

Bodies Of All

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*

Anna Zita Leutgeb (5862965)

Guidance:
Georg Vrachliotis
Suzana Milinović

Delft University of Technology
Faculty of Architecture and
the Built Environment

AR3A010 Research Plan
for Explore Lab 27

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

TABLE OF CONTENT

Introduction	3
Problem statement	4
Hypthesis & Research question(s)	6
Theoretical Framework	7
A Personal Resonance	11
Methodology and Research Approach	12
Relevance & Expected Outcome	15
Bibliographical References	17

BODIES OF ALL

The 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 – or as Henri Lefebvre puts it:

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

I am fascinated by moving bodies and their relationship to space and architectural articulations. What role will architecture embody when *Bodies of All* experience a performative journey through space? Affiliating with Spinoza's Architecture of Joy, the project aims to imagine a space where humans are constantly ,assembling and disassembling bodies, creating biologies, animating anatomies with no other purpose than its celebration of their being.¹

The research is located within the larger context of what it means to create a *Space for Bodies Of All*, revoking extensive academic literature on body terminologies and theories from Vitruvian times until contemporary writers of the twenty-first century. Writers, philosophers, choreographers and designers such as Arakawa and Madeline Gins, Oskar Schlemmer, Merce Cunningham, Michel Foucault, Pina Bausch, Egon Schiele, Mari Katayama, Donna Haraway, Imre & Marne van Opstal, McKenzie Wark and Paul Beatriz Preciado celebrate bodies in various ways, assembling the project's manifestation of a spatial journey of the future.

introduction

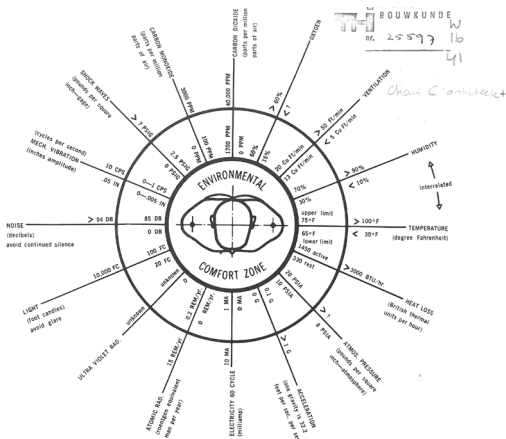
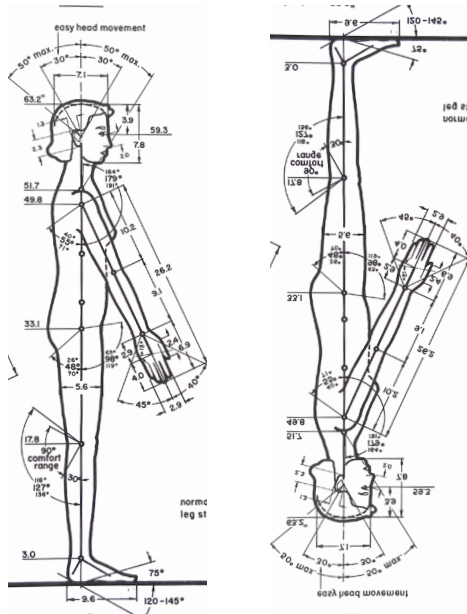
1 Lambert, Léopold. (2013). Spinoza. Funambulist pamphlets series. p. 7.

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

(3) Pina Bausch. Cafe Müller. 1978



problem statement



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

The reciprocity between the body, movement, and architecture is historically solidified in well-established systems of power by the *repressive state apparatus*.² 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. *Bodies of All* liberates the body from the state of oppression of social, political, and reproductive regulative systems. Essentially we are made out of the same flesh – we are all bodies that can be experienced through actions and emissions of our (meta) physical energy in space. The project reconstructs the boundaries of what it means to have an embodied experience within space. By embracing polymorphous perspectives of spatial embodiment, we discover alternative ways of becoming space-makers and bodily performers.

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 the origin of suppressive powers over the body. 'Deployments of power are directly connected to the body, bodies, functions, physiological processes, sensations, and pleasures. Power is situated and exercised at the level of life, the species, the race, and the large-scale phenomena of population.'³ Paul B. Preciado extends the notion of Foucault's biopolitical powers to the *government technology of bodies* which 'controls desire, its goal is to capture the power to act and take pleasure from two living machines in order to put them to service of social reproduction. Love is a forest on fire from which you can't escape without burning your feet.'⁴

² Wark, McKenzie. (2019). *Capital is Dead*. p. 154.

³ Foucault, Michel (1978). *The History of Sexuality. Right of Death and Power over Life*. p. 135–37.

⁴ Preciado, Paul B. (2020). *An Apartment on Uranus*. p. 117.

Through the liberation of our bodies from anatomo-politics and biopower, *Bodies of All* 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*⁵, 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 that triggers a process of weakening the body and decreases 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.*⁶

5 Haraway, D. (1991). *Simians, Cyborgs, and Woman: The Reinvention of Nature*. p. 152.

6 Lambert, Léopold. (2014). *Arakawa + Madeline Gins*. p. 15.

7 Cunningham, M. (1968). *Changes: Notes on Choreography*.

Bodies of All explores new relations between bodies, action, and space today. Movement, practices of dance and choreography being the connection between bodies and architecture. , For me, 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.⁷ Like *Merce Cunningham*, the project envisions movement as the ultimate celebration of the living, freedom, and empowerment of (bodily) expressions. An *Embodied Spatial Experience* producing physical and mental resonance is yet to be explored in architectural practices of today and the future.

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. I imagine a future where the *body acts as a spake-maker, a space-activist, a space-transformer and protestor*.

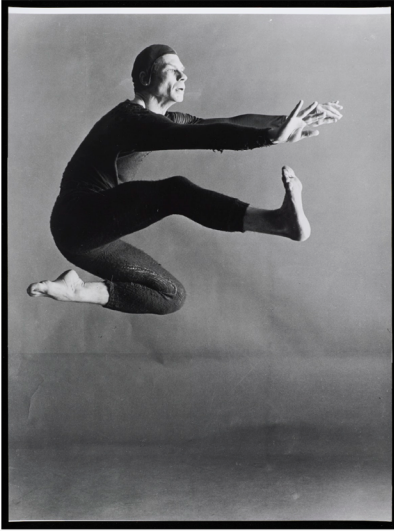
hypothesis

subquestion(s)

What would a space look like, in which humans can discover their bodily power of existence?

How can we discover the other – the unknown potential of our bodies that resonate in space?

Can the Open Body of the future be dwelling in an imaginary forest of fluid, opaque structures?



(5) Merce Cunningham, Changeling. 1957



(6) Pina Bausch, Cafe Müller. 1978



RAINFOREST BY MERCE CUNNINGHAM

(7) Merce Cunningham: Rainforest, 1968

research question

How can practices of dance & choreography intensify embodied experiences in space and act as a manual to inform the discipline of design?

theoretical framework

The research is a venture into the historical and contemporary realms of bodies through a socio-political, natural, and technological lens. A research assemblage of eight body terminologies supports the genesis of the project *,Bodies For All:*

My project is an injection within the timeline of history, celebrating a *Space for Bodies of All* of today and tomorrow. The research aim is to lay an extensive theoretical and historical foundation, as new inventions can only be imagined if the past is taken into consideration. Within the theoretical framework, the contributors range from writers, philosophical theorists, performers, and choreographers, to artists & activists. For now, the research plan provides insight into two body terminologies, *The Trans Body* and *The Open Body*.

Vitruvian Body
Nature Body
Industrialized Body
Modern Body I
Modern Body II
Performative Body
Trans Body
Open Body

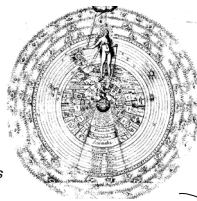
THE VITURIVIAN BODY

// 1ST CENTURY BC

Da Vinci Homo Quadratus, Greek canon of Harmony & Proportions

The body as a Microcosm of a greater Macrocosm.

Systems of measurement stemmed from the actions, dimensions and proportions of the body to create Harmony. The canon of ideal proportions is associated with Pythagorean perfect numbers. The human body was an idealization, not yet an abstraction.



THE NATURE BODY /

/ 14-17th century

Venus, Nature, New Sciences & Enlightenment

Measure lost its meaning with the rise of new sciences. The human body as an articulation of quality becomes an autonomous subject, not the source of measurement.

The Venus, as natural beauty liberates the body from restrictive measurement systems.

The Renaissance body emphasizes the fluid and poetic relevance of bodies.

Disabled bodies are seen as something exotic, they are outside the known realm.

THE INDUSTRIALIZED BODY

// 18-19th century

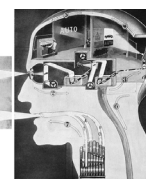
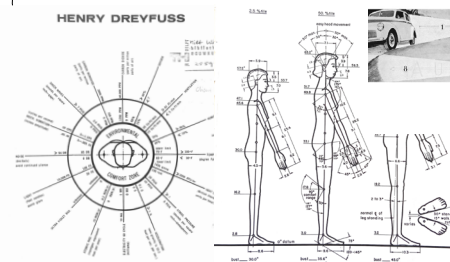
Henri Dreyfuss, Fritz Kahn, Ergonomics, Health Responsive Sys

The body as a working unit, as a suppressed subject of capital

The body measured in working hours, capacity and overall (physical)

The performative body of the 21st century is mainly measured

The commodification of information transforms the working class (producing) class.



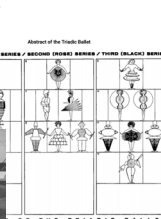
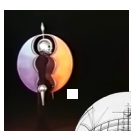
THE MODERN BODY I

// 1920-1950s

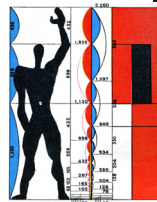
Bauhaus Body. Marge Cunningham. John Cage. Oskar Schlemmer. Walter Gropius (Total-theater). Andor Weindinger (Kugeltheater)

In Triadisches Ballet (1922) O. Schlemmer creates a unity of dream, figure and human.

The piece shows the first demonstration of the space-plastic costume in which man, as the measure of all things, serves as the initiator of the design. 'For me, 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.' Like Marge Cunningham, the project envisions movement as the ultimate celebration of the living, freedom, and empowerment of (bodily) expressions.



1) Andor Weindinger Kugeltheater 1928
2) Oskar Schlemmer Triadisches Ballet 1922
3) Walter Gropius Totaltheater 1927



THE MODERN BODY II // 1950-60s

Le Corbusier, Modulor & Urban Bachelor Hugh Hefners Playboy Pad, The Urban Bachelor

Synthesizing the imperial measuring system with its basis in the human form.

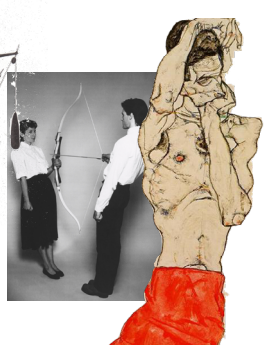
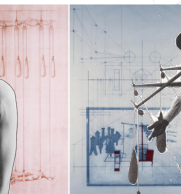
Decision that the ideal human would be a six-foot tall man. Eventually it has thought us that the human body can not be averaged. Le Corbusier was looking for universality in the wrong place. Hugh Hefners Playboy Pad for the Urban Bachelor as a terminal for new autonomy of the male body, in which the escape of the normative family and marriage constraint is widely accepted.



THE PERFORMATIVE BODY // 1990s

Tanztheater Wuppertal, Pina Bausch, Marina Abramovic, Egon Schiele

In the 1990s there was a decisive turn from theoretical language into corporeality in art and architecture, critiquing conventions, whether they're at the scale of the institution or the body. The celebration of the body in its weight and its interaction with itself, the others, and the environment is determining the performative era. In Pina Bausch' work, Bodies are celebrated both in their power and in their fragility. Pictures 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.



(1) Pina Bausch, Café Müller 1978
(2) Marina Abramovic, The Artist is Present 1997
(3) Egon Schiele, Standing Man with red cloth 1914

THE TRANS-BODY // 21st century

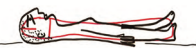
Techno-Scientific Body, Mari Katayama, Donna Haraway, Pierre Levy, P. B. Preciado, Counter-Sexual Manifestos, Testosterone, reproductive control

The era of technological modification, altered and enhanced bodies, embrace the , amphibiation of the body' merging into the techno-universe. (Rosi Braidotti, 2023: HNI lecture). The pharmacopornographic era as a term based on Preciado's idea that the pharmaceutical industry, pornography industry and late capitalism are responsible for the cycles of reproductive and social control through the regulation of bodies. Science, technology and the market are re-drawing the limits of what is now, and what will be tomorrow, a living human body. (Preciado, 2020: 48)

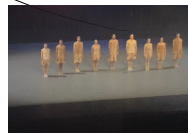
Counter-sexual Manifesto

Paul B. Preciado

Translated by Kevin Gerry Dunn
Foreword by Jack Halberstam



ARCHITECTURAL LANDING SITES

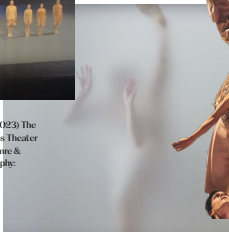


Performance
Imre & Marne van Opstal (2023) The Point Being Nederlands Dans Theater
Choreography / Direction Imre & Marne van Opstal
Scenography: Lonneke Gordijn (DRIFT)
Music: Amos Ben-Tal

THE OPEN BODY // Now

The Non-Existing Body, The Uranian, Mc Kenzie Wark, Paul Beatriz Preciado, Imre and Marne van Opstal

The Open Body is a manifestation of gender travelers, bodies longing for Non-Existence, Uranians and Cosmic Souls, with key contributions by Paul Beatriz Preciado and McKenzie Wark. In her writings, McKenzie Wark longs for moments in which bodies, time, and subcultures merge into fluid forms of not-yet-existing futures. It is in these moments, where bodies, movement, and architecture meet, that I imagine the space for Bodies for All to emerge.



Workshop With McKenzie Wark
McKenzie Wark (2010/2023) Desire & Capital at Mono Rotterdam. Organized by: Team of Articulations of Desire, Erasmus School of Philosophy

(1) Imre & Marne van Opstal, Imre through the Inland Hills 2019
(2) Imre & Marne van Opstal, (2023) The Point Being
(3) McKenzie Wark
(4) Annette: Caroline Dier (1960s)



In *The Empire of Love*, **Elizabeth A. Povinelli** distinguishes the political flesh from the physical flesh in the theory of *Carnality*⁸, opening the discourse for the socially built space between flesh and environment. Povinelli delineates how dominated forms of political, regulative, and social power shape and reshape the discourse of the body as an actor in today's world. She endeavors to soften the boundaries that constitute categories, thus in her work – human, non-human, person, nonperson, body, sex, all flow into an open network of an ever-changing world. *Bodies of All* assimilates the theory of Carnality and extends the perception of what it means to inhabit a body today, to **Donna Haraway's** trans-humanist theory of *A Cyborg Manifesto*. 'A cyborg is a cybernetic organism, a hybrid of machine and organism, a creature of social reality as well as a creature of fiction.'⁹ Haraway's theory rethinks what a (trans-human) body can be within a techno-scientific society of a post-gender world.

,In the era of technological modification, altered and enhanced bodies, embrace the , amphibiation of the body' merging into the techno-universe.' (Braidotti, R. 2023: lecture Het Nieuwe Instituut, Rotterdam).

Bodies of All endeavors to explore trans-humanist philosophies and includes contemporary approaches, such as the work of the artist **Mari Katayama**. Since the amputation of her lower legs, she keeps changing her body shape, size, and roles in society as a means of self-expression as an artist. She uses her body as a living sculpture, a mannequin, and a lens through which she reflects society. Katayama's work questions the body's complex relationship with its surrounding environment and society, and thus opening up questions as such: 'How much of this is you, and how much is not you? Who do I and you belong to, and where are we?'¹⁰

the trans body

8 Povinelli, Elizabeth. (2006). *The Empire of Love*.

9 Haraway, D. (1991). *Simians, Cyborgs, and Woman: The Reinvention of Nature*. p. 149

10 Mari Katayama. (2023) *Mine and Yours*. Felix Hoffmann, Foto Arsenal Wien

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



The Open Body is a manifestation of gender travelers, bodies longing for Non-Existence, Uranians and Cosmic Souls, with key contributions by *Paul Beatriz Preciado* and *McKenzie Wark*. In 1864 the German lawyer Karl Heinrich Ulrichs came up with 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. ,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. ' ¹¹

In her writings, *McKenzie Wark* longs for moments in which bodies, time, and subcultures merge into fluid forms of not-yet-existing futures. In her book *Raving* (2023), she embraces dancing 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.' ¹² In her work, theories of Bodily Non-Existence come into play, raising awareness to the body's capability of constructing subcultures and with that new forms of life.

Bodies of All explores the Open Body Terminology not only in the sphere of writers and philosophers, but extends the research to interdisciplinary, contemporary choreographic works by *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. It is these moments, where bodies, movement, and architecture meet, that I imagine the space for *Bodies for All* to emerge.

the open body

11 Preciado, Paul Beatriz (2020). *An Apartment on Uranus*. p. 43.

12 Wark, McKenzie. (2023). *Raving*. p. 55.

(10) photo from McKenzie Warks *Raving*



Bodies Of All

misty soup

It is in these moments, in which the world remains still,
that our hearts open up a little more.
In a blink of an eye,
bodies collide.
Indecision, interruption & surprise.
The cycle of harmony and friction transcendences
into opacity, all over again.
It is in these fleeting moments, that I can let my
thoughts drift (...)
into a misty soup of eternal touches and dreams.

(Zita Leutgeb, 04.11.2023)

(11) Marne van Opstal, Hover through the fog and filthy air

This is a personal reflection after experiencing the performance of The Point Being by Imre and Marne van Opstal in collaboration with Studio DRIFT, which made me wonder about the power of violence and harmony that some bodies of today carry within them.

a personal resonance

, It is in these moments, in which the world remains still, that our hearts open up a little more. In a blink of an eye, bodies collide. Indecision, interruption, surprise. The cycle of harmony and friction transcendences into opacity, all over again. It is in these fleeting moments, that I can let my thoughts drift (...) into a misty soup of eternal touches and dreams.'

Theoretical Research

I. Episodes of Body Terminology in History

Method and Approach

II. *Manifestation* of Bodies of All (grounded on theoretical and historical research)

III. *Movement Notation* for Bodies of All (Space-Making-Manual as a method)

IV. *Spacial Translation* for Bodies of All (design translation and bodily resonance as a goal)

I. Episodes of Body Terminology in History

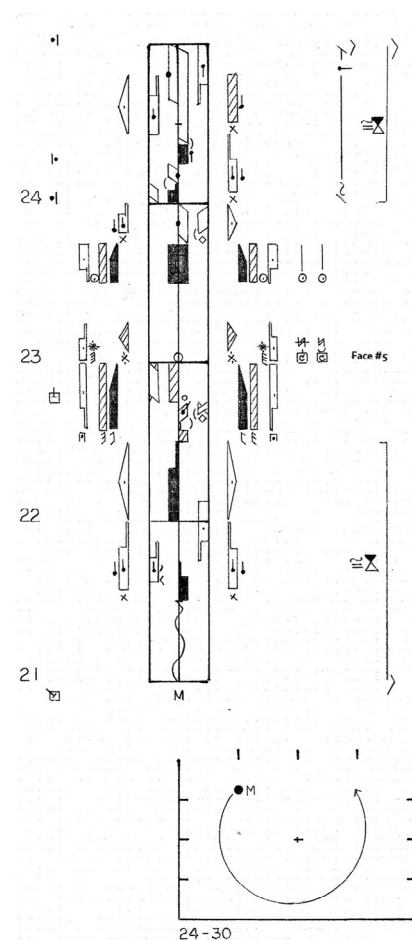
First, the research aims to unfold the *history of body terminologies* in political, social, and artistic discursive spheres. The reflection on history and theory is crucial for understanding the ubiquity of the oppression over bodies until the present day. Embarking on this theoretical expertise, the boundaries of what *Bodies of All* mean today will be challenged. ,

, 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 The exploration of eight episodes of Body Terminologies in history will lead to the genesis of Bodies of All. Intertwined with the research, the OVRE of choreographers and their relation to the body in space will be unfolded. The work of *Merce Cunningham*, *Pina Bausch*, *Imre and Marne van Opstal* will be incorporated, and thus reinforcing the main goal of the research – to stratify dance as the active connector between bodies, space, and architecture.

II. Manifestation

Second, the articulation of the *Experience for Bodies Of All* will be perpetuated in a *Spatial Manifesto*, a method for the design translation. The Manifesto displays different spatial experiences within a whole journey, each relating to a terminology of the historical & theoretical research. The Spatial Manifestation is crucial for the translation from research into design, allowing the body and mind to evoke a mirage of its desires in written and visual form. , This desire to articulate what you feel and perceive, to tell it, to name it, to describe it, this is as natural as the progression from walking to running to leaping, to shaping that leap into a pattern of leaps, and the group of leapers in unison – into a dance.¹⁴

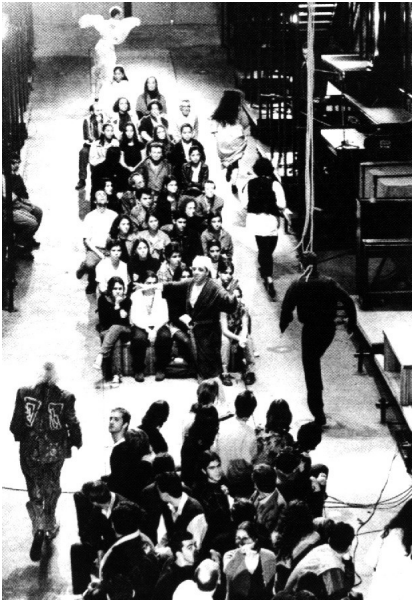
methodology & approach



(12) Laban Notation for Septet, choreographed by Merce Cunningham. (1953)

13 Preciado, Paul Beatriz. (2020). *An Apartment on Uranus*. p. 48.

14 Parson, Annie-B. (2022). *The Choreography of Everyday Life*. p. 94.



III. Movement Notation

Third, the *Spake-Making-Apparatus for Bodies of All* serves as a manual for spatially embodied experiences, opening the realm of research into dance notational drawing and movement execution in space. The newly published book *Making Meaning with Machines* based on Laban Notation (12), offers an insight into choreographic technologies and notational abstractions. The core purpose is to provide a manual for movement notation and facilitate the embodiment of spatial experiences. This progression signifies a fusion of the theoretical and the practical.

IV. Spatial Translation

Finally, the drawings that depict spatial bodily experiences are initiators through which spaces are brought to life. The journey through space becomes a dynamic and interactive machinery for heightened spatial awareness. *Bodies of All* explores the relation between the body as a subject and its mirage in space, thus creating endless shapes of being (within) a human body. The outcome is as performative space of freedom within a *Journey for Bodies of All*.

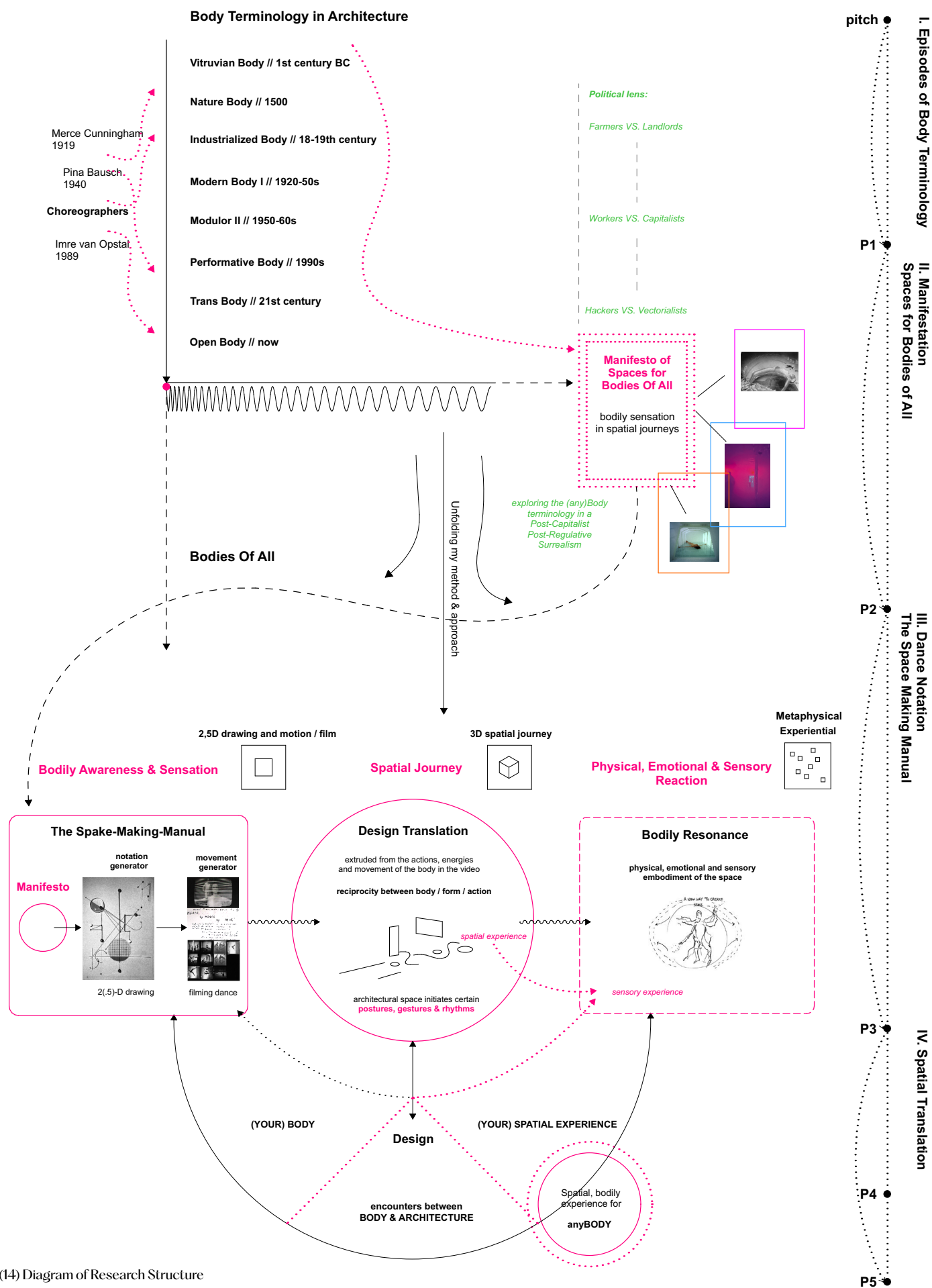
Together, these components create a cohesive narrative, representing a journey that intertwines the worlds of spatial design, human embodiment, and performative expression. The dimensions of what it means to have a human body today are endless – we are what P.B. Preciado calls a *multi-species alliance*. Grounding on this multiplicity, *Bodies Of All* reworks what it means to be a moving human body in space today.



(13) Lina Bo Bardi, Teatro Oficina in Sao Paulo, 1984

The following diagram visualizes the methodology in detail – the embarkation grounded on theoretical and historical research, the injection of my projects' terminology in the form of a Spatial Manifestation, the continuation with the Space-Making-Apparatus as a tool for translating spatial experiences into drawings and movements, and eventually the design translation.

Diagram of Research Structure



(14) Diagram of Research Structure

BODIES OF ALL

Bodies of All invites anyBody to (un)consciously 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 performers and audience, all within a spatial theatrical machinery of the future.

relevance
& outcome

Bodies of All is the genesis of a new interaction between moving bodies in space and architecture. The body-in-action and its architectural surround long for constant exchange.¹⁵ The creative act of movement and choreography sparks the body's curiosity to explore the boundaries of its capacities. The space will vibrate with liveliness due to the constant exchange of kinetic energy between the bodies of spatial explorers (audience) and the bodies of performers (artists). *Bodies of All* aims to offer a space for bodily engagement, love, play, sovereignty, recognition, entitleness, and access for anyBody, thus creating *new alliances between all moving actors*.

Bodies of All acts against the idealization of bodies, the heteronormative gender hegemony over bodies, and the transformation of bodies into a (re)productive industrial mass. It is a counter-reform seeking to re-establish what it means to have a human body in the twenty-first century. It fights the conquests of anatomo-political (bio)power over the body that consolidated within the history of body terminology from Vitruvian times until this day. The attempt is made to overcome the limits of this regulative system over bodies in a society of techno-scientific capitalism, white supremacy, patriarchal and heteronormative systems. The steps of *Manifestation, Movement Notation, and Spatial Translation* are methods that help to articulate these desirable spaces.

15 Lambert, Léopold. (2014). Arakawa + Madeline Gins. p. 45.

16, 17 Haraway, D. (1991). Simians, Cyborgs, and Woman: The Reinvention of Nature. p. 154. / p. 160

Bodies of All aims to 'transgress boundaries, potent designs, and dangerous possibilities' ¹⁶ and thus liberates the body from its conventional terminology of a passive agent in architecture. The limits of embodied experiences in space have to be reimagined, as we dive into the unknown, from the comfortable old hierarchical dominations to the scary new networks.' ¹⁷ It is within these spaces that the body can embrace its (meta)physical capacities as extended matter.

If we could get a glimpse into the dream of (any) Body of All, it will mumble wholeheartedly:



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

We all have our shapes,
our bodies,
and dreams.
Let them align
with planets
of mine.
(& yours / them / theirs ...!)

Open the door,
tremble and fall,
embody the space
of no-one
and all.
(& yours / them / theirs ...!)

Imagine a future,
of anyone's room,
dreaming of shapes
for bodies
of all.
(Bodies of all ...!)

26.10.2023

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Print, Lectures, Workshops, Exhibitions, Performances, Image Credits

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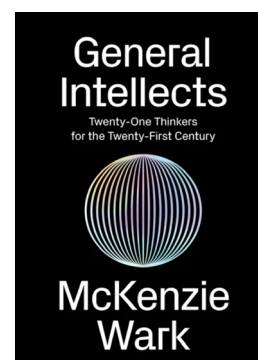
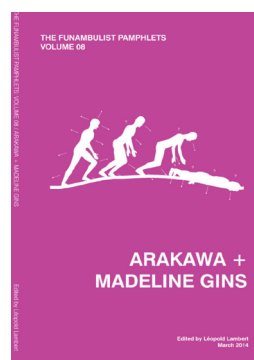
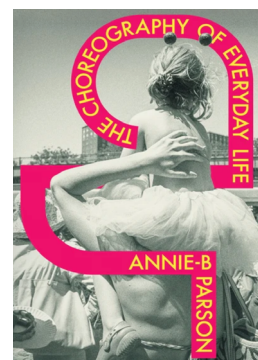
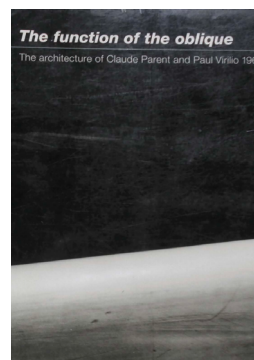
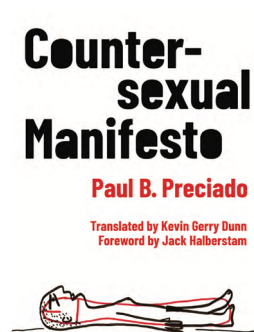
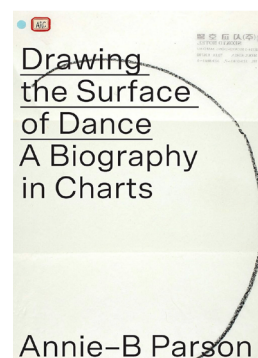
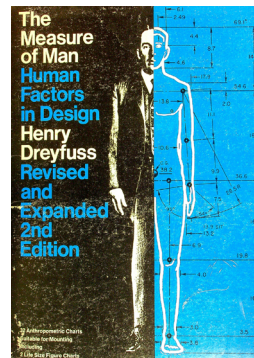
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Image Credits

- (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 Cunningham. (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

Workshops, Lectures, Exhibitions, Performances,

Workshop With McKenzie Wark

McKenzie Wark (20.10.2023) *Desire & Capital*. at Mono Rotterdam. Organized by Team of Articulations of Desire. Erasmus School of Philosophy

Lecture

Braidotti, R. (13.10. 2023) *An Embodied Soundtrack of the City*. Rotterdam, Het Nieuwe Instituut,.

Exhibition

Mari Katayama. (2023) *Mine and Yours*. Felix Hoffmann, Foto Arsenal Wien

Performance

Imre & Marne van Opstal. (2023) *The Point Being*.
Nederlands Dans Theater
Choreography / Direction: Imre & Marne van Opstal
Scenography: Lonneke Gordijn (DRIFT)
Music: Amos Ben-Tal