



# **INGREDIENTE GREZZO DELLA FEDE**

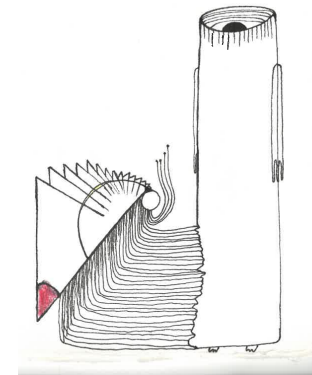
Memoire of the Bachelor project's creation,  
performed on the 13th and 15th of February  
2024 at La Manufacture, Lausanne.

**JASMIN SISTI**

This research was conceived in the month of July 2023. I attended a Butoh workshop that took place in the mountains in Tuscany, Italy, led by Maruska Ronchi, direct student of Atsushi Takenouchi. It was during the *Practice of the Flower*, created by the master Atzushi, that I reached a sense of dissolution of my ego and complete communion with the landscape around me. Particularity that I found in this practice, was the sensorial and imaginative trans that the performer needed to reach in order to express themselves free from social constructs. Indeed, Butoh is born as a revolutionary dance that would convert any aesthetic and thematic convention of dance of the times (1950s-60s). Its birth it is also related to the crisis that hit Japan after the atomic bomb: it was a way to express its destruction and its sorrows. Since then it has evolved a lot, spreading all over the globe, but still keeping its chore intact: Butoh is the dance of transformation. The performer puts their body as a channel to get in touch with ancestral energies, spirits, ghosts. Butoh practitioners believe energy is the entity that circulates in everything, and expresses itself into shapes ( living organisms ). The extraordinary experience I had during the Practice of the Flower, that was three hours of intense trans through movement and dance in the open field of flowers in the mountains, was transcendental. I lost the sensation of being Jasmin, the perception of “me”, I didn’t know anymore where my body was beginning and where it was finishing. I had a sense of deep connection with the bees, the grass, the sky as if I was capable of perceiving the Life that was unifying all of us. I had to touch myself after the practice to be sure I was, at least, a body. This

experience became for me the beginning of a bigger analysis, questioning, trying to make sense out of my experience. I started questioning what “self” would mean, the linearity of time, the existence of isolated events, the independency of living organisms. It is my aim to investigate the inter-dependency of our ecosystems, of our politics, the relation between oneself and the other. To interest me, was the intricate nets of tangible or intangible connections that travel through this system we call existence.

Reading the following pages, I aspire to lead a journey of investigation around the question of interconnection, through the domain of biology (mycelium and ecosystems) politics and sociology (separatism and self profiting), physics (energy and entropy), neurology (re-training the senses) and spiritual beliefs (structural paradox).





This thesis will be divided into three parts:

### **1. The theoretical investigation**

In this first chapter is subdivided into three parts. In the first part (mycelium and its teaching), I will investigate the concept of interconnectivity in the biological domain of forest's ecosystem. I will focus on the mycelial network and symbiosis between mushroom and tree. In the second part (the mycorrhizae into socio-politics), I will be comparing the collaborative patterns of biodiversity with Western separatism, investigating the concept of *biomimicry*. In the third part (*spirituality and a politic of recognition*), I will explore the value of interactions between living beings and dig into a scientific analysis of the neurological interconnections that happen when we feel a sense of communion with the world. In conclusion, we will read and analyse together the words of Merlin Shaldrake and Barabasi upon the "World wide web" ( science of networks ).

### **2. Creation of the performative dispositive**

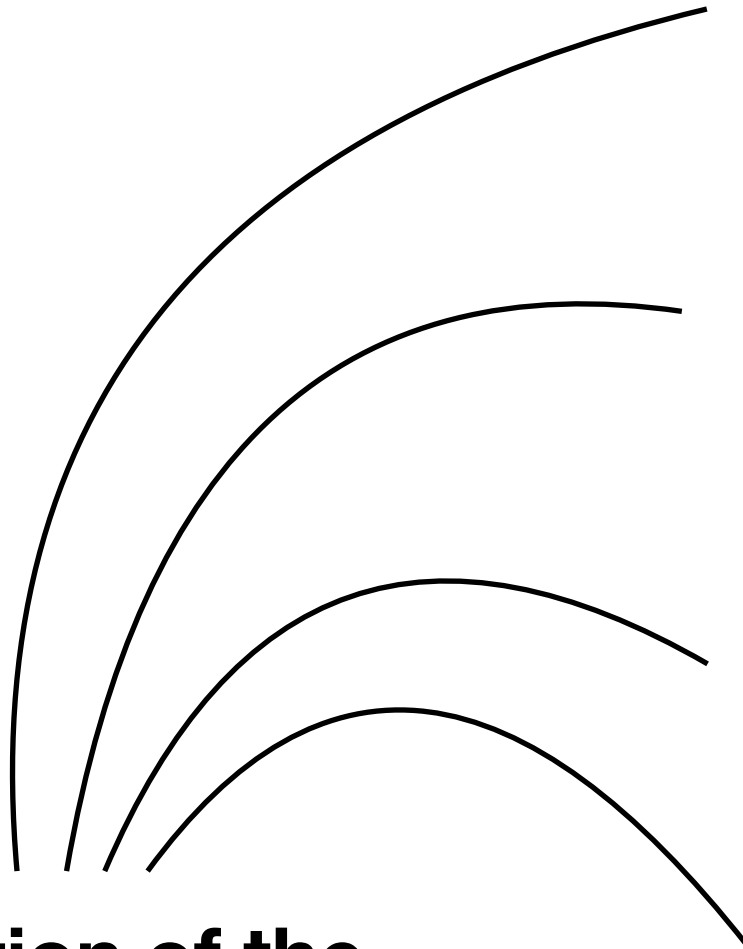
In this section, I will present the creative process of my research: my attempt to transpose these theoretical reflections into a performance of 15 minutes. I will share the narrative system and

the performative dispositive I created in order to help me travelling through notions of interconnections.

### **3. Conclusion**

I will shortly share my personal inner process into this creative process.

# **Investigation of the Concept Of Interconnectedness**



**Mycelium and its teachings**

**The mycorrhizae  
interconnections in socio-  
politics**

**Spirituality and a Politic of  
Recognition**

**Conclusion**



## Mycelium and it's teachings

*« I funghi sono ovunque, ma è facile non notarli. Sono dentro e fuori di noi. Sono fonte di sostentamento per noi e per tutto ciò da cui dipendiamo. Anche mentre leggete questo libro, i funghi stanno modificando il flusso della vita, come fanno da milioni di anni. Mangiano le rocce, generano terreno, digeriscono le sostanze inquinanti, possono fornire nutrimento alle piante così come ucciderle, sopravvivono nello spazio, inducono allucinazioni, producono cibo e medicine, manipolano il comportamento animale e influenzano la composizione dell'atmosfera terrestre. I funghi sono una chiave per comprendere il pianeta in cui viviamo, ma anche il nostro modo di pensare, sentire e comportarci [...]. Più cose impariamo sui funghi, più diventa impossibile pensare di poter prescindere da loro ».<sup>1</sup>*

In this chapter, we will explore together how such small, almost invisible, earthly webs can change the perception of “self”, by examining the symbiotic relationships between species. Since I was introduced to the world of mushrooms and fungi, I could only notice how they have altered my perception of the forest and, by extension, of the world. Not only I have learned they are one of the most ancestral organisms on Earth, extremely resilient, resistant, and transformative, but they are also a huge inspiration and guide on how to live in society, giving great examples of transformative journeys that could open new possibilities for our future. Researchers discovered how to produce new ecological technologies using fungi: ex. creating usable material similar to plastic, clothing, high technology transmission cables; farmers are taking advantage of their powers of digesting the polluting substances of our soil, and therefore re-newing and restoring the minerals needed to cultivate. Moreover, the study of fungi brought new visions on the inter-species collaborations, perception of gender and “self”. Mycelium and fungi are the best example for interconnectivity and interdependence between plants: in the ecosystem of the forest, the mycelium grows in symbiosis with the roots of the tree, yet their relationship is based on mutual exchange of nutritive substances, that allow respectively the fungi and the trees to live. « In their relationship, plants and fungi represent

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<sup>1</sup> Sheldrake, Merlin, *L'ordine Nascosto. La vita segreta dei funghi*, Venezia, Marsilio Editori, 2020, p 11; ( Titolo opera originale: “Entangled Life”. How fungi Make Our Worlds, Change Our Minds and Shape Our Futures”)

opposite polarities: [...] plants pack light and carbon dioxide into sugars and lipids; mycorrhizal fungi unpack nutrients sealed within rocks and decaying material of the soil ».<sup>2</sup> They share the nutriment so that the sugars can feed the fungi and the minerals and water can arrive clean to the plant. Closer to the understanding of the modern medical technologies, I particularly liked the metaphor of Sheldrake: to explain this mutuality between plant and fungi. He gives the image of the body-prosthesis in surgery : the fungi is the prosthesis of the plant and viceversa.<sup>3</sup> The mycologist Yasmine Ostendorf-Rodriguez is writing: « Fungi infiltrate the roots of plants to such extent that they are “inextricable from the plants themselves”, posing interesting questions about where one thing ends and another begins»<sup>4</sup> (This notion has incredibly influenced my way of dancing, perceiving body and movement as a way to get in contact with the surrounding).

In modern Western philosophy we are often confronted with the idea of “individuo” and “self”, yet biologically, an individuo never have existed. In microscopic scale, our bodies function as recipient of many microbes which coexist and collaborate: for example, we cannot eat, it's the microbes inside our stomachs that digest our food, our immune system is managing the

microbes inside of our body. Some researchers are using the term *holobiont* to refer to a variety of different organisms that behave like a whole. Competition and collaboration is at the base of the relationships of those microorganisms that constitute our bodies.<sup>5</sup> A holobiont is an assemblage of a host and the many other species living in or around it, which together form a discrete ecological unit. All forms of life are basically *symborg*, which means symbiotic organisms.<sup>6</sup> Those biological and symbiotic knowledges started putting in question our Western perception of the individual. Here, we are not considering the self as ego in psychological terms. The study of ecosystems bring us to re-think and re-learn the dichotomy between self/non-self or subject/object.<sup>7</sup> The authors of *Queer theory for lichens* open the door to a new perception of the socio-political self, trying to transpose a simple biological matter into a social and political question, and declaring that biological knowledge could overtake our already-built perception. Griffiths writes: « there is no circumscribed, autonomous entity that is a priori designated as ‘the self.’ What counts as ‘self’ is dynamic and context-dependent. Importantly, Gilbert, Sapp, and Tauber are making both a biological and socio-political point. The biological individual and the social individual—that is, the autonomous rights-holding citizen—are always connected. As Michel Foucault

<sup>2</sup> Sheldrake, Merlin, op.cit. p. 160-161

<sup>3</sup> Sheldrake, Merlin, op.cit. p. 158

<sup>4</sup> Ostendorf-Rodriguez, Yasmine, *Let's become fungal! Mycelium teaching and the arts*, Valiz, Simone Wegman editor, 2023, p.7. Quoting Simard Suzanne, *Finding the Mother Tree: Discovering the wisdom of the Forest*, Knopf Doubleday Publishing Group, 2021.

<sup>5</sup> Sheldrake, Merlin, *L'ordine Nascosto. La vita segreta dei funghi*, Venezia, Marsilio Editori, 2020, pp 116 - 118; ( Titolo opera originale: “Entangled Life”. How fungi Make Our Worlds, Change Our Minds and Shape Our Futures”)

<sup>6</sup> Sheldrake, Merlin, op.cit. p. 118

<sup>7</sup> Scott F.Gilbert, Jan Sapp, Alfred I. Tauber, *A Symbiotic Life, We Have Never Been Individuals*, the quarterly review on Biology 97, n. 4, December 2012, pp. 331-335



recognised in the first volume of *The History of Sexuality* , reproductive sexuality is a hinge that connects the “anatomo-politics” of the body and the “bio-politics of the population” (Foucault 139). Foucault’s concept of bio-politics is intimately linked to bio-power: the regulation of bodies and practices through a number of discourses, health practices, laws, and other regulatory mechanisms that surround biological bodies and human populations. The crucial point for my argument is that the notions of a biological and social individual are not separate, but are both part of the emergence of the individual bio-political citizen. [...] Biological and social definitions are linked in ways that are always complex as well as politically, socially, and historically situated. [...] There are no universal and transcendent traits that define the individual (human or otherwise); instead, the self or individual is always contingent and context-dependent ». <sup>8</sup>

Studying and observing the mycorrhizae interdependencies, we are just witnesses of one little example of symbiotic interdependence, which creates a perfectly functional system in which life can evolve and continue circulating. Yet, not always this system is functional for the maintenance of life: we can’t ignore that not all mycorrhizal fungi are beneficial to the environment, some are toxic and can bring sickness to the plants/bodies, therefore instead of being the best collaborator of

plants, they become the parasites that can bring destruction within the system, since they are at the base of the soils’ wealth. Indeed, we can imagine them as the sponge that absorbs, and then transforms, the toxins from the soil. Increasing my interest in biology, I started noticing that survival laws and circle of life are slightly different, not to erase similarities though, from the human perception. The natural world is not always roses and flowers, but also comprehends death, sickness and toxicity: harmful bacterias always have been circulating from the start of life, bringing sicknesses and decay. Especially in Western culture, we perceive death, and decay, with negative feelings: the end of something. But studying mushrooms I could see how much life there is in death, how much activity in sickness, how much poetry in decomposition. Giuliana Furci, a chilean mycologist and founder of the Fungi Foundation, declares that decay and decomposition are the beginning of many life-forms<sup>9</sup>: she stipulates that the process of regeneration, in nature as in society, is not possible without degeneration. « It is really necessary that we let things rot. [...] the death of an ant is the beginning of a new cycle of life for the fungus and keeps the colony of ants in check ». <sup>10</sup> If we observe the forest for a second, we will notice that this landscape not only is composed by living organisms, but also by a big percentage of dead or decaying organisms: there is a carpet of dry leaves, detached branches, fallen trees, dead insects and all sort of animals. Yet the forest is

<sup>8</sup> Griffiths David, *Queer Theories of Lichens*, article p. 1-2, Undercurrent Vol 19, pp 36-45, 2015 . Quoting Scott F.Gilbert, Jan Sapp, Alfred I. Tauber, *A Symbiotic Life, We Have Never Been Individuals*, the quarterly review on Biology 97, n. 4, December 2012, pp. 331-335

<sup>9</sup> Furci, Giuliana, *Let things Rot*, [www.youtube.com/watch?v=PI\\_eUOgqFI](https://www.youtube.com/watch?v=PI_eUOgqFI), short movie released by Fungi Foundation and directed by Mateo Barrenengoa .

<sup>10</sup> Ostendorf-Rodriguez, Yasmine, *Let's become fungal! Mycelium teaching and the arts*, Valiz, Simone Wegman editor, 2023, pp.98-99. Quoting an interview with Giuliana Furci

not mourning. The presence of the dead is necessary to the environment: dry leaves keep the soil humid and the insects and other animals protected, the rotting tree is house for fungi and source of minerals to the soil... This never-ending process of degeneration and regeneration of life is incredible to my eyes. As artist who works with body, I found the concept of decay extremely interesting: how do I let a movement/moment of the dance rot, so that something else can emerge from it? What does it mean to recycle energy?

The word *ecosystem* comes from the greek root «οἶκος», that means «home, place of residency». Life and ecosystem is the place and the system of interactions where biomes are contained<sup>11</sup>. I find that the study of the behaviours, and therefore relationships, of those microorganisms, can give us another perspective on collaborative diversity between species in order to create a functional ecosystem. Modern and Western philosophy roots its conception of society in self-success, and competition between species. Based on the idea of Darwinism and competition for survival in nature, therefore with the idea that the strongest animal wins, we have arrived to the formation of a society which separates beings, instead of bring us to collaborate. By embracing the idea of collaborative diversity, we could instead find our strength in building community, by being functional working together instead of against each other. Some mycologist are making parallelisms to human society stipulating that the

fungi are the working class and the plants are the higher class. Yet, I need to disagree: in biology there is no such thing as centralised power, « we should emphasise less the competition between species and more the distribution of resources inside the community<sup>12</sup> » . We have arrived, with modern philosophy, to a separation between “nature” and “human”, making progressively our societies alienated from natural ecosystems. But, if we could find transformation in this perception of division and independency between species, we could notice that humans are actually capable of creating and contributing to biodiversity, not only dominating the landscape, by constructing beneficial environments. The anthropologist and mycologist Anna Tzing points out the capacity of humans and other species to modify the landscape at their own advantage. This concept can be beneficial if moderated and systematised in a way that is beneficial to many species. She writes « making worlds is not limited to humans. We know the beavers reshape streams as they make dams, canals, and lodges; in fact, all organisms make ecological living places, altering earth, air, and water. Without the ability to make workable living arrangements, species would die out. In the process, each organism changes everyone’s world. Bacteria made our oxygen atmosphere, and plants help maintain it. Plants live on land because fungi made soil by digesting rocks. As these example suggest, world-making project can overlap, allowing room for more than one species. Humans too, always have been involved in multispecies world making. Fire was a tool

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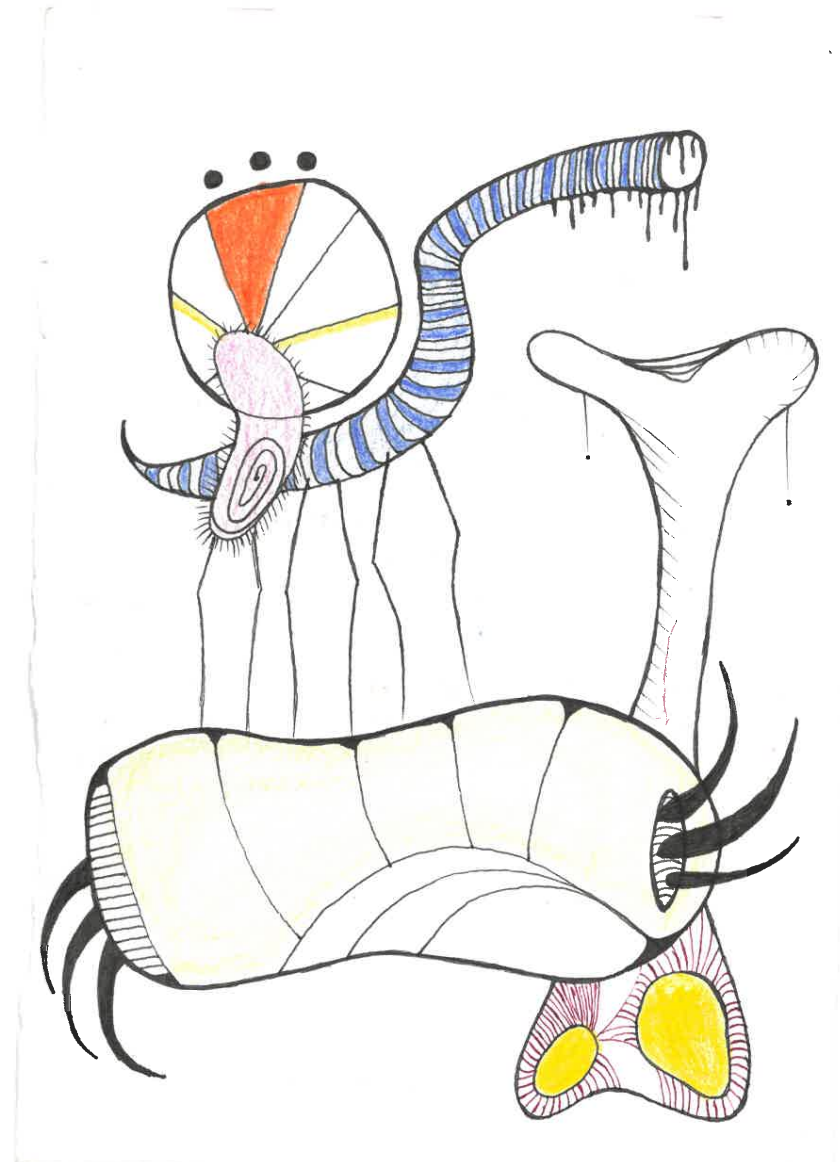
<sup>11</sup>Sheldrake, Merlin, *L'ordine Nascosto. La vita segreta dei funghi*, Venezia, Marsilio Editori, 2020, p 116; ( Titolo opera originale: “Entangled Life”. How fungi Make Our Worlds, Change Our Minds and Shape Our Futures”)

<sup>12</sup> Merlin Sheldrake, op.cit. p. 192



for early humans not just to cook but also to burn the landscape, encouraging edible bulbs and grasses that attracted animals for hunting. [...] Pines, with their associated fungal partners, often flourish in landscapes burned by humans; pines and fungi work together to take advantage of bright open spaces and exposed mineral soils. Human, pine and fungi make living arrangements simultaneously for themselves and for others: multispecies worlds». <sup>13</sup>

In conclusion, observing how symbiotic organisms interact with each other in a collaborative, functional and reciprocal way with decentralised form of power (yet maintaining their necessary diversity), we proved that an ecosystem needs and it's formed by collaborative diversity. Now, is it possible to consider a transposition from microscopic biological interdependency to macroscopic human-societies' inter-relations?



Sisti Jasmin, drawing part of the "Biomimicry" series

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<sup>13</sup> Tzing, Anna, *The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins*, Princeton University Press, 2015, p. 22

# The mycorrhizae interconnections in socio-politics

## Collaborative Diversity in a system of Violence

In this second chapter of the research, I will investigate in what way would be possible to compare the biologic collaborative systems with the capitalistic social system of separatism and power hegemonies. Could we, in our humans societies, admit diversity, be them cultural, ethnical, generational, and create a collaboration system inspired by patterns of interdependency in nature ?

Reading the words of Adrienne Maree Brown, afrofuturistic writer and activist, I came across the concept of *biomimicry*<sup>14</sup>, which is, in science as in sociology, the practice of learning new behavioural patterns by the study of different species and organisms. This concept, accompanies my artistic and philosophical practice to find new performative and movement possibilities. If thinkers and scientist have arrived to change the perception of individuality by observing how lichens and fungi function and demonstrated biologically the vital importance of inter-species connection, I am curious to question how following a mutual-dependence logic could fruit our human societies. We noticed that biological collaborative diversity is based on what in philosophy is so called biological altruism<sup>15</sup>: in evolutionary biology, an organism is said to behave altruistically when its behaviour benefits other organisms. This biological notion of

altruism is not identical to the human concept of it, in which an action would only be called 'altruistic' if it is done with the conscious intention of helping another. But in the biological sense there is no such requirement. Indeed, some of the most interesting examples of biological altruism are found among creatures that are (presumably) not capable of conscious thought at all. Instead, we can notice how Western society is based on egoism. Core principles of the capitalistic system are Self-profiting and Competition, which induce the individual to alienate oneself from the environment, fighting hard for its own personal enrichment. Though it is almost impossible nowadays to consider one country or one person truly independent from its surrounding: in a microscopic scale, a person needs to eat and therefore interact with the landscape, and to reproduce, needs to mate with another person of different sex; in a macroscopic scale, a country needs to keep the economy flowing by trading with other countries (one example could be the import-export of food resources). Witnessing the necessity of those interaction, be them on global scale or primary survival necessities, the alienation we talk about would be ethical and existential: how do we interact one-another (this question is very present in my perception stage: what kind of relationship is created between the performer and the audience). By following an egoistic logic of self-profiting, the intention of the interaction is purely related to

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<sup>14</sup> Maree Brown, Adrienne, *Emergent Strategy, Shaping Change, Changing Worlds*. AK Press, Chico USA, 2017. pp. 44-49

<sup>15</sup><https://plato.stanford.edu/entries/altruism-biological/> biological altruism in Stanford encyclopaedia of philosophy

self-gain instead of mutual gain. Existentially, we create a form of lack of consideration of the other, of not trust, a form of separation and distance from the other. In what way this form of existential and ethic alienation could be at the chore of independency and separatism? We can observe patterns of self profiting also in biology: collaboration is born by both organisms' necessity to share resources in order to survive. One organism needs the other to feed itself, and vice versa, and together they stipulate a "silent contract" in which they work for and with each other. The difference between human and biological self-profiting is that the biological exchange functions with the same level of existential value among all living beings: the interdependency works so that all are profiting and surviving. There is not such logic of building a hierarchy of existential value, which we can observe in human societies. We can witness this phenomenon with the anthropocentric tendency of considering human being at the centre of Earth ecosystem. We have created a misbalance of collaboration with the planet we live in, by perceiving it only as a resource for us, and made it become a luxurious conditions. To preserve those level of comfort, we close an eye on the ecological damages we have provoked. Not only we can observe alienation in human/non-human hierarchies, but as well within human societies and economics. For example, less developed countries experience a form of dependency with developed countries that is structured so to keep them inferior. Therefore, instead of being a contract, like in biologic collaboration, in which both sides enhance each

other, it is a misbalanced contract in which one side gains more despite the other. This form of egoistic dependency aims at maintaining the misbalance in the relation, so to keep one side in a dominant position. This form of dominancy that arises from not allowing certain resources to reach the other part and to keep it under one hegemony, makes me think of discriminatory logics among people. For example, a patriarchal society is structured so to keep white men in their dominant position: it was important not to give education to lower class people and to women in order to keep them power-less. So doing, a gap of misbalanced distribution of freedom is created. I noticed then, that following this logic of domination despite other's freedom, existential alienation and discrimination are not the source for independency and separatism, they are a symptom. Then, Could it be that such dysfunctional share of resources, comes from an aspiration of power and love for domination? I am not inviting the erasure of hierarchies in differences, neither healthy competition. As Maree Brown is pointing out, the cooperation of the different functions also means different leaders in different fields. Maree Brown is naming this mutual context-based leadership «micro-hierarchies in collaborative environment »<sup>16</sup>: for example, I am not good in math therefore I will not lead a physics class, but I am good at healing and creating, therefore I will take the lead in this context, yet, doesn't mean I cannot learn math. The idea that capitalism and modern philosophy has taught us that we need to be self-sufficient and independent, seems to me, born as a form of emancipation and, by

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<sup>16</sup>Maree Brown, Adrienne, *Emergent Strategy, Shaping Change, Changing Worlds*. AK Press, Chico USA, 2017, p.9

consequence, became a prerequisite to indulge not to trust the other, and to not rely on the other, but living with the pressure of hiding the psychological fear of our own limits and failures. It is true, though, that competition is observed in natural world as well - being the Alpha also includes competing in mating and survival cycles, yet humans seem unique in this sense, because we compete when it is not necessary for our survival. We compete for fun, power, and ego.<sup>17</sup> Let's stipulate, as a possibility, that we tend to aim for power because it gives us freedom and recognition of existence. In this case, I totally understand why people want power, but I question why that power, therefore freedom, should come with a loss from somebody else, and why only one entity should behold it. Trying to analyse this issue, I came across the notion of *democratisation of violence*, brought up by Yasmin Ostendorf-Rodriguez in an interview with Milton Almonacid, a Mapuche academic, who grew up in Chile and studied in Denmark. His studies are based on comparison of ancestral cosmologies and European thinking. In his theory of *Democratization of violence*, Almonacid presents the idea of Western's obsession with happiness and the fact that those happinesses are systematically «always at the expense of something or someone else »<sup>18</sup>. He brings the example of the consumption of coke in Europe, which is directly connected to the infrastructure of the *narcos*, which play an important role in violent practices and corrupt power structures in Latin America. I could not avoid referring to the exploitation of labour that West

has installed in Africa and in Asia. With his theory, Almonacid points out how this logic of democratisation of violence is normalised in our system of thoughts and manners of action: keeping a politics of alienation with the other, we create distance with the damages we provoke. So doing, the “other” exists as something un-related to us and loses its existential value. In order to understand the damage that rose by applying this logic of alienation and misbalanced collaboration, I tried to transpose those human logics on a biological scale, comparing the political West to the trees of the forest, and the political South as the mushrooms in the soil. If the trees would exploit the mushrooms forgetting the existential value of the mycorrhizae, the mushrooms would slowly die and the soil would become toxic and start to deteriorate. If the mycorrhizae weakens, the trees have no gain. Trees wouldn't know how to extract minerals from the rocks or how to suck the water from it, and so, they would start dying as well. Basically we would have a rotting forest. We are just witnessing how important is biodiversity in order to maintain an equal exchange of information. If we would have a forest with only one species, as we find in monocultures, the soil doesn't renew itself. If it dies, the whole ecosystem is dead. In this parallelism with biodiversity, we could oppose that mushrooms and trees do not belong to the same species. In order to serve our geo-political investigation, would be better to compare the political South to another species of tree in the forest. We would arrive to the same conclusion: if one plant occupies the

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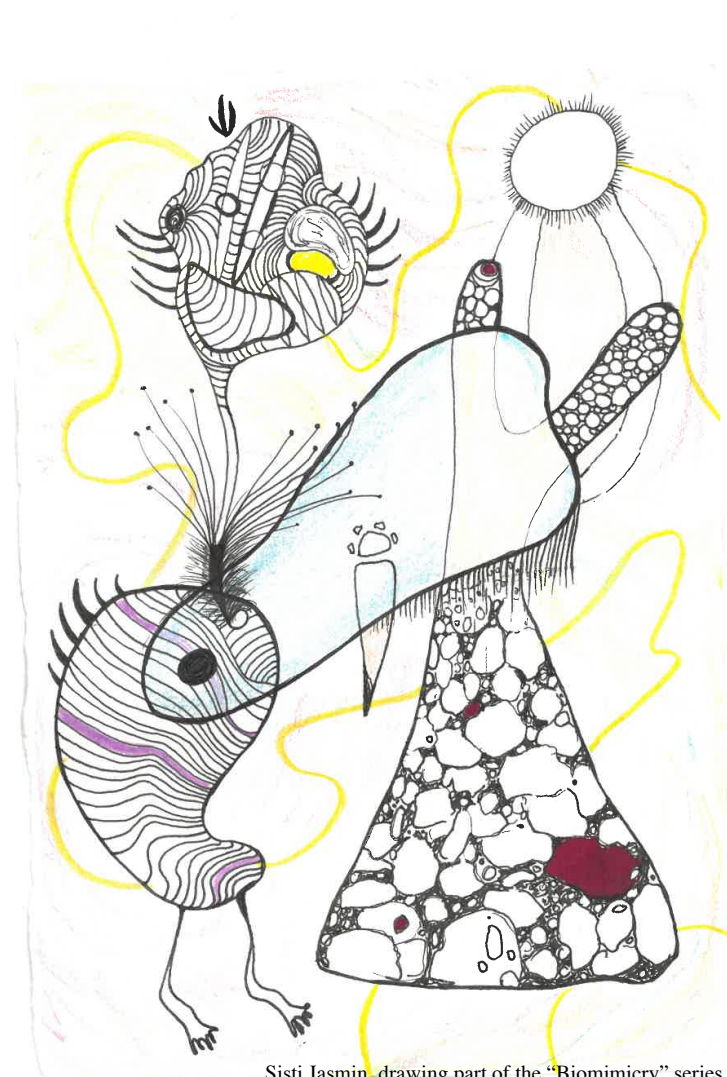
<sup>17</sup> Maree Brown, op.cit. p 87

<sup>18</sup> Ostendorf-Rodriguez, Yasmine, *Let's become fungal! Mycelium teaching and the arts*, Valiz, Simone Wegman editor, 2023, p101. Quoting Milton Almonacid.

whole forest by letting the other species die, the whole land is dead. As we can observe in infesting plants, whenever there is a misbalance within the biodiversity, the whole systems starts to rot from inside. I believe that current generations are facing the consequences of such geo-political misbalances, and living in years of systematic crisis. Yet, as we have been reading in the previous chapter, regeneration is not possible without degeneration. I also believe, that these years of geopolitical power-shifting, acknowledgement of misbalance and philosophical transformation, could be the start of a decomposing process. They are the mycorrhizae digesting toxicity in order to prepare the soil for re-generation.

In conclusion, we have noticed how inter-relation among diversity is inevitable. This logic of inevitability of inter-relation sets the ground for inter-dependency between entities. Misbalancing the shared power brings to alienation and self-profiting logic. Separatism and independence when acted as basic principles of a system, shift from being an essential tool for emancipation and liberation, to principles that could blind us from considering the vastness of the system we are part of. System, by definition, is a set of entities working together as parts of a mechanism or an interconnecting network. By alienating ourselves from it, we are neglecting, by consequence, the very chore of how Life functions. The tendency of centralising power by having only one “cockpit”, creates misbalances and discriminations, and reduces the strength of the system itself. Therefore, could a politic of mutual existential recognition break

this sense of alienation from the system and make us of equal existential value?



Sisti Jasmin, drawing part of the “Biomimicry” series

# Spirituality and a politic of Recognition

In opposition to the western systematic separatism and finding inspiration and beauty into coexistence and mutual interdependence, a fundamental question arises : what is actually this system that links us ? What is this invisible web keeping living beings inevitably related one another ?

The more I was reading and trying to solve those questions, the more I was blinded to see that part of the answer was within the question: what brings a lion to kill the gazelle, what brings the mushroom to merge with the tree is the maintenance of Life itself, that brings living beings to act and interact. In physics, this never ending process of transformation of energy that brings an object from one state to another is what provokes movement, and therefore the universe to continue circulating<sup>19</sup>. The physician Carlo Rovelli, in his book “*L’ordine del tempo*” is rising a very interesting point of view : « it is entropy, and not energy, to keep the world rolling<sup>20</sup> ». In his theory, he is stipulating that energy, whether is mechanical, chemical, electric or potential, is transforming itself in thermal energy, which means it becomes heat that get in relation with cold material, and therefore makes the particles move. Yet, once it is heated, there is no way how to

re-use energy again. In this process, energy is conservative and stays the same once transformed. Therefore in order to diminish the heat, another force must intervene. This counterbalancing force is entropy<sup>21</sup>. Without low entropy, energy would dilute itself in a uniform heat and the world would reach a state of perfect thermal equilibrium where nothing would happen.<sup>22</sup> This physical process is also found in living organisms. Carlo Rovelli stipulates: « living things are made of similar processes that trigger each other. Plants collect low entropy photons from the sun through photosynthesis. Animals feed off low entropy by eating. Within each living cell, the complex network of chemical processes is a structure that opens and closes doors through which low entropy grows. [...] Life is this network of entropy-increasing processes that catalyse each other. [...] Life is a structured disorder<sup>23</sup> ». Not only can we observe this infinite interaction of forces induced by the universe for its self in organisation, in order to then de-organise into disorder, but also in our societies and psyches : we are constantly faced to produce order or to react to disorder (I believe improvised dance movement composition is the same: by recognising the produced patterns, we try to order them so to make “sense” out of it, a sense that could be only musical or visual). In whatever way we

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<sup>19</sup> Pereira Contzen, *What is energy*, Journal of Metaphysics and connected consciousness, [in press] 2018

<sup>20</sup> Rovelli, Carlo, *L’Ordine del tempo*, Adelphi Edizioni, Milano, 2017, pp 137

<sup>21</sup> Entropy: a measure of the unavailable energy in a closed thermodynamic system that is also usually considered to be a measure of the system's disorder, that is a property of the system's state, and that varies directly with any reversible change in heat in the system and inversely with the temperature of the system. *broadly* : the degree of disorder or uncertainty in a system.

<sup>22</sup> Rovelli, Carlo, op.cit. pp 138-140

<sup>23</sup> idem.

look at Life, it stays a continuous process of transformation from one state to another. It is difficult, though, to separate the concept of Life as a whole from its interactions, because it is those interactions that permit life to survive. Through a discussion with Dominique Falquet, our Saolin teacher at La Manufacture, I learned that according to Chinese cosmology the first state of “being” is the undifferentiated Whole (Wuji) - in terms of this essay, Life would be intended as this entity - which splits into two entities : Yin and Yang - so from the One comes the Two - then these two entities interact (Taiji) - and from the Two interacting comes the Three - and from these three entities interacting come the 10,000 things (the universe, that is). I find extremely poetic how oriental philosophy is explaining the origin of Life because it comes from within the world itself, in opposition from christian cosmology, in which Life is the expression of God, therefore “given”, “created”, which to my interpretation gives a sense of artificiality. According to the genesis in the Old Testament, God created Earth in seven days and nights. Yet the poetic of christian belief lays in the way God expresses itself in actions of love, compassion and beauty from somebody to other. We can therefore observe in both beliefs that there is some sense of whole and/or entity that unifies, and expresses itself in the diversity of interactions which form the universe. I am extremely fascinated how in this matter, science and religious tradition, even though following very different logics and rules, actually arrived to stipulate similar theories :

the system in which Life circulates is composed and created by the interaction of living beings with each other. I always have been very respectful of spiritual beliefs, even though I have never identified myself in any pre-existing faith. Spirituality is a sentiment of belonging to a universe which withholds mysteries which go beyond human control or understanding, therefore no matter if our beliefs are scientific, religious or philosophical, human being still can't answer what, why, and how Life is. I believe that the humbling sensation that a spiritual belief can grow in us is another key to understand and experience in first person life's interconnectivity. As Bell Hooks is pointing out, « Spiritual practice does not need to be connected to organised religion in order to be meaningful. Some individuals find their sacred connection to life communing with the natural world and engaging in practices that honour life-sustaining ecosystems<sup>24</sup> » . Spirituality and religion are also, paradoxically, a form of bio-interconnectivity. We shall not exclude of course, neither forget, of how many atrocities are, and were made, in the name of faith: fundamentalist beliefs, be they Christian, Muslim, or any faith, use religion to justify imperialism, militarism, sexism, racism and homophobia<sup>25</sup>, which to my understanding, belongs to human construct and obsession to power, believing that one group or culture is beholding truth. This pattern of domination upon the “other” comes over and over again in imperialistic human behaviours, as we have observed in the previous chapter. It is incredibly contradictory to me how human behaviour could

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<sup>24</sup> Hooks, Bell, *All About Love*, Harper Collins NY, 2000. p. 81

<sup>25</sup> Hooks, Bell, *op.cit.* p 73



travel between such polarities: on one hand the divination of Life, in the other, the destruction of it. It is true that human has gotten experience of the divine interconnections between living beings, perceiving this system as a whole, and spiritually speaking, this whole being traversed by divine spirits and/or entities. Being intuitive as extremely rational in those matters, I was curious to research what are the chemical processes that happen neurologically when a person makes experience of the “divine interconnection with everything”. Studies report this sense of “dissolution” of the self within the whole as moment in which the cognitive stimuli of our brain are reduced of focus, while the sensorial stimuli are extremely active<sup>26</sup>. Interestingly, we could arrive to such conclusions also thanks to neurological researches on the effect of psychedelics on our brain: we have observed that similar neurologic behaviour are active within people that are under the effects of psychedelics. « Based on the administration of psychometric questionnaires, many researches have concluded that psilocybin can induce experiences classified as "mystical." Included within those, the idea that everything is connected and that one can transcend space and time, a deep and intuitive understanding of the nature of reality, and the loss of a sense of a well-defined self<sup>27</sup> ». It is known that the use of psychedelic substances was pursued in many cultures during religious celebrations and/or to get in touch with the spiritual energies of the world. The fact that a chemical substance induces

a profound mystical experience seems to support the prevailing scientific view that our subjective worlds are supported and dependent to the chemical activity of the brain, and the world of spiritual beliefs, with experiences of the divine, can originate from a material, biochemical phenomenon. However, as Michael Pollan points out, these experiences are so powerful that they convince people that there is an immaterial reality: “The raw ingredient of belief “ (the translation of this sentence is the title of my piece: *L'ingrediente grezzo della fede* ). According to Pollan, the raw ingredient of belief is found in the biochemical processes that we are going to analyse now<sup>28</sup>. Merlin Sheldrake is presenting us how researchers from the Beckley/Imperial Psychedelic Research Program monitored the brain activities of their patients under psilocybin. The images detected that psilocybin does not increase brain activity, but on the contrary, reduces it in certain cognitive areas: « The study points out that in the subjects who had felt most strongly the feeling of "ego dissolution" there had been the greatest reduction in the activities of the DMN ( default mode network ), which is the part of our brain that tends to put order and produce "sense" of what we perceive. When the DMN goes silent, brain connectivity explodes and a tumult of new neural pathways opens up<sup>29</sup> ». Therefore, these studies on psychedelics proved how such substances are able to open a window to a flexible mind, in which we can abandon the schemes of logic that we habitually use to

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<sup>26</sup>Sheldrake, Merlin, *L'ordine Nascosto. La vita segreta dei funghi*, Venezia, Marsilio Editori, 2020, p. 135-140

<sup>27</sup>Sheldrake, Merlin, op.cit. p 136

<sup>28</sup> Sheldrake, Merlin, op.cit. p 137. Referring to the researches of the neurologist Michael Polland.

<sup>29</sup> idem.

organise and interpret reality from. Related to the creation of my piece, I wanted to achieve this state while dancing. Experiences, be them or not induced by psychedelics, that are capable of creating new perceptions of our way to relate to the world, are, at the base, experiences of new neural interconnections in our brain. I believe that through the practice of movement and proprioception in relation to the surrounding, we can train our senses and sensitivity, to be able to break the sense of separation and the logic of dichotomy between self/non-self .

In conclusion, after having investigated the complexity of this system we call Life, and having analysed the paradoxical fundamental similarities between spiritual belief and biology, we have noticed that a sense of interconnectivity can be reached philosophically, scientifically and experientially/spiritually. Experientially, we have noticed that by expanding our sensitivity, new neurological interconnection are built. Philosophically, we have noticed how those new interconnections can change our perceptions. This form of sensitive connection between living beings, which I call a “politic of Recognition”, and the practice of re-training our senses through movement, are a big part of my artistic and performative practice, which we will be exploring in the following chapters.



Sisti Jasmin, drawing part of the “Biomimicry” series

# Conclusion

To conclude this investigation I would like to introduce one last concept brought by the scientist Albert-László Barabási : the *world wide web*. In 1998 Barabási initiated a web-mapping project based on analysing the way of working of information systems based on web pages. As a result of their research, it was possible to develop a new mathematical instrumentation to understand and explain the similarities that can be found between extremely different networks - from sexual relationships between humans to biochemical interactions within organisms. According to Barabási, « Today the science of networks is inescapable. Take any topic or field of study - from neuroscience to biochemistry, from economics to epidemiology, from internet search engines to artificial intelligence algorithms, to astronomy and the very structure of the universe, a cosmic network intersected by filaments of gas and clusters of galaxies, we will notice that the explanation of a phenomenon passes through a system of networks<sup>30</sup> ». As Barabási is suggesting, it is difficult, even sometimes impossible, to understand anything without putting it in relation with something else: economy cannot exist without money exchange, a plant doesn't survive without the soil and its components, humans cannot express if not in relation to "other". No matter how those relations are happening, something needs to be, a priori, linked to something else.

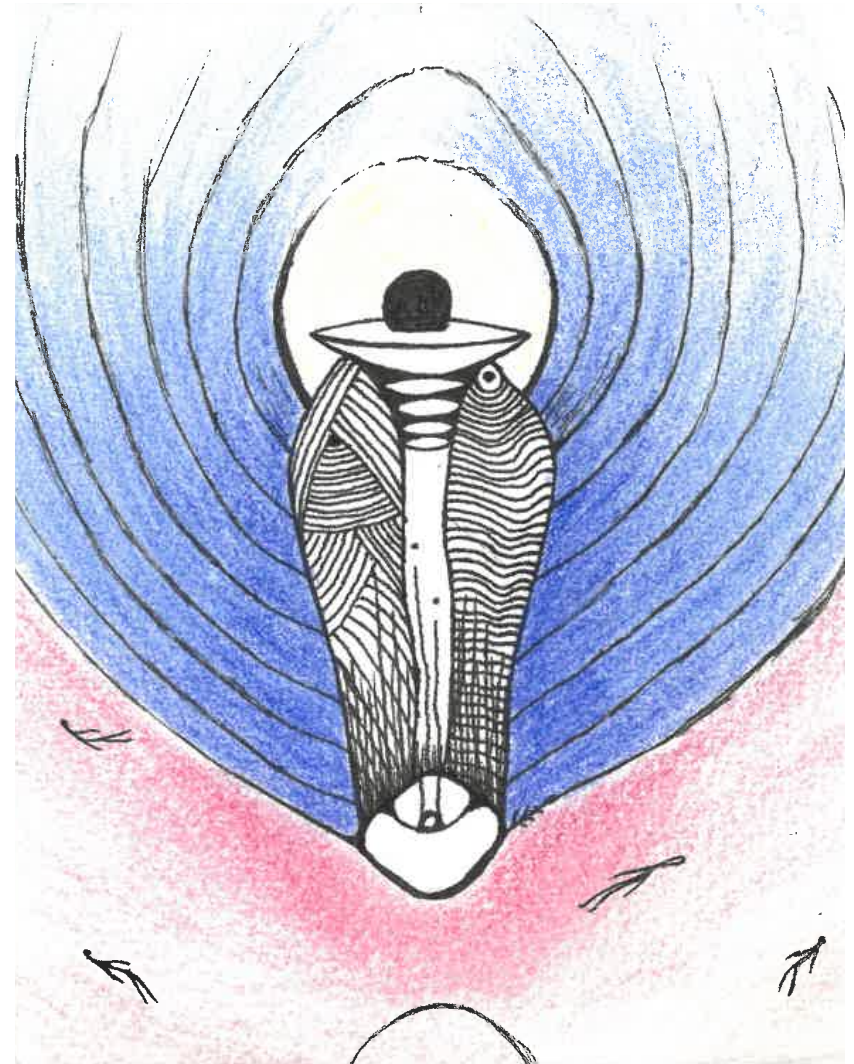
To reduce our investigation, we have observed the symbiotic relationship in organisms, which puts in question the conception of individuality, with a special focus for the mutual exchange between fungi and plants. We have learnt the importance of biodiversity and collaboration. Then, we have applied the idea of biomimicry, which opened the possibility of transposing this biologic collaborative diversity into the social world of human beings. We have noticed that a system with centralised power, create misbalances of freedoms between diversities and so creates a logic in which someone deserves more freedom than others. We have questioned how such logic could be the origin or the symptom of a sense of alienation from each other. We have finally explored how a system of egoistic self-profitng has destructive consequences to the surrounding in longer terms. Taking a step back into science, we have observed that Life is thanks to the interactive relationships between living beings. Analysing spirituality and sensing as a tool, and a practice, to understand that all living beings are part of a bigger system, we have observed neurologically the chemical processes that happen when we have experience of such interconnection among all. Through such experience new neurological interconnection are built, that go beyond our pre-learned schemes of logic. Therefore, we have learnt that perception is something that we learn, it is malleable, possible to re-teach and expand the meanings and

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<sup>30</sup>Sheldrake, Merlin, *L'ordine Nascosto. La vita segreta dei funghi*, Venezia, Marsilio Editori, 2020, pp. 192-193. Quoting Barabási, Albert-László, *The world wide web*, 1999..

interpretations we give to it. I believe that with philosophical and artistic practices, we can arrive to re-formulate perceptions and open new neurological patterns which can change our conception of Life and the ways we live and act through it.

With those questions about delimitation of “self” and “other”, and about perception of Life as an entity within a system of interactions (with specific ethics on how to interact), I started the creation process of my end-of-studies solo at La Manufacture. In the next chapters, you will read my process of translation of such philosophical reflections into the setting of a performance of 15 minutes.



Sisti Jasmin, drawing part of the “Biomimicry” series



**1. Intentions  
and questions  
for Transmission**

**Scenography**

**Costume - creation of  
the character**

**A Tarot Logic**

**Choreographic  
Research - movement  
research**

**Creation of the  
performative  
dispositive**

**Dramaturgy - creation  
of the fiction**

# Intentions for Transmission

1. Find a performative dispositive which would follow a mushroom logic of the senses and the symbiotic dependence of an individual from its ecosystem
2. Build a dispositive of Recognition and equity between the performer and the audience
3. Research a state of the performer's presence ( and the told fiction ) in which the "self" of the performer is a channel and not an ego
4. To create a fiction inspired by fungal web and circulation of life in one body, and the interaction of this one body with its surrounding
5. Find a meditative state while performing, keeping the circulation of energies in the room at the maximum level
6. Create a transformative dance that travels through states, energies, shapes and never crystallises into one.

***The choreographic research of this process is focused on the construction of a narrative, a fiction, told through a character that passes through stages of being.***

***Movement is the performative tool, and not the primary purpose: its research is rooted in theatricality and story-telling, creating images, chapters, following and producing emotions.***

***Character development is important to achieve depth. The transformative power of the character is essential.***

***Imagination and role-play are at the base of my movement research.***

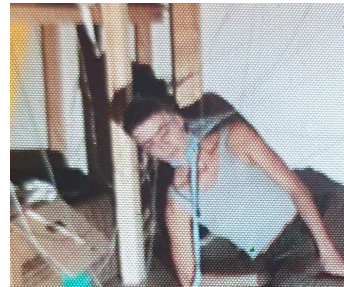
***The fiction I finally decided to enact is an invented cosmology and it is incarnated by the performer: energy is purely free at first, then is channeled into a body, which experiences and interacts, and finally decodes. It is a surreal narrative of a passage through life, expressed through dance, states of presence and moving images. It passes from one state to another, and each of those is full, vital and unique.***

***"The expanding acceptance of being, the poetic of recognising each other's existences, the pleasure of being and decaying". The practice of presence, of ground-ness, finds the beauty in simplicity.***

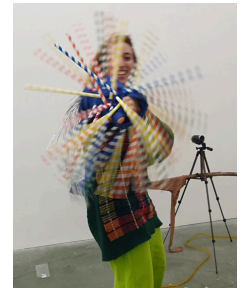
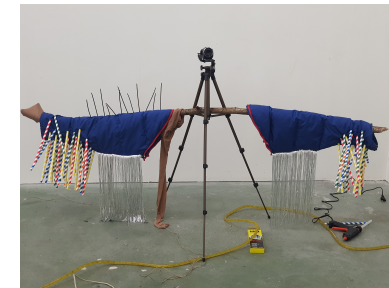
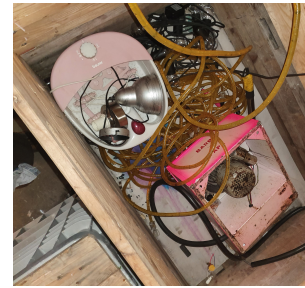
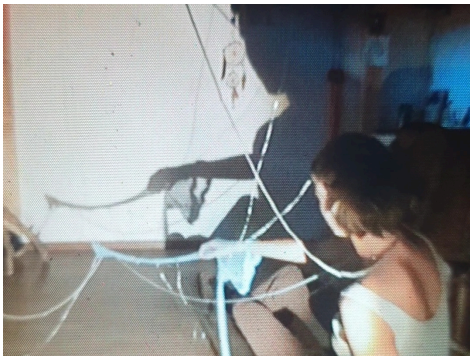
# Choosing the material - setting the space

- Recycled from the dumpster / Creativity with what is found - hazard

The creation of costume and scenography was a collaboration with the artist Zoe Notartomaso, performer and artisan graduated at the school Dimitri in physical theatre. We both felt interested in using material such as strings, tubes, broken electric cables, being careful in reducing the need of buying “new” material. First we recuperated some threads and strings recycled from a tailor in Lausanne and we bought second-hand fishnet tights. We went into the atelier and connected the strings to the tights and to the wood structure of the room and put the tights in different parts of the body. We liked very much the effect of the second skin that the tights would give, and the pull-retract dynamic that they would produce.



But, the negative parts were too limiting: we should have had the whole stage covered in very long thin strings - where to place the audience? How to attach a big number of strings in very short time? Moreover, they were mainly giving a sense of spatial interconnection, and it is not the interconnection I wanted to transmit. So we dropped the idea and searched further.



We found this beautiful yellow broken neon-light in the dumpster and two blue sleeves from a winter jacket. We experimented attaching to them some straws and spikes to give a sense of fiction, or virus-like creature. We liked very much the sound of the straws on movement. The neon-light was never modified, the particularity of its burned lamps is that they seemed stains of old blood inside the long tube. Meanwhile, by reading Jodorowsky's book *The way of Tarot*, and being extremely fascinated by the cards' logic of interconnectedness ( all the cards put together compose a mosaic, Life ), I went across the notion that the *Red Sun*, or *Red Circle*, in alchemy is the symbol of Life as a whole, of vitality, of birth and death, of passion and sin, of the communion of masculine power and the creative feminine power of healing and regenerating. Therefore, I unscrewed a round table I had at home and painted it in red.



Scenic Dispositive :  
360, no front, close to  
the audience, follows  
multidimensionality  
logic of the mushroom





# The Tarot Logic

As part of my artistic practice, I am very passionate about Tarot cards: I am fascinated by the symbolic language they speak and the relation between the reader and the cards. I decided to structure the elements of the performance as a Tarot card.

Usually, the cards of Major Arcans are structured with a main figure, put into specific context, while doing an action. Its presence relates with many other elements in the card. The reader (audience) interprets the meaning of the card by connecting single elements together. The person who enacts the card (the performer) presents to the reader a universe, an experience, which changes interpretation depending on the person who is reading. The card is a tool to know ourselves, it's a trigger to induce the reader to reflect. The answer is not the card, but the reaction of the reader.

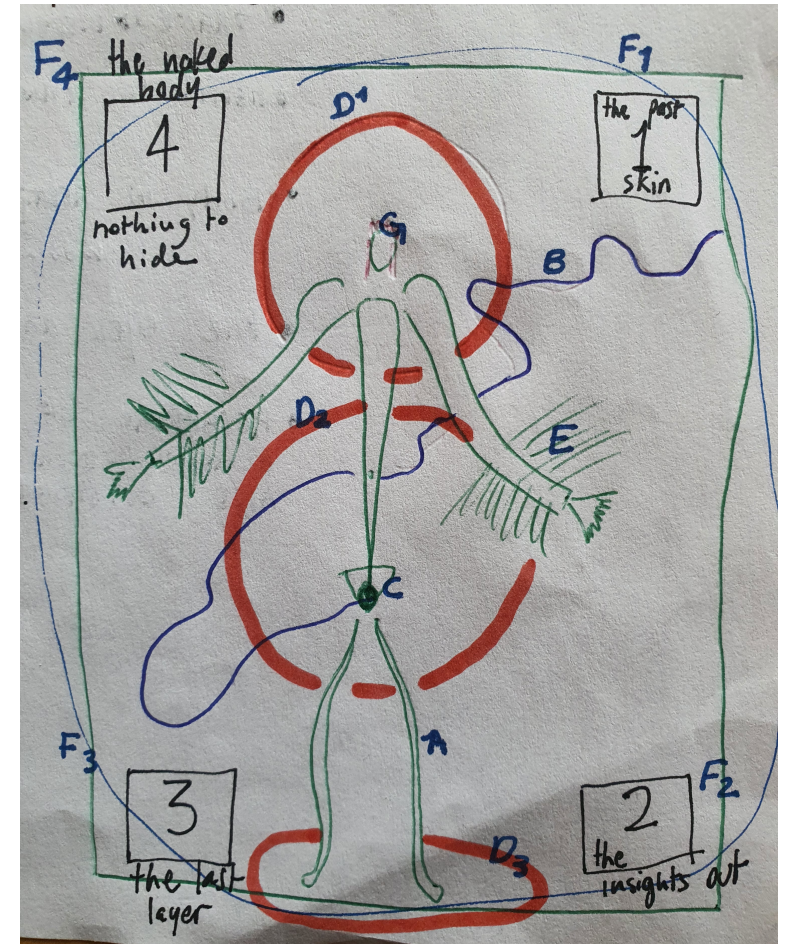
## Symbolism of the figure's elements

**The body:** A human experience of life / **Umbilical cord:** the symbiotic relation with the surrounding, the fundamental dependency / **Underwear - viscera:** the complexity of our bodies and identities, the break down of binary / **Red Sun:** the symbol of Life, Crossing in three vital spots : the intellect, the viscera, the roots / **Spicky-sleeves** power, the shapeless potentiality, the survival instinct.

## Spatial spots (Interactions with the surrounding)

*The card is divided into four spatial spots, and in each one, progressively, the human enacts a ritual of layering off, until it reaches the vulnerable transparency of simply being.*

1. Gifting to somebody the sleeves, the past, their fights and power
2. Gifting the intestines, the sex, the insights of our bodies
3. Gifting the last layer of mask, the underwear
4. The simple being, the organic nakedness of a body, the penetrating interaction between two energies by the medium of touch



## Dramaturgy

The story is so structured:

1. The energy which is still unshaped, yet exists, which is the least controlled
2. The shaping into human being - the moment of dependency, of symbiosis - embryo
3. The moment of understanding that we are part of a Life's system
4. The interaction between living beings
5. The time of decomposition of our bodies
6. Life which still keeps rolling

# 1 The unshaped energy



This part is the most dynamic, chaotic and noisy of the piece. This character, needs to express power and “pure” energy without control.

After many attempts of setting a score to this character, I observed that in Saolin technique we train how the production of power of a movement derives from a circulation of energy that travels through the whole body until it reaches the directed point of impact, so it can be released outside of the body. The state of ground-ness helps to charge the body and structure it. I applied this principle as a dance-score and noticed how it was creating an appealing structure of power. A way to recycle energy is to keep sensible listening to the reverb that is produced in the body after the release of power, and re-use it as fuel. I mixed those physical tasks with the imaginary of the archetype of the warrior and the bird.

In a second moment, this character transforms into a melting, boneless creature. Different contradictory emotions drive this character: on one hand the will of freedom, expressed through use of dynamics, jumps and intense falling, and on the other side, the impossibility of it, the weak and boneless body.

- I have to admit that such state not always was reached, I had many failures while researching and performing it: I observed that my tendency was to loose myself into empty movements or to loose fast the tension in the room by reproducing same musical patterns within my dance -

Composition tools:

focus on the rhythmical composition produced by movements/ finding virtuosity in the complexity of proposed patterns/ relating movements with spatial elements around/ keeping the tension in the room by: pauses, acknowledgment of what is around, looking at the room/ spreading consciousness through the whole body - transforming the body as one big brain, decentralising leading power, as mushroom do.

Meditation before and during the practice would help to gather the focus and energy, and let the connections imaginary-dance-presence flow fluidly.

[ The metaphorical symbolism of this character was to express the fundamental flow of life, the circulation of energy heating the room, until reaching the max state of heat. An expression of ordered disorder and the survival power of Life never stopping, but changing forms. Indeed, by following entropy's laws, the energy is cooled down by the next scene. ]



## 2 The embryo-Symbiosis

When arrived in the womb, this energy is fertilised into a shape of a foetus. As humans, the only moment that we experience a symbiotic dependence from another being is when we are in the embryo of our mothers: we eat and breath from them through the umbilical cord. The symbolic meaning of the yellow tube as the primitive connection to another being became essential to the performance.

I started researching movement qualities that could express that memory of foetus: very minimal movements, a sense of calmness and protection, of intimacy. The challenge was to keep my presence full, while performing such small movements. Proprioception needed to be extremely accurate. I imagined to be floating in the water and let the imagination lead the body. I went swimming many times to print that sensation in my body. The strongest experience was in sea water : with its currents, it is alive, and the body floats perfectly thanks to the salt, which makes the quality of the water more “round”. I also needed to make exercises to lower the tempo of my respiration, to inhale deeply, slowly. The sense of time in this moment needs to slow down, become ancestral. A sense of suspended-ness needs to emerge. I try to listen to my heartbeats, and imagine the ones of the people around me.

The foetus grows within the womb of the Red Sun, until it has gathered enough strength to move it.

[ I needed to find a more-or-less explicit image that could express physically that symbiotic connection. A concrete visible example of dependency in human growth ]

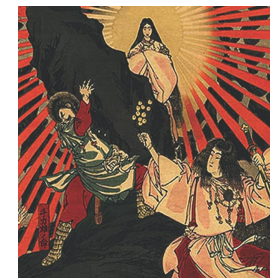
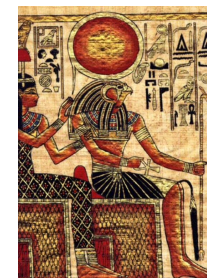


## 3 The Red Sun

The Red Sun has a holy meaning: beholds the mystery of Life itself, the realisation of its existence. The way I relate to it is sacred. The character I am impersonating is bending to the understanding of life's vastness. This chapter of the story is a prayer, the creation of a belief, of technology. I discovered images that arose by playing with the Red Sun that would reference different, but similar, beliefs: the halo of a christian angel, the illumination of God; the myth of Atlas, who holds Earth and Sky; the Japanese goddess of the Sun, Amaterasu, who brings Life on Earth; the Egyptian god of Sun, Ra; The impersonated character has now, from a foetus, become conscious of the technologies of survival. It is transformed into the beholder of human beliefs, the guardian of faith, and recognises the unstoppable passing through of Life. I enacted a ritual of the Sun, manipulating this object in a pedestrian way, creating symbolic moving images. The body travels from ground to standing, and acquires progressively more consciousness and technique to use it.

- performativity needs to be solemn, yet pedestrian;
- sacrality is enhanced by the naked body, symbol of transparency;
- perception of time is suspended, it's a ritual “out of time”.

[ the Red Sun was a good strategy to express the mystery of beliefs yet their relation to interconnectivity of life ]

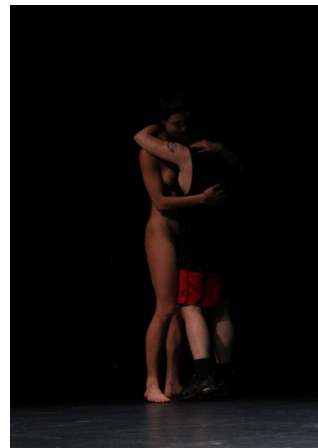


## 4 Politic of Recognition

By accepting the mystery of Life, the Character accept to plays its rules. This fourth chapter of the piece is the moment of interaction with the living beings that are in the space- the audience. As a gradual approach, it's gifting them of all what it has and had. It's a process of layering out, so that the interaction can be transparent and intimate. The exposure of the full naked body is a call back that we are all flesh and cells, so we can look at each other as equals. The Character is walking pedestrianly in a clockwise spiral path in space, stopping to watch, consider, gift and finally, touch the people. While walking, it has no fear of showing its vulnerability. The moment of touch it is very important, it needs to transmit reassurance, trust, will of meeting. It needs to open the sensorial sphere of touch, but it is the body language of the touched person who decides boundaries and proximity. Some people let my energy penetrate them, arriving to hug; in others, I only could touch the tip of their fingers. The respective, sensitive, yet also confronting, way to interact with people, I call "politic of Recognition" ( infra pp. 14-17 ). I like to play with the boundaries between performer and audience, having them close to me and acknowledging their presence in the space. The intention of this physical exchange, is to wit-hold a sense of horizontality among people, of recognition of same value of existence.

Performative tools:

- meditation through contemplation of space
- Activating a circulation of energies that traverse the space, from the performer to the audience and vice-versa.
- Extreme sensitivity of listening to the other's language
- Pedestrian walk



## 5 Decaying

The last chapter of this narrative is dedicated to death and the lively activity that decomposition beholds. The character, still walking in clockwork spiral through space, comes back to the Red Circle, to the mystery of Life, and it starts unwrapping time by spiralling in counterclockwise, reproducing some of the images with the Red Sun. The ultimate layer to free is the voice, the most intimate. Some verses of "Amara Terra Mia" by Elina Dunis are sang. This song is an Italian translation from the original Kurdish culture, and was first wrote for the exodus of this population from their native country because of Turkish occupation. I decided to sing it in reference of the sufferance of occupied countries, violated bodies, hearts in sorrow. It gives a goodbye from something we love, and a welcome to an unknown future. No matter the transformative change, the Sun will always rise, and Life go on. No matter the sorrow of death, those presences keep circulating, in transformation.

The last image which is left, is the Red Sun that keeps its spinning. The performance finished when the rumbling of the spinning stops, and the unknown darkness comes over everyone.

The magic of simplicity find its place to explode. It is a very emotional moment to perform, because feelings of extreme love and dissolution of ego are passing through my body.



*From Life, to Life, for Life*

*For gratitude of expression  
For the cells running in our bodies  
For the cells we exchange  
For that movement of connection  
For touch  
And birth  
And death  
For living  
For dying  
And living in different ways.*

*We build nets so we can survive  
Our voices, a prolongation of yours  
Our movement, an amplifier*

*We heard your bombing resonating in our homes  
That chorus of resistance  
Lying into those marches, your resilience.*

*I take your shape, I feel your screams  
Leaving traces in space,  
Fear of disappearance  
Pride of existence.*

*“We hold on together so we can be strong,  
And one day I’ll be weaker, and my people will hold me stronger  
And one day you’ll be weaker, and we will hold you stronger  
But if you’re independent from all, you ain’t be weak”.*

*You let me enter in your eyes,  
And I plunge into your land  
See your children burnt alive  
And your nephews without hope.*

*I pray for sorrow to take us  
And leave us with the same facility,  
I pray these mantras will become our songs  
I pray our songs will become relief*

*I pray our screams will sprout as flower.*

*“Flower is miracle,  
Flower is rebirth  
Flower is generosity  
Even when getting dry, flower still gives the last exhale  
Flower is born from death and pain  
With a spirit of beauty  
Flower field is ecosystem  
Flower field is insects biting, roots intertwining, grass, ants wind sun  
earth and stones  
Flower field is a lung and moves with the wind  
Flower is liberation”.*

*You look at flower, flower looks at you.*

- Jasmin Sisti December 2023

## Conclusion

During the process of this creation, I realised how important the philosophical questioning of social dynamics is for my artistic practice. While digging in this research of interconnectivity, investigating both in scientific, biological and social field, I started reflecting what could be the best way to share those reflections. How could they influence my movement practice, and what performative system could give an experience of interconnectivity to the audience. An interconnectivity that goes beyond our human eyes, a perceptive connectivity. As the choreographer of the piece, I aimed at creating a dispositive in which people could relate themselves inside. So the narrative of the scenes needed to be a mixture between metaphors and explicit images, so the audience has the freedom of interpretation but also a sort of guidance. Therefore clear simple actions give them a way to understand and connect with what is happening. The difficulty of this choreographic logic was to find images and actions that would not be obvious nor “cheap”, neither so abstract and complex that people would feel distant. As the performer of my own piece, I needed to find strategies how not to criticise while I was performing. Even more difficult, was to achieve this state of giving in into the senses, but still being present and alert with the people around me. If I was lost in my own sensorial trip, the decentralised circulation of energy in the room would collapse, if I was too much connected to the audience, I would lose the perception of myself. The body practice was focused on over-taking my ego and become channel.

Finding the best strategies to express artistically my philosophical interrogations was the most intriguing part of the process. Before enacting the system of the cosmology, I tried many different dispositives. Finding the missing gaps and the not working mechanisms in those dispositives was as exiting as trying to solve an enigma.

The pleasure I got from this choreographic process, laid in the attempt to translate artistically a whole philosophical investigation. I felt I was finding meanings that were going beyond my own pleasure of making art, but I was sure art was the way I wanted to express them. I feel this research is worth keep on growing, grounding itself in many mediums, and if well systematised, be the the ground of a performative philosophy to elaborate and deepen.





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**Drawings/pictures** : All drawings presented belongs to the series “Biomimicry” by Jasmin Sisti. Pictures are from rehearsals/ research / performance, captured by friends and colleagues.

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