic și dezrädäcinare, am dorit să transmit un mesaj social și politic puternic, în contextul evenimentelor tensionate din prezent, în special al războaielor. Lucrarea subliniază necesitatea ruperii de anumite „valori” tradiționale care perpetuează conflictul și violența, aspirând în schimb către un viitor pașnic. Mesajul nu este unul revoluționar și nu îndeamnă direct la oprirea unui război specific, ci servește ca un memento că, până în prezent, omenirea nu a învățat din greșelile trecutului. Prin această lucrare, îmi propun să stimulez reflectia asupra valorilor care ne guvernează acțiunile și să încurajez un dialog despre construirea unei societăți mai armonioase. Astfel, pentru a construi un alt tip de viitor, este necesar un proces de „dezrädäcinare” metaorică, care implică depășirea conflictelor generaționale dintre comunități și eliberarea de probleme sociale precum racismul și sexismul. Lucrarea transmite un mesaj utopic, dorind să servească drept un apel urgent pentru o schimbare globală. Prin asocierea cu copacul din Geneza biblică, am dorit să subliniez necesitatea de a transcende valorile tradiționale care perpetuează diviziunile și violența. În acest context, lucrarea se dorește a fi un stimulent pentru dialog și pentru reexaminarea valorilor fundamentale care ne pot ghida către un viitor mai pașnic și mai armonios.

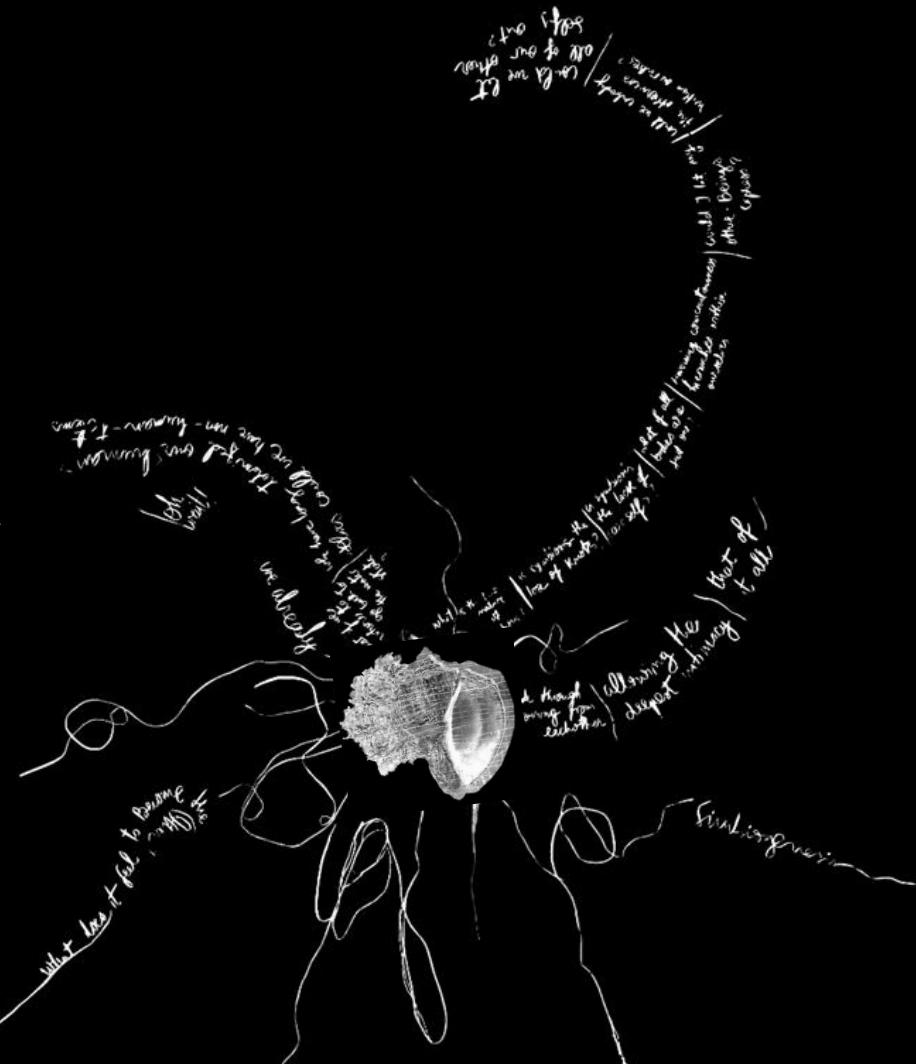
Prin utilizarea conductorilor electrici roșii, am intenționat să simbolizez substituirea treptată a naturii de către tehnologie. Acești conductori servesc ca o metaforă pentru schimbul de „electricitate” între generații, în toate aspectele, inclusiv atât transferul de cunoștințe și tradiții, cât și transmiterea traumelor și conflictelor. În plus, utilizarea acestora simbolizează și transferul de energie și înlocuirea unei forțe naturale autentice cu una manufacturată, artificială. Această alegorie cromatică și materială nu doar că evidențiază contrastul dintre energia organică și cea tehnologică, dar subliniază și substituirea unei vitalități naturale cu o imitație mecanică. Astfel, lucrarea se angajează într-o critică sofisticată a dependenței contemporane de tehnologie și a alienării față de sursele naturale de energie.

[Larisa]

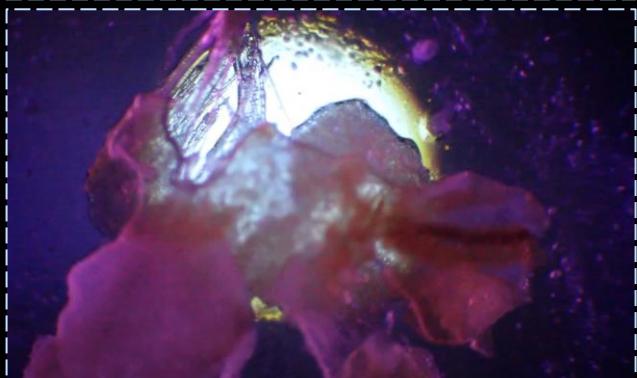
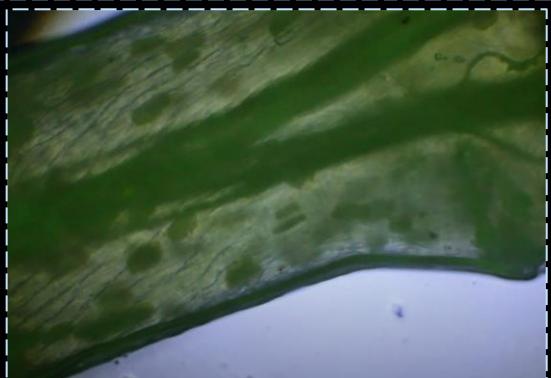
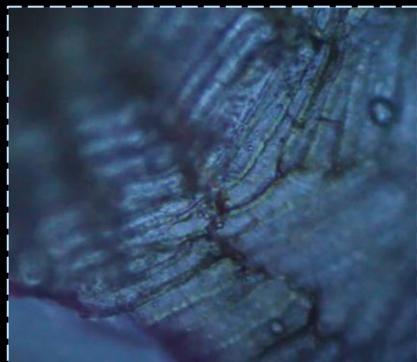


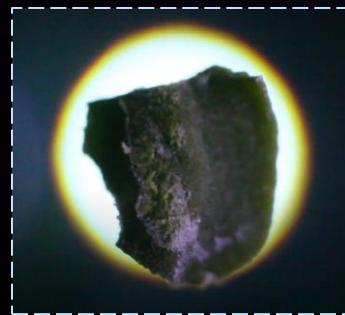
evolution through co-becoming

Symbiogenesis is an evolutionary mechanism caused by hereditary symbiosis. Symbiogenesis theories were introduced in early twentieth-century Russia, when Merezhkowsky, Fominstyn, and Kozo-Polyansky recognized that organellar structures present in the eukaryotic cell evolved through symbiogenesis. Symbiogenesis research subsequently spread to Europe and the Americas through the works of von Faber, Portier, Buchner, Schneider, Wallin, and Lederberg. Nonetheless, symbiogenesis theories were excluded from the Modern Synthesis that advanced a selectionist account of evolution, and were only reintroduced by Margulis, from the 1960s onward. Her Serial Endosymbiotic Theory gives a synthetic account of how symbiogenesis underlies the origin of the four eukaryotic kingdoms. Today, symbiogenesis research associates with research on lateral gene transfer, mobile genetic elements, virome and microbiome studies, and the Gaia Hypothesis, making symbiogenesis one of the candidates for an Extended Synthesis.



miCRobiOnT





microscopic
investigations on
the stages of a
sprouting (radish)
seed, the locus of
infinite pluralities
and bodies coming
into being

[GCV]

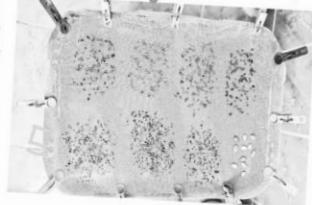
germinating



Conceptual frame: SYMBIOGENESIS = growing from each other
 - the skin as a host for other species from each other (the body)
 - inter-connectedness of all living beings
 - the mega-corpus (the body of nature) wearing
 - moving together / from / along with another form of life within us
 - germination: sprouting one from the other
 - growing from the body, absorbed back into the environment
 - becoming symbiont -

D.I.Y. germinator - 2 tests:
 hydroponic system

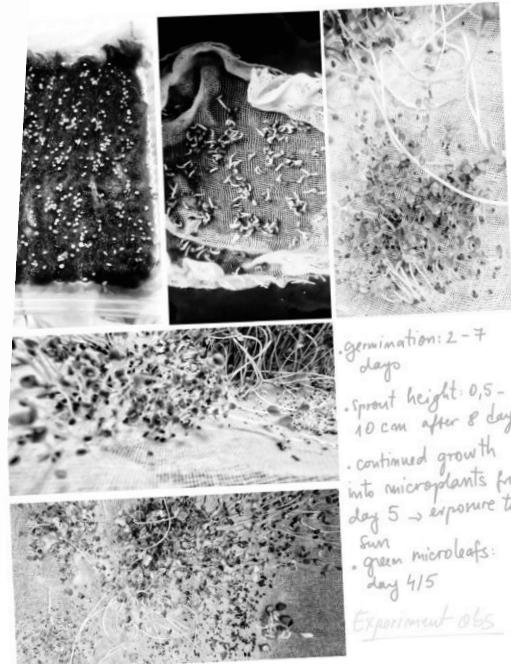
a. water sprinkled a. water underneath



b. felt wool (raw)



Phase I: Testing out germination feasibility, seed viability, air-water-light conditions & time for germination based on the 2 types of materials



germination: 2-7 days

sprout height: 0.5-10 cm after 8 days

continued growth into microplants from day 5 → exposure to sun

green microleafs: day 4/5

Experiment obs

costumes

Phase II: Testing sprout-material
on body & movement

Test results:
for first $\frac{3}{4}$ days - optimal
total darkness for $\frac{1}{5}$ (greenhouse
conditions)
- first sprouts: radish seeds (root)
- root attachment: optimal for both materials



Phase III
Creating the SKIN



Tops: sewing & dying

Phase III
SPROUTING SKINS
(in movement)



workshop methodologies



Sound is an essential facet of being. Within our regular daily routines, sound can escape our awareness, and as a result, we too easily learn to drown out the significance of things, places, people, and ourselves. Through reconnecting with our inherent abilities of music-making and social communication, we will explore in depth the various ways we can listen, create, and coexist. This workshop is an opportunity to explore your own musical instincts, and a step to becoming more sensitive to the sounds of the world and of other people. The workshop will utilize found objects, items regarded as trash, and natural materials as instruments. These instruments, along with game-like activities and compositions, improvisation and non-verbal communication are interconnected to facilitate a return to an environmental awareness that aims to reconnect us to a world which requires us to listen.

Performing Awareness. Music-making with our Earth

[Porter Ellerman]

Workshop guide for Bucharest

What is listening versus hearing? Are they different? Are they mutually exclusive or inclusive?

My research: how percussion is a tool to promote listening in the style of Oliveros/Cage

Not only is everything musical I believe, but that many aspects of our daily lives can be listened to more carefully to understand possibly moral choices or possibly also offer different ways to figure out challenges we face.

Example: Listening has been a survival instinct for us just as sight can be. However, we tend to be much more reliant on our hearing for survival. We have attuned ears to a wide frequency range, and we can literally see when we have no visual cues. Due to this, for us, hearing is an incredibly powerful tool both for survival, but also for making personal and mental choices.

Listening to another person requires not just hearing what they are saying. It also can require processing and synthesizing what they say into the meaning they want to convey that language may often fail.

*Pauline Oliveros - Rock Piece / From Unknown Silences /
Papercity
Deep Listening Questions? Discussion about events
John Cage: Child of Tree / Branches*

Direcții atelier: Ancestralitate - Symbiotic
Relationship with Nature, Non-human entities -
Affective Memory - Pollution

The life of any living being does not begin with its birth; it is much older. Our own life, which we imagined to be sealed with us in the most intimate and incommunicable way, does not come from us. It is not exclusive or personal. It has been transmitted to us by others, it has animated other bodies, other pieces of matter than our own. And those who passed this life down to us were not only human. Our humanity is no metamorphosis of another kind of life. More precisely, it is an invention that primates drew from their own bodies, their own DNA, in order to make the life that animated them exist differently. They transmitted our form to us, and they continue to live in us. (*Emanuele Coccia - All Species Have The Same Life*)

Shapeshifting Embodiment

[Alina Tofan]

Practica mea de lucru a îmbinat:

Shapeshift embodiment - pornind de la ideea că suntem a living univers - prin exercițiu de meditație și aducere în prezent, atenție asupra posibilității de amplificare a simțurilor, observație activă, respirație în mișcare.

Symbiofuture - folosirea corpului ca resursă pentru a interoga viitorul, compoziție în timp real, lucru cu obiecte, cu cuvinte, crearea spontană de poeme.

Ecomeditation in movement - traseul observatoriu, eliberare de sunet, intenție

The Body as a channel - incorporarea altor spirite în același corp

Construcția unui corp comun - deconstrucția - lucrul cu fragmentarea realității

Synaptic Butoh

Synaptic Butoh fuses Art and Science, Butoh Dance and Neuroscience, to explore the Body and Mind, integrating the universal techniques of Physical Theater. This methodology, created by Lucía Callén , PhD, enhances creativity and originality in the performing act through psychosomatic training, expanding sensory communication with the audience.

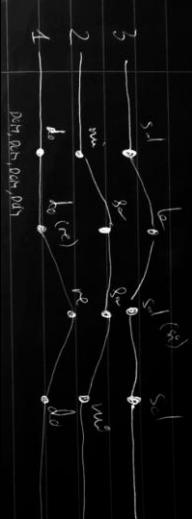
[Lucía Sombras]

What is Butoh Dance?

Butoh Dance is an avant-garde performative dance that was born in post-war Japan in 1959 as a counterculture movement, and with the need to deconstruct the theatrical and dance tradition of the time, to recover an ancestral form of emotional communication through movement.

Over the years, and after its diffusion in the West, it has become a unique artistic expression with its own style that uses the body as an element of revolution , delving into the mystery of the flesh through the exercise of involuntary and grotesque movements, in a perpetual metamorphosis and transfiguration (embodiment) in different elements of nature and universal archetypes, and challenging traditional concepts of beauty and identity in performing art.

Voice is the antennae
that lie between me and the other
listening outside
listening inside



We listen to feel. We listen to be. We listen to become aware of inner and outer space. We listen to tell stories.

In this workshop we first listened, to sing later. We investigated sound as vibration, as source and as presence. We explored the voice as an intimate relationship with space. We felt the voice in the body, where its vibration is.

Group listening to sound transforms the abstract into shared material: the vibration and the body. Individual listening discovers the voice as the intimate path between living bodies. The voice is the space and time between organisms. We reclaim the sound of the voice to give it back its timbres beyond a self-identity or meaning. We dialogue with inner and outer sensitive listening to imagine through the voice-word. Finally, harmonic listening helps us to shape our stories. We explore harmonic structures as a continuous walk between home and tension, rest and imbalance. Harmonically ordered relationships are coordinated between bodies.

Space enters into dialogue with the sound that we are and we enter into dialogue with the sound of space. The word is sound and the sound is word. Sound is body and body is sound.

[Teresa Martí Romaní]

Sound: listening, vibration and history

Sound: listening station and what to do

Castro: spectators in the space 1, 2, 3, (4)

A. VAN: corner or of escape

Hand → Arco = spine spinal column
Hand → Arco = shoulder

Chair → Gact

Kids → Pelvis

M, M, I - hands

P, T, L - arms

(Table = vocal and caustique walking at the space)

2. V.I.N.: one vocal - in right hand

choose a place

- above my head
- between my eyebrows
- in the throat
- on the chest
- in the solar plexus
- in the abdomen
- in uterus

check the station, check the listening instruments, check the listening inside and outside.

final am I, where am I what am I

Sound in space

3. leave the hand on the chest
and continue walking, move
faces to stay with my vocal
and give off the space

sound in space

3. leave the Ma
and continue w/
fingers to stay
and glove at
under
beginning

Keep walking, send a back,
Stay with the vocal and give a
word, go with that word, stop makes
send another person - another word,
Keep one of the words

4. Harmonic story, event chain + & word)

5. Circle, Take Your Work,
Play with your ideas and others

- listening outside and
inside! follow someone, listen to
the difference, become the different
change the world
- bare any head
- between my eyebrows
- in the throat
- in the chest
- in the solar plexus
- in the abdomen
- in the inters

check the throat, check

"The surface of the body seems everywhere to be treated, not only as the boundary of the individual as a biological and psychological entity, but as the frontier of the social self as well."

[Terence Turner]

More-than-human, as a theoretical concept, acknowledges human life and society as being deeply interconnected with non-human entities. In fact, we are so intimate with more-than-humans that we cannot exist without them. Becoming allows us to consider the human not as a natural or stable entity, but as one which is emerging and transforming in relation to environmental and social contexts. Deleuze and Guattari are interested in different modes of becoming, which is defined as expansion, propagation, occupation, contagion, peopling. It is a multiplicity, which is organized not by filiation, or heredity, but through epidemic, or contagion. Co-optation, contagion, infections, incorporations, digestions, reciprocal inductions, becomings-with: the nature of human being, Haraway says, is at its most profound, at its most concrete, at its most biological, an interspecific relation—a process of co-opting strangers".

Becoming more-than-human

[GCV]

"Why should our Bodies end at the Skin?"

[Donna Haraway]

Skin meditations workshop guide:

All meditations begin by finding a comfortable space, then anchoring with the breath.

exercise 1: mentally tracing the body contour/ silhouette and establishing the skin boundaries; feeling contained "inside" the skin as coat. staying in the "unit".

exercise 2: focus on sensations at the surface of the body. tactile explorations of as many types of textures of skin as detectable: harsh, oily, wet, wrinkled, injured, soft, elastic, warm, etc. the skin as membrane

exercise 3: engaging with curiosity towards the forms of life inhabiting our skin(skin microbiome) greeting them by enunciating their names and establishing rapport; feeling intimacy with the small otherness. gratefulness for protection. the skin as home; the body as host.

exercise 4: breaking through the limit of oneness. expansion of self to gradually encompass more, from room to country to imaginable universe. skin as place of encounter and exchange.

Actinobacteria Firmicutes Bacteroidetes Proteobacteria
Cutibacteria Staphylococcus epidermidis Staphylococcus
hominis Staphylococcus aureus Propionibacterium acnes
Demodex mites Demodex folliculorum Demodex brevis
Micrococci Diphtheroids Corynebacterium Streptococci
Gram-positive bacteria Clostridia Gram-Negative Bacilli
Acinetobacter Brevibacterium Malassezzia Trichophyton
rubrum Aspergillus Cryptococcus Rhodotorula
Epicoccum

[skin microbiome]



"becomings are not phenomena of imitation or assimilation" but a conversation, or, a matter of conjunction"

"becoming is a verb". More than just any verb in fact, becoming belongs to the order of the infinitive: "Verbs in the infinitive are limitless becomings"

"The first thing to set aside is the idea that 'becoming-x' refers to one thing becoming another thing. Becoming is not an intermediate process between two static moments"

"becoming occurs through contagion, not filiation"



Photo: Alexandra Cojocaru

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Team:

- > Alina Tofan: artistic direction, concept, performer, workshop facilitation, project coordination, PR
- > GCV: concept, biocostumes, artphotography, microvideos, booklet concept & design, workshop facilitation
- > Lucía Callen (Lucía Sombras): choreographer, performer, training facilitation
- > Teresa Martí Romani: sound artist, performer, workshop facilitation
- > Porter Ellerman: sound artist, performer, workshop facilitation
- > Larisa Tofan: scenographic concept, set design
- > Ioana Buraga: project visual identity & design, videoperformance
- > Andra Spafiu & Bogdan Popa: landscape designers
- > Alexandra Cojocaru: event photography
- > Marta Popescu: project assistant

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