



Erick
Montes

Cuerpo Esotérico



Cuerpo Esoterico
Erick Montes

Thomas DeFrantz, Thinking Partner

In partial fulfillment of the requirements for the degree of
Master of Fine Arts, Dance 2021

The University of the Arts

Welcome to this space,
a little bit of this
and a little bit of that,

I always dreamt of this moment,

It is essential for me that you feel comfortable with being uncomfortable,
My desire is to cut the bullshit between the noise and this moment,

for whatever happens,
I invite you to remember this invitation as something precious,

Well, at least for me it will be,
in the beginning though is always different for everyone,

VIBRATION, MEMORY, REPRESENTATION,

I remember now,
somethings about this song,
this song about how things began,
and how these things move very quickly
and how this is okay because it seems there is no another way,
following the path is a gesture to the rest of us,
leading the path is a gesture across time and space for all of the others,
let's say hello!



Acknowledgements by the author:

Thank you especially to Artist Ben Pranger for his patience and wisdom thorough out the elaboration of this artist book and portfolio. Thank you for making the impossible possible with care, wisdom and steadiness.

Thank you to my thinking partner Professor Thomas F. DeFrantz for unlocking ideas, questions and dances through words and verbs and endless possibilities for the dancing pen. I am ready!

Thank you to Jillian Peña for sharing and discovering together the many ways to see myself and my work so I can understand better the future pathways where to be and emerge from.

Thanks to Emily Wexler for the feedback created during our short but focus time for the possibility of this artist book to become reality in words.

Thank you to my other thinking partner, Artist Jonathan Gonzalez. Our time together sharing, confessing, conjuring, listening and appreciating was immeasurable to my research, thank you Jonathan!

Thank you to Buck my editor for paying attention into the milestone details for this book to be a solid thought.

Expansive and extended thanks to our Dean, godmother, friend, conjurer and teacher's teacher, Donna Faye Burchfield for believing that I can be part of something big and go even bigger. Thanks for rolling the golden dice and unraveling the dream in new ways, paying attention in what I am paying attention is a dancing dance, a shinning light in new horizons, conjuring the concord of places afar and within, all a paradox like the flowing wisdom traveling constantly across the heart. thank you!

Thank you to the thinkers, artists, researchers and scholars that support through the many ways of knowledge this project across time and space, imagination, sensation and thought. Diana Taylor, Fred Motten, "Xuno" Lopez, Ernesto Gomez Peña, Manuel Callahan, Thomas F. DeFrantz, Luis Fandiño, Xavier Francis, Carlos Monsivais, Elena Garro, Jose Vasconcelos, Jose Esteban Munoz,

To my Mom, Gracias madre por enseñarme que bailar nunca ha sido en vano, que la danza es fuerza, inteligencia y justicia para el alma, gracias por cuidarme, traerme y estar conmigo siempre!

To my biological family, Gracias!

To my friends across land, time and regions, Gracias!

To my love and life partner in this time and place, Thomas F. Warnke for holding my hand thigh with gentleness, care and compassion during the many storms in our pathway, the Buddha will say the obstacle is the path: and baby it is, thank you for unlocking goodness, art and life with me, thank you for laboring towards love and care every day together..

To you dear reader, traveler, lover, fighter and assiduous being, lets continue making the path easier for those who may be-coming following our traces. Whatever it takes except harm.

To little Erick inside and out, gracias hermoso niño por traerme hasta aqui, please stay!

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Cuerpo Esoterico, Towards Argumentation

Could dance be that ancient vibration as information deeply stored in the human consciousness to stand out in times of great despair?

One of the elements of my research, broadly speaking, is to investigate the idea of the body as culture, and to observe the culture in its relation to biology.

As a Mexican immigrant experiencing life in the US cultural context, it has been important to me to observe the natural characteristics of my body. To support my explorations towards these ideas of history and representation. Not only in its mere physical, psychological and mental functionality, but also from its neurological point of view. I am interested in how these constellations of information, energies, and vibrations that activate the body create resistance to any type of superiority built from social and/or political predispositions in relation to time.

My first idea is to discover or emerge from new formations that constitute space, space as vibration, listening, and meeting point. Very simple.

How can we inhabit space without invading it?

I am curious about the forces that manifest nature through and within the body outside of the conceptual conditions of citizenship. When the body or bodies are activated to function concerning culture what happens to that nature within the body in relation to space, and how does this manifest through the neurological system of the human body?

What is a human?

I am exploring the emerging forms of information and ways of resistance that in esoteric fashion activate and inform the body as a mere organism. I am looking for a way to understand and accelerate the presence of marginalized communities. The presence of minorities to tussle with forces that are already in motion by researchers and philosophers since the last half of the XX century. I am interested particularly in the issues of immigration, the notion of culture, and the anthological socio-cultural behaviors of Black and Hispanic populations across the American Continent. Some of the researchers, scholars, and professors that I have gotten closer to during my research are Diana Taylor, Juan Lopez Intzin, Fred Moten, Manuel Callahan, and Ernesto Gomez Peña. I am also in conversation alongside my thinking partner, researcher, and scholar Thomas DeFrantz, Artist Jonathan Gonzalez, and playing with ideas from Randy Martin, Jose Esteban Muñoz, Esther Ferrer, Carlos Monsivais, Elena Garro, Luis Fandiño, and Javier Francis. Other sources are visual, sound, and written information which you will find through the RQ Codes, in my portfolio (Table of contents), or Artist book (p.58).

All of this is among the presence of oral and written ancestry supporting and laboring with me in these studies.

Because the essence of my research is to observe new possibilities of movement within my practice, some moments of my explorations are also recalling my creative process, my experience as an immigrant, and my observations of the different contexts and relationships within my communities of Hispanic, Latino, Latinx, and Black -Latino populations in the US and abroad particularly in Mexico but not limited to that regionality.

In this context, I will try to bring us back to the essential part of these studies as well.

Esoteric anthological presences, forces, and constellations that animate the body and its narrative-s.

Argumentation

I am observing natural resources as a way to animate movement and its technologies: it seems to me that these technological possibilities: adaptation, change, discovery, and reason, exist in the biology of the human body not merely to function but to communicate with the others.

Resistance, metabolism, regeneration, and awareness theorizing the locomotion and the functionality of the body.

In recent emerging social mobilizations from Colombia and other nations. Activists in action alongside Indigenous peoples have provided strategies in defense of and with nature, in this instance for the different regions of the Amazon throughout South America.

3.) “In an unprecedented action, pro-environmental organizations and communities managed to legislate the rights of some regions of the Amazon. Also, different communities in these regions continue to speak of their direct spiritual association with nature around their populations. This is also a big part of why they mobilized to defend the ecosystem.

They are not apart and do not act apart from the conditions of the natural elements: literally feel, perceive, and collaborate together with the human species for common well-being.

To a great extent, this ancestral observation in relationship with the flora and fauna of these geographies is convincing to understand this planet-human relationship.

In parallel and at a similar speed, Western botany, begins to approach these theories and research with more interest since the mid-twentieth century, already generated by the original cultures since the millennia. In recent years we are learning that the flora, like any other living being, exchanges information through various systems and networks, many of which have yet to be discovered by our species. In fact, we are beginning to understand that the flora collaborates in a vibrational way for the well-being of the planet and its habitants.

Could this something be, the nervous system of the earth?

Communicat

Improvisation

Space in time

Constant Response



but
also



ion

Legible

To others

Others as in, the ones who, I share space with. Identity, Representation, Interaction, Appearance.

Region, location,
Inside and Out !

My intention is not to generate a discussion about something so complex as geo-politics.

My desire is to stay with the possibilities of association. Especially in relation to the idea of service, guidance, benefactor-ship, collaboration, offering, and conjure.

It seems impossible to me to believe that the ecological formations of nature are only reflected and manifested in other species or agents of the environment. So my observation orients in relationship with the human body and about its potentiality to manifest issues concerned with culture and civilization.

The jungle thinks with us, in fact, the jungle invites us to think with it.

“The Supreme Court’s decision marks a historical precedent in terms of climate change litigation,” said Camila Bustos, one of the plaintiffs and a researcher at Dejusticia. In its ruling, the court recognized Colombia’s Amazon as an “entity subject of rights”, which means that the rainforest has been granted the same legal rights as a human being.” World Economic Forum, Anastasia Moloney.

Latin America and Caribbean Correspondent, Thomson Reuters Foundation, Article, April 10, 2018. World Economic Forum

These implications remind me of this Mexicaneity that I am also emerging from, talking and generating, finding and re-discovering from my approaches to dance theorization. I observe that Mexicaneity is to culture as nature is to reason, in the sense of resistance and fugitive mobilizations.

Cuerpo Esoterico also speaks about the ancient consciousness that not only comes from the forces of the state, social and economic forces. It also emerges from the organicity of the earth and its resources, and it is through these resources that it manifests as vectors of tension through the human body.

I am proposing the human body as an extension and agency of knowledge emerging from the planet, its ecology, and its vibration.

Mexicaneity is the converting and dialoguing energy of ecological nature for and with the consciousness of the population. That is why it seems important to me to observe this behavior from my point of view as a Mexican, and at the same time to observe the oscillatory complications that may derive from geopolitics both in Mexico and in the United States, which is the country from which I am also culturally part of for most of my adulthood.

Mexicaneity

The Mexican fundamentally believes that he is not in control of time or space and that things appear in a non-linear way. These things that happen as life is loading in, profoundly affects experience and set in motion existence. To this extent, Mexicaneity changes from energetic tension of resistance to establishing authority from its understanding of what the human experience is.

This is where the human gets tricky for me and my explorations. But we are not going to stay here either, we are going to let it go and perhaps return to it if it is still relevant in another context.

this, because the compounds I am referring to are already understood from geo- and ecological points of view. How can we look at service and connection of interaction and virtue from these forces of Mexicaneity to generate new ways of common?

The organicity of the earth continues to manifest itself in the way of reasoning ideas, reasoning as we observe, conjure, negotiate, giving meaning to things. Not a pre-ordered reason, but a biological response:

*The idea of Mexicaneity in which I am speaking is an understanding and a rhythm, a conversation and a frequency, which, in its own tracking, gives meaning to things: a form of change and assimilation, which seeks encounters and relationality in order to continue historical coercions that implies transcendence.

Mexicans believe that there is cause and effect but that there is no form. The imposed structures see in this audacity a key to accommodate and form sub-structures that condition the vibrational state of understanding life. Mexicaneity surpasses the conditional state of the Mexican as an individual and moves to the social, as culture. We already know this, because the compounds I am referring to are already understood from geo- ecological points of view.

How can we look at service and connection of interaction and virtue from these forces of Mexicaneity to generate new ways of common?

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“Waiting for the start to go
Waiting for the wind to blow
Right through my achin’ hunger
Oh
Waiting for some heart to show
Waiting for the grass to grow
I’m coming up from under”

Jamie Woon, Message. Album, Making time. 2015

In these lyrics by Jamie Woon, we observe how also from the organicity of human reason, there already comes a search and reunification with the other. Something beyond the familiar physical and material, something beyond the visual and the tangible.

Conviviality

Fred Moten and Manuel Callahan, speak of the new possibilities that fugitive energies offer in this sense of conscious lifting from Afro-American and indigenous experiences. In the case of Manuel Callahan, from the communities of southern Mexico, and the communities of the US/Mexico border. In the case of Fred Moten, from the Black experience in the United States.

Manuel through his studies and activism from the Zapatista movement launched in 1994, together with Moten, finds a form of conviviality from the fugitive proposed by Moten, as a tool of resistance to violence, and as a force for generating knowledge.

“Part of what we are trying to do is that we cannot take for granted any concept, any existing conceptualization of our process, also we are trying to engage in a different kind of conceptualization, and what that conceptualization is, is conviviality.

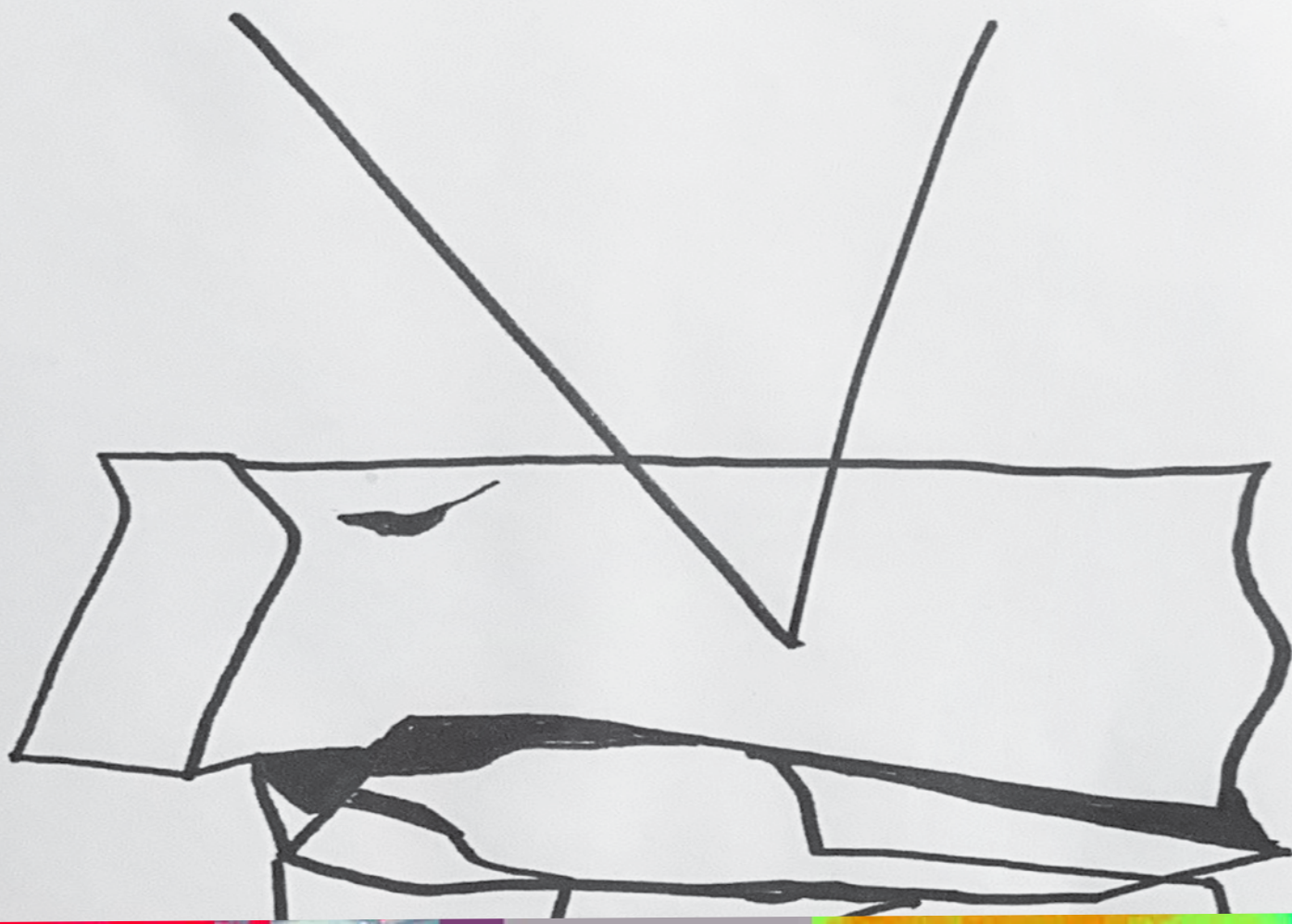
Conceptualized conviviality, in a somewhat similar way that Foucault is thinking about power: That is something that we always have to be thinking about, and is not that entity that is out there, is not a zero-sum moment, is not a zero-sum game, is not something that you accumulate and claim. Is something that you exercise.”

Manuel Callahan, Professor, and Researcher.

Something very important for me in terms of the awareness of breaking with the structures between the conceptual and the convivial, is the idea of the Earth, of the need to observe the body as the geo-cultural agent that offers possibilities between our relationship with space and the notion of presence.

“Preguntando y caminando” (Asking while walking), Zapatista proverb.



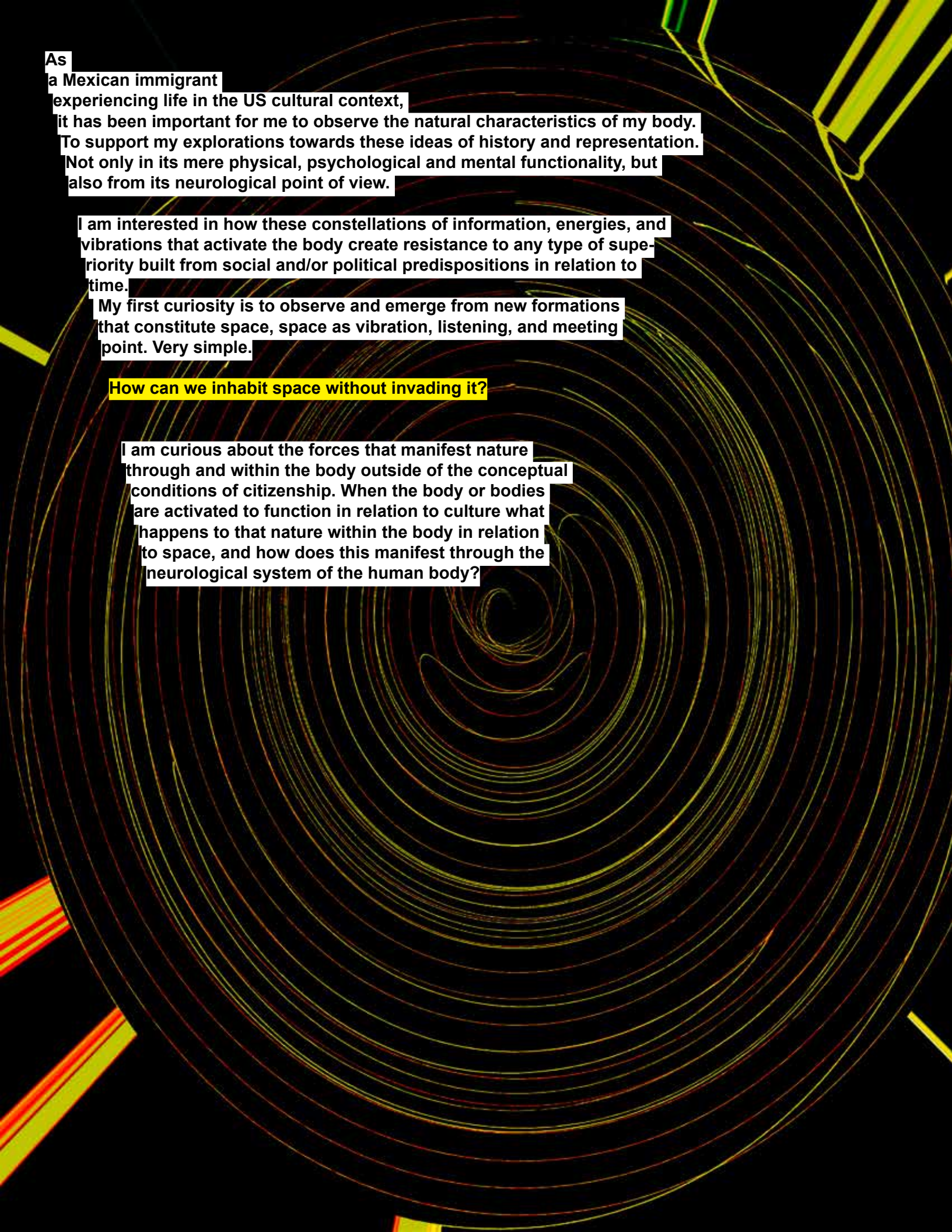




How can we inhabit space

The image features three identical figures, possibly mannequins or dancers, in a dynamic, crouching pose. They are wearing dark blue long-sleeved shirts and light blue pants. Their heads are replaced by large, textured, light blue spheres. The figures are arranged in a cluster, with one in the foreground and two slightly behind it. The background is white with several black rectangular shapes of varying sizes, some of which are partially cut off by the edges of the image. The overall composition is abstract and artistic.

ce without invading it?

The background of the entire page is a complex abstract pattern. It features a large, dense spiral of thin, concentric circles in shades of yellow and orange, centered on the right side of the page. Overlaid on this spiral are several thick, diagonal lines in bright yellow and orange, running from the top right towards the bottom left. The overall effect is a sense of dynamic movement and energy.

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a Mexican immigrant
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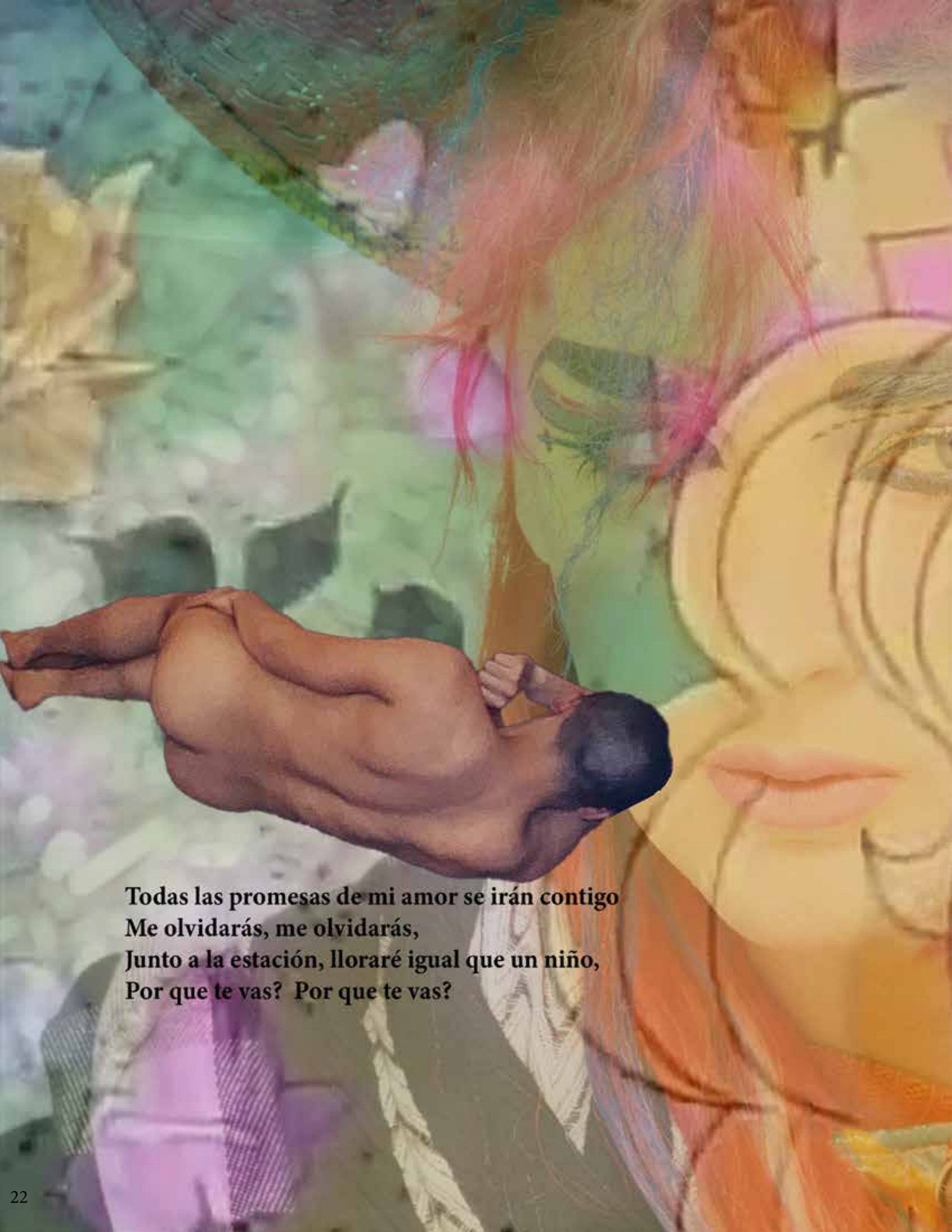
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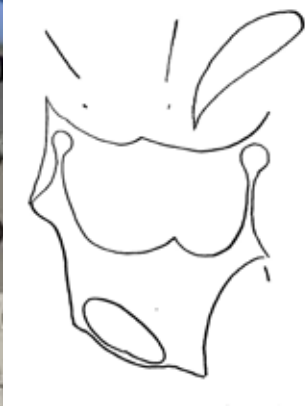
DOWN
SPIRAL
BIG BANG
FAILURE
CRACK
FRUITS
DESTRUCTION
CORROSIVE
FAMINE





Todas las promesas de mi amor se irán contigo
Me olvidarás, me olvidarás,
Junto a la estación, lloraré igual que un niño,
Por que te vas? Por que te vas?



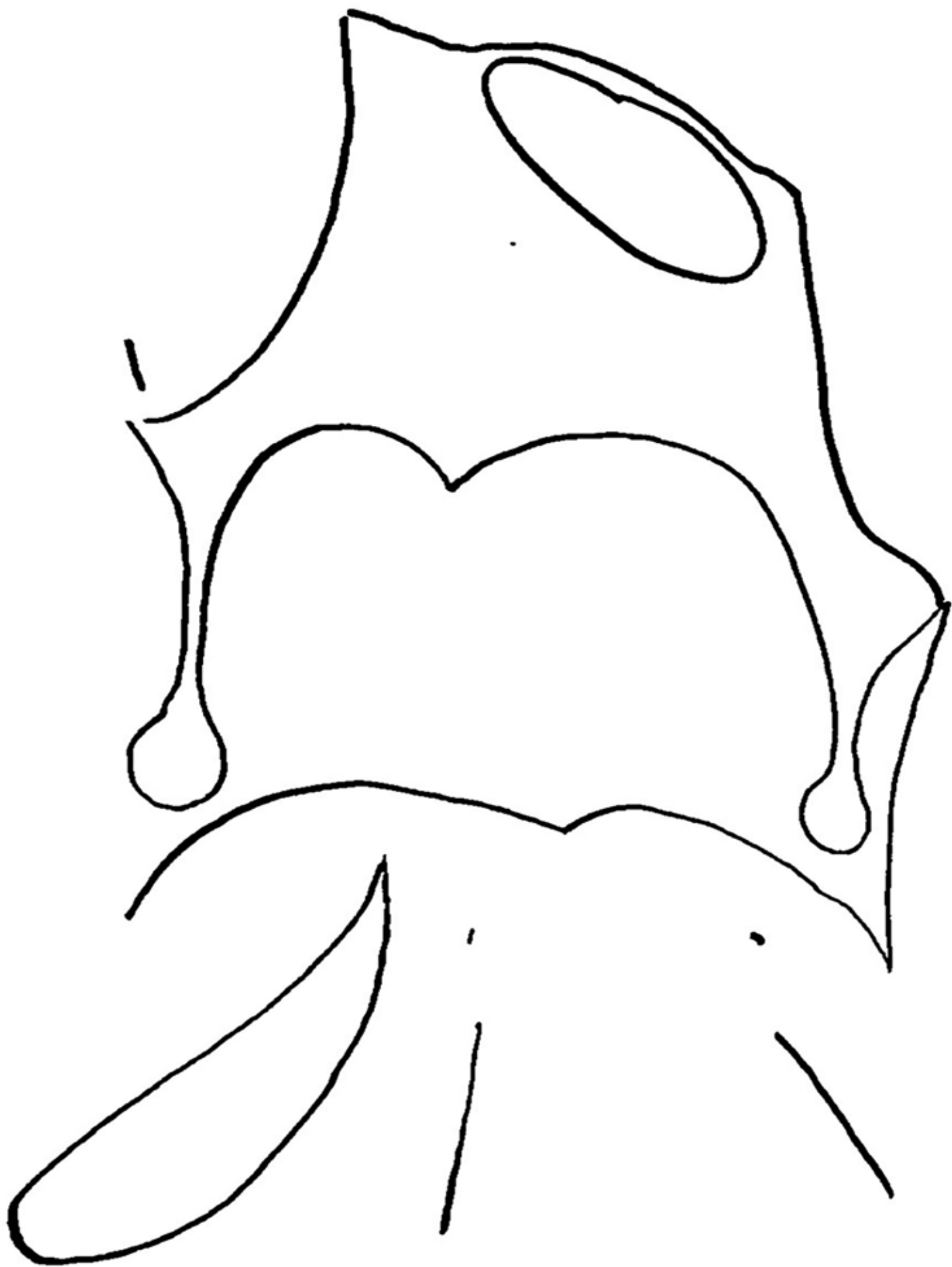


**“We need to learn how to re-
new our habits of assembly”.**

Manuel Callahan

**“The main thing is that we
have to keep working for
what has been given to us:
both as gifts and as tasks.
We have to keep that alive”.**

Fred Moten





We talked



about

We talked about,

Today we talked about how the practice changes, and brings to us different perspectives, constantly. Having this in mind, we try to break the habit of attaching to the idea of changing tangible reality simultaneously as we practice.

We release that focus and get back into a closer look, an intimacy to our own practice that might require attention in the moment of our physical practice.

We allow the body to feel comfortable by engaging with the inner space; that of the subtle body within the body, scanning different parts of our structure and organism as a whole, easy views of being present, acknowledging the importance of accepting the practice as a place of recognition.

The practice might be acceptance, acceptance as in support or holding preciousness,
The practice might be structure and acknowledgment,
The practice might be comfort and space in itself.

We move on to allowing the joints of the body to unlock by informing the physical body with the breath. With air, sensing these waves of air through the breath,
Noticing the air coming in and out from the nostrils.

We imagined that if the air is flexible and malleable, and generous then, the body could be generous and malleable, and flexible following the state of this breath; deep and soft, soft and gentle, long or short.

Always a source of understanding and negotiation. Practice becomes this negotiation with space and joints, the joints become also the space of the room, a dialogue beyond our minds. Thinking that the air is generous, might soften the physical structure of our body to engage in relationships with all of that which may support our practice. What is practice? What is the practice we are looking for today?

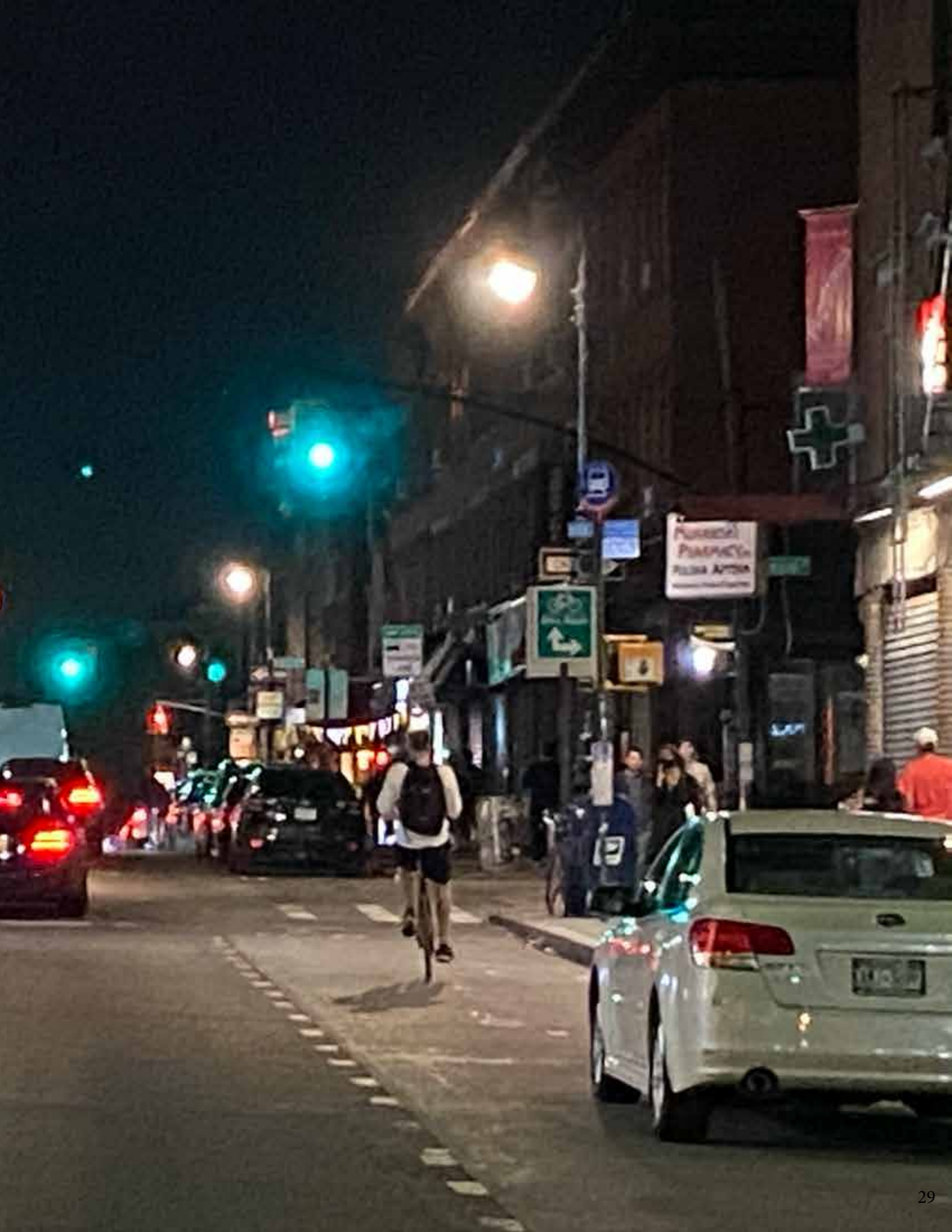
We talked about the practice of teaching us a way of engaging with the world in a relationship of the connectivity with other beings. It is through our practice that we can allow our teachings to unlock our ability to see the capacity of comfort, understanding, and negotiation that rest in every other sentient being.

Deepening in every breath is looking to unlocking this wisdom from our body, the air comes and leaves as information and might allow us to see this constant communication as swift thoughts and sensations that are not necessarily ours.

We bring attention to these tracks of sensory and released them, during our mindful practice we remind ourselves that it is okay to bring attention to our breath and leave external sensations and thoughts pass through our mind like clouds in the sky or pages of a book.
We don't want to engage with another subject rather than the breath.

We talked then that practice can be release and disengage, negotiation and communication with ourselves to bring comfort in our interaction with the world.









there was a time when my abuela gave me a boiled potato to eat

and that was it I was happy for the whole day

morning, afternoons, evenings,

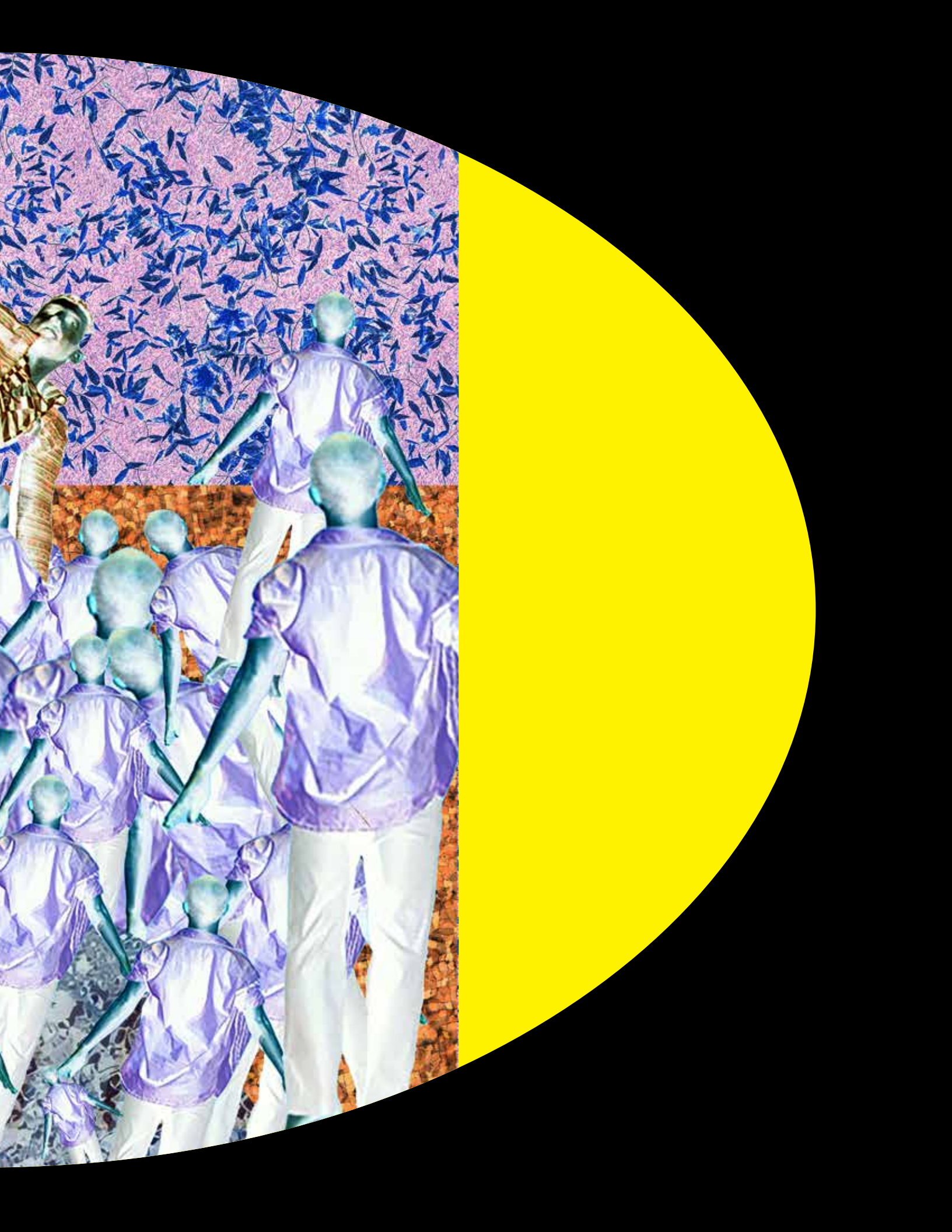
is okay she is still watching over me, and I love pot

atoes



big







Vale

Plantilla with Cayo

ANANAS

SELECCION
SOPORTE
A LA CORTA Y LARGA

PLANTILLA
SOPORTE
A LA CORTA Y LARGA



SELECCION
SOPORTE
A LA CORTA Y LARGA

SELECCION
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SELECCION
SOPORTE
A LA CORTA Y LARGA

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A LA CORTA Y LARGA

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Tempa Bananas

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when the body or bodies are activated to function
that nature within the body in relation to space

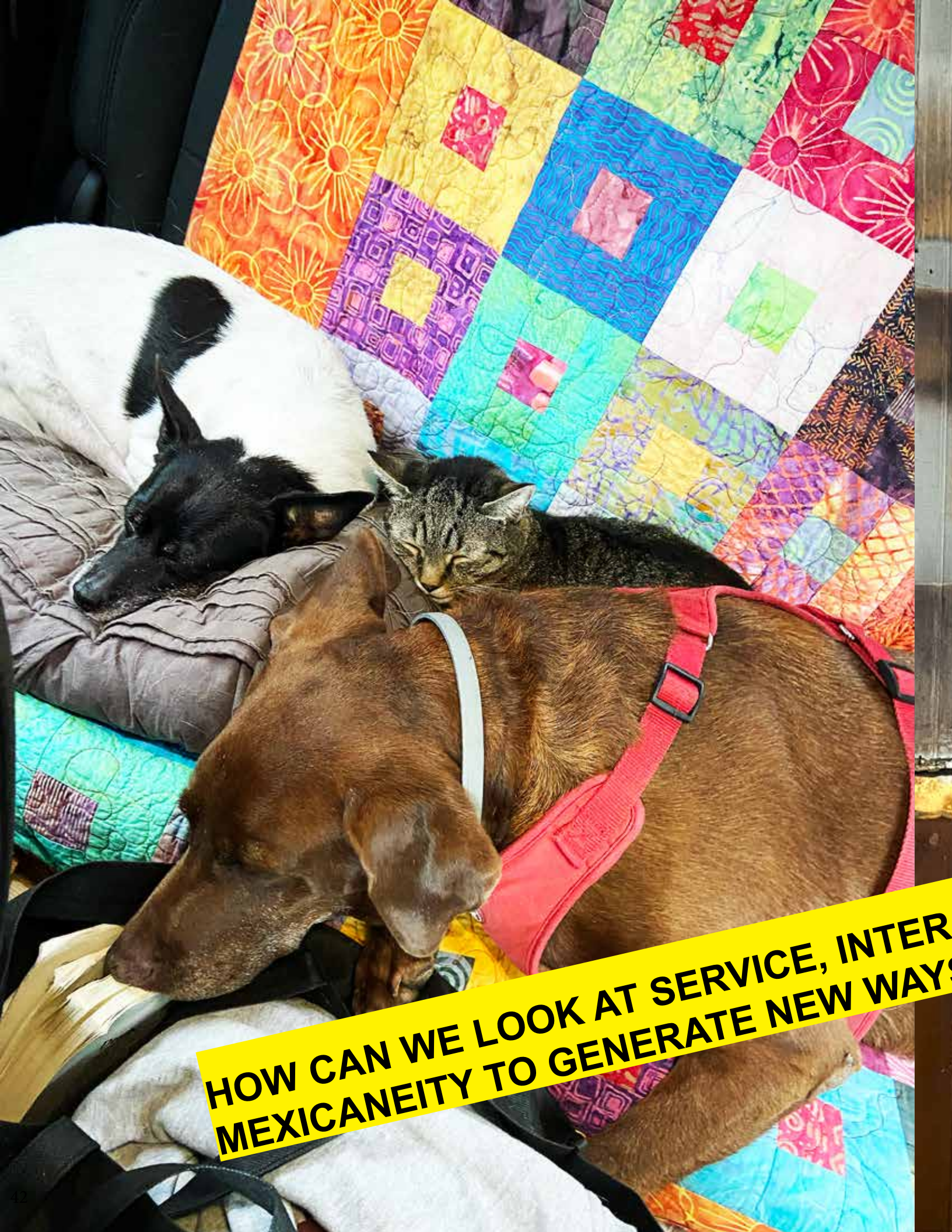
A stone sculpture of a person with a large, protruding nose, standing in a park with trees and a building in the background. The sculpture is made of light-colored stone and has a very large, bulbous nose that is the central feature of its face. The person's eyes are closed or deeply shadowed, and their mouth is not clearly defined. The sculpture is positioned in front of several tall, thin trees. In the background, there is a multi-story building and a grassy area with some low-lying plants.

function concerning culture what happens to
face?





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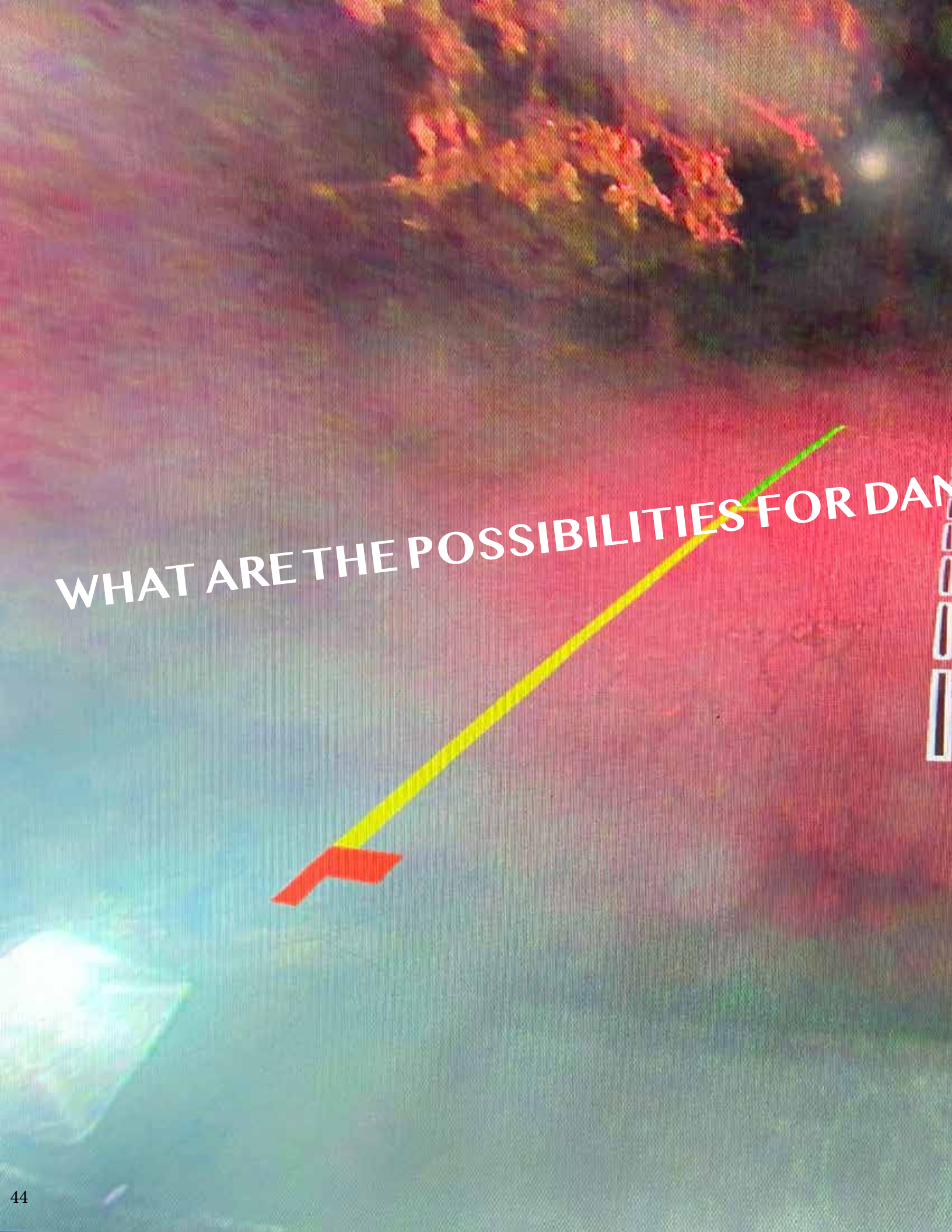
**HOW CAN WE LOOK AT SERVICE, INTER
MEXICANEITY TO GENERATE NEW WAYS?**

Mexicans believe that there is cause and effect but that there is no form.
The imposed structures see in this **audacity** a key to accommodate and form sub-structures
that condition the vibrational state of understanding life.

Mexicaneity surpasses the conditional state of the Mexican as an individual and moves
to the social, as culture.

We already know this, because the compounds I am referring to are already under-
stood from geo- and ecological points of view.

**ACTION AND VIRTUE FROM THE FORCES OF
S OF BEING IN COMMON?**



WHAT ARE THE POSSIBILITIES FOR DAN

ANCE AS A SPACE OF CONTINGENCY?



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**“A word cannot mean a thing:
a word points out to another
concept.**

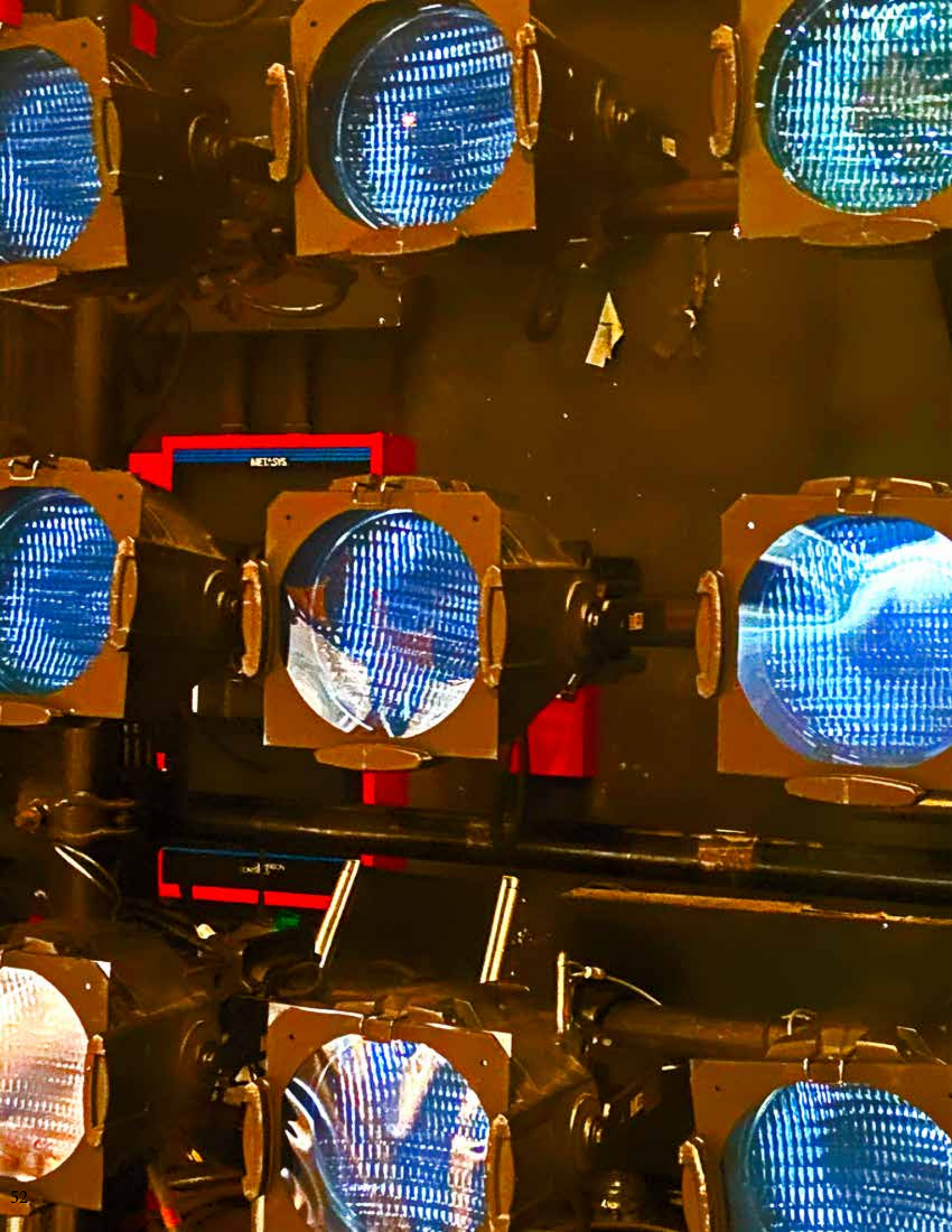
So, How does a word get value?

- **How does a word get meaning?**

**Ultimately, a word gets value
by its opposition”.**

Frank Wilderson III





There was something after me

I ran into my brother

It was winter,

big amounts of snow

I was hungry and running,

I was a female,

Although I was looking

For reverse, I was afraid,

It was an army,

Strong and impressive armors

They carried...

I have my bow

I have my speed

Ability was my main weapon.

I,

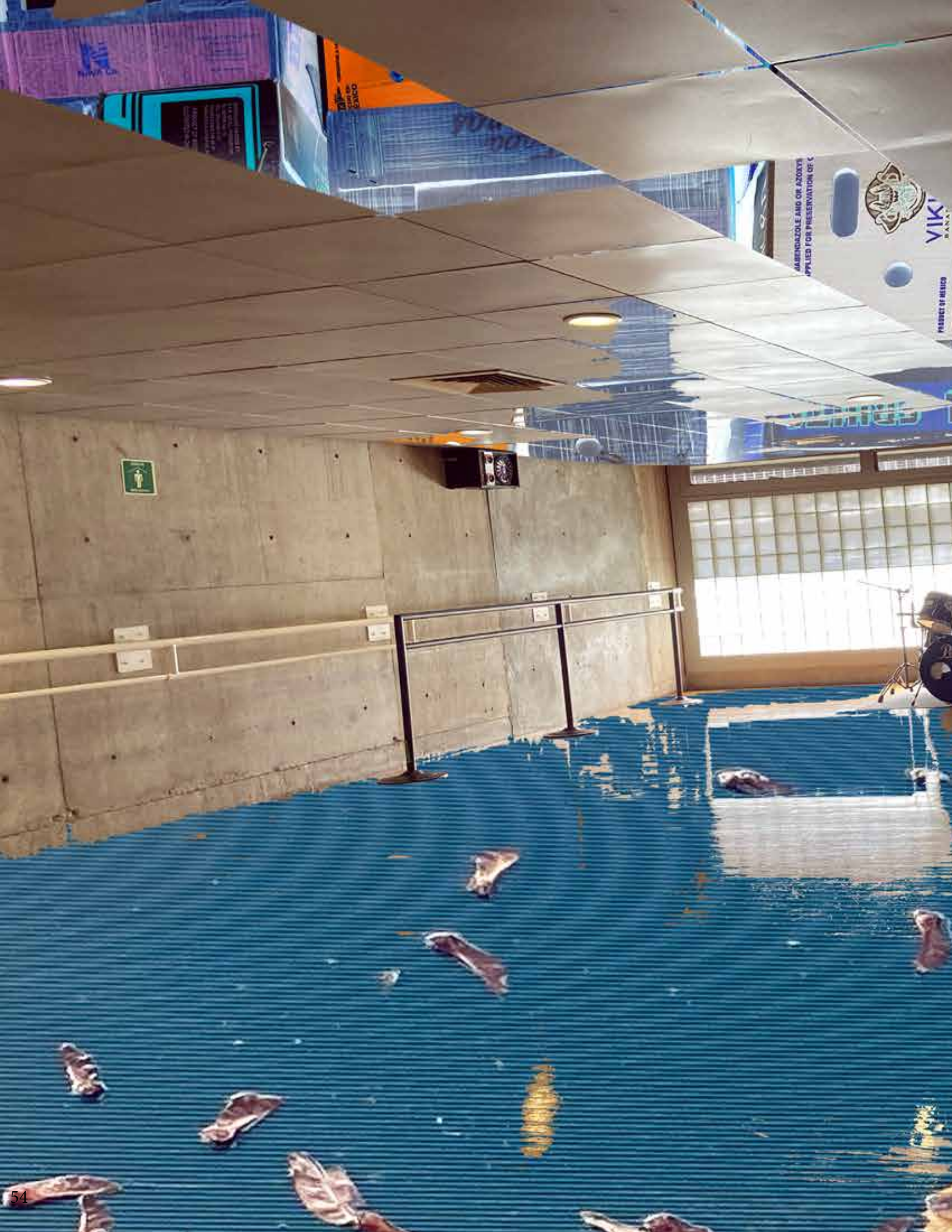
a Vergil moon,

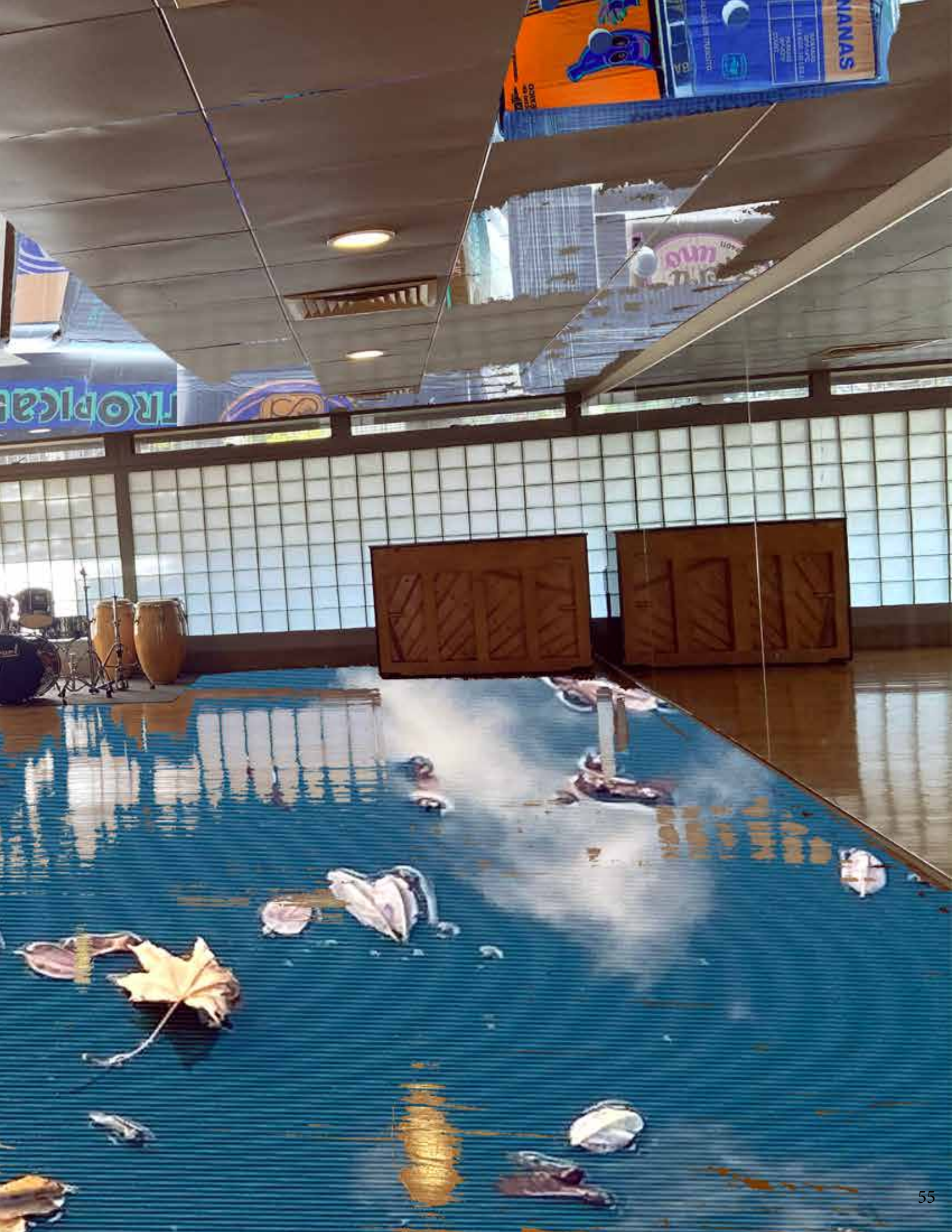
running towards you,

I am a Vergil

escaping

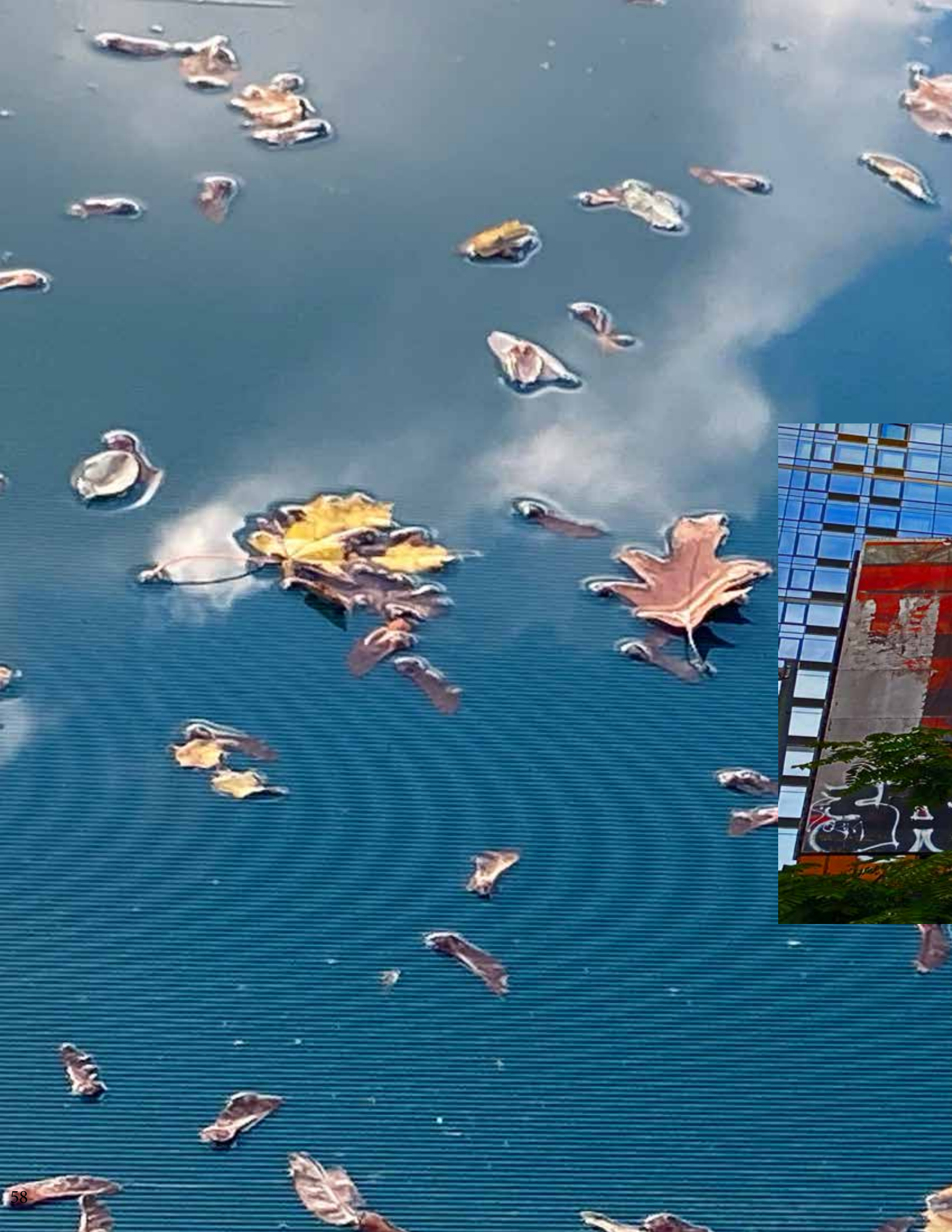
Like you, my moon has always been.



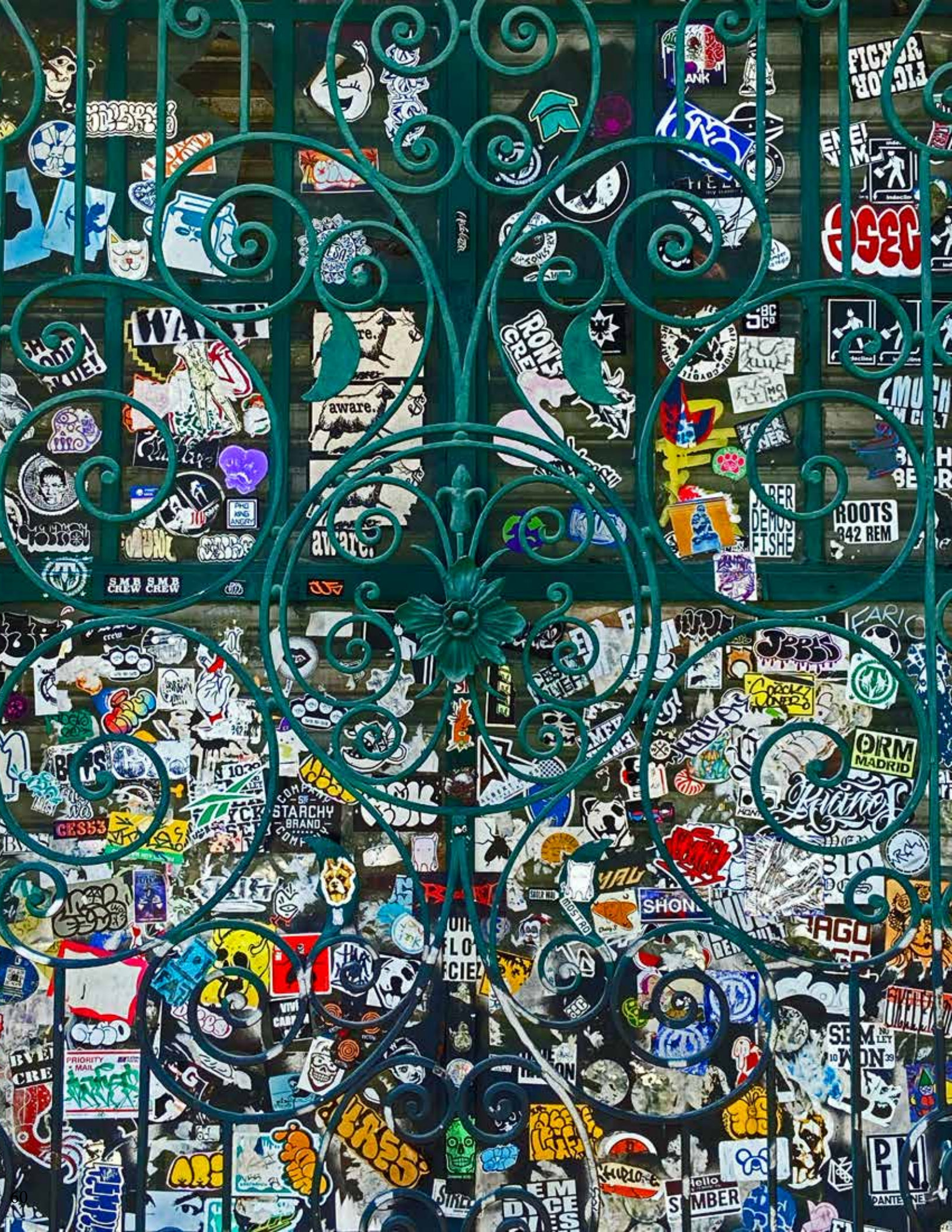




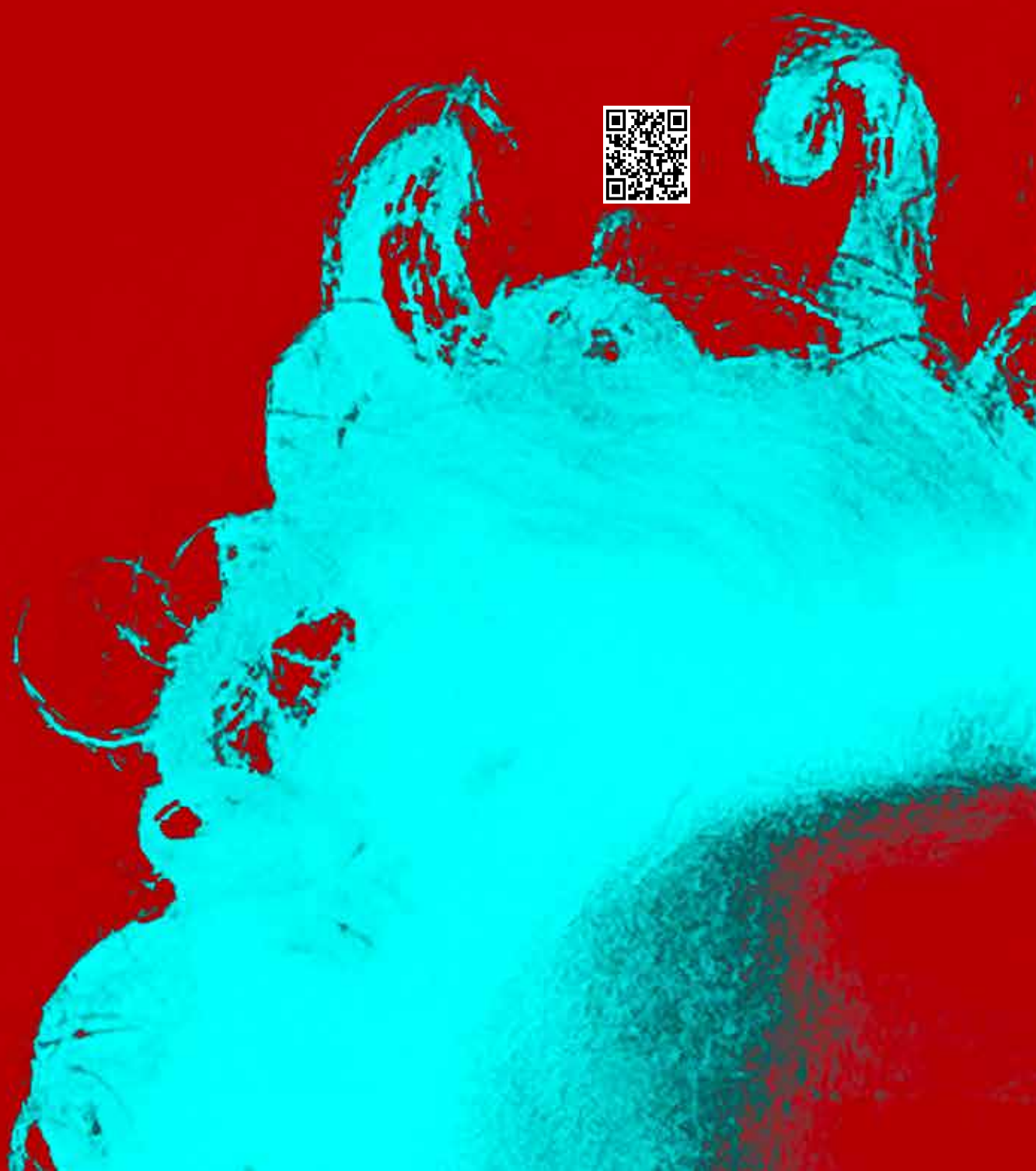


















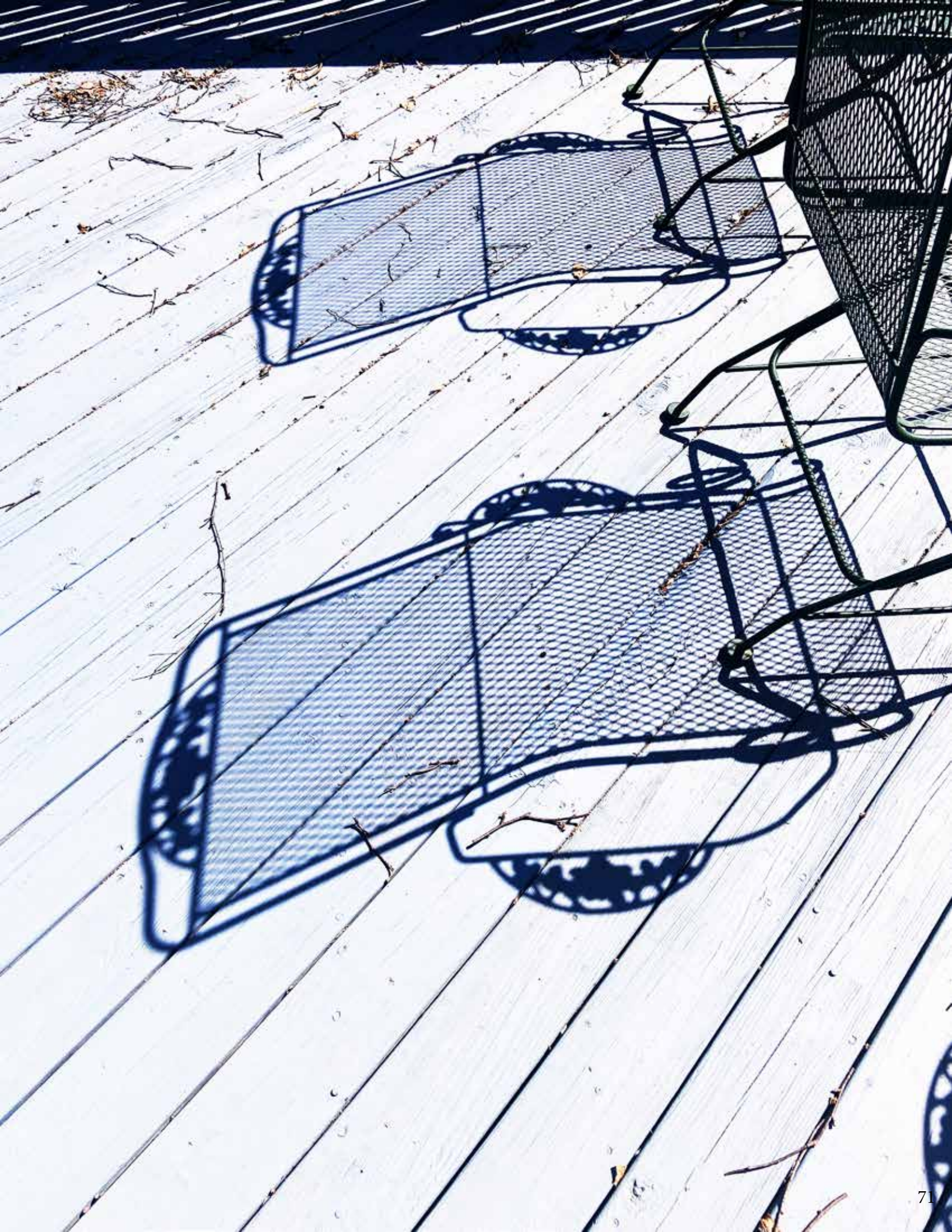


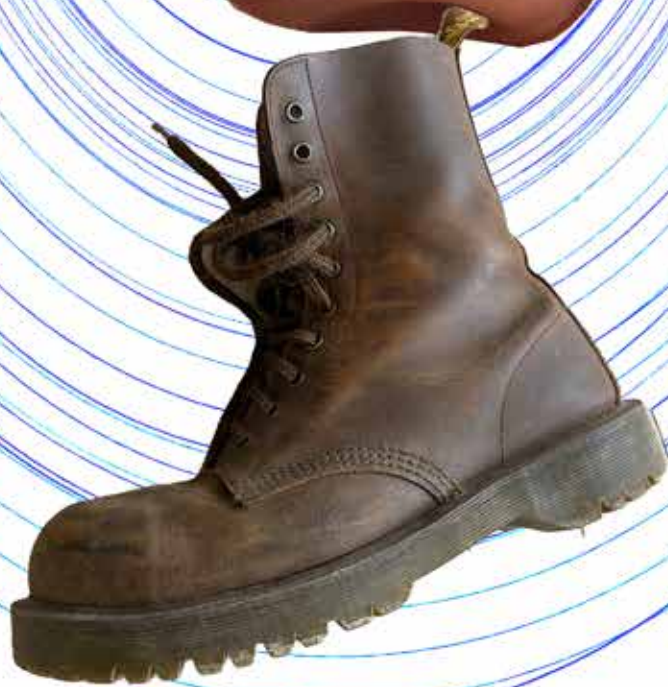
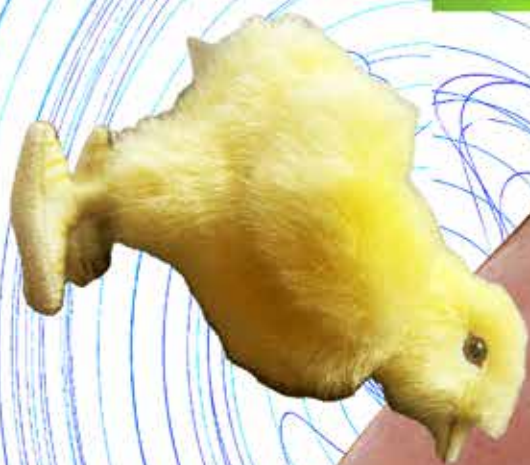
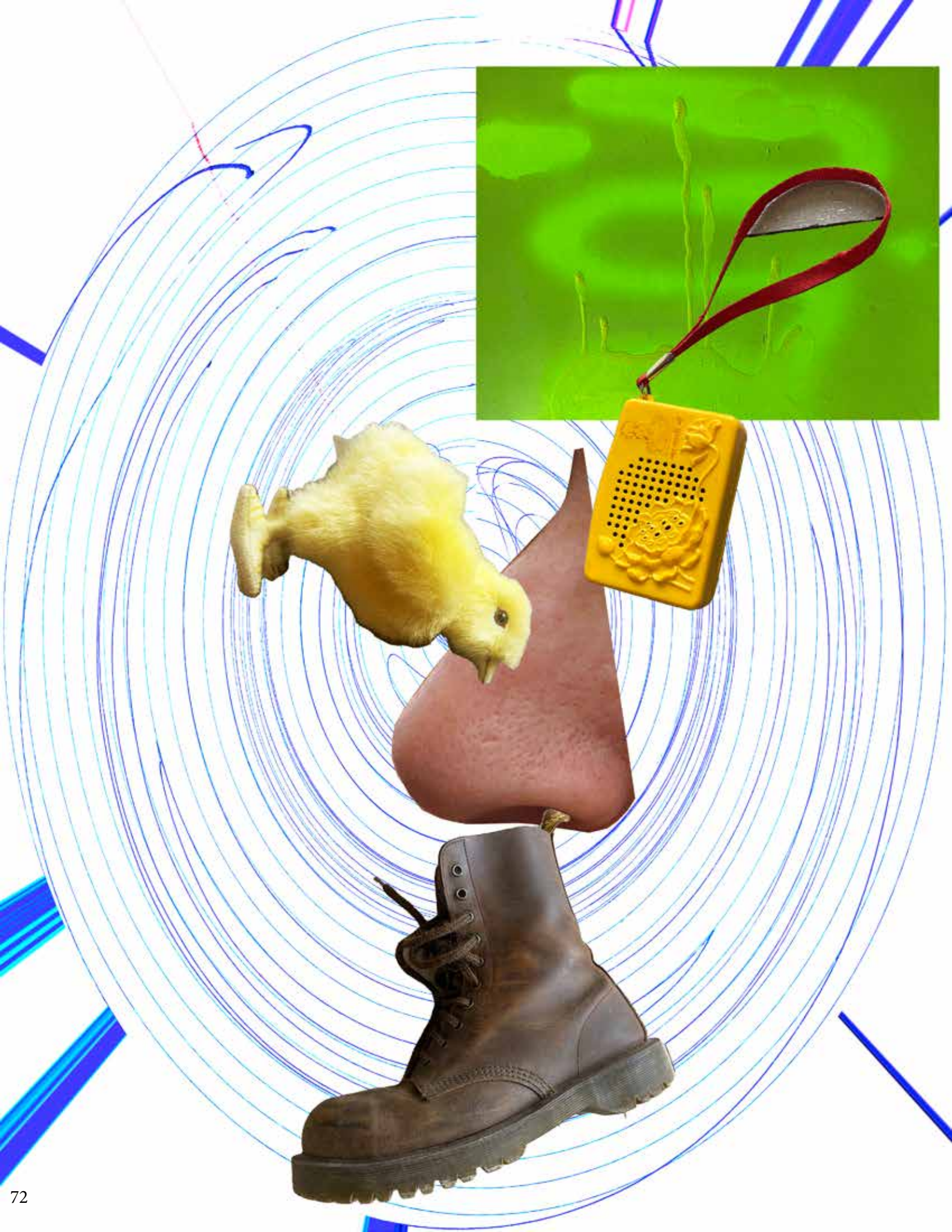


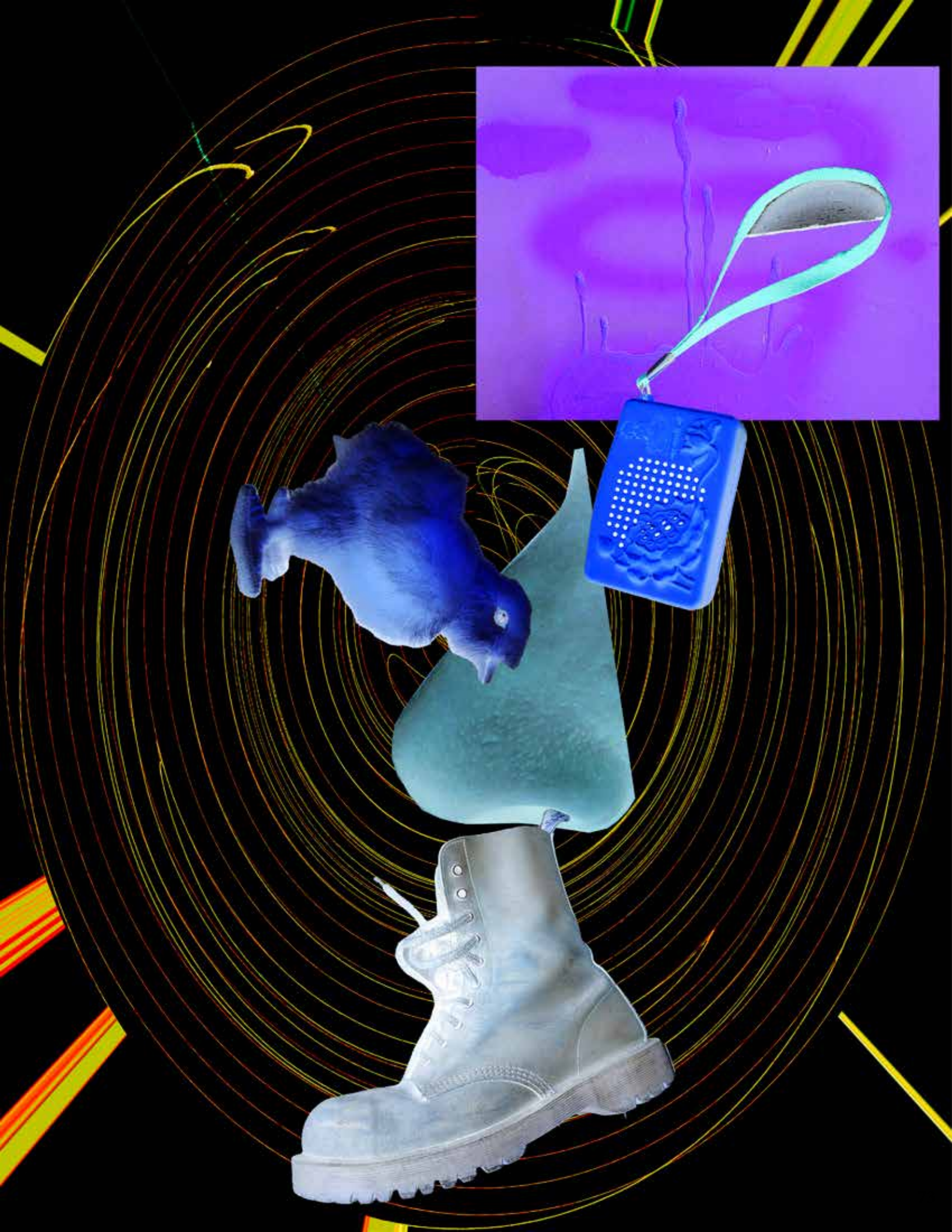












has no alternative, but separates itself by its own vision, its ability to see
the future of its own survival in this turmoil against those who cannot
imagine surviving in this turmoil (even if they must do so all the time).
The ones who survive the brutality of mere survival are said by policy
lack vision, to be stuck in an essentialist way of life, and, in the most
extreme cases, to be without interests, on the one hand, and incapable
of interestedness, on the other. Every utterance of policy, no matter
intent or content, is first and foremost a demonstration of one's abil-
ity to be close to the top in the hierarchy of the post-fordist economy.
So say it won't change. They won't change. The only thing wrong with their
deputies mean is contingency. They can't change. This is a problem because
the groundless ground of the hollow, which the multitude uses every quiet mo-
ment to launch, to compose (in) its surreal time. It is difficult for
change from above. Of course, some plans can be dismissed
by policy — plans hatched darker than blue, on the criminal side, out
of love. But most will instead require another approach to command

PLANNING AND POLICY

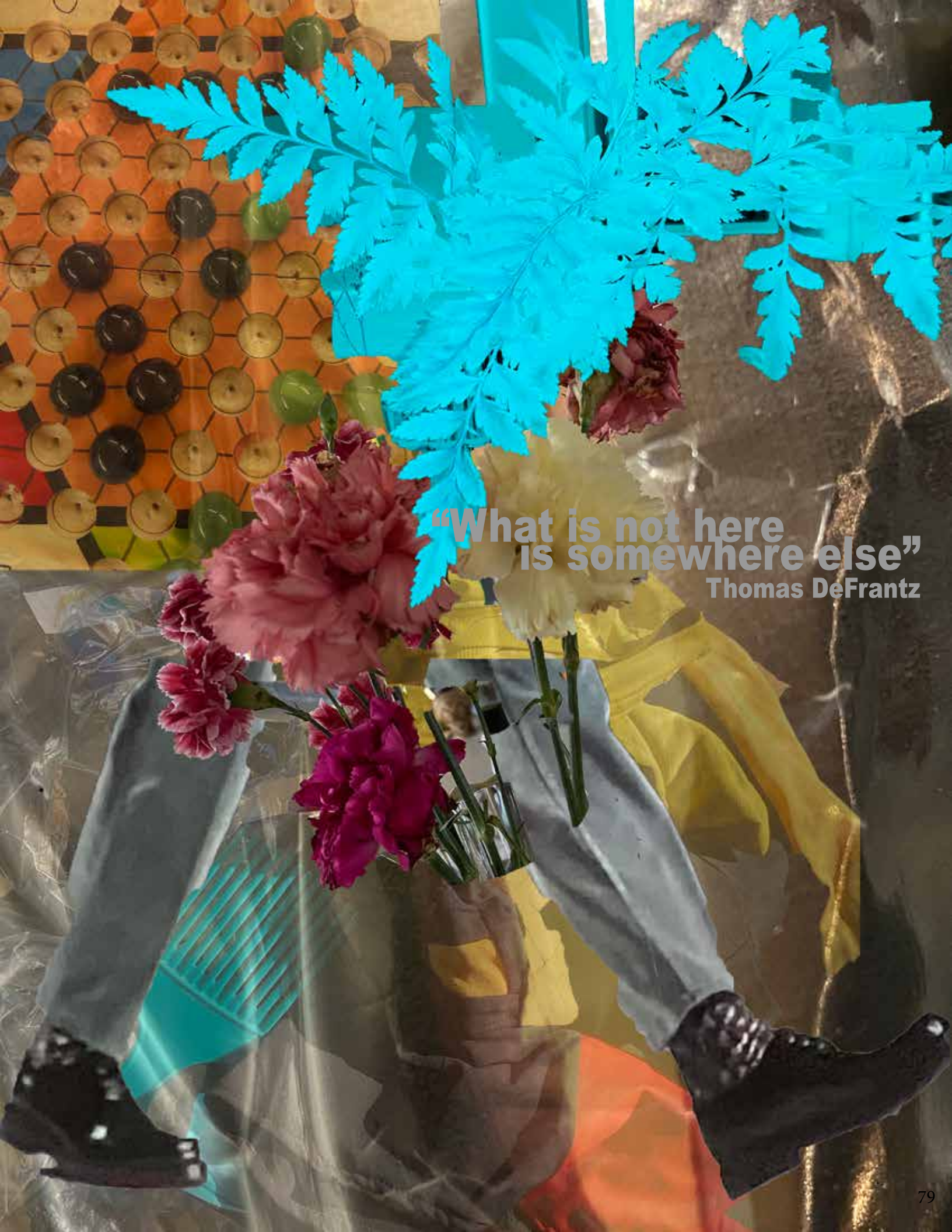






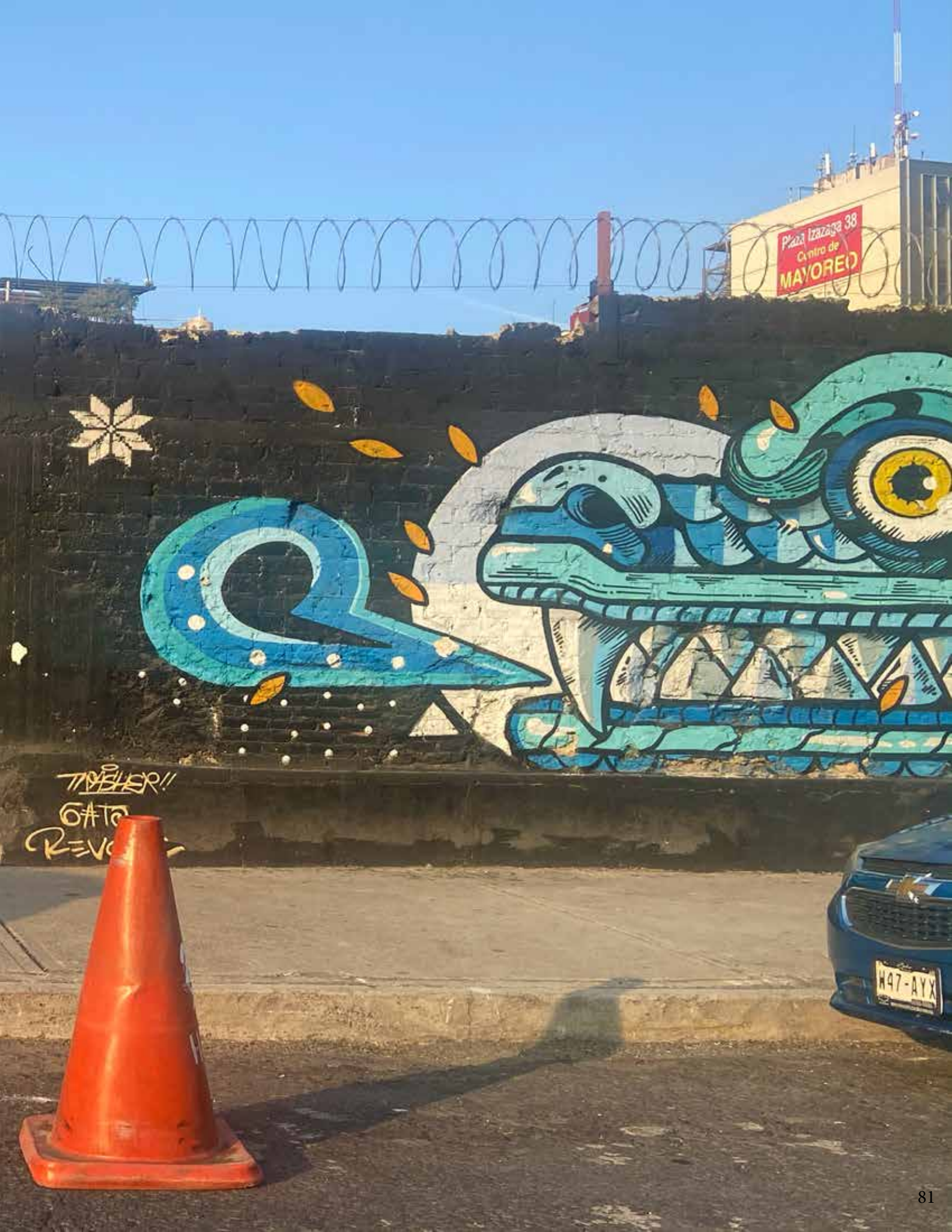
"16"





**“What is not here
is somewhere else”**
Thomas DeFrantz





Plaza Izazaga 38
Centro de
MAYORED

TREHER!!
GATO
REVOL

W47-AYX



This, he tells us, was where the Zapatistas would meet in the 1980s and develop their plans. They were waiting for the moment to act, knowing that the moment for action is never obvious. They knew not to be in a hurry. One night, as they were meeting at the sacred site, lightning from a huge electrical storm hit the side of the pyramid and sliced off a layer of overgrowth. The heavy rain that night washed off the residual brush and ash, and when they awoke in the morning they saw a gigantic staggered or stepped fretwork going up the side of the pyramid (fig. 3.4).



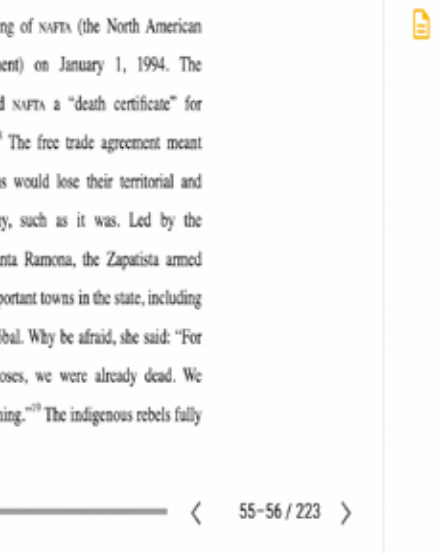
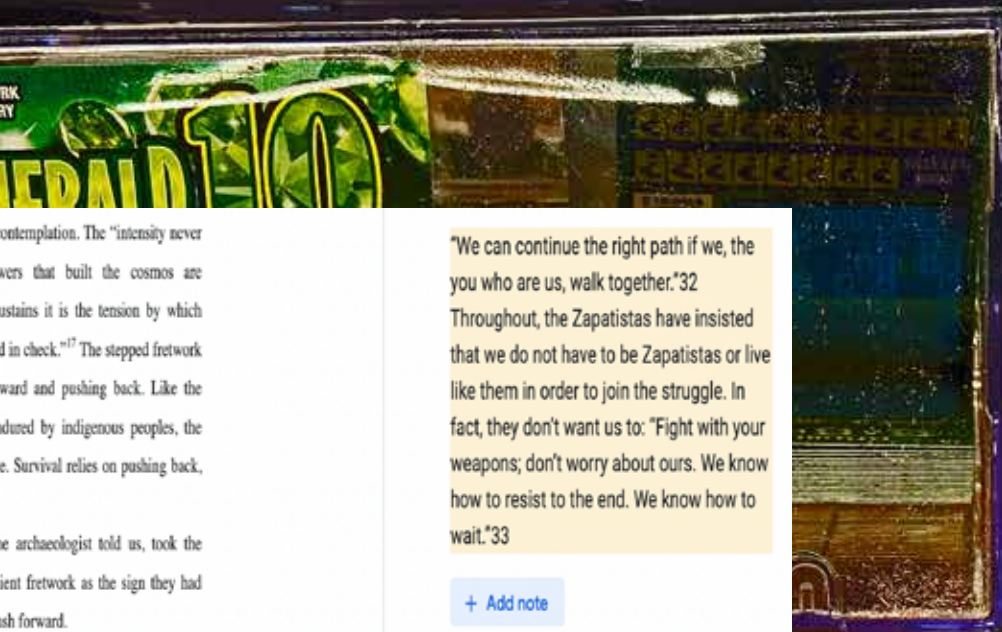
3.4 The stepped fret, 2019. Drawing by Jesusa Rodriguez based on an image by Jorge Enciso in Paul Westheim, *The Art of Ancient Mexico*, 116. Courtesy of the artist.

The stepped fretwork gives visible expression to the

nor allow pause for
relaxes.... The po
dynamic and what s
they are mutually hel
is about moving for
constant struggles en
tensions never resolv
keeping in motion.

The Zapatistas, th
revelation of the anc
been waiting for to p

The more comm
uprising to the passi
Free Trade Agree
Zapatistas consider
indigenous peoples.
that local populatio
agricultural autonom
diminutive Comand
uprising took five imp
the city of San Cris
all intents and purp
meant absolutely not



contemplation. The "intensity never
 covers that built the cosmos are
 sustains it is the tension by which
 d in check."¹⁷ The stepped fretwork
 ward and pushing back. Like the
 ndured by indigenous peoples, the
 e. Survival relies on pushing back,
 e archaeologist told us, took the
 ient fretwork as the sign they had
 sh forward.

on version of course links the
 ng of NAFTA (the North American
 ent) on January 1, 1994. The
 d NAFTA a "death certificate" for
 The free trade agreement meant
 s would lose their territorial and
 y, such as it was. Led by the
 nta Ramona, the Zapatista armed
 ortant towns in the state, including
 bal. Why be afraid, she said: "For
 oses, we were already dead. We
 ining."¹⁹ The indigenous rebels fully

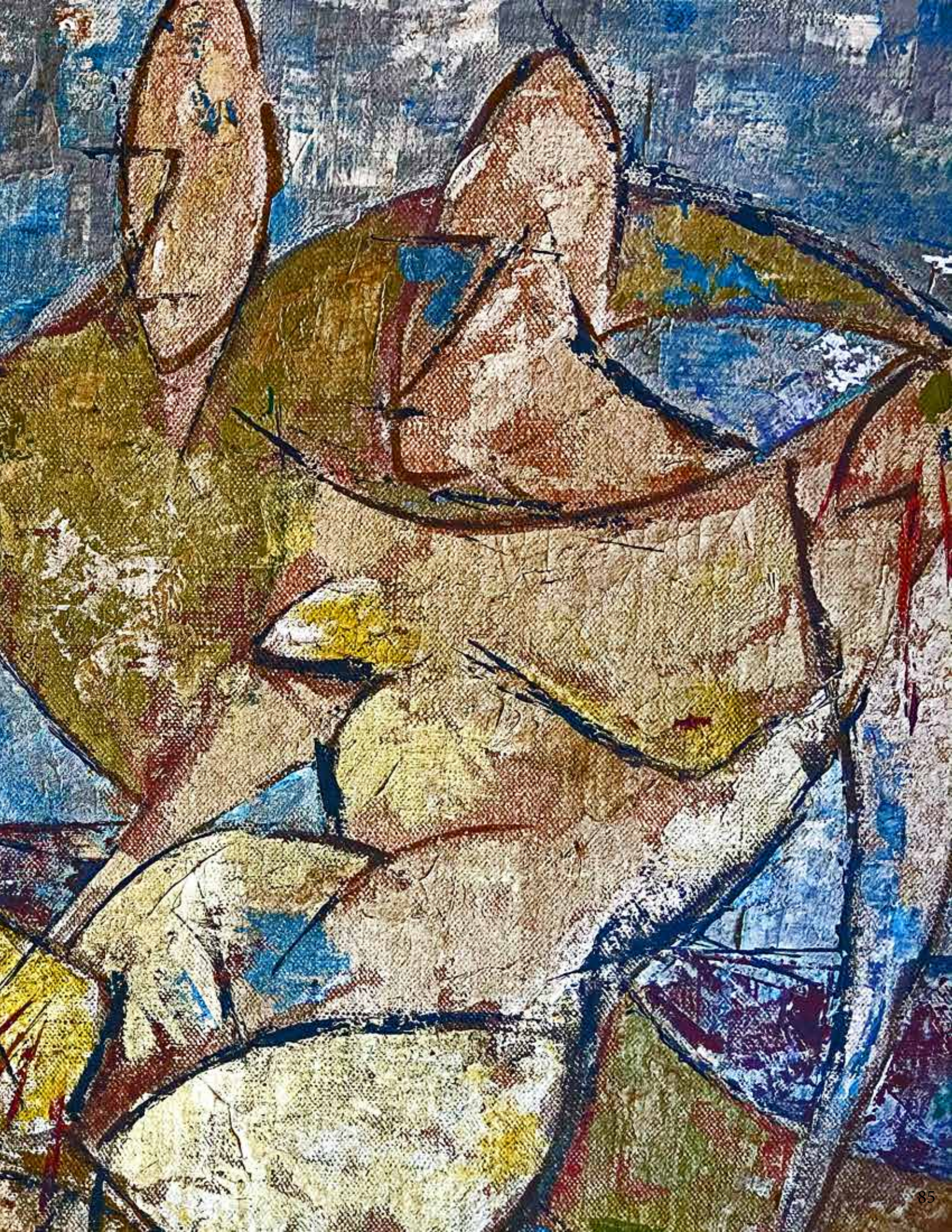
"We can continue the right path if we, the
 you who are us, walk together."³²
 Throughout, the Zapatistas have insisted
 that we do not have to be Zapatistas or live
 like them in order to join the struggle. In
 fact, they don't want us to: "Fight with your
 weapons; don't worry about ours. We know
 how to resist to the end. We know how to
 wait."³³

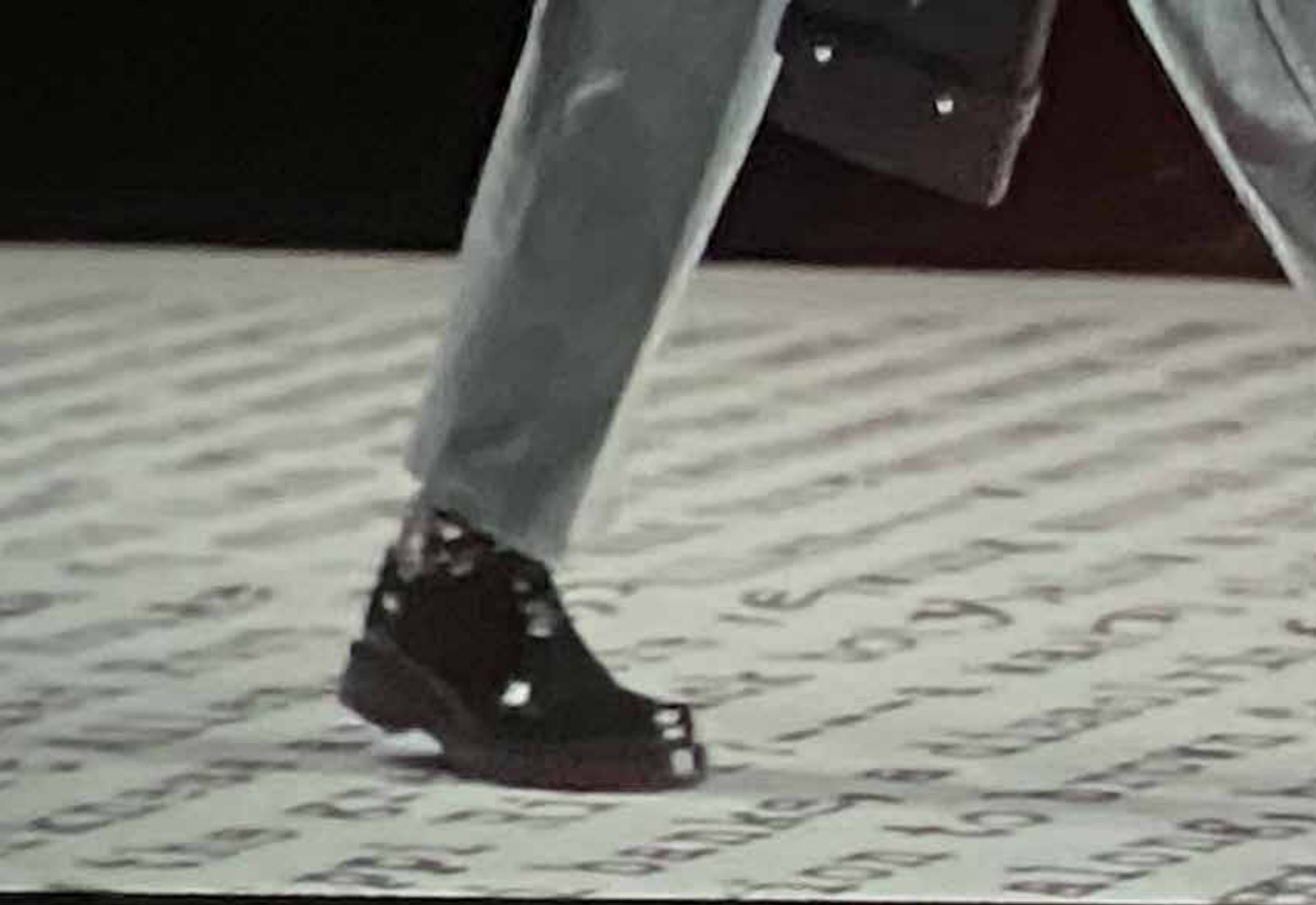
[+ Add note](#)

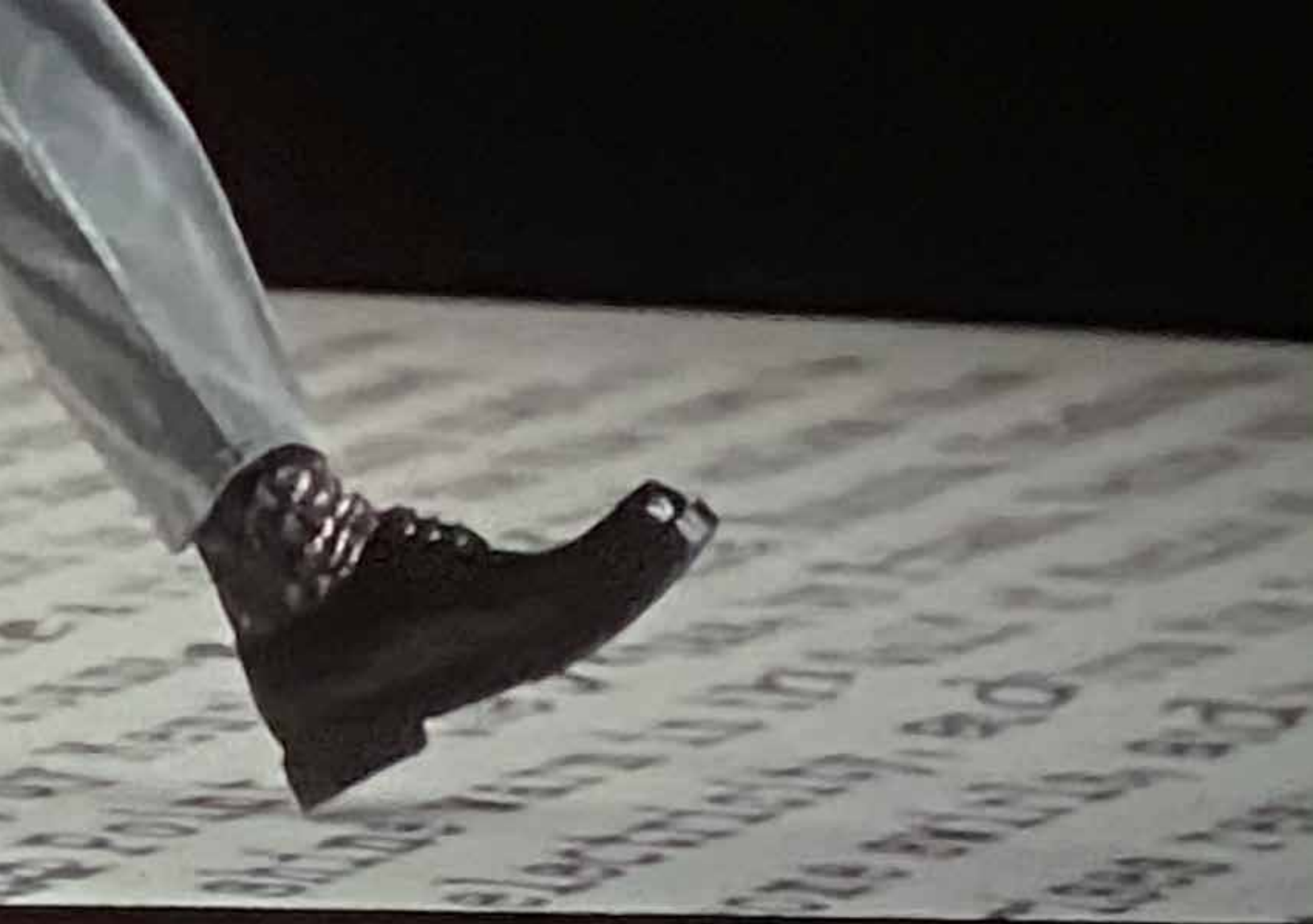
Three. Camino Largo: The Zapatistas' Long
 Road toward Autonomy
 Page 60 - Nov 6, 2021

Perceptual shifts occur when we alter our
 environment; when one (or five thousand)
 sits absolutely silently in the dark for ten
 minutes, our bodies readjust. Entering
 through the unknown, rather than through
 the known, requires an act of imagination,
 a willingness to accept unaccustomed
 bodily states, to let go of some certainties,
 some skills, a reassuring sense of self and
 the self's place in the world and yes, at
 times, creature comforts.









“CAMINANDO Y PREGUNTANDO”

Proverbio Zapatista



turn around
t, things

and though it was a rainy day there
was a time when they were
working right, it was a rainy day there
by then they were
but things were no





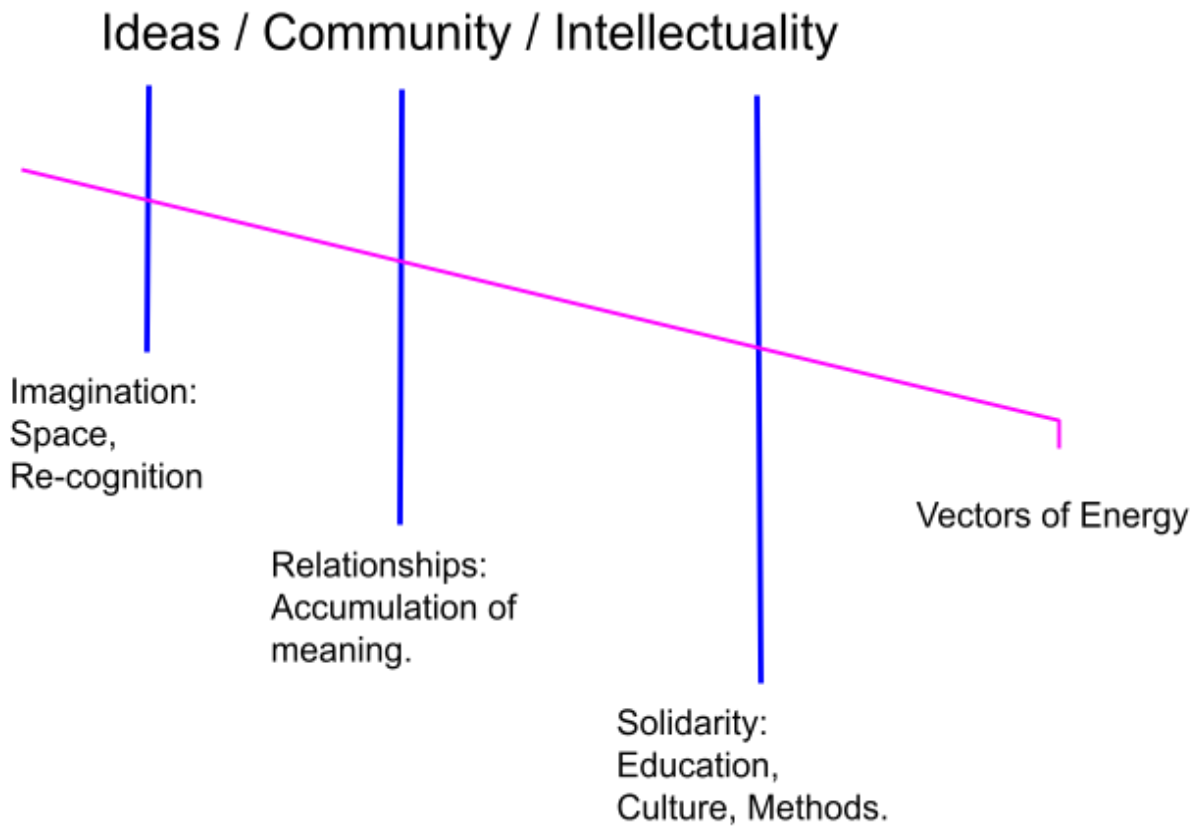


turn around
things

und tho
it was a rain
there was
a time when I dream
thought
things were not

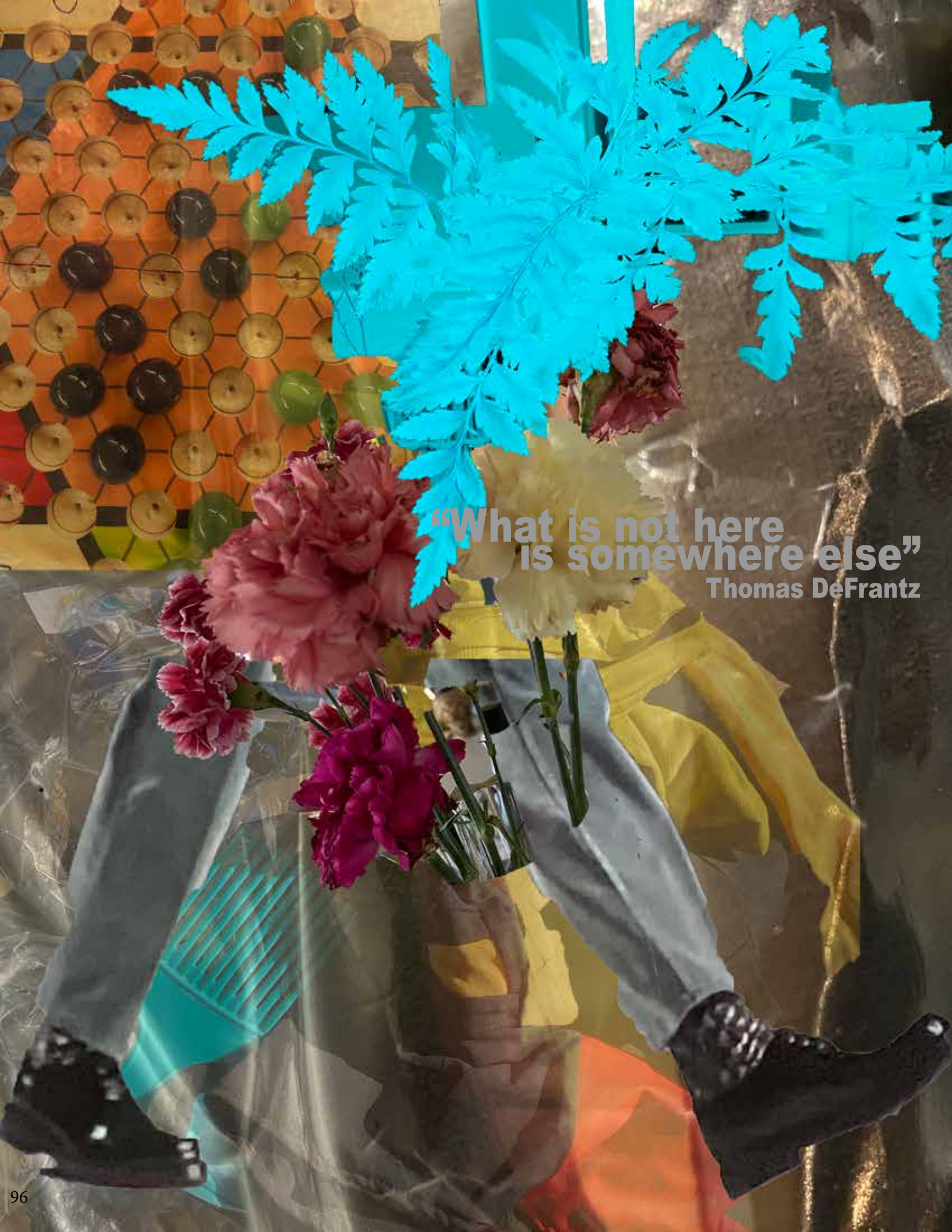


Methodology of the breath "Imagination as action"
By Erick Montes



- Comfortable space
- 3 Objects
- Piece of paper + pen or pencil, tablet or phone to take notes.

Diagram by Erick Montes
Individualized Practice, Reflection/Wrap Up
Mentorship by Jonathan Gonzalez
Fall Semester
Dance MFA, Uarts 2021



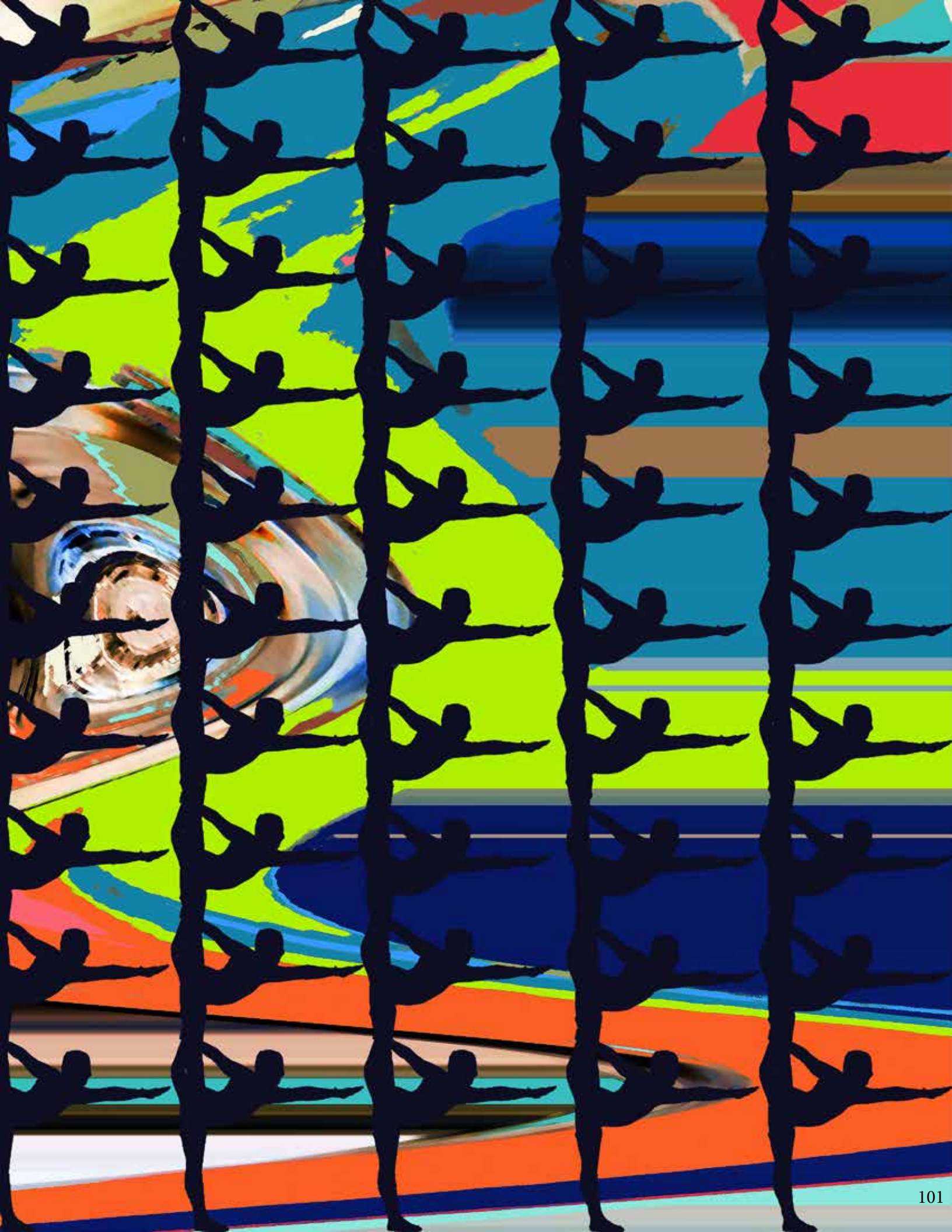
**“What is not here
is somewhere else”**
Thomas DeFrantz







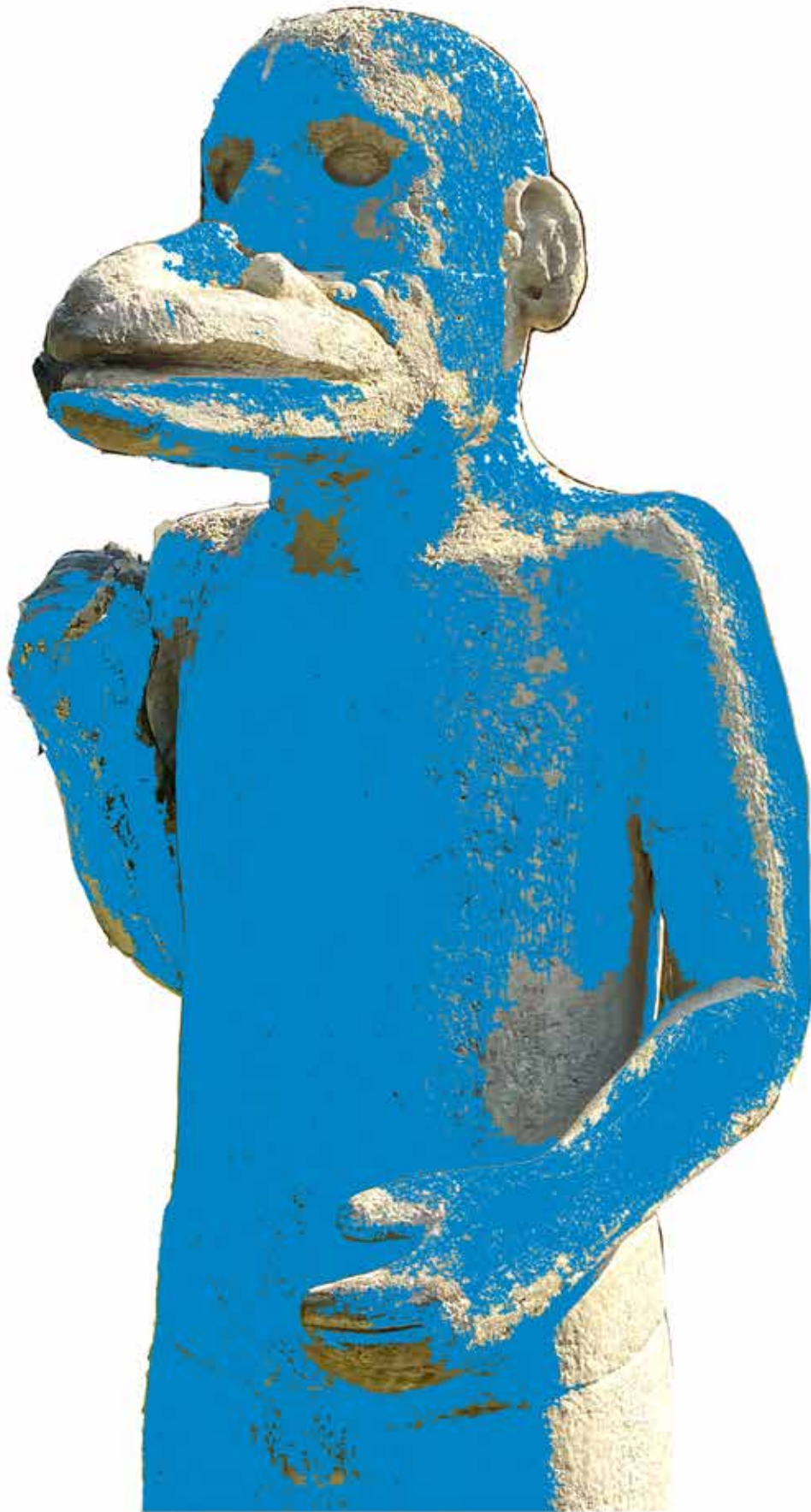












Individualized Practice
"Cuerpo Esoterico" #1
Erick Montes aka Shortfellow

We talked about the body as cuerpo energético en el espacio, como agente independiente y en comunidad, más aparte en interacción con múltiples "camino", las múltiples realidades que suceden continuamente en otros realms.

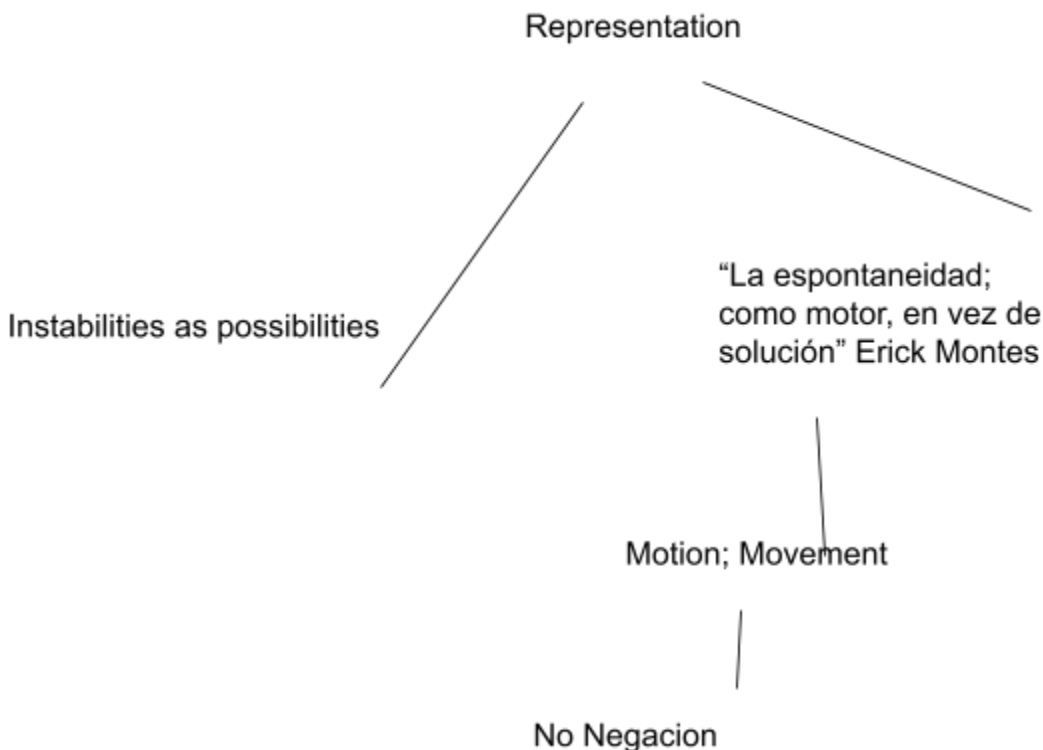
We remind each other about how these realms might be; not holding their part of these tangible realities that might appear to the sight or to the touch; rather vibrate within us or towards-away from us.

We talked about proximities.

We talked about believing in the vibrations of "things" ideas, issues, relationships, energies, structures of behaviors and encuentros. Encuentros como diálogos de cambio e infraestructura para cambio de motivaciones que puedan informar "a healthier" outcome (?)

¿Qué significa "healthier"?

During our exchange of information/communication. We talked about "cuerpo energetico", Memoria, Vibracion.









FOLKMAN'S
PUPPETS

Amazon Parrot
Puppet



**“Becoming present
requires a will.
Is an action we decide to take,
and it is an act of solidarity:
an act of generosity”.**

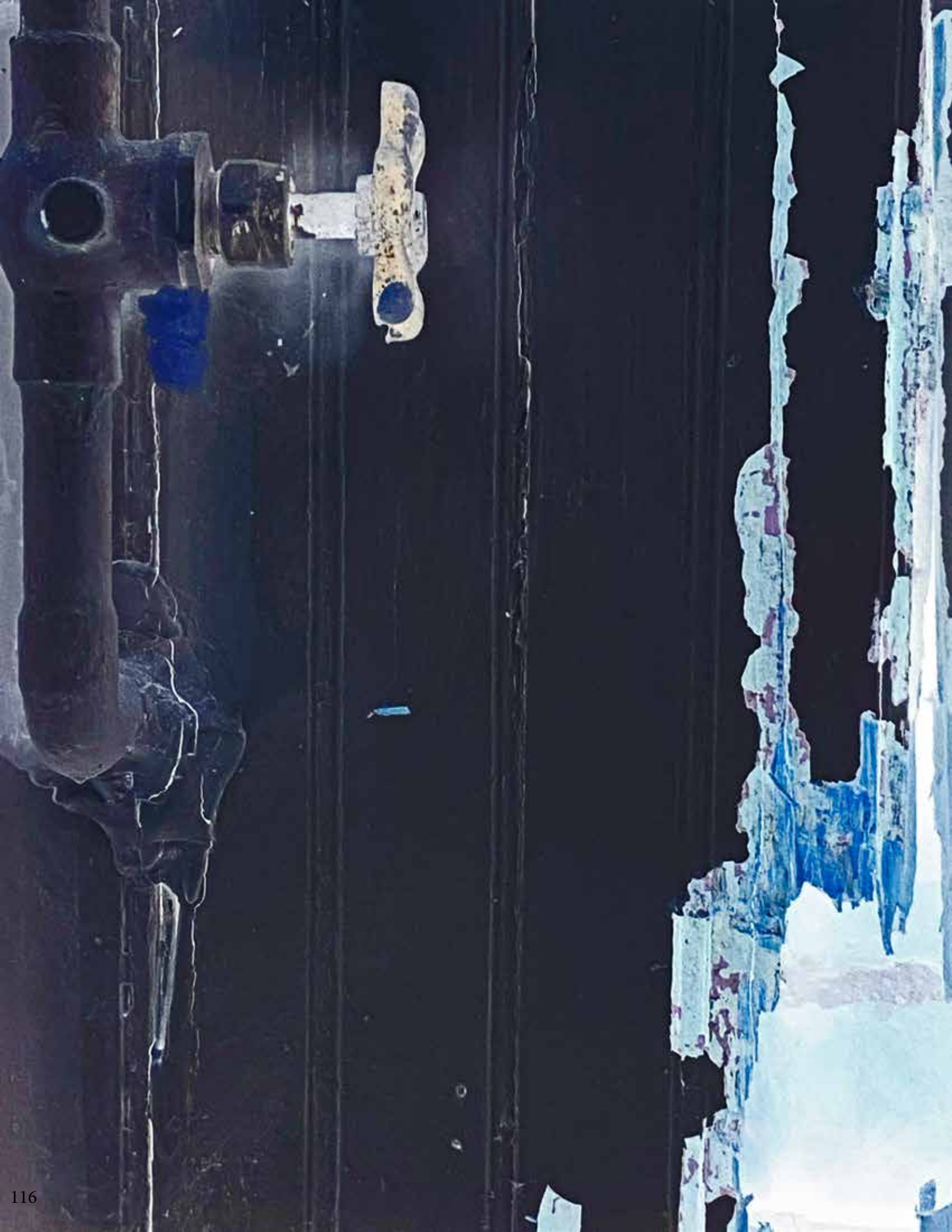
Diana Taylor

















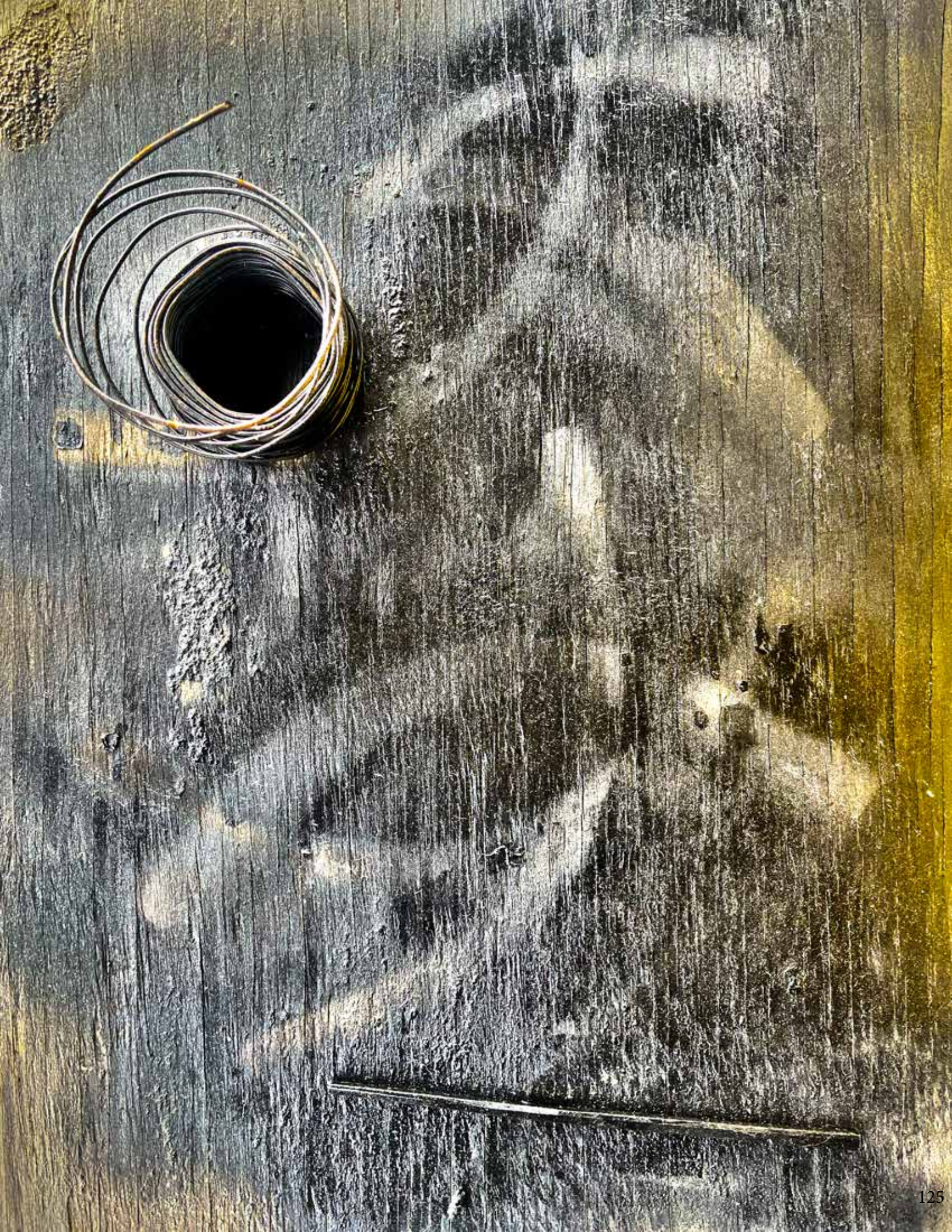




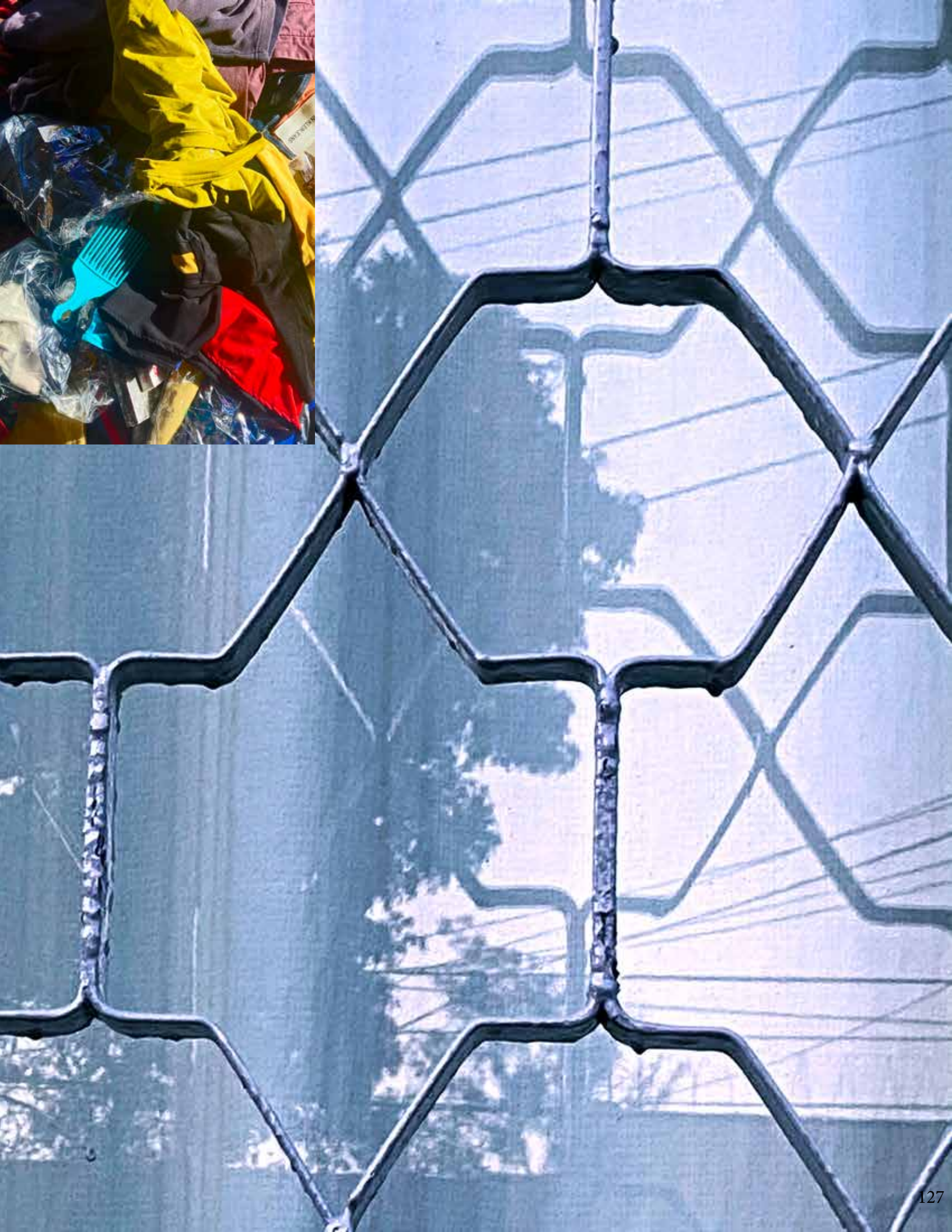


















ENTRADA
ESTACIONARSE









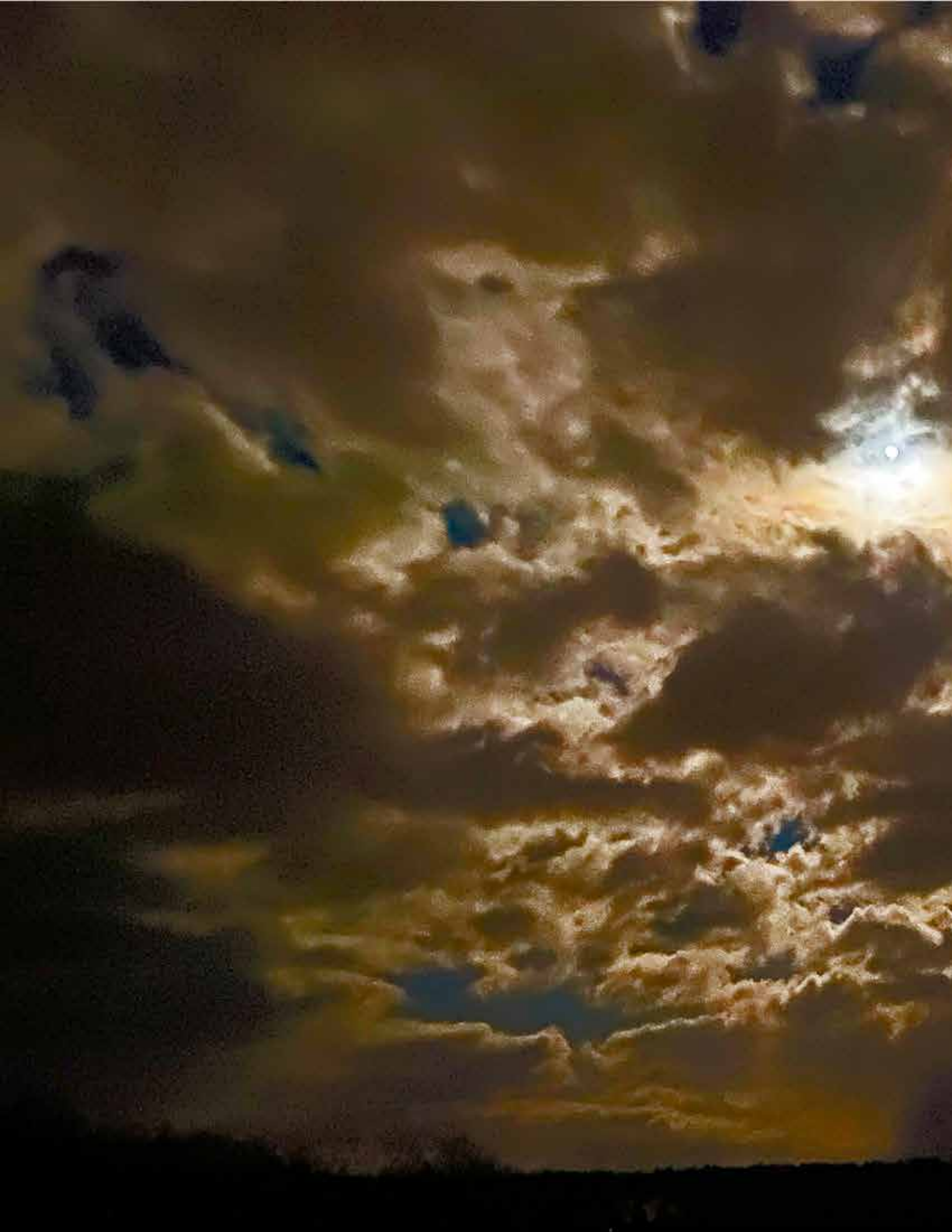






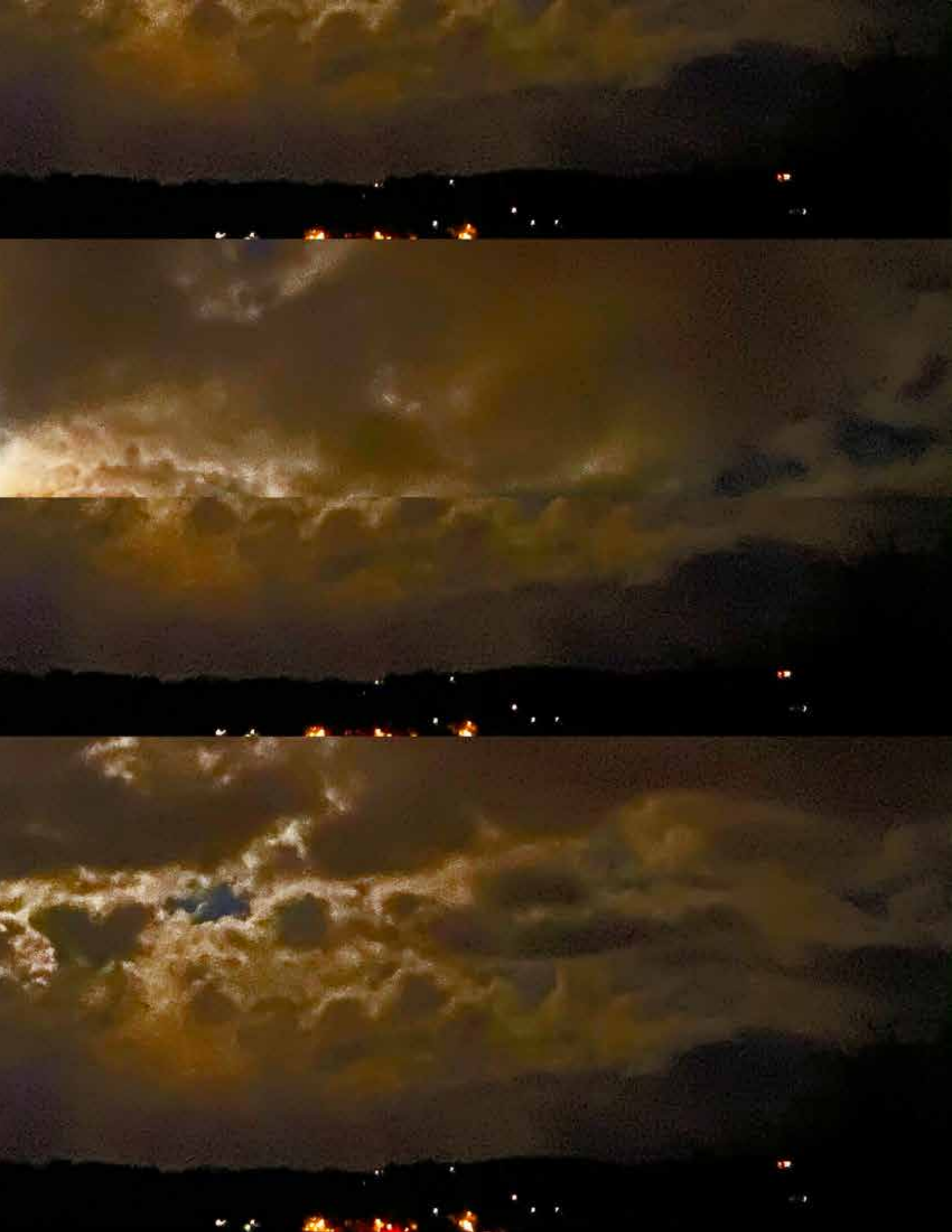














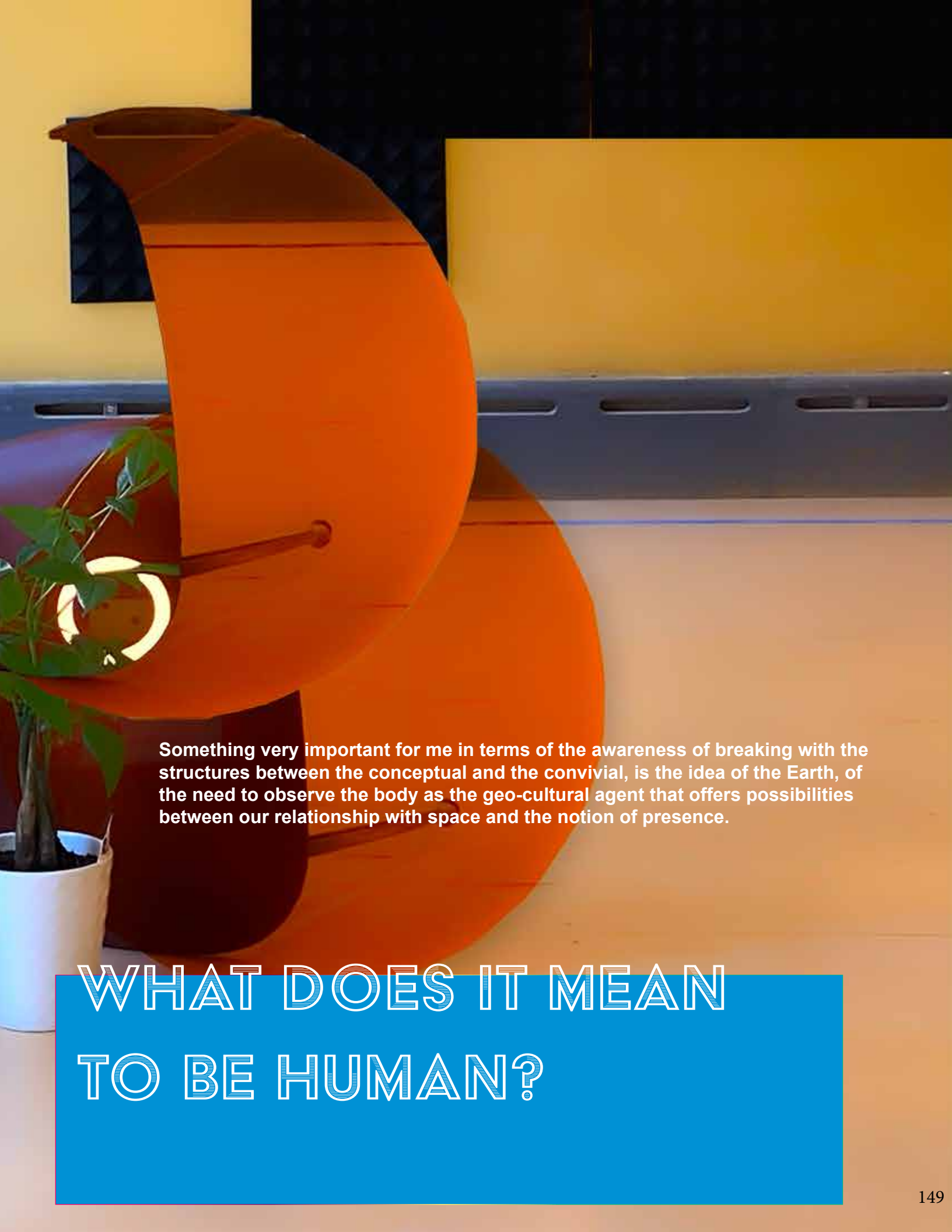
It's m











Something very important for me in terms of the awareness of breaking with the structures between the conceptual and the convivial, is the idea of the Earth, of the need to observe the body as the geo-cultural agent that offers possibilities between our relationship with space and the notion of presence.

WHAT DOES IT MEAN
TO BE HUMAN?





























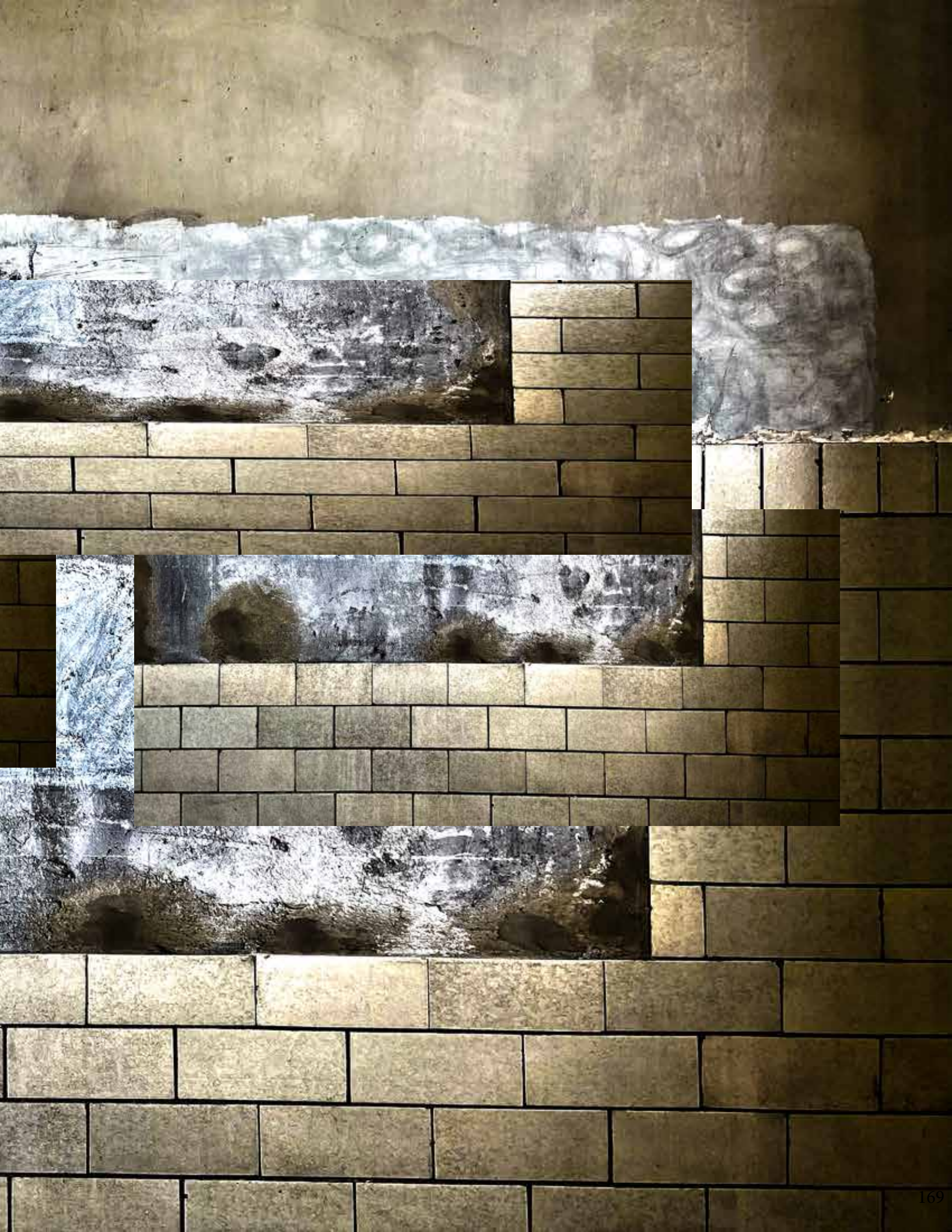


















1997
**RIGHT
TO
RIDE**
AMA


VOTE FREEDOM FIRST

Thank You

Again

University of the Arts is using this space until August 6



University of the Arts is using this space until August 6



Studio 1

12th Glo

Book Jams



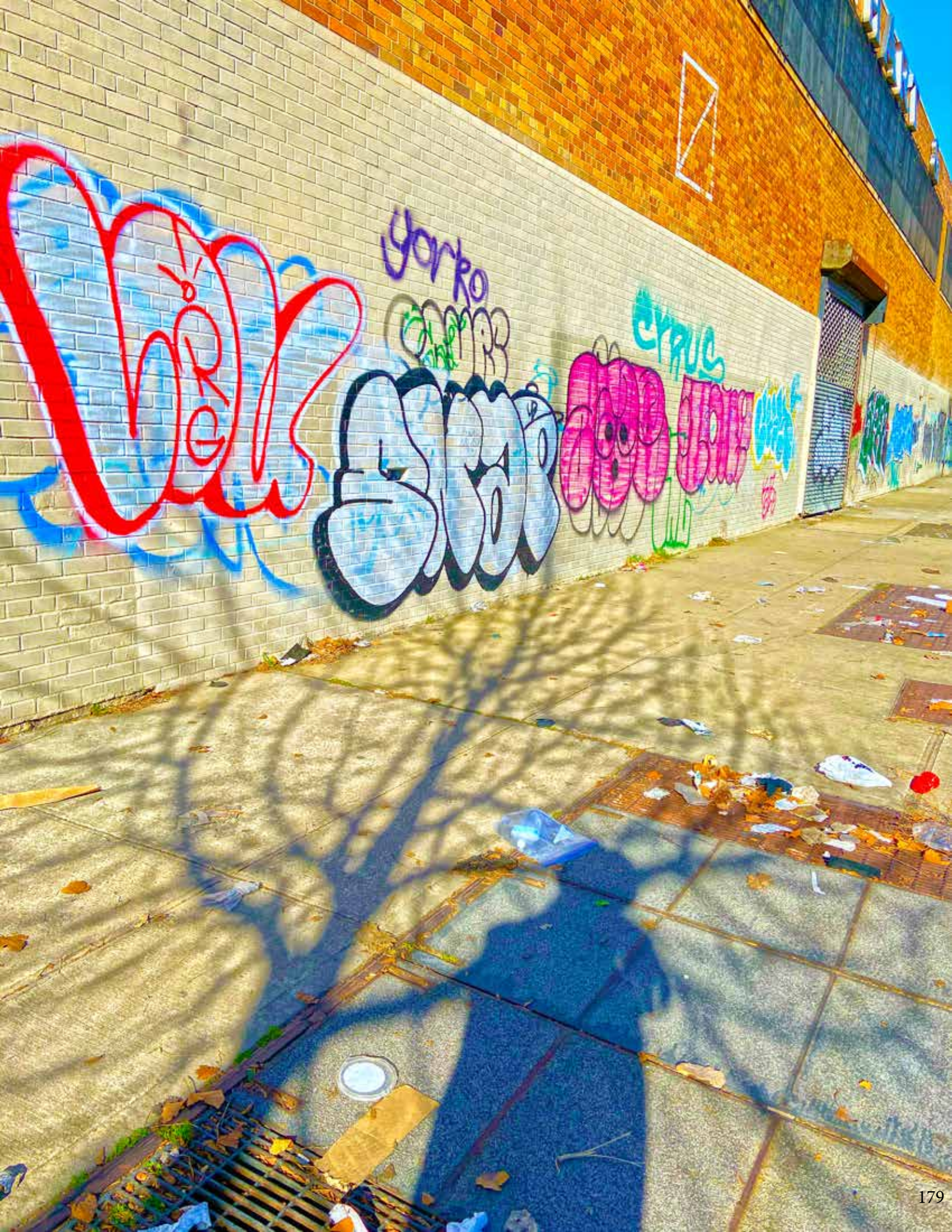




Rest is action

~~instability~~
as
~~possibilities?~~

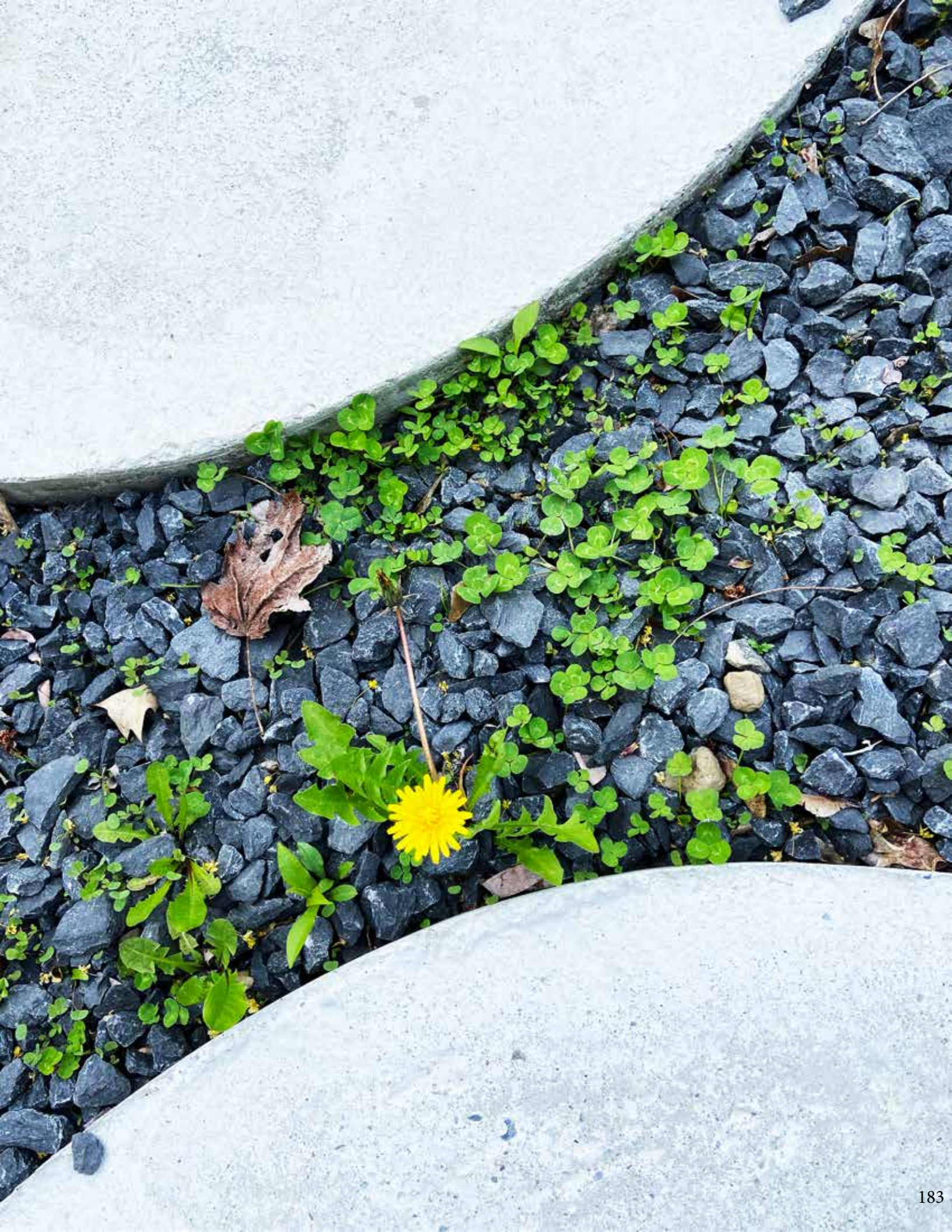
-La espontaneidad como entrada; principio; threshold.
No como salida; solución; resultado

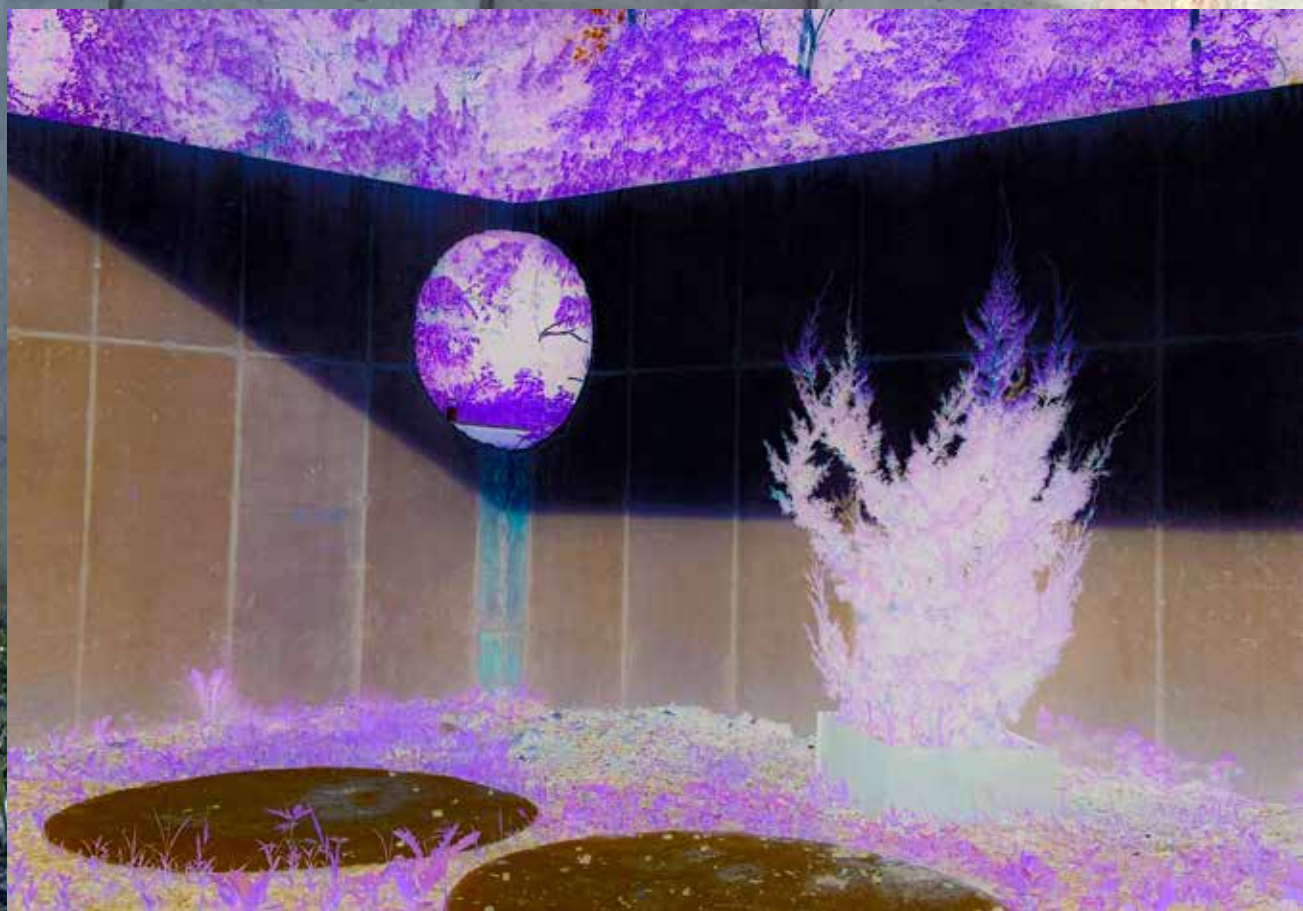






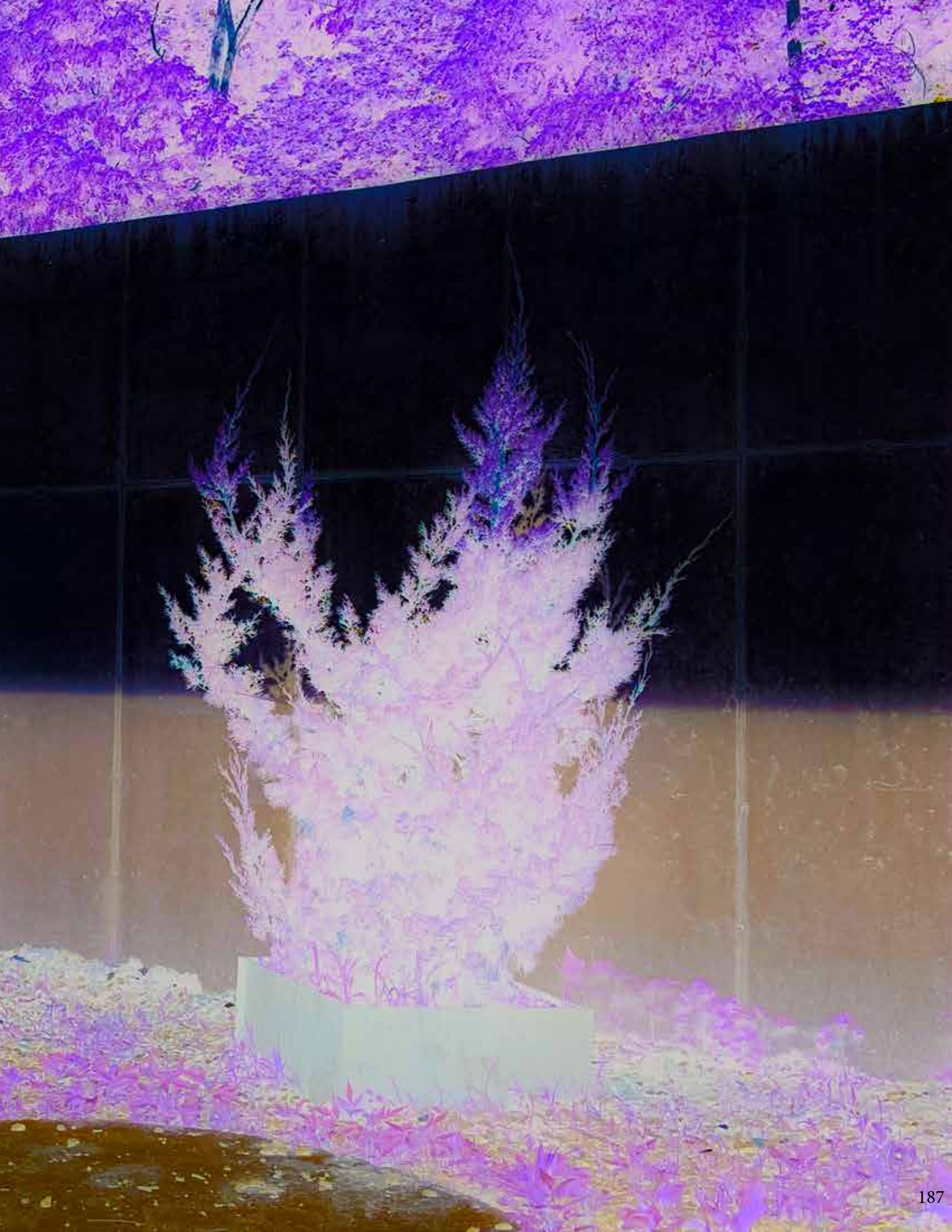


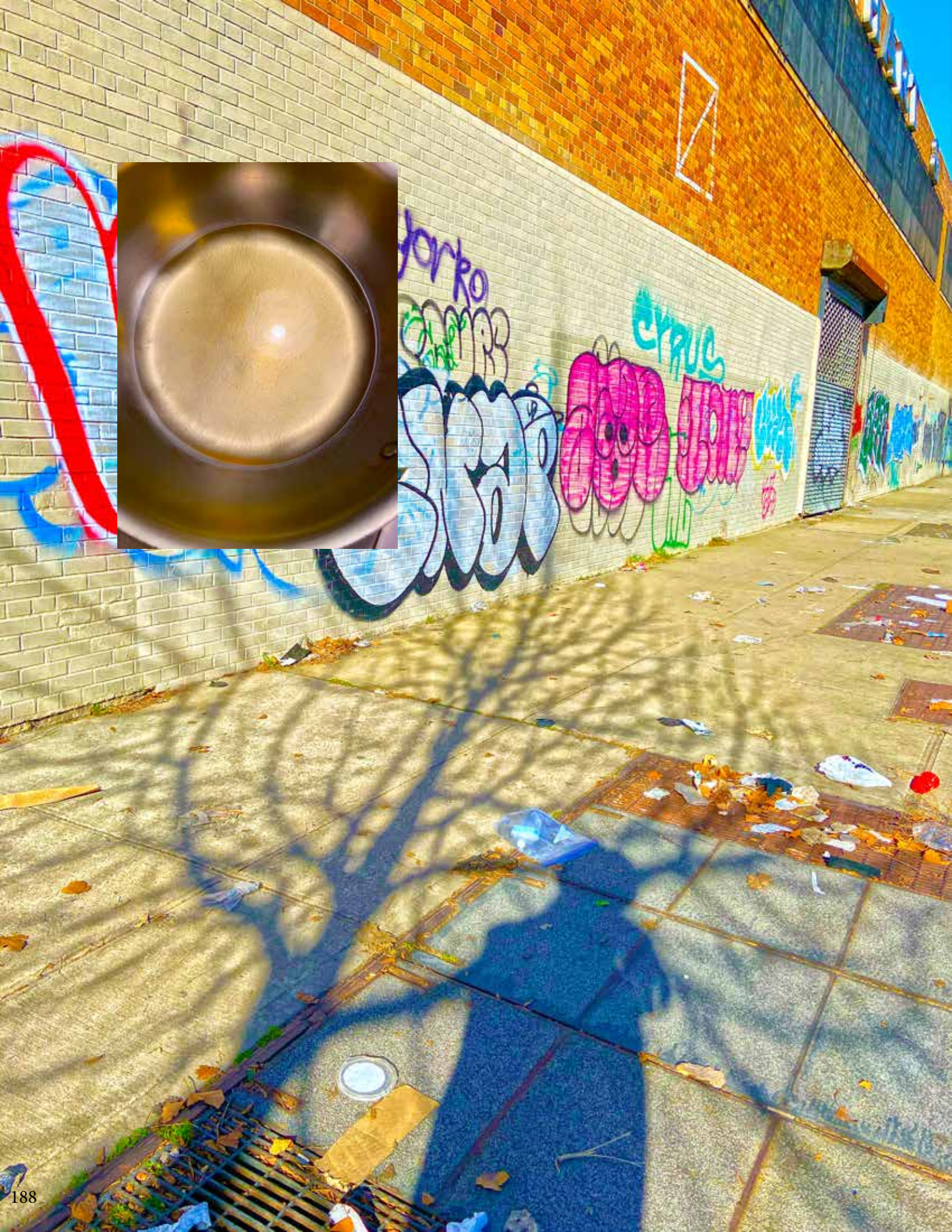








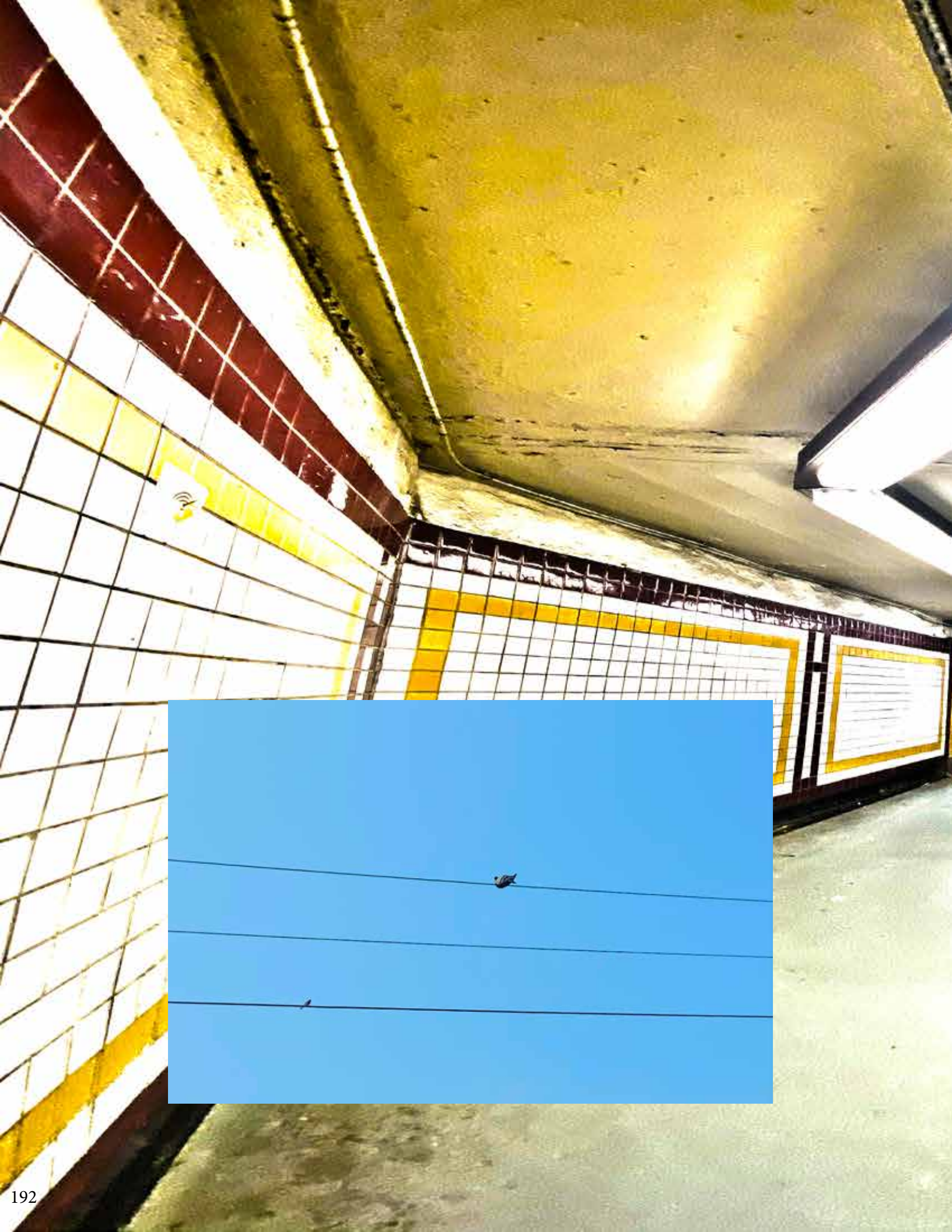












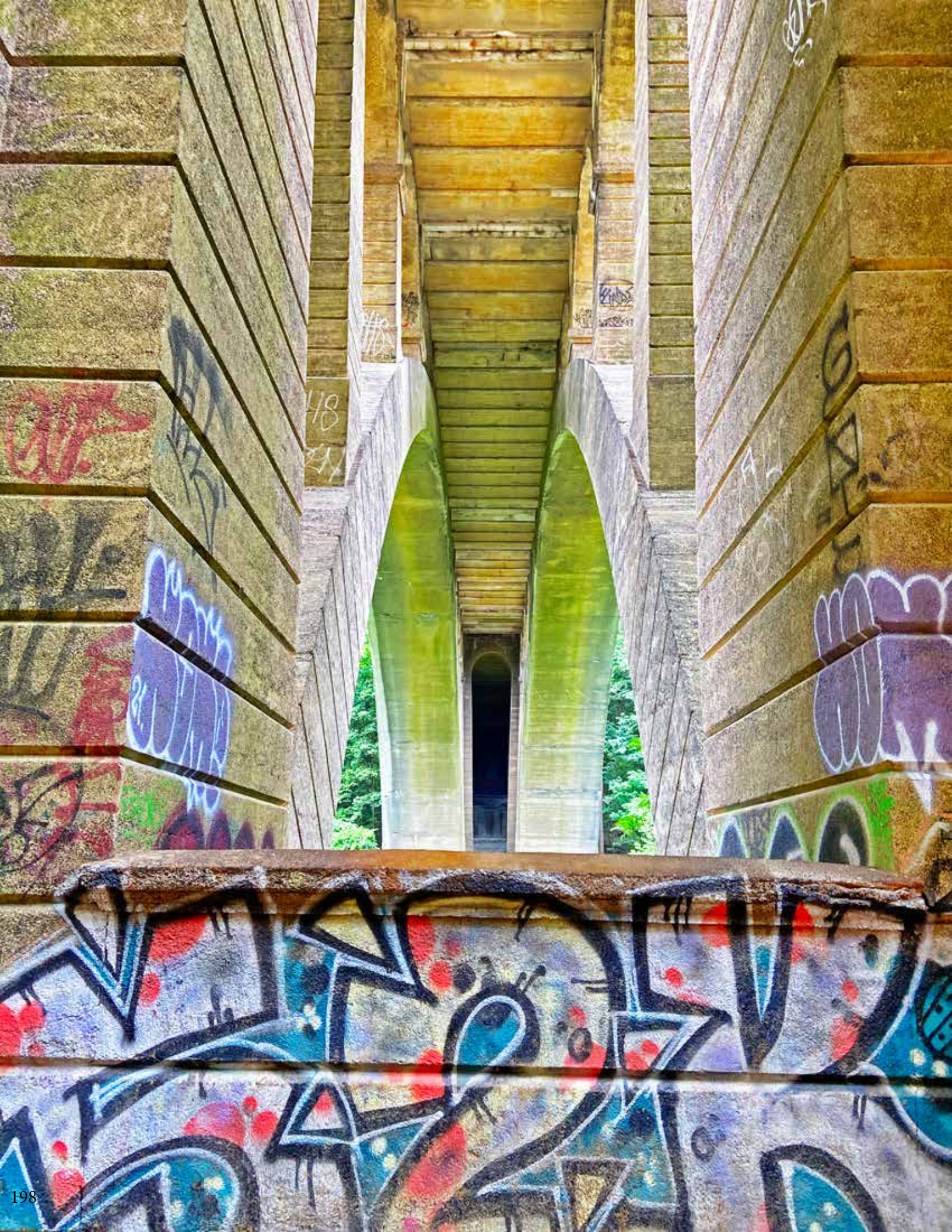
















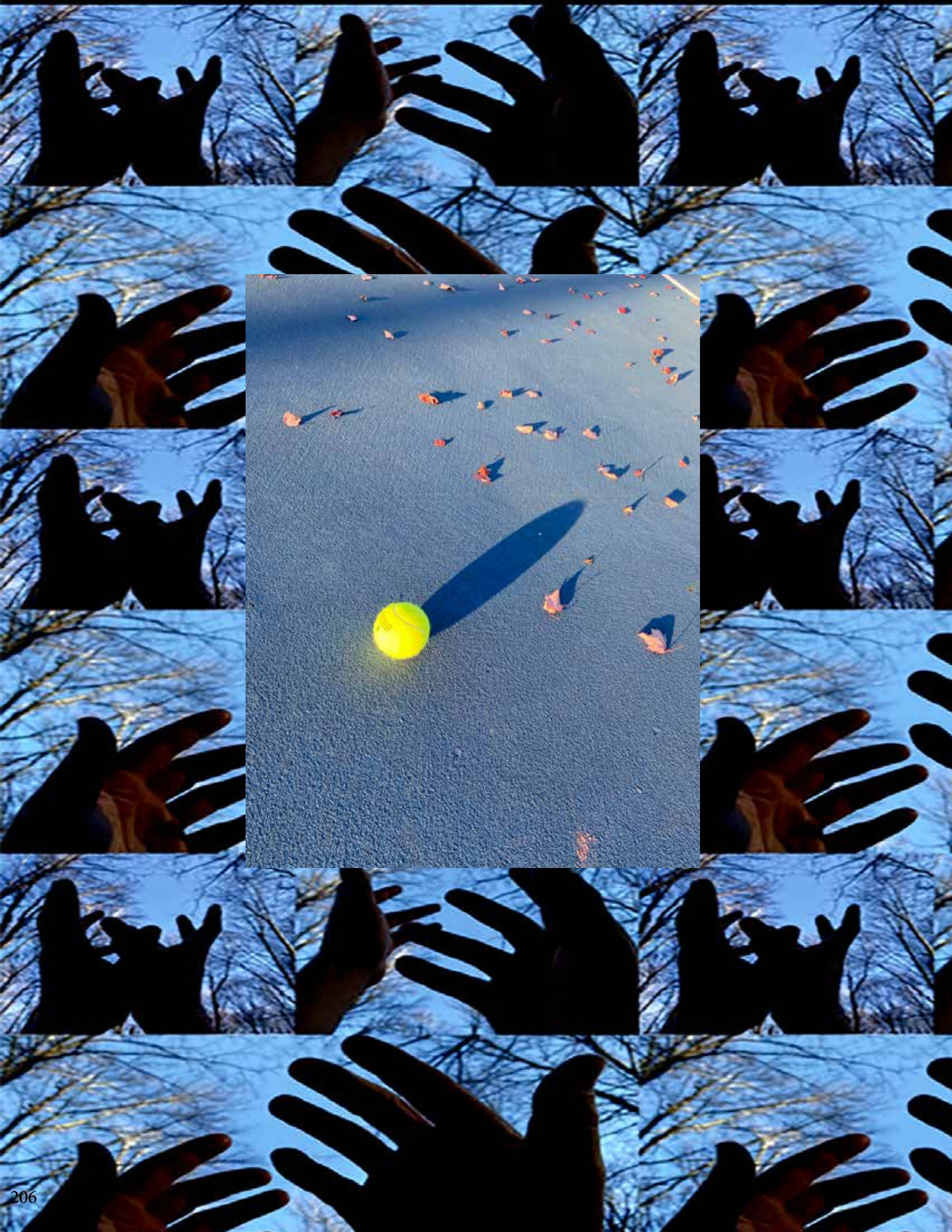




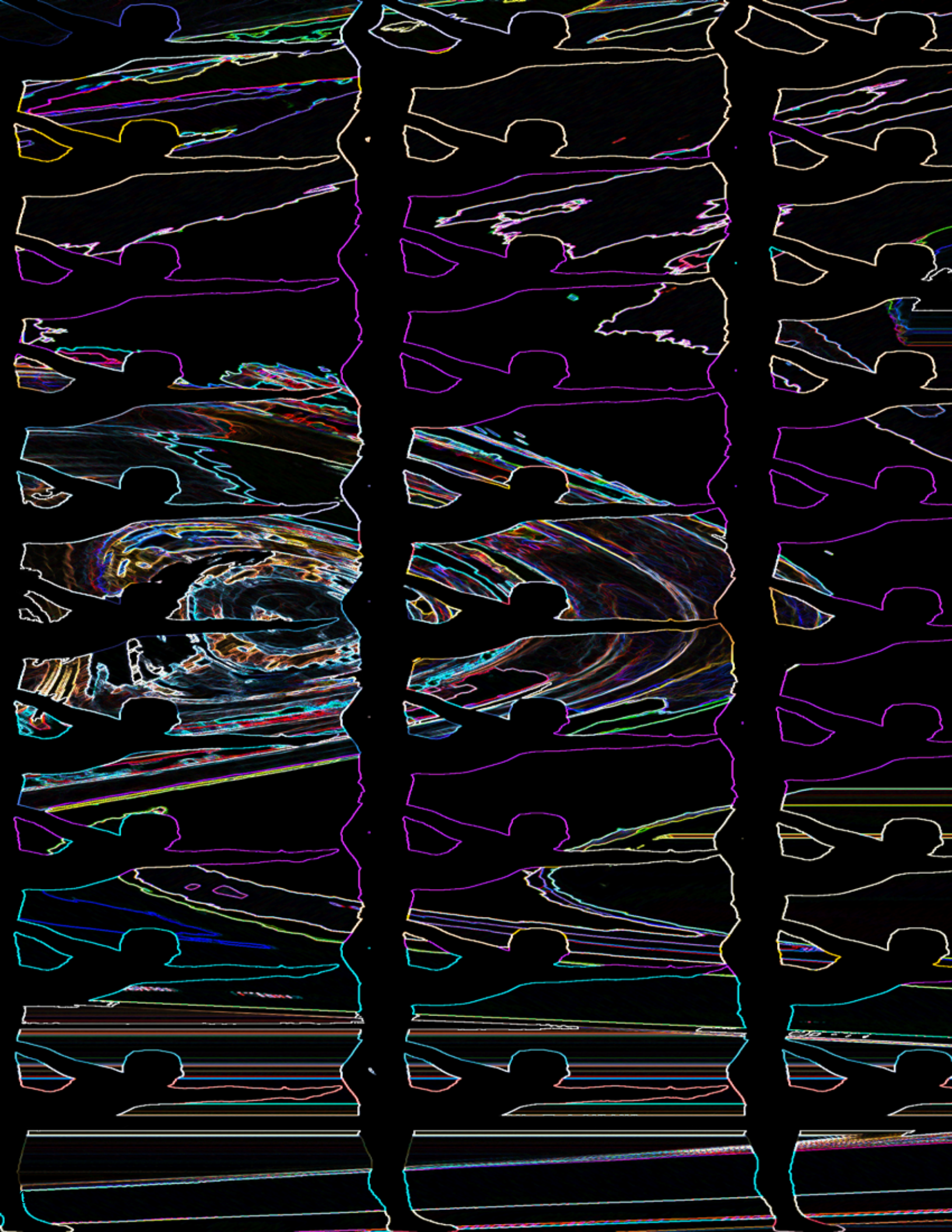




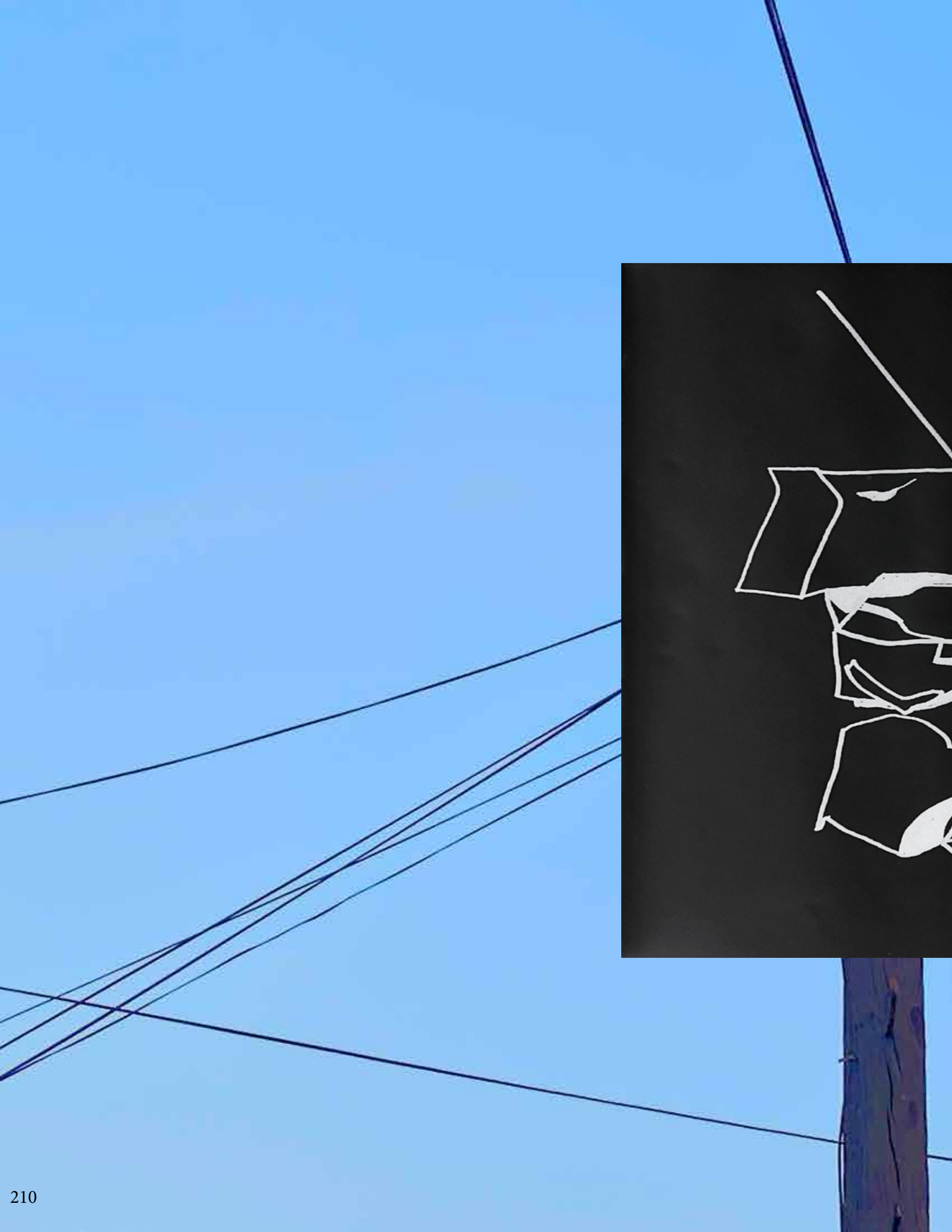




















*A Magali, Etienne, Ana, Manuel,
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