

## **LA POSTAL DE NUESTRA EXISTENCIA** (The postcard of our existence)

A poetic construction to honor a part of your body that contains the history of your days. Of your culture. Of your desires. Of your identity.

First exploration in the studio was in 2016 during a residency at Lake studios. On coming back to Mexico I explored the idea with more dancers, and I got fascinated by the possibilities to explore with other people's hair/body and to create fantasy characters with extraordinary hair. This process leads me to the creation of the piece (ain)farbig with 15 artists on stage.

Nevertheless, I didn't abandon the idea to create a solo work on myself because of how personal and intimate role played hair in my own story. I used to shave my, and I was accustomed to have shaved hair. On one side it was a sign of rebellion to me. On the other side I use to feel disgusted about it, sometimes for example when wet hair falling through my body when I shower, I could feel it and I wanted to remove it as soon as possible.

The time passed, and I decided to let my hair grow. Only a few months later I had to undergo an emergency surgery, during which I got my 2 cystic ovarian teratoma removed and 1 ovary. Surprisingly one cyst had teeth inside and the other one had hair..... I was shocked. Let my hair grow was a strong decision that stopped the constant changes in my look. Sometimes I see that decision as my growing up process, I was 25 years old and I was living in Canada. In the cultural society where I grew up as much others, hair can signify beauty, it is sexy and seductive— head hair. But also, is assimilated with rejection and disgust when it comes to body hair – pubic hair, armpits hair, mustache on woman, bad growing hair on men, etc. For others it represents freedom, like in the 60's with the hippies and revolution with the punk movement.

With time I understood what it meant to me and I decided how I wanted to have it. For now I let my hair grow on my head as long as I can. For other body parts sometimes long sometimes short, I follow my desires.

Nowadays hair represents power to me, all body hair.

I did not love the hair, as I do now.

Think about this, we all have it.

## **THE CREATION – FOR STAGE**

A way to create most of the time started with images in my mind. From scenarios through movement, to colors and the construction of body image. I explore and translate my ideas by putting them on stage.

I will mention some of those images I have for this piece so far and some of more clear ideas, words or moments. Some have been explored and shown in studio showings. Some are to be explore.

In some moments I imagine a space full of objects that I want to use, that I have been using and that I have desires for. Other moments I just see a white space where there is nothing but just me nude and a lot of hair everywhere.

I imagine a nude body, hair in front so people can't really see the face and lot of body movement at the same time.

Colors that I find related with skin color except brown: Dark red, orange and yellow.

Textures: skin - plastic – velvet. Hair.

I like the idea, to not only create a dance work, but also to create a live sculpture that generates energy and provokes the audience and leads them to find the beautiful and the ugly.

I am planning to be the activator on the stage of everything that happens on the stage, lights, sound and special effects, as a representation of my micro managing (obsessive need to control) way of being.

### **SOUND**

As an activator on stage I am also creating music for the piece as I did for (ain)farbig as well use the voice and may be sing with my non trainer voice.

I feel fascinated by the technology and how it can be used on stage and all the possibilities of new media to create music. With the support of Rodrigo Zarate, I am planning to use microphones to amplify saddle moments, like the air of a fan or the movement of the hair, as well I am doing a construction of music created with the ipad with touch-pad program.

At the moment voice as part of the body is ignore in most of the dance pieces, I am not pretending to sing a perfect tone but recreate voice feelings. I want to be mentor by berlin based artis Boris Camelin, his way to guide the vocal practice and teaching is connected to my approach to it for this work. It will improve the possibilities of the exploration and quality.

### **ELEMENTS**

The development of this work is supported with objects that help to intensify the images. Exploration lamps of different shapes and sizes, with portable lights or house lights, and probably not in a typical way of a theatrical lights.

Camera: live video from the cameras to the projector, strategically positioned to capture and expand specific moments.

Fan: artificial air that will provide extra movement of the hair, that will probably also be extended to the movement of the cloths.

### **MOVEMENT**

I am interested to keep using long periods of repetition movement in a hypnotized mode, looking for the right moment when the audience can get a different reading of it. Furthermore, I have an urgency on my exploit a little bit more the physical capacity of my body to "dance". I can see that there would be an inevitable relationship with sensuality and sexuality, and I am not planning to avoid it. My body constantly goes in the exploration of anger and intensity. Could it be seductive and hypnotizing?

I'm fascinated to explore and perform strength and fragility in this piece.

### **LONELY IDEAS**

We are a collection of memories

Be my own – do my own

Pleasure / hair / flesh / body

the flesh and how it moves. the body and how it moves. the songs that have been a part of my life.

### **SHORT MANIFIESTO**

To be who I want to be. To do what I want to do. To use what is in front of me. To use what I want to use. To don't regret. To work. To concrete.