

# Title: *encarnadas (f.) embodiments* [Performance + Screen Dance Project]

AUTHOR, AFFILIATION

## 1. PROGRAM NOTES

Collaboration performance piece with X fusion dancer X and local experimental X (working with the whispers and breathings from X, X, and X).

*encarnadas => (f.) embodiments* is an audio-visual project in the form of a performance piece and a dance-video piece. This is an 8-minute performance mixing a dancer, live video coding, and ASMR sonic experiences [Fig.1].

This piece is an experimental homage to feminine human bodies, present both visually (through the image of the dancer physically and virtually) and sonically (through a sound composition built of repeating breathings, whispers, and other mouth sounds). Through the eyes of technology, the audience will experience a coming and going of folding and unfolding audio-visual images of the feminine bodies involved, moving through the multiple spaces and times of the project.



Fig. 1. *encarnadas => (f.) embodiments* performance at X.

---

Licensed under a Creative Commons Attribution 4.0 International License (CC BY 4.0). Copyright remains with the author(s).

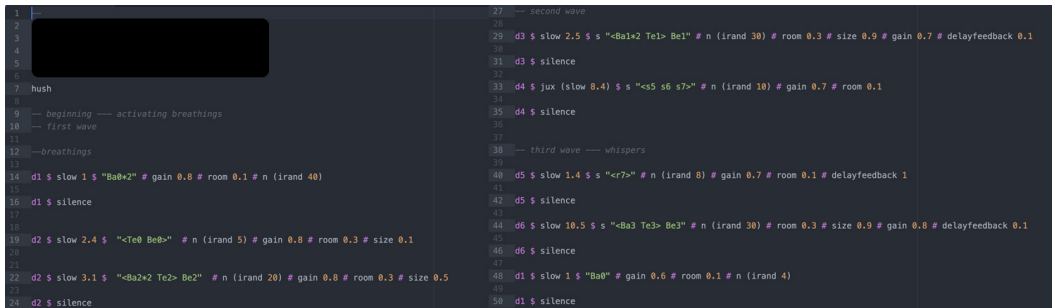
---

DOI:<http://dx.doi.org/10.1145/0000000.0000000>  
Music Proceedings of the International Conference on New Interfaces for Musical Expression  
NIME'24, 4–6 September, 2024, Utrecht, The Netherlands

---

## 2. PROJECT DESCRIPTION

*encarnadas (f.) embodiments* artistically responds to conversations around the representation of women's movements; I wanted to create a collaborative piece that will build on what is traditionally expected to be a 'feminine bodily, visual, or sonic movements.' I created this piece collaboratively, bringing other artists' expertise and bodily experiences. I invited local dancer X after seeing one of her video works on YouTube. X's work is exceptional because she is a contemporary dancer, belly dance teacher, and performer. Moreover, X was already mixing traditional Western dance practices with non-Western ones, enriching her dance practice and range of movements. For sound, I connected with the X Choir, a local choir already working with professional and non-professional musicians and singers and exploring traditional and non-traditional vocal techniques —such as playfully exploring vocal ranges, textures, and atonal compositions using live coding techniques on TidalCycles to create speech patterns [Fig.2].



```

1 |
2 |
3 |
4 |
5 |
6 |
7 | hush
8 |
9 | --- beginning --- activating breathings
10 | --- first wave
11 |
12 | ---breathings
13 |
14 | d1 $ slow 1 $ "Ba0z2" # gain 0.8 # room 0.1 # n (irand 40)
15 |
16 | d1 $ silence
17 |
18 |
19 | d2 $ slow 2.4 $ "cTe0 BeB#" # n (irand 5) # gain 0.8 # room 0.3 # size 0.1
20 |
21 |
22 | d2 $ slow 3.1 $ "cBa2+2 Te2> Be2#" # n (irand 20) # gain 0.8 # room 0.3 # size 0.5
23 |
24 | d2 $ silence
25 |
26 |
27 |
28 |
29 | --- second wave
30 |
31 | d3 $ slow 2.5 $ s "~Ba1+2 Te1> Be1#" # n (irand 30) # room 0.3 # size 0.9 # gain 0.7 # delayfeedback 0.1
32 |
33 | d3 $ silence
34 |
35 |
36 |
37 |
38 | --- third wave --- whispers
39 |
40 | d5 $ slow 1.4 $ s "c7r7#" # n (irand 8) # gain 0.7 # room 0.1 # delayfeedback 1
41 |
42 | d5 $ silence
43 |
44 |
45 |
46 | d6 $ slow 10.5 $ s "cBa3 Te3> Be3#" # n (irand 30) # room 0.3 # size 0.9 # gain 0.8 # delayfeedback 0.1
47 |
48 | d6 $ silence
49 |
50 |
51 |
52 | d1 $ slow 1 $ "B0#" # gain 0.6 # room 0.1 # n (irand 4)
53 |
54 | d1 $ silence

```

Fig. 2. *encarnadas => (f.) embodiments*: TidalCycle general structure with no changes.

The artistic goal of this project was to build on women's representations regarding how feminine bodies should sound and look. I used my musical and visual approaches, such as previous experiments on voice and visual space-time fragmentation —more identifiable with electroacoustic music and video experimentation— and new theoretical approaches to Virtual-Cyborg Theatre. For example, Cyborg theatre highlights the human body as the site of the performance. In other words, the human body is expanded through the audio-visual materialities of the performance, breaking the boundaries between the virtual and the physical, building a space of possibilities and resignifications [Giannachi, 2004]. In this sense, it is through technology that we can imagine new possibilities on how the current views of feminine bodies can be fragmented to be re-constructed as others through a self-agency process.

Title: *encarnadas (f.) embodiments* [Performance + Screen Dance Project

### **3. PERFORMANCE NOTES**

This is an audio-visual performance piece with a live dancer and stereo sound.

### **4. MEDIA LINK(S)**

- Video: [https://www.dropbox.com/scl/fi/op9vkhewjr9mjjra0f8r/Performance\\_OnlyVideo-Audio.mov?rlkey=qo5qqg0zg1wdsvdj4pkfpj01r&dl=0](https://www.dropbox.com/scl/fi/op9vkhewjr9mjjra0f8r/Performance_OnlyVideo-Audio.mov?rlkey=qo5qqg0zg1wdsvdj4pkfpj01r&dl=0)
- Performance: <https://www.dropbox.com/scl/fi/gcfwvf3qsdbz3kwc6p561/Performance-October2023.mp4?rlkey=sob7pvwta64o5f671fvns6ak2&dl=0>

### **ACKNOWLEDGMENTS**

This work was supported by X.

### **REFERENCES**

- [1] Giannachi, G. (2004). *Virtual theatres: an introduction*. Routledge.