

# PART 1

## HISTORICAL RESEARCH & PRECEDENTS

### *THE MEASURED, PERFORMATIVE, AND OPEN BODY*



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AR3AO10 Research Paper  
Explore Lab 27

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INTRODUCTION TO PART 1

*Dancing weaves Bodies and Space with the World. Social, political and physical conventions compose a foundational understanding of how I experience my body in space. By uniting my past as a dancer with a corporal awareness towards architectures, I blur the field between dance and space.*

From this, new paths illuminate: linkings of bodies, movement, and space. The body weaves threads between art, architecture, performance, philosophy, body politics, and everyday practices. Architecture is used as a tool to question spatial conventions and operates like a surgical instrument on itself and my body.

The research offers an understanding of the relationship between the body and space, combining historical and theoretical concepts with physical experimentation and bodily expression. The paper follows a structured format, Part 1 is organized into three acts of historical research: The measured, the performative, and the open body each unfolding a world on their own – situating the body in history and theory. Part 2 allows a venture into the experimentation & exploration of my own (bodily) resonance towards space.

(l) photographs by the author



PERSONAL MOTIVATION

As a designer, I perceive our bodies as intertwined actors within the spheres of art, architecture, and urbanism. As a former classical and contemporary dancer in the Vienna State Opera Academy, I bring a certain sensibility to surrounding spaces, with a certain resonance towards rhythms, materialities, and interventions in the built environment. Assembling both aspects, I use my body as a tool to design. For me, the notion of the bodies’ extended matter is a crucial departure point of the physical research. Diller & Scofidio describe this term as the reconfiguration of the body itself in its environment, ‘pushing outward to where its extremities encounter the world.’ (Flesh, 16) The extended projection of my body towards space leads to intuitive and playful experiments. The insights gained from physical experiences during the research exploration will be seamlessly integrated into the design process. I am curious about how I can discover new information with my own body. Based on my expertise in the performing arts and architecture, I envision my body as a soft conductor shaping the design outcome.



# BODIES, MOVEMENT & ARCHITECTURE:

## TOWARDS PHYSICAL RESONANCES

### part 1

#### Part 1 – Three Acts of Body Terminologies in History & Theory

The literature research aims to unfold the history of body terminologies in political, social, and artistic discursive spheres. The reflection on history and theory is crucial for understanding the ubiquity of the perception of the body as a measured architectural tool in the present day. This part is composed as a paper of three chapters (acts) – criss-crossing the work of theorists, artists, architects, dancers, choreographers, and performers.

The three acts are the following: The Measured, the Performative, and the Open Body each unfolding a world on their own – situating the body terminology in history and theory. Eventually embarking on contemporary critical and queer theory, the boundaries of what 'Bodies situated in Space' means today will be challenged. Paul B. Preciado mentions this constant situating and categorizing of Bodies as a subject in his book *An Apartment on Uranus*: 'Science, technology, and the market are today re-drawing the limits of what is now, and what will be tomorrow, a living human body.' (13 Preciado, Paul Beatriz. (2020). *An Apartment on Uranus*. p. 48.)

(2) Egon Schiele. *Nude with Crossed Arms*. 1910

(3) Pina Bausch. *Cafe Müller*. 1978



## METHODOLOGY

*The reader can jump forth and back between historical precedents, theoretical concepts, and visual, photographic, illustrated experiments. Connecting threads between disciplines and exercises helps to unfold an imaginary world.*

### part 2

#### Part 2 – Experimentation & Exploration of my own (bodily) Resonance

In Part 2 my body and mind are set free to explore moments of bodily attunement in space intuitively. Through that, I discover a guiding motivation, an inner light, a beating heart, a pulse of curiosity. The experimental research is a composition of poems, drawings, collages, chrono-photographic snapshots, and models. My body in space acts as a dancer, designer, writer, observer, explorer and photographer. Engaging in physical exploration within the built environment sparks a sense of curiosity, leading to the discovery of new elements as I navigate through the space. The experimentation as a free and playful part of the research results in a reflective research outcome and visual results of eight experiments.

The reader can jump forth and back between historical precedents, theoretical concepts, and physical, visual, and photographic experiments. Connecting threads between disciplines and exercises helps to unfold an imaginary world and allows one, to fantasize about something that isn't there yet, namely the piece you'd like to make. (Peeters, Jeroen. (2022). *And then it got legs*. p.13.) Instead of designing a measured environment constraining human movement, the research outcome emphasizes the somatic and tactile potential of the moving body material responding constantly to space.

# BODIES, MOVEMENT & ARCHITECTURE: TOWARDS PHYSICAL RESONANCES

## problem statement

The reciprocity between the body, movement, and architecture is historically solidified in well-established systems of power by the repressive state apparatus. (Wark, McKenzie. 2019. *Capital is Dead*, p.154). Until this day, certain bodies do not have access to (human) rights over their bodies, because of their national, sexual, or religious identity. Differences in power, entitlement, and access to being accepted as human (bodies) make us all different from each other. The project liberates the body from the state of oppression of social, political, and reproductive regulative systems. Essentially, we are made of the same flesh – we are all bodies that can express how we sense space through actions and emissions of our physical energy.

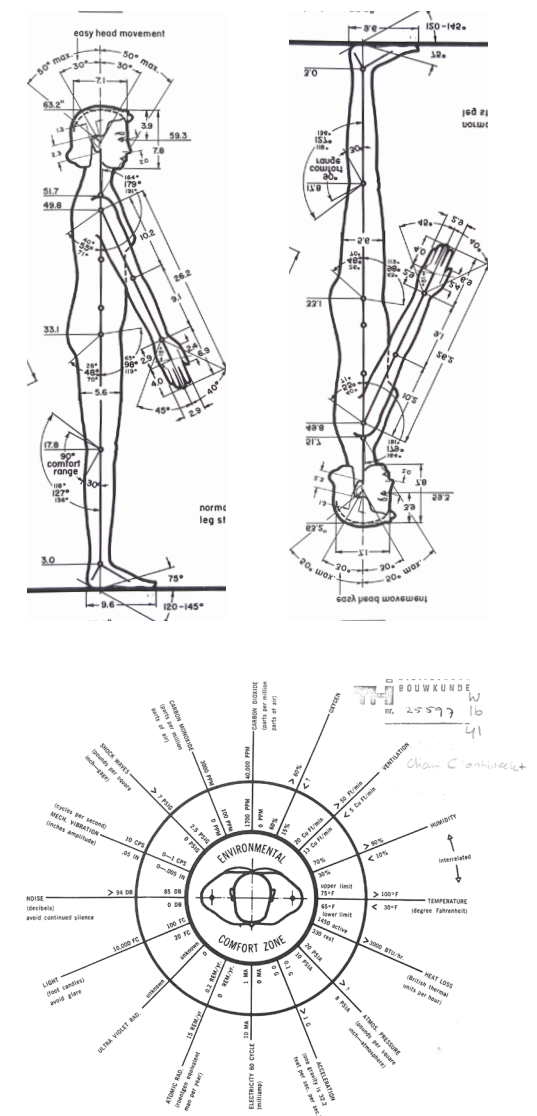
In overcoming the solidified idea of the body as a political and economic construct – a measured, situated consequential architectural tool, the project aims to offer a space for bodily engagement, love, play, sovereignty, recognition, entitlement, and access for anyBody, thus creating new alliances between all moving actors. By embracing new perspectives of spatial embodiment, we discover our natural talent as space-makers and choreographers of our own surroundings. The Architecture Practice of the future must regard the body and space as interdependent constructs, each of them constantly shaping the world we inhabit.

## PROBLEM STATEMENT

*The project liberates the body from the state of oppression of social, political, and reproductive regulative systems. Essentially, we are made of the same flesh – we are all bodies that can express how we sense space through actions and emissions of our physical energy.*

Michel Foucault delineated the control and power over bodies in his writing *Life and Death of Power over Life*, presenting the terms anatomo-politics and biopower. Within this discourse, he draws back on suppressive powers over the body. ‚Deployments of power are directly connected to the body, bodies, functions, physiological processes, sensations, and pleasures.’ (Foucault, Michel (1978). *The History of Sexuality. Right of Death and Power over Life*, p. 135–37)

Through the liberation of our bodies from anatomo-politics and biopower, *Bodies, Movement & Architecture* reclaims control of our destiny and human evolution. The body as an active spake-maker is progressively marginalized within the realm of design. Instead of being passive actors within an architecture of comfort, becoming more inert, unlively and dissolving into transparency (Haraway, D. (1991). *Simians, Cyborgs, and Woman: The Reinvention of Nature*. p. 152.), the project opposes a counteraction: An active interplay between the human body and its architectural environment. The project stands with Arakawa and Madeline Gins' theory of Reversible Destiny which refuses an architecture of modernist comfort and with it a process of weakening the body and decreasing its power. On the contrary, architecture has to challenge the body, put it in danger, and leave it without any alternative than to react to its architectural surroundings. In *Bodies of All*, the body in action is expressing its power of existence.' (Lambert, Léopold. (2014). *Arakawa + Madeline Gins*. p. 15.)



(4) Henry Dreyfuss, *The Measure of Man & Women*. 1960



# BODIES, MOVEMENT & ARCHITECTURE:

## TOWARDS PHYSICAL RESONANCES

### Research Question

*How can an open relation between bodies, movement and architecture lead to new ways of bodily attunement in space?*

### Sub-Questions

*“Can the body, with its capacity for action, and its various energies, be said to create space?” (Lefebvre, 1991: 170).*

*How can practices of dance @ choreography intensify embodied experiences in space and inform the discipline of design ?*

(f) long exposure photography by and of the author



## HYPOTHESIS

*Bodies of All is a spatial, bodily experience where you enter a journey of performative action in a new way. It is space to make you aware of your (bodily) potential to climb, rise, hide, run, scream, and dream. It is a manifestation of what it means to move your body in this journey of space.*

### Design assignment

My project invites anyBody to be part of a spatial, embodied choreography in a performative space. It is not only a shelter and residency for dancers and performers but initiates anyBody to dive into a new spatial dialogue between spectators and actors, all within a spatial theatrical machinery of the future. The project transgresses the boundaries between those who shape space and those who navigate through it. Human bodies become natural choreographers of their own surroundings. The desired design will allow new encounters between water and land, body and space, spectator and actor. The design idea of a flowing stage element which can interlock with various docking settings at the piers of Rotterdam, not only addresses the ambiguity of permanence and temporality in moving architecture but also picks up on the idea of Rudolf Laban that gestures provide chords in space with melodic shapes. (Loupe, L. (1994) Traces of Dance, p. 117)

### Relevance of the project in the larger social, professional framework

My graduation work addresses the importance of the body as a physical matter in space in the broader social, political, and scientific context, inspired by my personal background in performing arts and the interplay between bodies, movement, and space. The literature research traces the history of body terminologies, revealing their political and social implications within architecture. It challenges the idea of the body as a regulated output confined by architectural norms. My project aims to free the body from spatial limitations, allowing natural bodily attunement in space.

After the theoretical research a new legibility of the body terminology became apparent, which I want to discover in the physical, experimental research and in the design phase. The body and the surrounding space start a playful conversation in order to discover new ways of building and perceiving architecture of today and the future. If we allow our bodies to be curious and free, they will organically respond to spatial constructs, and a newfound sense of joy within us becomes apparent.

As we craft our paths and proximities, we are internally intertwined in an urban, spatial dialogue. This research approach proposed an experimental research method and scientific framework at the intersection of two practices – bodily movement and design – enhancing our understanding of the connections between bodies, movement, and the built environment.



## THE MEASURED BODY

The measured, modern body was born of an obsession with efficiency in the industrialized late nineteenth century. The state as an authoritarian apparatus took the human body under its radar, limiting its freedom within a set of regulative boundaries. The *body as a political and economic construct*<sup>1</sup> had to become more productive and was therefore measured in all aspects of everyday life and labor routines. Industrialization required the body to, *become cleaner, faster, more efficient, and more agile to meet the demands of a changing society*.<sup>2</sup> Like the body, architecture promoted (bodily) productivity in a mechanical and translucent design language.

The measurement of movement started with the photographic representation of muscular motion studies in bio-physico-anatomical science at the beginning of the twentieth century. Etienne Jules Marey investigated the dynamic laws of the body, capturing the movement of humans and animals in chronocycle graphs and snapshot series.

The architecture of modernism, starting in the 1920s, resembles the concept of bodily work and productivity through the measurement of bodies, labor, and spaces. In Fritz Neumeyer's book *Körperbau und Baukörper in der Moderne* the terminology of 'the new human' of early modernism portrays stability, structure, and functionality. The corresponding painting 'Der neue Mensch' (1921) by George Grosz displays the modern body as a mechanical mannequin walking in a simple reduced architectural naked room kubus – nackter Raumkubus. 'Reduced to the stereotype of a mechanical mannequin, the human figure measures the space as it walks.'<sup>3</sup>

### Measurement, Control, The Body as Industrialized World, Faster, Cleaner, Efficiency, Stability, Structure, Functionality, Automation, Vanishing Bodily Autonomy

The idealization of measurement was connected to the work of the Bauhaus school and *Oskar Schlemmer's Triadisches Ballet* in 1922, uniting form, machine, and man. The Body itself as an Industrialized World influenced the main paradigms of early modernity and the new quest radiated into the spheres of art, architecture, and everyday life.

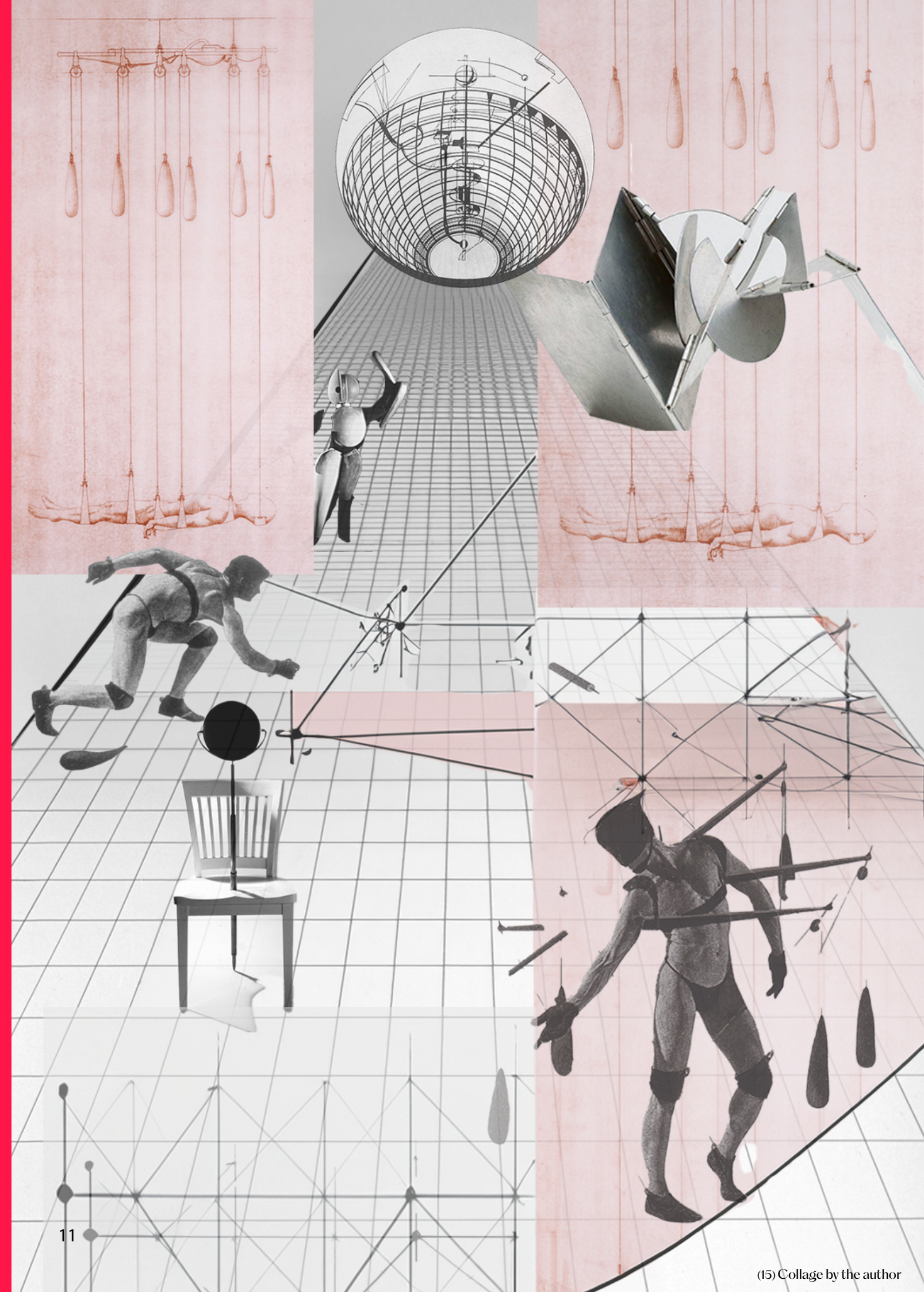
The requirements of the 'new body' could only be realized due to inherent power relations that had an immediate hold upon the body in the industrial age. Michel Foucault notes: 'Power is situated and exercised at the level of life, the species, the race, and the large-scale phenomena of population.'<sup>4</sup>

The chapter on the modern, measured body leads us through a period from 1910 to the 1960s with precedents from media, film, science, performance, and architecture. Technical and scientific achievements in the late industrialism and beginning of modernism shaped the body into a compass of parallel constraints.

1,2 Diller, Elisabeth. Scofidio, Ricardo. (1994). *Flesh*. p.39-40.

3 Neumeyer, Fritz. (Jahr?) *Der neue Mensch. Körperbau und Baukörper in der Moderne*. p.15.

4 Foucault, Michel. (1978). *The History of Sexuality. Right of Death and Power over Life*. p.135-37.





# CHRONO- PHOTOGRAPHY

measured body

## 1910-1960

Étienne-Jules Marey  
Metropolis, F. Kahn  
Triadisches Ballett, O. Schlemmer  
The Modulor, Le Corbusier  
Henry Dreyfuss  
Marcel Duchamp  
Merce Cunningham

### Etienne Jules Marey (1910)

Marey created a new scientific method to analyze human body movement based on time and motion studies. First, he analyzed the movement of the animal machine based on thermodynamics, capturing a horse galloping and discovering the moments of complete levitation. With the rise of photographic technologies around 1900, he used the camera apparatus to freeze moments and overlay image sequences into chrono-photographies. The cinematic accelerator, the camera, acts as an extended matter of the body. Like a prosthesis, the camera links sight organs and the motor, the movement of the object to be captured.<sup>1</sup>

The body was the main point of investigation with the scientific dissolution of the space-time continuum, measuring the efficiency and productivity of human movement.

performative body

## 1960-1990

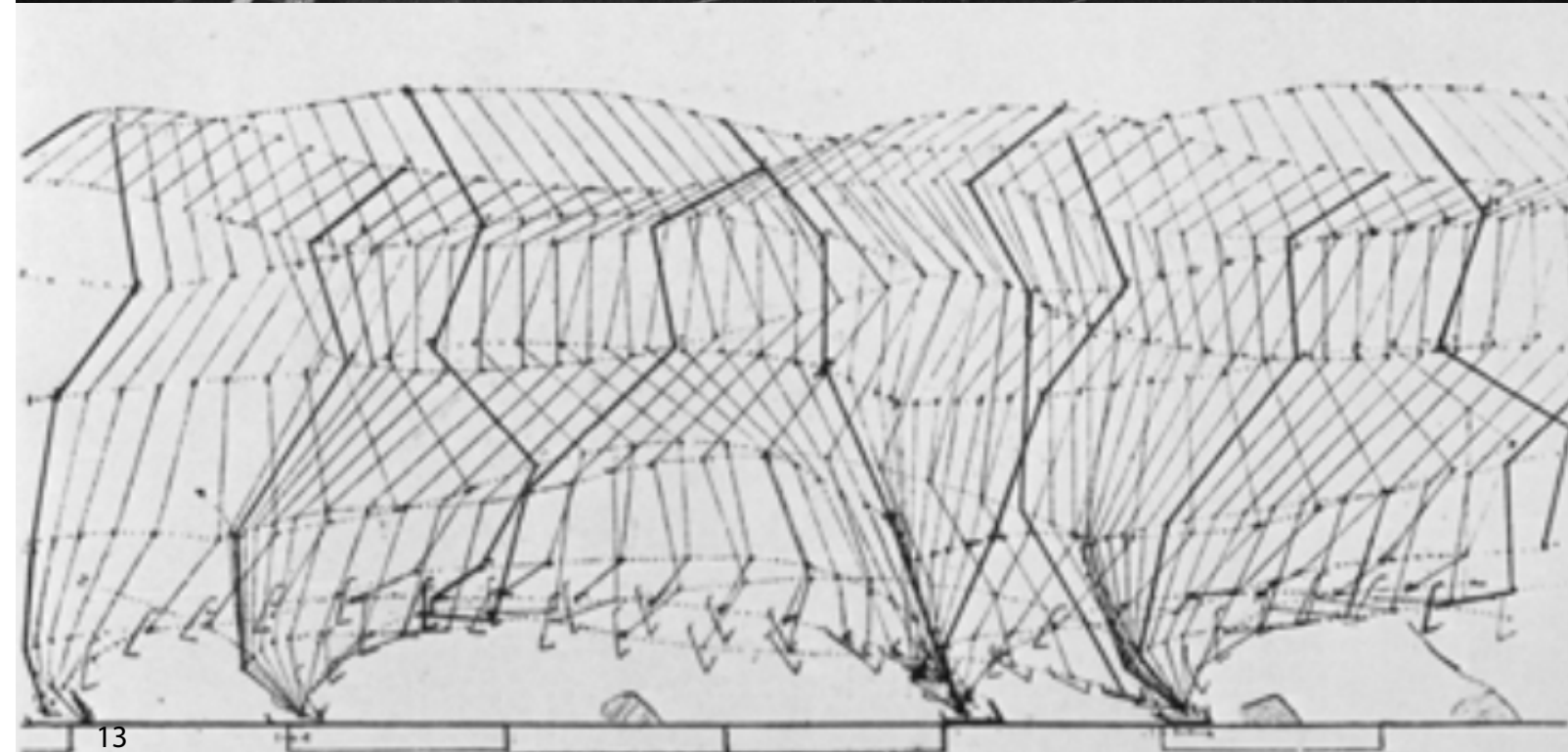
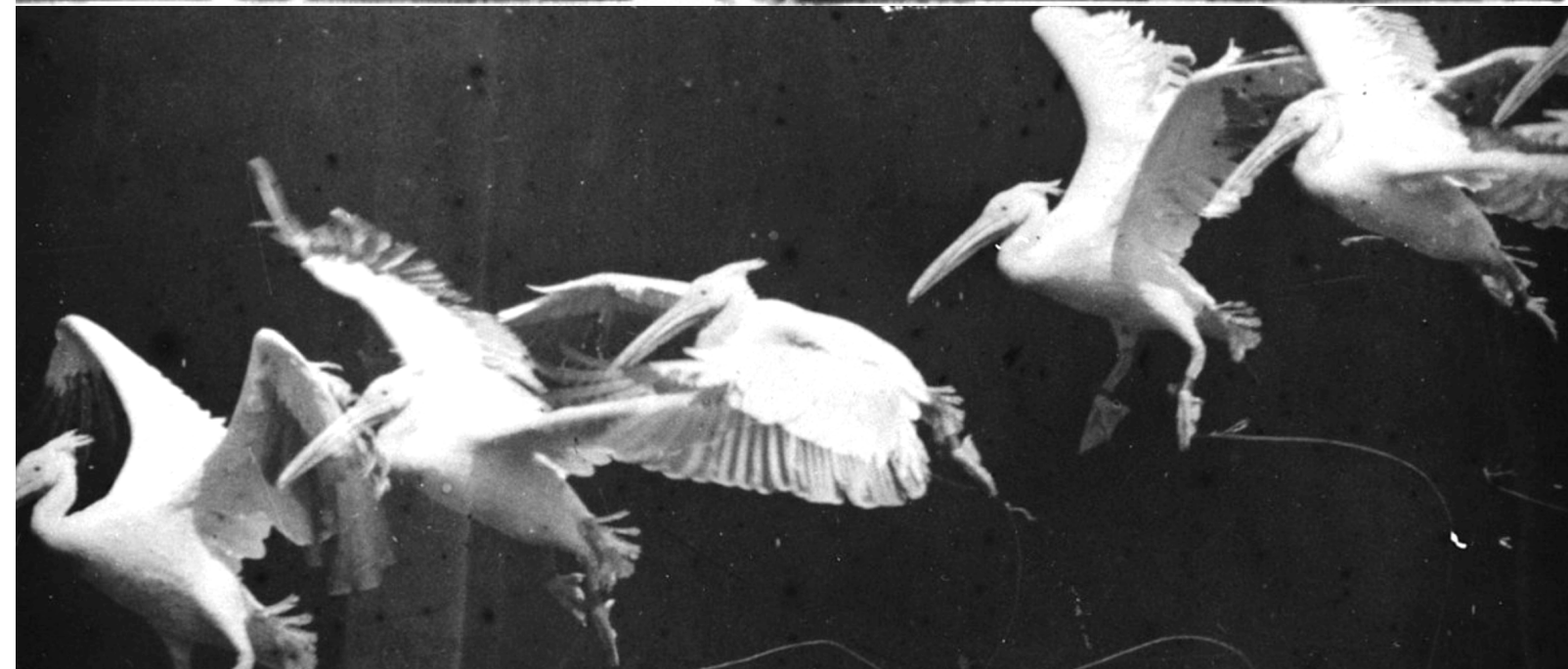
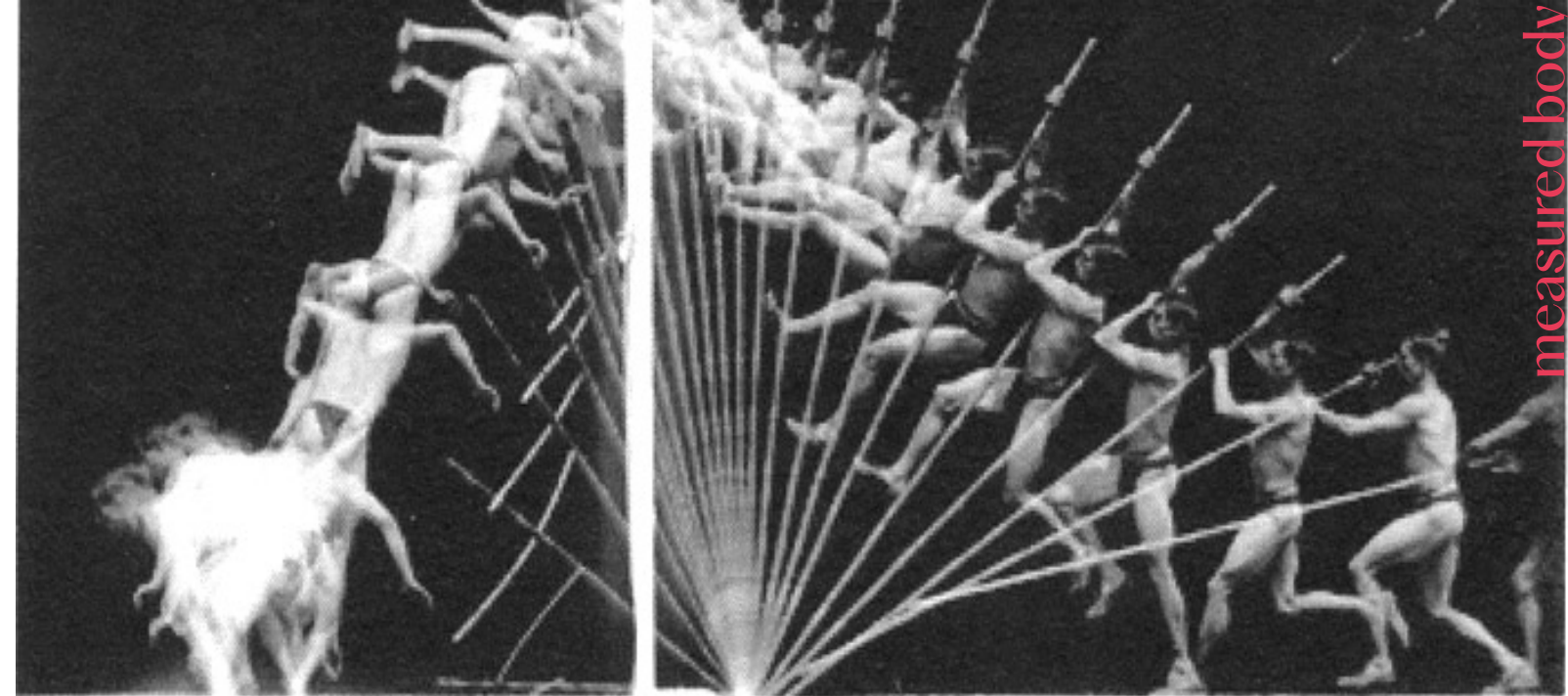
Trisha Brown  
Robert Rauschenberg  
Valie Export  
Rebecca Horn  
Diller Scofidio  
Dick Raaymakers  
Pina Bausch

open body

## 1990-now

Donna Haraway  
Louise Bourgeois  
Paul B. Preciado  
McKenzie Wark  
Mari Katayama  
Imre & Marne van Opstal

<sup>1</sup> Diller, Elisabeth. Scofidio, Ricardo. (1994). *Flesh – Architectural Probes*. New York: Princeton Architectural Press





# METAMORPHOSIS & METROPOLIS

measured body

## 1910-1960

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## Fritz Kahn (1927)

The German expressionist silent film by Fritz Lang picks up topics about body politics, control tactics, achievements in technology, and the vanishing of bodily autonomy in a two-class system of the industrial era. The body is composed of a mechanical layer, and just like the buildings, becomes a programmed object resembling an efficient labor apparatus in an automated, industrial world.

The film situated the body in a new architectural context. The buildings are tall, machinery, and automated – swallowing the small humans, that are the oil for the machine. Without bodily labor, the machine would not function. The movie has a strong *Cyborg Relation*, showing mute encounters between automatons and humans, between organs and humans, resembling current contemporary advancements in sciences and biomedical engineering. The mutation of the main role Maria from human to Machine Person (Maschinenmensch), shows the inscribed paradigms of society on the body of the 1920's. Through fragmentation, her body is cut into pieces and then reassembled in a new way, challenging the distinction between *hardware and software*.<sup>1</sup> The quest of society to re-program, measure, and optimize the human body becomes vivid in this one hundred-year-old movie.<sup>2</sup>

performative body

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<sup>1</sup> Diller, Elisabeth. Scofidio, Ricardo. (1994). *Flesh – Architectural Probes*. New York: Princeton Architectural Press, p.14

<sup>2</sup> Kahn, F. [Director] . (1927). *Metropolis* [Film] Germany: Universum Film AG.



measured body



## 1910-1960

Étienne-Jules Marey  
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Triadisches Ballett, O. Schlemmer  
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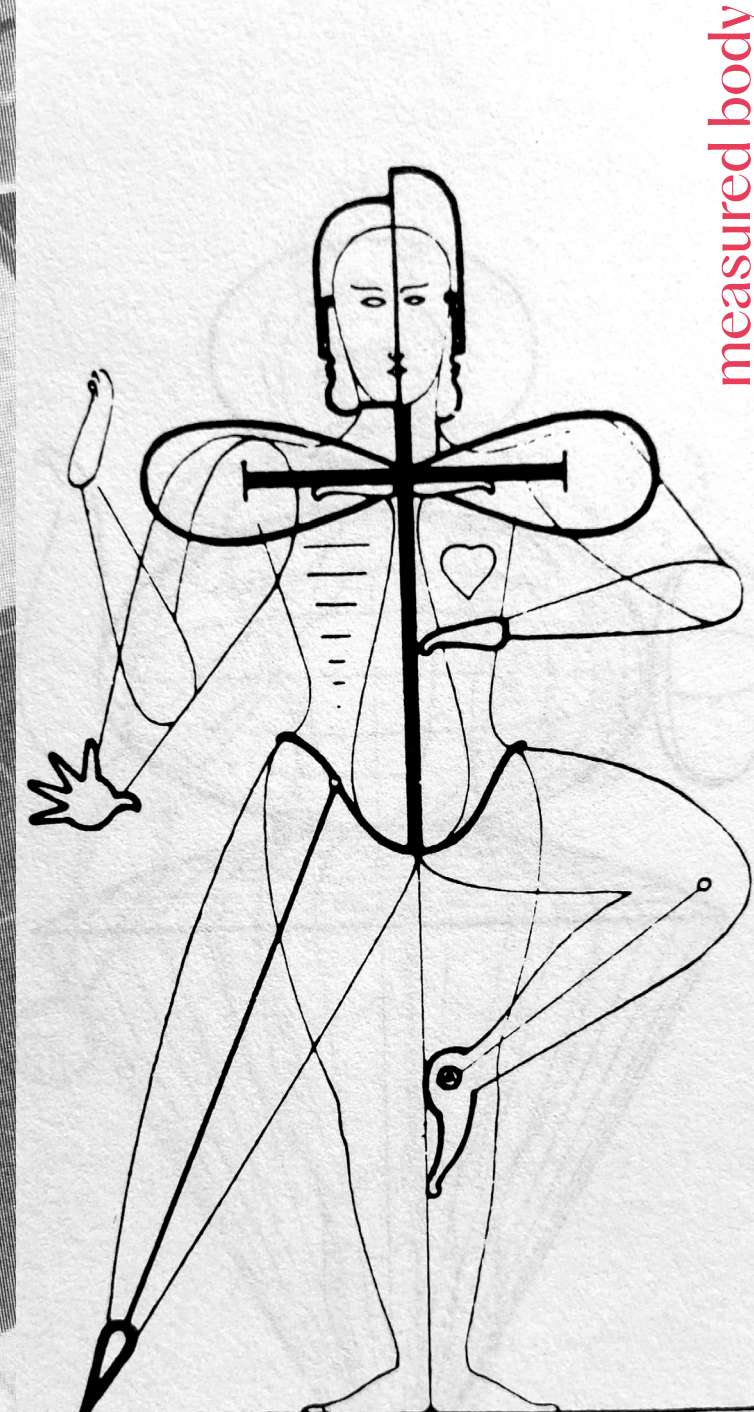
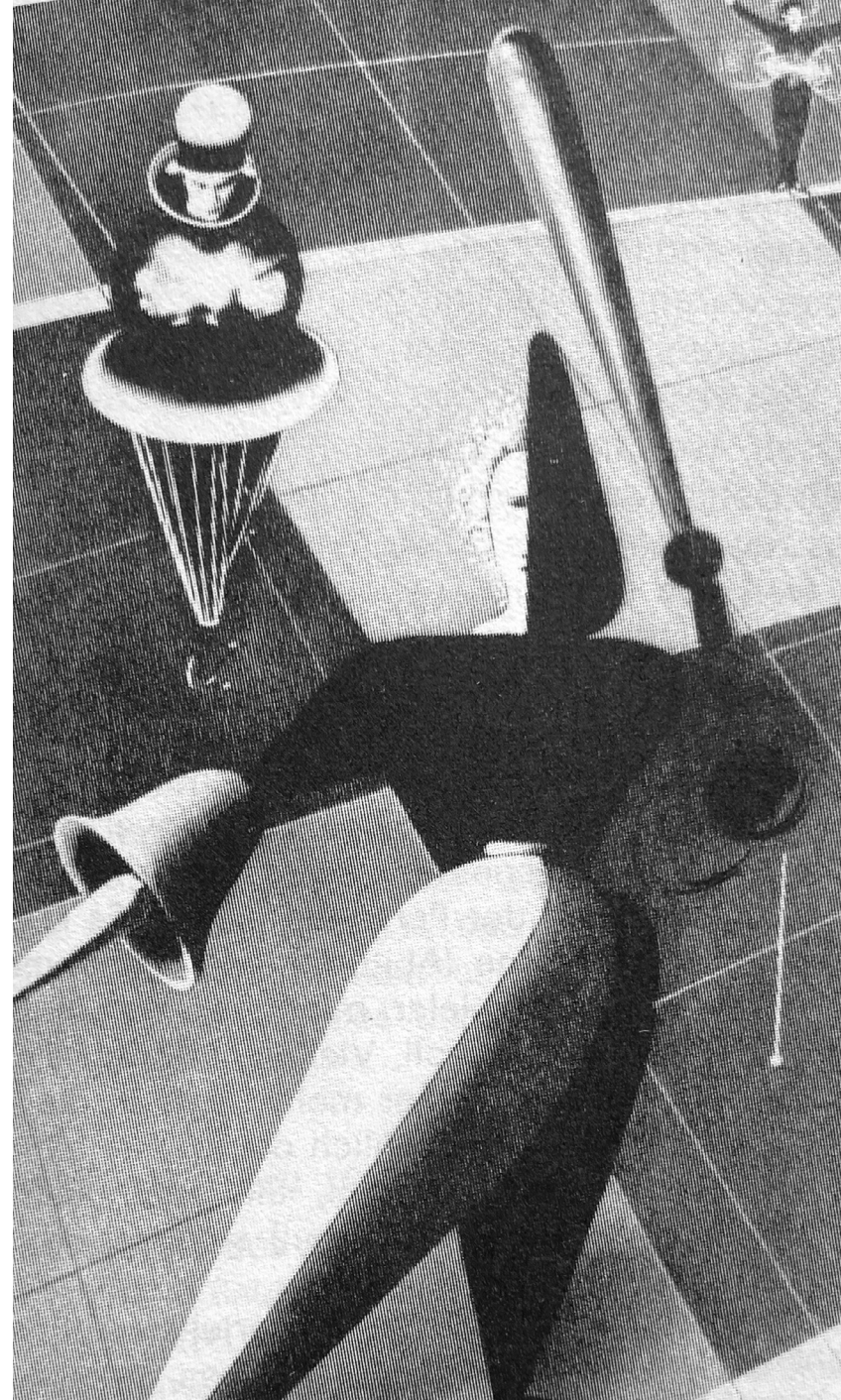
## Oskar Schlemmer & The Bauhaus (1922)

Oskar Schlemmer was a universal artist, a painter, sculptor, teacher, costume and stage designer, marionette player, dancer, choreographer, theatre innovator, philosopher and visionary. In *Triadisches Ballet* (1922), which caused euphoria and horror as a plotless theatre of images, Schlemmer created a performance centered on the innate shapes of the human body interconnected in the unity of dream, figure and man. The piece shows the first demonstration of the spatio-plastic costume ( *Raumplastisches Kostüm* ) in which the body, as the measure of things, is the departure point for all spheres of design. The costume as a spatial and transformational tool is articulated in his diary entry from 1925 as he writes: *'The transformation of the human body, its metamorphosis, is made possible by the costume, the masquerade.'*<sup>1</sup>

Abstraction, mechanisation, technology and invention are main motifs of the Bauhaus in the 1920-50's. The perception of a mechanical architecture language of X-Ray skeletons with transparent skins, applies equally to the body figure itself. Schlemmer writes about this form language in a diary entry *Mensch und Kunstfigur* *'The possibilities are extraordinary in light of today's advances in technology: the precision machines, the scientific apparatuses made of glass and metal, the artificial limbs of surgery, the fantastic diving and military costumes...'*<sup>2</sup> Schlemmer perceived architecture as a surgical instrument, directly influencing and editing the body material. According to him, the liberation of the body from movement constraints is only possible by a definition of a new *Kunstfigur* / Art Figure. *'The endeavour to free man from his constraints and to increase his freedom of movement beyond natural limits, replaces the organism with the mechanical art-figure: Automaton and Marionette (...)* The art-figure permits any movement, any position for any length of time, it permits a pictorial – artistic means from times of the highest art.'<sup>2</sup>

<sup>1</sup> Schlemmer, O. (1990) *Briefe. Tagebücher. Schriften. 1912-1943*. Germany: Reclam Leipzig, p. 148.

<sup>2</sup> Schlemmer, O. (1925) *Mensch und Kunstfigur. Briefe. Tagebücher. Schriften*, p.153





## 1910-1960

Étienne-Jules Marey  
Metropolis, F. Kahn  
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The Modulor, Le Corbusier  
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## Le Corbusier (1946)

Le Corbusier defined his principle of proportion with 'Le Modulor', an abstracted man representing the essence of harmony. The figure is 183cm tall, its height divided according to the golden section. The raised arm height of 226cm was the reference for the ceiling height for the smallest rooms in his Marseille block. According to Le Corbusier, Le Modulor satisfies both the demands of beauty because of its origin in the golden section and the functional demands of contextualizing man in dwelling units and everyday life. This rhythmic, geometric measurement was a universal instrument in the beginning of Modernism with the goal to be used all over the world, *to obtain beauty and rationality in the proportions of everything produced by man.*<sup>1</sup>

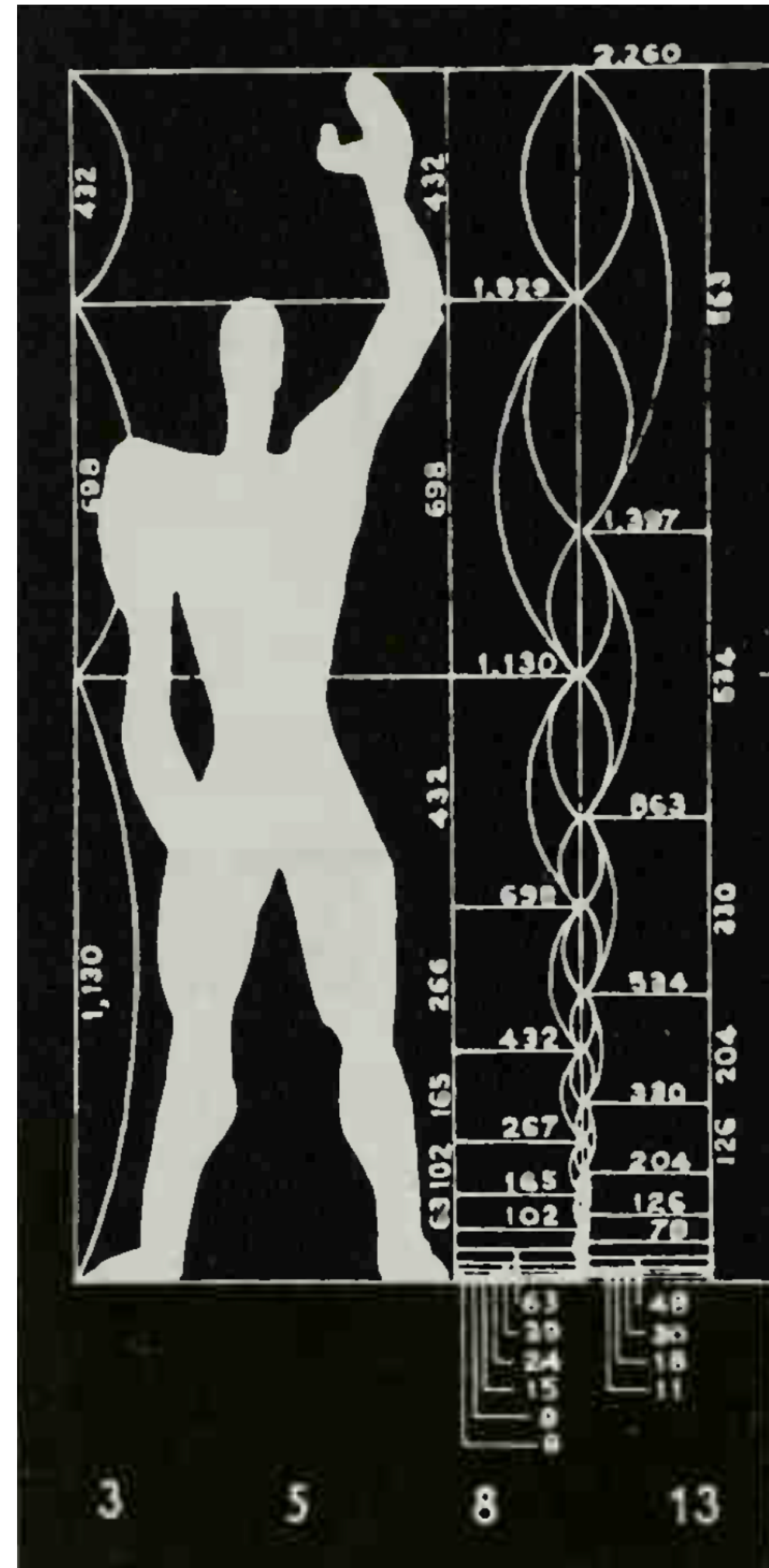
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Imre & Marne van Opstal

<sup>1</sup> Rasmussen, Steen Eiler. (1964) *Experiencing Architecture*. Cambridge: MIT Press. p. 118.



# THE MEASURE OF MAN & WOMAN

measured body

## 1910-1960

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## Henri Dreyfuss (1959)

The American industrial designer, Henry Dreyfuss (1904-1972), revolutionized the concept of bodily measurement by expanding it beyond physical dimensions into the realm of our sensory experiences in design. Dreyfuss introduced Joe and Josephine, standardized puppet bodies, each connected by threads to represent various limb movements. His expertise attained the field of ergonomics, discomfort, and the impact of environmental factors on our bodies. He mapped out external dangers for the body, ranging from pollutants, to heat and gas exposure to atmospheric pressures. Dreyfuss challenged the limitations of the average human representation, assuring that a single standardized image could not adequately represent the diverse population.

Acknowledging the imperfections in existing charts, he writes, „*The present charts are far from perfect. They have limitations which are important to remember.*“<sup>1</sup> Despite claims to represent a broad spectrum of bodies, such rational simplifications imply a binary categorization between bodies that do or don't conform to them.

performative body

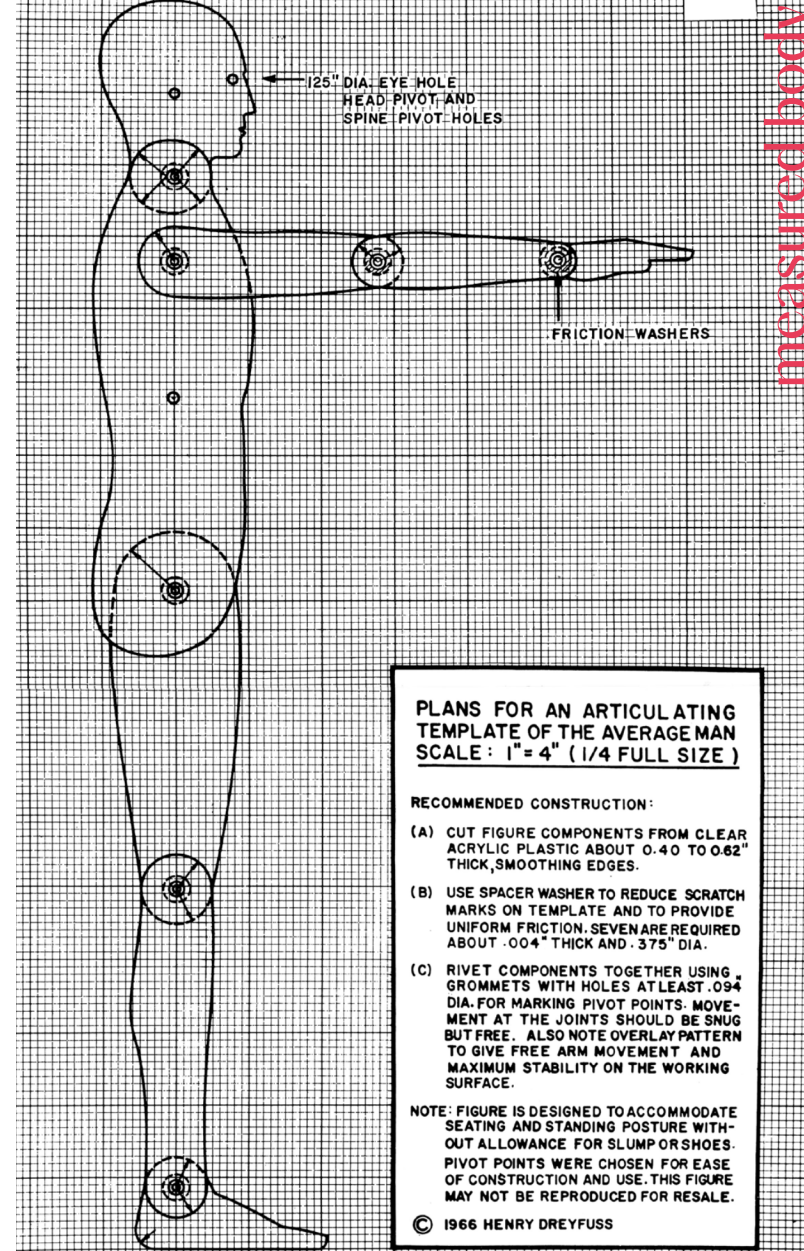
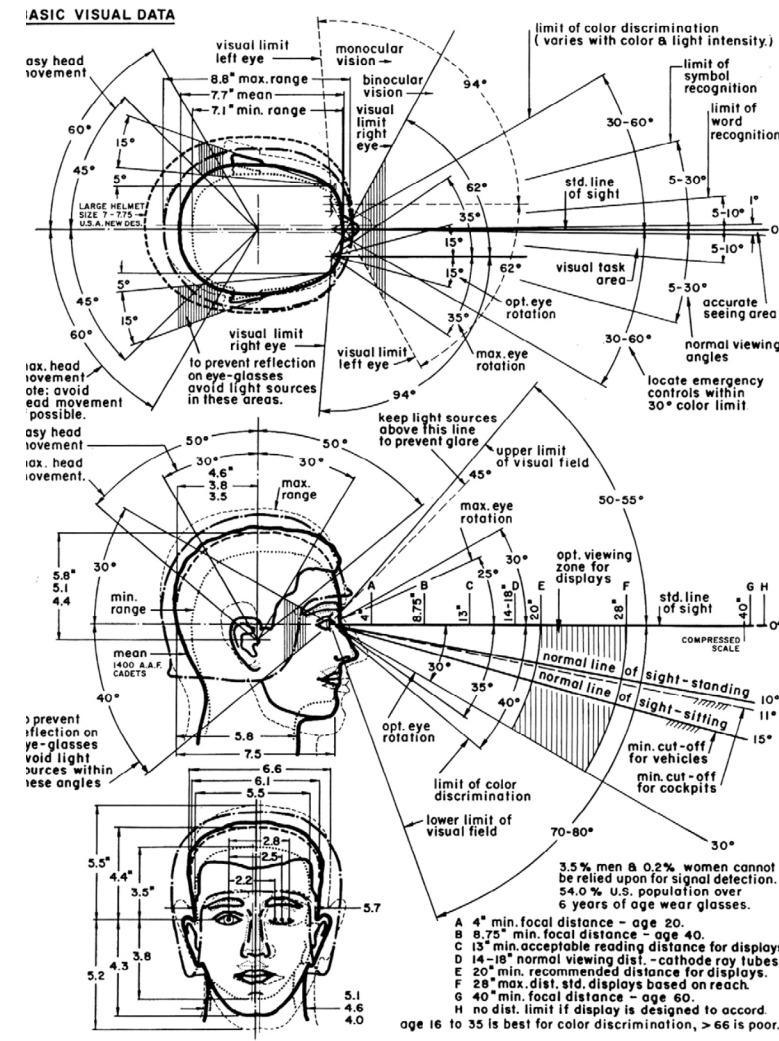
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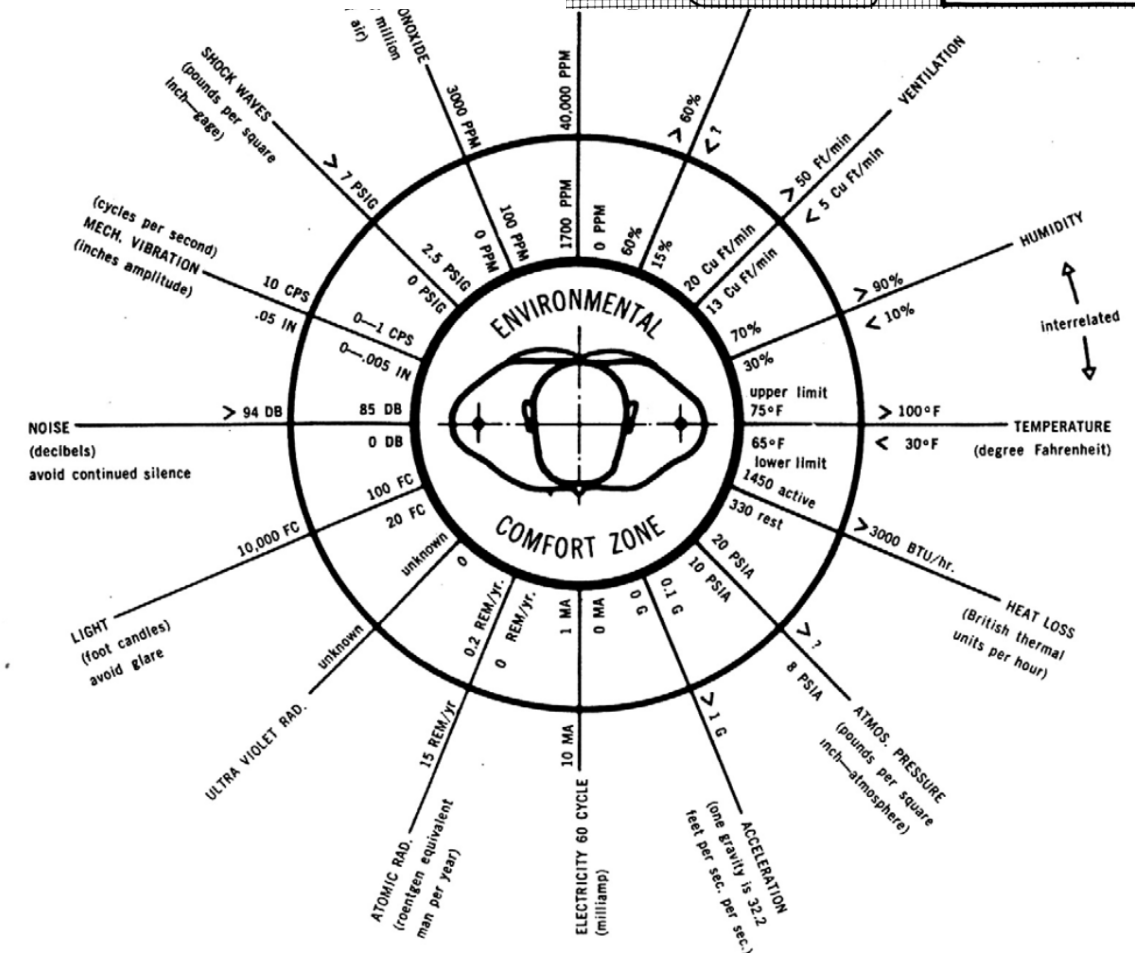
open body

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<sup>1</sup> Dreyfuss, Henri. (1960). *The Measure of Man: Human Factors in Design*, New York: Whitney Library of Design, p.5.





## 1910-1960

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Merce Cunningham

## Merce Cunningham (1968) & Marcel Duchamp

In the realm of choreography, the dancer and artist Merce Cunningham emerges as a visionary, carefully rehearsing every element of a performance, from movements to durations and spatial directions. Embracing chance operations, he aimed to transcend his choreographic boundaries and was influenced by the work of the artist Marcel Duchamp, with later he collaborated for the performance 'Walkaround Time'(1968). According to Cunningham, for him „It seems enough that dancing is a spiritual exercise in physical form, and that what is seen, is what it is. Dancing is a visible action of life.“ This profound perspective is mirrored in his choreographies, using movement as a celebration of life, freedom, and empowerment of bodies.

Cunningham's homage to Duchamp in the dance piece „Walkaround Time“ became a play between movement and immobile, frozen moments in the dance. Here, he relates to Duchamp's definition of the Inframince: the slight difference each repetition makes.

*'Like bits of glass in a kaleidoscope, falling into and out of place, the phrases, performed by dancers in their jewel-colored costumes, illustrate the action of the inframince.'*<sup>1</sup> Cunningham's use of chronophotographic snapshots visualizes this repeatability of the random, emphasizing the interplay between the body as an agent of movement and as a static entity.

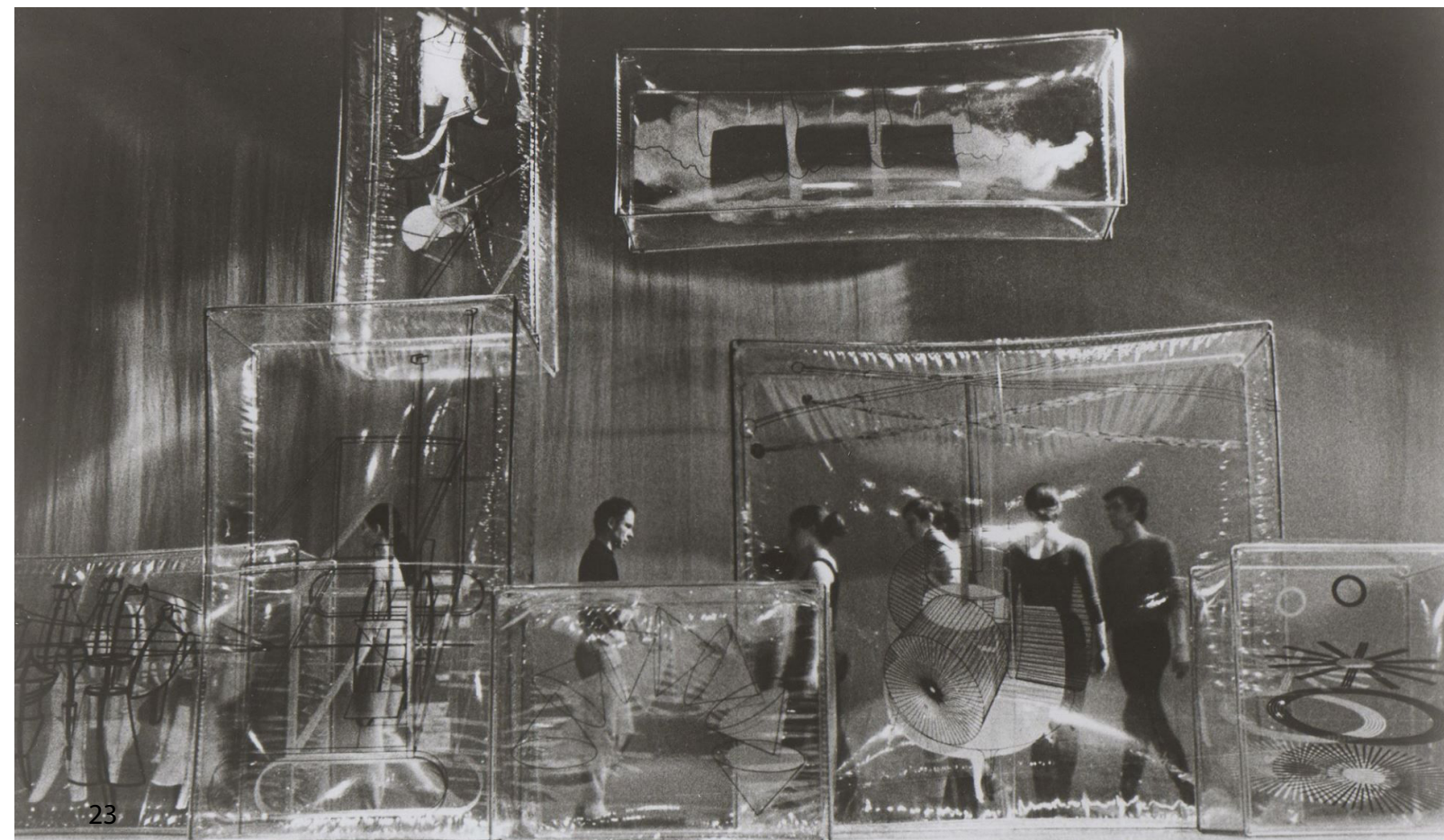
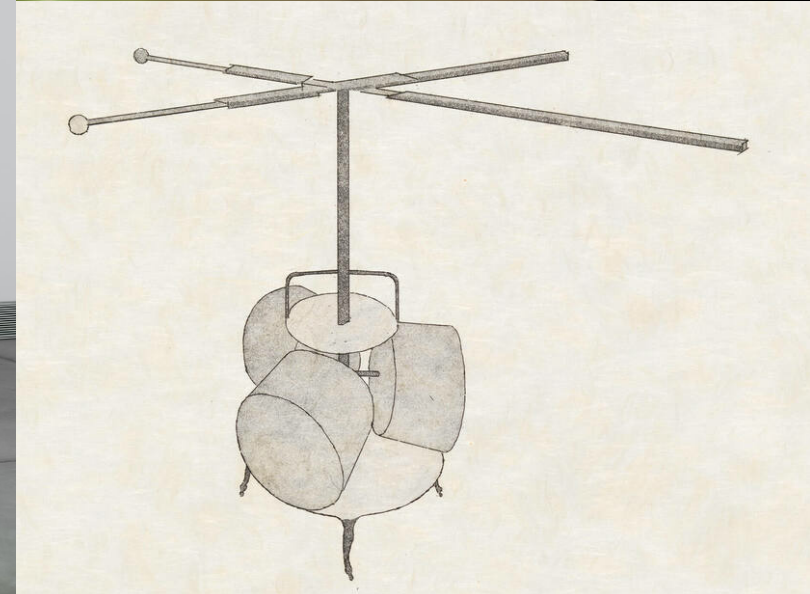
The visual capture of movement on film, due to the advancements in media, TV, and film of the 1960s, incorporated techniques like slow motion and rewind into his movement work. In essence, Cunningham and Duchamp's dialogues on movement, timing, and repetition find a resonance that is still vibrant in today's dance and choreography practice.

## 1960-1990

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1 Noland, Carrie. (2019) Merce Cunningham – After the Arbitrary. p. 24.



# 2<sup>ND</sup> ACT

## THE PERFORMATIVE BODY

In the 1960s performative paradigms emerged in arts, architecture, and politics, portraying the human body as a motif to make statements against social, physical, and sexual conventions. The liberation of the body from systems rooted in the mindset of the industrial time as well as the liberation of the housewife from their home introduced the body as a powerful symbolically charged object. With this radical, new autonomy over one own's body, the Actionist movement emerged. Actionism, also known as Fluxus, put the human body in a new powerful, provocative, and radical position. Performative bodies became the link between life and art. Taboos were directly and radically exposed to *,tackle repressed themes such as sexuality, death, torture, sacrifice, and catharsis.*'<sup>1</sup> The Actionists turned their bodies into expressive material, creating an event in time and space.

In the 1990's a deeper understanding of corporeality in art and architecture appeared – critiquing social and political conventions, whether they're at the scale of the institution or the body. The performative movement became more radical and political. The celebration of the body in its weight, crudeness, and rawness and its interaction with itself, others, and the environment around it, determined the late performative era. In Marina Abramovic' and Pina Bausch's work, bodies are celebrated both in their power and in their fragility. Images and performances of expressive bodies, joints, and muscles are shocking and impactful, they make the unseen visible. There is a violence in the body articulation that is fascinating and frightening in its crudeness.<sup>2</sup>

Corporeality, FLESH, FEELING, Emazipation, FLUXUS, EKSTASE, Actionism, Verticality, Emotion, Shock, Action with the own body

1 Performative Körper (2023). | Exhibition | Curated by Belvedere Wien

2 Lambert, Léopold. (2014). Arakawa + Madeline Gins.





## 1910-1960

Étienne-Jules Marey  
Metropolis, F. Kahn  
Triadisches Ballett, O. Schlemmer  
The Modulor, Le Corbusier  
Henry Dreyfuss  
Marcel Duchamp  
Merce Cunningham

## Another fearless dance concert (1971)

Trisha Brown, a dancer and choreographer of the late twentieth and early twenty-first century, linked an abstract movement language with inversive spaces. In her work *Walking on the Wall* (1971), a wall becomes a floor, a floor becomes a wall. The performers stood, and walked, and ran parallel to the floor along two adjacent walls while suspended in special harnesses rigged on cables to trolleys on industrial tracks along the ceiling. (Trisha Brown: *Dance and Art in Dialogue*, 1961-2001, Teicher, Hendel)

## 1960-1990

Trisha Brown  
Robert Rauschenberg  
Valie Export  
Rebecca Horn  
Diller Scofidio  
Dick Raaymakers  
Pina Bausch

## 1990-now

Donna Haraway  
Louise Bourgeois  
Paul B. Preciado  
McKenzie Wark  
Mari Katayama  
Imre & Marne van Opstal

1 Noland, Carrie. (2019) *Merce Cunningham – After the Arbitrary*. p. 24.

## Trisha Brown



photograph by Caroline Goodden

## another fearless dance concert

Tuesday, March 30 & Wednesday, March at 8:30 P.M.

Whitney Museum of American Art  
945 Madison Avenue at 75th Street  
New York, New York 10021

Tickets are available on a first-come, beginning Wednesday, March 24. There charge other than the usual \$1.00 adm to the Museum. Cushion seating.





## 1910-1960

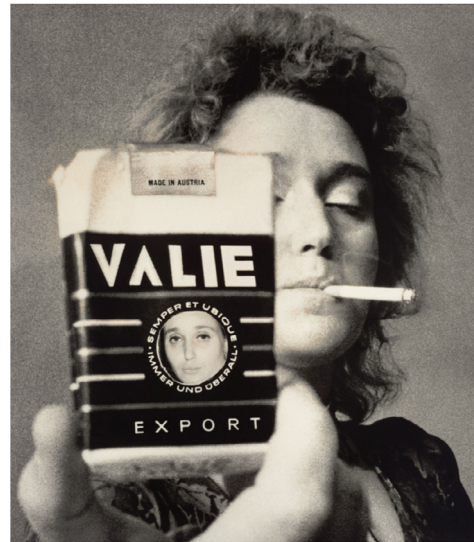
Étienne-Jules Marey  
Metropolis, F. Kahn  
Triadisches Ballett, O. Schlemmer  
The Modulor, Le Corbusier  
Henry Dreyfuss  
Marcel Duchamp  
Merce Cunningham

## Body Configurations (1976) Homometer (1973)

Valie Export reclaimed the female body as a motif in the realm of art. Pictures of her body responding to architectural configurations in unseen ways, emancipate the way we place bodies in space. She reversed the roles of human bodies and architecture and confronted the audience with socially loaded images. The inversion of normalities and social conventions is a proactive choice, again the body as a medium, creating the art piece in time and space. (Exhibition Bevedere Wien)

## 1960-1990

Trisha Brown  
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Valie Export  
Rebecca Horn  
Diller Scofidio  
Dick Raaymakers  
Pina Bausch



## 1990-now

Donna Haraway  
Louise Bourgeois  
Paul B. Preciado  
McKenzie Wark  
Mari Katayama  
Imre & Marne van Opstal

1 Performative Körper (2023). [ Exhibition ] Curated by Belvedere Wien





## 1910-1960

Étienne-Jules Marey  
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Triadisches Ballett, O. Schlemmer  
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Henry Dreyfuss  
Marcel Duchamp  
Merce Cunningham

## Finger Gloves (1972)

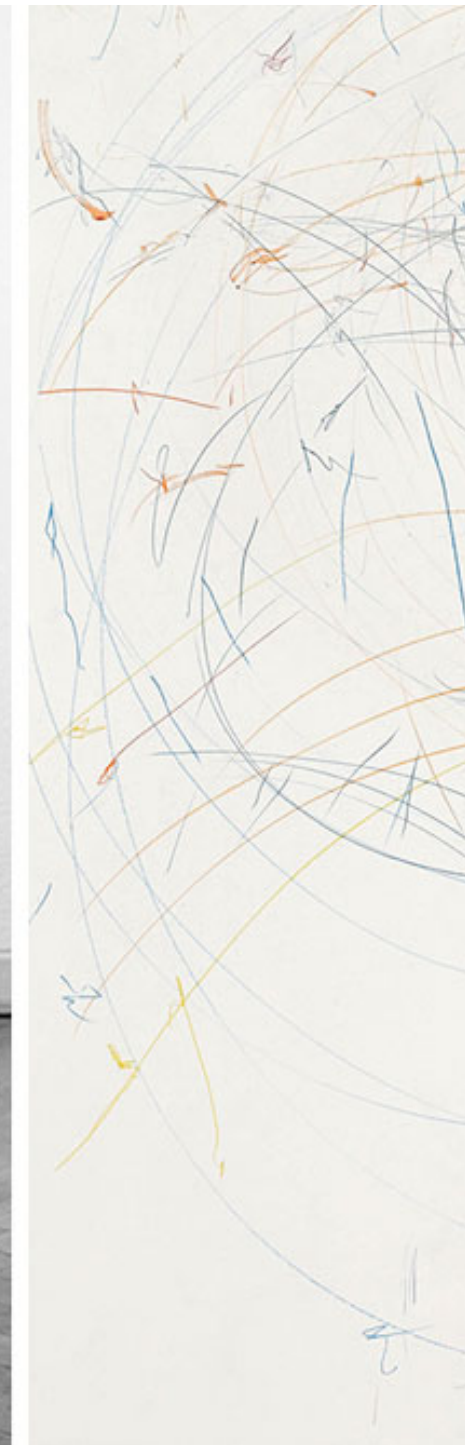
Rebecca Horn explores the extensions of the body in its extended matter. Her concepts of 'inside-out-body' expose somatic features and offer new figural representations. There is an ambiguity in her multifunctional creations, showing the physiological functions of the human body and fragments of biomedical equipment. The separation between the physical flesh and the artificial extension disappears in her works *Finger Gloves* (1972) and *Pencil Mask* (1973). In both works, stick-like prostheses visualize the limits of the sensing surround of the human skin.<sup>1</sup>

## 1960-1990

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Valie Export  
Rebecca Horn  
Diller Scofidio  
Dick Raaymakers  
Pina Bausch

## 1990-now

Donna Haraway  
Louise Bourgeois  
Paul B. Preciado  
McKenzie Wark  
Mari Katayama  
Imre & Marne van Opstal



<sup>1</sup> Diller, Elisabeth. Scofidio, Ricardo. (1994). *Flesh*, p.11.



## 1910-1960

Étienne-Jules Marey  
Metropolis, F. Kahn  
Triadisches Ballett, O. Schlemmer  
The Modulor, Le Corbusier  
Henry Dreyfuss  
Marcel Duchamp  
Merce Cunningham

### Rotary Notary and His Hot Plate, (1987)

For the tragicomedy Rotary Notary and His Hot Plate, (1987) written by Susan Moskowsky, D+S were responsible for the stage design that is both experiential and analytical. The piece responds to Marcel Duchamp's Large Glass with its subversions of stories and spaces. Seven animate components from the story The Bride Stripped Bare by Her Bachelors, Even create a circuitous anti-narrative that reconfigures relations normally thought to be oppositional ... between male and female, between image and text, between audience and stage.<sup>1</sup>

The metallic costume The Brides Armor by D+S, molded on most fragile body parts, is a parody of orthopedic instruments, standing in relation to the bio-scientific advancements of the 1980s and Donna Haraway's Cyborg Manifesto.<sup>2</sup>

The Field

The Apparatus

The Female element, the Bride

The Male element, the Bachelor

The Mechanical Bed

The Juggler of Gravity

The Oculist Witness

## 1990-now

Donna Haraway  
Louise Bourgeois  
Paul B. Preciado  
McKenzie Wark  
Mari Katayama  
Imre & Marne van Opstal

<sup>1</sup> Diller, Elisabeth. Scofidio, Ricardo. (1994). *Flesh*, p.117.

<sup>2</sup> Diller, Elisabeth. Scofidio, Ricardo. (1994). *Flesh*, p.14.





## THE OPEN BODY

Today, the Open Body is reimagined through the medium of writing and the talent of authors, scientists, and researchers who brilliantly display their claims for new bio-politics and bodily autonomy in a poetic, yet radical way. Therefore this chapter is mainly quoting theoretical works, stating current contemporary, non-binary authors. Paul B. Preciado and McKenziewark both fight against the regulation and categorization of body terminologies, that were so present in the past two, historical chapters. Both of them went through bodily mutations, and moments of non-existing bodies in the light of governments, due to political regulations in the current *pharmacopornographic era*.<sup>1</sup> The writer and curator of Palais de Tokyo, Paul B. Preciado, invented this terminology in his book *Testo Junkie* – a term based on his idea that the pharmaceutical industry, pornography industry, and late capitalism are responsible for the cycles of reproductive and social control by surveillance institutions.

The Open Body is a manifestation of gender travelers, bodies longing for Non-Existence, Uranians and Cosmic Souls. In 1864 the German lawyer Karl Heinrich Ulrichs vented the word Uranian, which he called so in relation to the third sex. Paul B. Preciado describes himself as a Uranian confined inside the limits of techno-scientific capitalism. During their gender transformation *the gender traveler can feel the change, which forces them to identify themselves with the Unknown. This mutation is one of the most beautiful things I experienced.*<sup>2</sup>

### Amphibiation, Cyborgs, Bio-politics, Transformation, Gender migrant, Uranians, Prostheses, Non-Existence, Raving

The chapter offers a glimpse into the future of open bodies, as well as trans-humans and artificial extensions of the body. We have to imagine an environment not just shaped for 'natural' bodies, but for bodies projected outside themselves. Bodies that go through a transformation and are in that sense *absent and ecstatic, by means of their technologically extended senses*.<sup>3</sup> Today, social bodies and mechanic bodies can't be delineated from the physical body anymore. By accepting technological sensing tools and instruments as a second skin of our flesh, we can incorporate technology within the body discourse and reconfigure the body itself, pushing outward to where its artificial extremities encounter the world.<sup>4</sup>

<sup>1</sup> Preciado, Paul B. (2013). *Testo Junkie*. New York: The Feminist Press

<sup>2</sup> Preciado, Paul B. (2020). *An Apartement on Uranus*. MIT Press. Semiotext(e) / Foreign Agents. p.43.

<sup>3,4</sup> Diller, Elisabeth. Scofidio, Ricardo. (1994). *Flesh*. Architectural Probes. p.16.





# IMRE AND MARNE VAN OPSTAL

## The Point Being (2023)

### 1910-1960

Étienne-Jules Marey  
Metropolis, F. Kahn  
Triadisches Ballett, O. Schlemmer  
The Modulor, Le Corbusier  
Henry Dreyfuss  
Marcel Duchamp  
Merce Cunningham

The Open Body explores the Body Terminology not only in the sphere of writers and philosophers, but extends the research to interdisciplinary, contemporary choreographic works by the siblings Imre and Marne van Opstal. In their compositions, choreography, scenography, and music generate both friction and harmony. The Opstal siblings are constantly testing and discovering the seemingly fleeting moments in which everything the body does, seems to make sense.

In an open interview organized by RIDCC Stichtung, Imre van Opstal sheds light on her daily engagement with bodies, creating a space where dancers can dive into their instincts and intuition in movement patterns. This process leads to a profound openness in both mind and body, enabling them to absorb new requests from choreographers. Imre raises fundamental questions about our existence within our bodies—Why do I live in this body? How are we conditioned, and how can we break free from regulated patterns of thought? Imre's artistic goal revolves around exploring alternative approaches to the body in dance, she is drawn to the plasticity of the body and the inherent patterns in our brain. As expressed in her own words, *„I am drawn to the plasticity of the body and the brain, things that connect us, our traumas, taboos of society, love @ sexuality, and the shame that we hold around our bodies.“*<sup>1</sup> The art of choreographing with bodies, seen through the eyes of the van Opstal siblings, is a journey into understanding the complexities and intricate patterns of each dancers body language.

<sup>1</sup> Online talk 'Learn from the best' with Imre van Opstal by RIDCC Stichtung (17.12.2023, 3.00 pm)

### 1960-1990

Trisha Brown  
Robert Rauschenberg  
Valie Export  
Rebecca Horn  
Diller Scofidio  
Dick Raaymakers  
Pina Bausch

### 1990-now

Donna Haraway  
Louise Bourgeois  
Paul B. Preciado  
McKenzie Wark  
Mari Katayama  
Imre & Marne van Opstal



(15) Imre & Marne van Opstal. The Point Being. 2023





## 1910-1960

Étienne-Jules Marey  
Metropolis, F. Kahn  
Triadisches Ballett, O. Schlemmer  
The Modulor, Le Corbusier  
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Merce Cunningham

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Rebecca Horn  
Diller Scofidio  
Dick Raaymakers  
Pina Bausch

## 1990-now

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Louise Bourgeois  
Paul B. Preciado  
McKenzie Wark  
Mari Katayama  
Imre & Marne van Opstal

## Desire and Capital (2023)

In her writings, McKenzie Wark longs for moments in which bodies, time, and subcultures merge into fluid forms of non-existence. In her book *Raving* (2023), she embraces collective movement taking place in a trans time, with no future, which makes a present of the present in which the body and the land hold new information. *„We play, make moves, gestures repeating, becoming styles – that are extractable as forms of intellectual property, harvested for the benefit of a ruling class that owns and controls the vectors of information.“*<sup>1</sup> In her work, theories of the transitional body come into play, raising awareness to the body's capability of constructing subcultures and with that new forms of life.

In the fascinating workshop *Capital and Desire* organized by the Team of Erasmus School of Philosophy in Rotterdam, I raised a question regarding Bodies Moving in Spaces of Raving cultures to McKenzie Wark in person. Her response unfolded a vivid portrayal of Brooklyn's nightlife as a spatial adventure, wherein the queer community contends for spaces against the monopolistic grip of developers, managers, and bankers. Wark answered, *„Like bodies, spaces in cities go through cycles of transformation. There is nightlife for players, for hackers, and punishers. What gives space value is the appearance of information. It is through the exchange of this information that bodies change the zoning of a part of the city.“*<sup>2</sup> Through Wark's lens, the interplay between bodies, spaces, and information becomes a dynamic force, shaping not only the physical landscapes but also societal narratives.

<sup>1</sup> Wark, McKenzie. (2023). *Raving*. p.55.

<sup>2</sup> McKenzie Wark (20.10.2023) *Desire & Capital*. Mono Rotterdam. Organized by Team of Articulations of Desire. Erasmus School of Philosophy



(10) photo from McKenzie Wark's *Raving*





## 1910-1960

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Mari Katayama  
Imre & Marne van Opstal

## An Apartment on Uranus (2020)

The following excerpt from the book *An Apartment on Uranus* by Paul Beatriz Preciado, a feminist gender traveler, writer, philosopher, and activist, resonated with my (former-dancer) body, and my (architecturally shaped) mind in polymorphous ways. I find myself shaken by his words, recognizing my body, and bodies' of others around me in his writing – questioning the many socio-political limitations and regulations that, until this day, rule over our bodies. We are essentially a body in space with other bodies, expressing how we feel through our movements, gestures, and sensory expressions. When did we forget what our body, our tool for life, is capable of creating and embracing in space through its actions and energies?

## Moving Bodies

### Some bodies ...

There are people who use their bodies as if they were disposable plastic bags. Others carry their bodies as if they were porcelain. There are people who are not treated as citizens because their legs cannot walk. Some bodies are not regarded as citizens because their eyes can't see. (...) Some carry their bodies as if they were a common coat of skin. And others as if they were a transparent suit. (...) There are those who walk on mechanical rubber ribbon to keep in shape. While others walk 600 kilometers on foot to escape war. There are those who do not own their own bodies. (...) Some people drag their living bodies as if they were corpses. (...) There are those who love their bodies more than anything else. (...) Some people wear implanted mechanisms thanks to which their hearts can beat. There are others still who bear, inside themselves, for a time, another body in the process of growing.

So, can one speak of a human body as if it were a single body?

Paul Beatriz Preciado, *Moving Bodies*  
in *An Apartment on Uranus*

(1) image: Imre & Marne van Opstal.  
The Point Being, 2023



## 1910-1960

Étienne-Jules Marey  
Metropolis, F. Kahn  
Triadisches Ballett, O. Schlemmer  
The Modulor, Le Corbusier  
Henry Dreyfuss  
Marcel Duchamp  
Merce Cunningham

## Mine and Yours. (2023)

The Open Body chapter endeavors to explore trans-humanist philosophies and contemporary approaches, such as the work of the artist Mari Katayama. Since the amputation of her lower legs, she keeps changing her body playfully in shape, size, and roles in society, as a means of self-expression and political quests.

Her body becomes a living sculpture, a dynamic mannequin, offering a unique lens through which she contemplates society. Katayama's work questions the body's complex relationship with its surrounding environment, our current society & political systems, thus opening up questions such as: *How much of this is you, and how much is not you? Who do I and you belong to, and where are we?*<sup>1</sup> The Open Body, shaped by Katayama's artistic vision, becomes a space for substantial reflections on identity and belonging in the ever-changing landscape of the human 'non-form'.

## 1960-1990

Trisha Brown  
Robert Rauschenberg  
Valie Export  
Rebecca Horn  
Diller Scofidio  
Dick Raaymakers  
Pina Bausch

## 1990-now

Donna Haraway  
Louise Bourgeois  
Paul B. Preciado  
McKenzie Wark  
Mari Katayama  
Imre & Marne van Opstal

<sup>1</sup> Mari Katayama. (2023) Mine and Yours. [ Exhibition ] Curated by Felix Hoffmann, Foto Arsenal Wien



(8) Mari Katayama, photo taken at the exhibition: Mine and Yours.  
(9) Mari Katayama, Hole on Black, 2018





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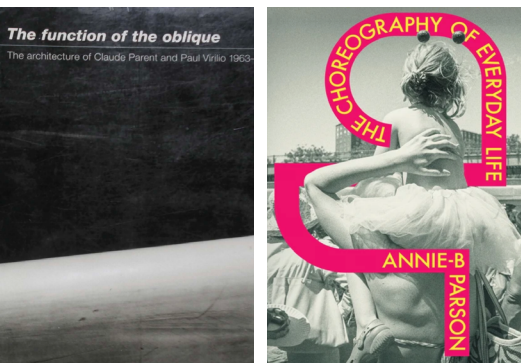
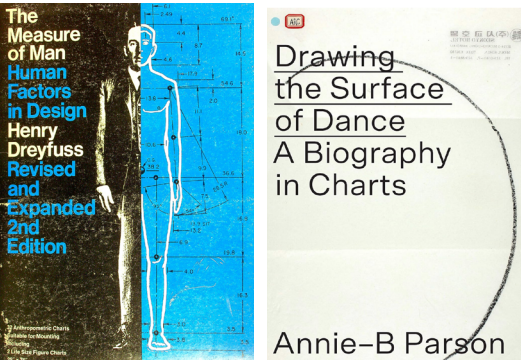
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Haraway, D., Braidottoi, R., (08.12.2023) Posthuman Symbioses Masterclass: A Thinking-With Donna Haraway and Rosi Braidotti. Netherlands, TU Delft. Co-organised by Robert A. Gorny and Andrej Radman, Ecologies of Architecture Research Group

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Choreography / Direction: Imre & Marne van Opstal  
Scenography: Lonneke Gordijn (DRIFT) Music: Amos Ben-Tal

Tessarini, Luca Andrea. (14.12.2023) Performance 0.5 AEON . DeSchool Amsterdam

Image Credits

- (1) Imre & Marne van Opstal. The Point Being. 2023
- (2) Egon Schiele. Nude with Crossed Arms. 1910
- (3) Pina Bausch. Cafe Müller. 1978
- (4) Henry Dreyfuss, The Measure of Man & Women 1960
- (5) Merce Cunningham. Changeling. 1957
- (6) Pina Bausch. Cafe Müller. 1978
- (7) Merce Cunningham: Rainforest, 1968
- (8) Mari Katayama. photo taken at the exhibition: Mine and Yours.
- (9) Mari Katayama. Hole on Black, 2018
- (10) Photos from McKenzie Warks Raving
- (11) Marne van Opstal with Casper Faassen. Hover through the fog and filthy air
- (12) Laban Notation for Septet, choreographed by Merce Cunnigham. (1953)
- (13) Lina Bo Bardi, Teatro Oficina in Sao Paulo, 1984
- (14) Diagram of Research Structure
- (15) Imre & Marne van Opstal. The Point Being. 2023