

Wearing Skins: Sewing Concepts

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Abstract

The first affective editing tool I experienced was sewing, while I was playing with the scraps scattered on the floor by my mother's sewing machine, or while playing with leather punching in my father's shop. However, it was while studying at Angel Vianna Dance School, immersed in the process of healing the wounds of the insistent moral, sexual and epistemic abuse that a woman can experience throughout her personal and professional life, that I started the project Real's Seams, as my first creation the series *Vestindo Peles (Wearing skins)* [1]. Concepts were cut on the bias to be embroidered on the body and experimented in contact with different internal and external surfaces. Since then, the seams have become the affective path (method) for the weaving of a sensitive philosophy, which welcomes narratives based on affective epistemological seams that have been guiding not only my process of eternal construction and reconstruction of the self and healing of wounds but have also focused on enabling other women to operate epistemic healing. The sewing of narratives situated in personal affective experiences is, above all, a methodology of living writing, to keep ourselves alive, capable of embodying our presence lovingly in the craftsmanship of the construction of knowledge and our life stories. Wearing skins also presents itself as sewing of concepts, which seeks to affirm a texture of thought, where writing and thinking happen in movement (Manning), of thinking the world as a space of composition in which concepts are malleable and thoughts become sensations (Whitehead). In this context, the skin is a network, which selects and allows itself to be embroidered with threads, movements, emotions and sensations, providing a holding surface, while allowing it to be played by retracing and weaving new boundaries so that curing takes place in the sewing process. Speculative dermatology in which the skin presents itself not only as the sensitive, which is the domain of contagion, of what touches and is touched but of the contact that sets limits to each new texture.

Keywords: art philosophy, decolonial aesthetics, performance, gender studies

1. Affective Philosophical Sewing as a Ritual

Different narratives are capable of building powerful affective political alliances to reverse the different types of silencing to which we are subjected.[2]

My experience only?

The silenced voice.

Perhaps not entirely silenced, because the body has found its way to speak and be heard.

The silence begins at the family house, an unnoticed abuse within a family that only knows shouting as a way of expression. Anger is the engine where boundaries are ignored. It also helps to deal with the abuse experienced, the result of an abusive circle that stretches across generations and is amplified by coloniality, which is not recognised and has not yet been named.

The school does not silence but produces silence by not listening properly, or by listening in an empty and intimidating way.

At university, sophistication arises.

The restrained thought and the increasingly elaborate and complex silencing increase anxiety and leave emotions more and more on the surface.

What is right for them is to follow false standards of neutrality and scientific impartiality, without *pathos*, without life, only erudition, a repetition of dead voices

that makes no sense but is the rule and you are the object that must be fitted into this meaningless and emotionless composition. Although the most curious thing is that this is the engine, the thirst that guides and does not destroy but strengthens me. This is the search for my voice, speech, whose silence is the dance of listening that will never be silent in me.

The identification of abuse and the epistemic reorientation seem to allow for a new way of transforming things. Thus, the objective is to recognize these voices and writings of the body produced by people of all races, genders, ethnicities and social classes. Here I propose an outline calling attention to the artistic "productions" that present and place art as an experience and autobiography, art as a ritual of healing and protection in the face of persistent experiences of precariousness; vulnerability; invisibility and sophisticated forms of silencing are presented as the place/mode for establishing a methodology of decolonial creation. An art that presents itself as a possibility for healing the colonial wound, as well as protecting against looting and epistemicide.

As a guiding principle, these writings of the body track the links, short circuits and drifts between past and present in different forms of reporting. Memory is crucial, but its character is procedural, ephemeral and performative both in the staging and in the creation

process. They are affective memories, with different nuances, and performative, because they recreate a here and now.

An aesthetic is an enunciation of life, as it presents itself and in itself carries the very transformation of life.



Fig. 1: Regina José Galindo. *Lo voy a gritar al viento*, 1999.[3]

The first time I saw the performance *Lo voy a gritar al viento* (1999, see fig. 1), I was deeply touched and even today it says so much about my voice and the silenced voices of many women. It is, therefore, this silencing and cry that I will address here.

Amid the silence that enveloped Guatemala and the victims of the civil war, Regina José Galindo began to write poetry. Her words remained on paper and no one seemed to be willing to hear them. No matter how sincere her cry, how sincere her art, no one paid attention to her. So, one day in October, she put on a long white dress, untied her hair, and tied a rope around her waist; she slid into the void, launching herself from the arch of the post office building, in the centre of the capital; suspended in the air, over the heads of men and women who had never seen a performance before, she began to recite her verses and throw the pages she had written to the wind.

This feeling is not just mine but that of many women, that we throw poems to the wind. However, this feeling also drives my work on philosophy and performance, as well as my writing and the creation of the feminist affective epistemologies group, mainly to create physical, emotional and virtual space for our voices to be heard. Dancing, writing and creating spaces for affective listening enable the healing of my voice and reveal the beauty of all that was hidden and needs to be said.

Thus, feminist works – as done by countless artists, philosophers, writers, or just women who take care of their children, bake cakes, or choose to live from their hobbies and pastimes – goes beyond attempting recognition by some traditional institution and instead intends to establish itself as a new way of life, a political ethos with everyday life as its most powerful guerrilla

weapon. Its bullet is its speech and body. It no longer wants to follow a pre-existing model and intends to propose ways to live a feminist life. We are not simply talking about theory here but narratives of the affective and political body. Different narratives are capable of building powerful affective political alliances.

Silence can be the most eloquent political statement – and should count as an action. Such actions are considered political because they break the conventional distinction between public and private to establish new relations of equality. In this way, the strategies of struggle constructed by the word offer the recognition of other voices and writing. Writing of the body when we produce theory is moved by the affective processes that make up its centre. In feminist writing, the marker is a personal experience in which thinking is action and writing is a performance.

Countless feminist movements have claimed through writing and speech their markedly vivid experience and ontology. At a certain point, a fundamental fracture occurred in the expansion of the feminist movement. The Black feminist movement began to claim recognition for the voices of racialized women, such as African-American women, and argued for the intersection of race, gender and class as simultaneous factors of oppression. It also points to the marginality of other voices because of the lack of recognition, invisibility and low level of representation of black and Latina women in the core debates of feminism. Moreover, Chicanas brought up the problem of speaking in languages other than English.

In 1980, Gloria Anzaldúa wrote a letter to *tercer mundo* writers inciting them to follow the path of rebellion that implies speaking and writing from their universes in a world dominated by white people. In Ana Maria Bach's book, *Las Voces de La Experiencia* (2010), we see a passage that reads as follows:

In the English version of Anzaldúa's letter "Hablar en lenguas", she expresses her discomfort at being forced to speak in English by inserting Spanish words. In this way, she creates a style of resistance that has developed and been created over time. In her well-known *Borderlands/La Frontera* of 1987, she reveals in the preface that she will use code changes ranging from English to Castilian, from the North Mexican dialect to Tex-Mexican to Nahuatl, to a blending of all the links that are reflected in a new language of the borders. In the same way, as in autobiographies, she formed her style from the use, at the same time, of diverse genres such as prose, poetry, personal narrative, history or myth. (Bach 53)

Like Anzaldúa, Ahmed proposes that this can be your inspiration: writing your own experience, that is, what animates you daily (2017), and then allow your reading of a black or an indigenous feminist to alter

your perspective. Paying attention to the words used is fundamental, such as words like sew, generate, and protect, among others; instead of putting “he” in a poem, we start using “she”. That is, we need to write grammar differently, with other words and especially with the body, as we see in performances, which has occupied the place of women’s speech for some time.

Orality does not correspond to an absence of skills, but to a way of positioning oneself in the world. It demands other rhythms, other accelerations: to give oneself time and space to listen, to process, to understand this other semiotics. It is vital learning. Therefore, this diversity in the conceptualization of time implies other ways of conceptualizing memory. (Ricart 69)

2. Art as Ritual, Healing, Protection and Decolonial Creation in Latin America

The identification of abuse and the epistemic reorientation allows for a new way of transforming things, where the objective is to recognize voices and body writings produced by women of all races, ethnicities and social classes.

The proposal – to tell a little about healing and protection through dance and performance – aims to ritualize this process, also through writing and sharing the process. That is the first time I present this process, which began more than ten years ago. Why only now? Because ten years ago, as a Latin American woman that is not allowed or expected to do philosophy, I lacked the confidence to expose this personal process, expecting there would have been no listening place. It would be considered less philosophical if “they” knew this woman danced. Would “they” understand and accept a text written in the first person, a text reflecting on philosophy and art? I present this process now, at last, expecting to be heard within a feminist affective-political epistemological understanding, which this point of view echoes.

How to situate this process of creation and healing in a decolonial feminist aesthetic?

This year, I published an article on decolonial feminist aesthetics in volume II of the *Coleção Pindorama* (2022), in which I problematize and locate this theme based on the work of several Latin American artists and performers, highlighting Brazilian creations. My interest, as in my affective philosophical sewing, lies in methodologies of decolonial creation that situate art as an epistemic and autobiographical experience, as a ritual of healing, protection and resistance in the face of persistent symptoms of precarity, vulnerability, invisibility, and sophisticated forms of silencing. An art that presents itself as a possibility to heal colonial wounds that run through the bodies of all Latin American

women. To search for a protective spiritual mantle against the plundering and epistemicides that continue to be perpetrated.

These performances can be understood as rituals, as a call to break the silence and interrogate history. They invite us to transform and collectively heal the wounds left by conquest and the colonial system in the bodies and territories of women, their body Latin American territory.

Performance has been an artistic language widely used by Latin American artists as a territory for ethical, political and epistemological investigations, as well as as a form to re-embroider Amerindian and Afrodiasporic ancestry that seeks an aesthetic experience in art and criticizes Western-centric art models. Thus, it is necessary to think of performance as a process that persists in time despite its ephemeral character, constituting itself as an excellent political tool, especially in the face of dictatorial regimes, thus avoiding the historical annihilation of other epistemologies. Some characteristics of the performance attract Latin American artists: art that is inscribed in the body, a source of experimentation and historical experience, and the possibility of experiencing one’s own experiences and singularity. In this way, performance contributes to producing a “new agency of singularization that develop an aesthetic sensibility and activates a transformation of life at the level of every day” (Ricart 65). The guiding principle of these writings of the body is to trace the links, short-circuits and drifts between the past and the present in different modes of reporting. Memory is crucial, but its character is procedural, ephemeral and performative, both in the staging and in the creation process. They are affective memories, with different nuances, and performative, because they recreate a here and now.

Feminist works of art could be thought of as a situated epistemology, not thinking in transcendental themes but rather as a writing of the body, which goes beyond scientific discourses, recognizing it as a place of enunciation. Enunciation of life as it presents itself and by itself carries the very transformation of life.

In challenging significant theories stitched together by many social feminist epistemologists from the Global North, researchers from different fields made vital critiques in recent decades. Meanwhile, Latin American and Afro-descendant artists have shown us how to weave a resistance movement and how coloniality needs to become the central axis to break even further with Western-centric canons.

3. Performance as a Philosophy

Besides epistemological and ethical questions, we are interested in performance as language, mainly as philosophical language. Starting from a tripartite characterization of thought as concept, function and affect, Deleuze and Guattari in *What is Philosophy?*

(1991) define philosophy, art and science as three modes of thinking, each moving in its own way. Art thinks through affections and perceptions; science thinks through knowledge; and philosophy thinks through concepts. Thus, the three modes of thinking occupy different 'planes' and use distinct 'elements', the brain being the nexus of these three planes.

However, the current neuroscientific explanation that we are composed of a fully active circuit between all components of thought and affection, that is, if we do not reduce the mind to the brain but notice the path that sensations travel from the skin to the central nervous cortex, we can say that we are sensitive circuits, touched by different events, at distinct points and in different ways. Therefore, we can say that the aim of the two philosophers seems to be more than merely reflecting on what philosophy is, as so many other philosophers have wondered. They seem to have as their most significant interest the desire to do philosophy, rather than simply make it:

[they want] to set metaphysics in motion [...] to make it act, and to do this is to perform immediate acts [...]. It is a matter of producing within the work a movement capable of affecting the mind outside all representation [...] of inventing vibrations, rotations, whirls, gravitations, dances or leaps that directly touch the mind. [of] inventing vibrations, rotations, whirls, gravitations, dances or leaps that directly touch the mind. (Deleuze 8)

What is this doing? A philosophy that is done with the whole body and not only with the brain? How can we extend thought to the body and notice that by touching a stone, or bumping into our internal fears, we are building thoughts and even concepts? Is all this proper philosophising?

It may seem redundant to ask such questions, as we can conversely say the performance itself constitutes the body in action as a function of thinking. Therefore, what is the need to propose philosophy as performance? What is the difference? Following the proposal of Deleuze and Guattari, this need and difference would come from the creation of concepts. Philosophy aims not only to pose enquires or problematize them but also to create concepts.

Deleuze and Guattari invite us to imagine thinking in theatrical terms as an event, in which a 'shot' stages the appearance of a person or figure of thought as a vector of movements, taking shape through the concepts (in the case of philosophy), composition (in the case of art), or knowledge (in the case of science). These are the scene plans for the movements of thought. If we merge the three, we can see in performance the creation of concepts, the composition of a scene and the exploration of how we can know and be present in the body on stage. Movement and plan are the elements that Deleuze and Guattari invite us to imagine in the unfolding of thought.

They are the image that thought gives us, this is what it means to think and what it means to 'find behaviour in thought' (Deleuze 37). He proposes to see theatre (by analogy with performance) not as a representation of thoughts or thought processes, originating from the subject who expresses their ideas through theatrical representations, but as a practice of thinking in which we, the audience, participate.

To better understand the proposal of philosophy as performance, let us examine Ivana Müller's *How Heavy Are My Thoughts* [4] (2003), which does not simply represent thought but constitutes a participatory practice of thinking. *How Heavy Are My Thoughts* is a lecture performance that recounts Müller's attempts to find an answer to the question: "If my thoughts are heavier than normal, is my head also heavier than normal?" (Maaïke 152) What we see in this performance is what I call making philosophy through performance. The question that Müller problematizes is the classic Cartesian question about body/mind dualism, which establishes the distinction between the material body (*res extensa*) as part of the natural world and governed by natural laws, and the mind as an entity of thought (*res cogitans*), supposedly distinct from the natural and material world.

Cartesian dualism places the mind in a superior hierarchical position to the natural world and materiality, including the nature and materiality of the body. This exclusion of the mind from nature is related to the foundation of knowledge in modern science as considerations of the subject. Many philosophers after Descartes questioned this dualism and presented different theories - both naturalistic and realistic - that opposed it. What we see with this performance is the refutation of the Cartesian model of science.

However, the most interesting thing here is that Müller's performance already presents itself as a counter-argument to the Cartesian system. The text is not necessary; the action and the image are the argument itself. *How Heavy Are My Thoughts* presents a picture of what it means to think. Thinking does not follow from representations of thought content but operates as a performative act that sets the stage for the appearance of the conceptual persona as a vector of thought movements. In fact, in thinking, the 'I' never coincides with the subject of our thoughts. We are being thought rather than thinking. Thinking, as Deleuze and Guattari observe, is a self-position, and it is from this position that we, as subjects, emerge.

How Heavy Are My Thoughts shows thinking in Deleuzian terms as something that happens 'between': between people, as well as between people and things they can confront. Deleuze and Guattari's conception of thinking as an 'in-between' event opens up our understanding of thinking as a movement of continuity through cultural forms (concepts, compositions, knowledge) in which we participate and from which we

emerge as subjects.

Therefore, what interests us here is the union between the three fields: art, philosophy and knowledge (or, if you prefer, concepts, composition and knowledge). Concepts, sensations and functions become indistinguishable; philosophy, art and science become indistinguishable. Alternatively, something close to the idea of a 'shared shadow' between these fields may also span different natures and can present in different ways, such as body writing in performance, in installation objects, or in the form of texts.

However, our understanding of body-territory-thought does not occur in the terms discussed above but seeks to advance towards understanding the negotiations with which the body is permanently dealing as a territory where various powers act, where the body is a territory that experiments and thinks.

4. Wearing Skins: Sewing Concepts

Vestindo Peles (Wearing skins) are body writings that sew together affective memories based on different performative nuances to recreate and reinvent yourself. An aesthetic as an enunciation of life, it presents itself and carries the transformation of life itself.

But what stitch is this?

Sewing seeks to unite the patchwork pieces of a family history of generations of immigrants, subalternity, poverty, struggle and the hard work of all my ancestors. It is a seam marked by the impurity of a history silenced by colonial wars and patriarchal abuse, combined with a beautiful encounter with narratives of *corpas* and *spirit* of the original peoples who have protected this land Pindorama for so long; of bodies and spirits *amefricanas* whose fire and glow remind us that our power comes from our womb and our solar plexus; of yellow, red, black bodies, bodies of all colours that were found here and are meeting to untie knots that the womb of their grandmothers and great-grandmothers carried and passed on to us.

It is a seam with the body itself, profane territory, the place of the human and the non-human, the place of goddesses, priestesses, orishas, of all the power of this woman's body. Their womb can be physical but is mostly spiritual, a place of healing and transformation.

I remember waking up in the middle of the night with the answer to how I could unite philosophy and dance, my two passions: by sewing them together. I am the daughter of a seamstress mother and shoemaker father. Sewing is the first tool for editing affections that I came across, when I played with the scraps scattered on the floor of my mother's sewing machine, or when I was playing with making holes in leather in my father's shop. However, it was only during my training period at the Angel Vianna Dance School, immersed in the process

of healing wounds accumulated from the insistent inconsistencies and moral, sexual, and epistemic abuses a woman can experience throughout her personal and professional life, that I started the project called *Sewings of the Real*, with the series *Vestindo Peles* as my first creation.

The *Vestindo Peles* series has been developed since 2010 and arises from the search for a way to integrate philosophy and dance. The search takes place by crossing the frequent dichotomous support between creation, thought, research and life, that is, what moves us as a body returns as a movement of thought, where the concepts must be experienced because they are alive.

The work brings together texts and clippings arranged freely in a diary. Each skin also generates an installation, photographs and videos, which are presented not only as records of the performances but which constitute new works, generated from the encounter with other artists.

Sewing fur is part of the process of self-healing and rebuilding myself. This series consists of 7 skins that I will present shortly: *Metabole*, *Urdidura (Warp)*, *Costurando Pedras (Sewing stones)*, *Intervalo (Gap)*, *Esu*, *Entrelaçando Redes (Weaving nets)*, *Estudos para a Sétima Pele (Studies for the seventh skin)*.

Vestindo Peles is philosophy because the performances and all the body research work not only arise from philosophical questions that I propose to answer but also the creation of concepts through the responses, movements and gestures of the body. Unlike the theoretical research I carry out in philosophy, performance is closer to dancing thought. However, while it presents as a performance, it gives movement to concepts created in their own doing. Thus, the proposal of Philosophy as Performance tries to think of the world as a space of composition, in which the ethical and political are made in the proper event itself. What matters is not only the images but also what happens between images and movements and the virtualities that flow between them. The ethical and political activity takes place in an open field, the field of dance, ritual, and re-updating as ritualization. In this field, concepts are malleable and thoughts become sensations.

How, then, to understand how this happens, or at least to speculate about it? We do not have philosophy as theory on the one hand and performance as practice on the other as both intersect. In the context of dance, performance and the arts in general, the acceptance of the body as an 'instrument' of thinking is no longer surprising, but what does it mean to think for the philosopher who performs in the light of incorporated introspections? Performance is writing and thought in motion, no more, no less. However, this complex passage from thought to feeling, which Whitehead argues is the passage from concepts in pre-articulation to events in practice, we identify in the foreground as thought is the most discrete final form of language.

Thus, what is being set is the necessity of language to create new parameters for thinking in the passage from feeling (sensation) to articulation.

As Erin Manning points out: To create concepts is to move the pre-articulations of language (Manning 9). In this way of thinking/feeling, language is creatively enclosed within affective tonalities of how it can be heard, lived, written and imagined. Movement does not need to be thought of, in the first place, as a quantitative displacement from 'a' to 'b', but, as Bergson points out: the immanence of movement in movement, that is, as a sense before being actualized. Bodies are dynamic expressions of movement in their infancy. They have not yet converged on a final version.

In *Relationescapes* (2009), Erin refers to bodies as pure plastic rhythm. They propose that we move through the notion of becoming a sensory body in motion, resisting predefinitions in terms of subjectivity, objectivity, or identity. These bodies in the making are propositions for thinking in motion. Thus, like Deleuze and Guattari, they emphasize in their book *A Thousand Plateaus* that events take shape in the concreteness of space and time. Erin and Brian point out in *Relationescapes* that thought becoming concept parallels the way duration becomes space-time experience, i.e., events (such as a performance) take shape in the concreteness of space and time. An event is perceived when, from the notion of space and time, we can experience something, e.g. our apprehension of "chair" brings with it the capacity to experience with stability as the key modality of the expression chair. We experience sitting as part of how the 'chair' is apprehended, so the event in doing becomes 'sitting'. What is apprehended is not the chair per se, but the relationship between body and chair, movement and concept. The event exists as a concrete space-time experience. An event is always singular, fully absorbed by a particular interaction.

After establishing some theoretical-practical procedures, I invite you to get to know the creation process of the series *Vestindo Peles*, where all this research took place.

5. Skins

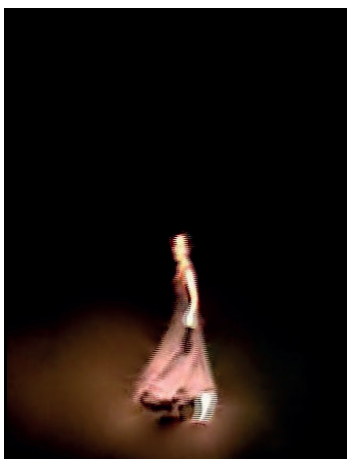


Fig. 2., *Metabole* [5], 2010.

Metabole (see fig. 2) in Greek means change, alteration. Movement is a kind of change, but not all shift is movement. I am thinking here of change as movement/displacement in space (kinetic alterations), a movement that originates both internally, from a psychophysiological space with emotions that alter the way my body moves, and externally through the change that the movement of my body provokes in the way I feel, provoking new emotional states. Emotions move and are displaced in the internal and external flow through the movements of my body. The shift happens in the shedding of the skin, in the alteration of the memories, of the thought/body.

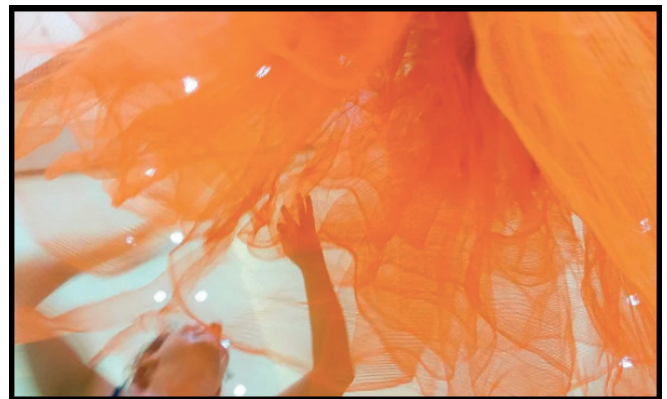


Fig. 3. *Urdidura* [6], 2015.

Creating a new boundary, an *Urdidura* (see fig. 3 e 4), where the new skin will be weaved.

The skin is a net, an embroidered skin that selects and experiences what enters and also retains what cannot be wasted. The skin - woven with lines, movements, sensations and affections - offers resistance and attaches itself to different surfaces, while allowing itself to be touched, weaving new limits, and remaking borders. It makes the encounter possible and offers a contour. What is "between", on the "border", and what does this encounter reveal?

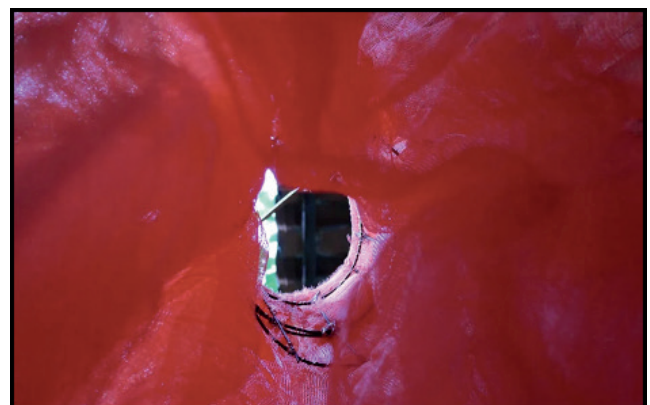


Fig. 4. *Urdidura*, 2012.

Urdidura, a performance held at Escola Angel Vianna as part of the Mostra Angel Vianna (2011), later became an installation, having been exhibited in 3 places: Bellas

Artes Guest House (2012), Atelier Mercearia Taylor (2014) and at the exhibition “Wings to Roots” at Caixa Cultural (2015), all in Rio de Janeiro.



Fig. 5. Costurando Pedras [7], 2013.

Costurando Pedras (see fig. 5, 6 e 7) is the rediscovery of the limit with the external environment and how it scratches and produces wounds that can destabilize the internal. It is a quest to expand borders.

The skin - woven with lines, movements, sensations and affections - offers resistance and clings to the stone, at the same time allowing itself to be touched, weaving new limits, and remaking borders. The stone is not just an object to be recognized. In it, there are sudden fluctuations, uncertainties accompanied by falls into depression, non-differentiation of erogenous zones, confusion of pleasant and painful experiences, vulnerability on the surface, and living flesh. It makes the encounter possible and offers a contour.



Fig. 6. Costurando Pedras, 2015.

The performance *Costurando Pedras* was held in 3 places: Bellas Artes Guest House (2013), Atelie Mercearia Taylor (2014) and at the exhibition “Asas a Raízes” at Caixa Cultural (2015), all in Rio de Janeiro.



Fig. 7. Costurando Pedras, 2015.

Internal chaos, looking for new paths, how to enter and exit labyrinths. The encounter with madness.

Intervalo [8] (see fig. 8 and 9) proposes to look for hiatuses, crevices, breaches and intervals as a way of thinking and experiencing madness. Madness hovers between resistance and surrender as if it were one's transit through these pores.



Fig. 8. Intervalo, 2013.

Here, the skin is established as a surface that invites contact. From that invitation, the movement suddenly awakens paralyzed bodies that fear direct physical contact, but that through this skin open themselves to movement and the unexpected. The skin helps rebuild the gap between sensations and the central nervous system, resulting in a more fluid action.



Fig. 9. Intervalo, 2013.

The *Intervalo* (see fig. 8 and 9) performance held at the *Performar a Loucura's* event, at Instituto Nise da Silveira, was an activity at the Hotel e Spa da Loucura. The main objective of the performance was to put the Institute's patients on stage and in motion, making contact as natural as possible.



Fig. 10. Esú [9], 2014.

Search for a layer of protection to enable openness, flow, and circulation between inside and outside.

How do filters, and how do they clean?

Looking for a filter/portal.

In this encounter/limit, the *Esu* skin (see fig. 10 and 11) results from the search for a layer of protection to allow opening, flow, and circulation between inside and outside. Esú is the orixá of movement; he serves as an intermediary between the Orixás and humans. It is the force of creation, the beginning of everything, the birth and balance of the Universe. Esú is the cell of the creation of life, the one who generates infinity, infinite times, that which has no beginning or end, a spiral. It is the first step in everything.



Fig. 11. Esú, 2014.

The Esú performance was held in 3 places: LabUni - Festival Panorama de Dança/Oi Futuro (2014), Atelier de Performance - IARTE/UERJ (2014) and 23rd Edition p.ARTE - Curitiba (2015).

The skin *Entrelaçando Redes* [0] (see fig. 12 and

13) is the moment of meeting with women I've danced with and learned to write with my body for almost 30 years, in the group *Mergulho no Corpo*, directed by Zilá Muniz, in Florianópolis.



Fig. 12. Entrelaçando Redes, 2016.

Entrelaçando Redes was included in the *Redes em Suspensão* project developed at the Meyer Filho Institute. Entangled memories of past, present and future sensations were woven into a net, a new visual poetics: we; geographic, affective and cultural dislocations; crossing of languages; construction of an extended field in suspension.

This hammock was sewn by 12 hands, dancing between fabrics, threads, embroidery, photography, video art, improvisation and performance.



Fig. 13. Entrelaçando redes, 2016.

Performance held at Instituto Meyer Filho within the *Redes em Suspensão* Project in 2016; Project: Carol Marim and Lena Muniz; Artists: Ana Pi, Carol Marim, Lena Muniz, Pati Peccin, Paula Schlindwein and Zilá Muniz.



Fig. 14. Estudos para a sétima pele, 2018.

The *Estudos para a Sétima Pele* [11], the last skin that was not made and would be called *Abrigo* and would end a process of meeting a shelter, a place of protection and support, a skin that creates a welcoming and affective place within the space.

Estudos para a Sétima Pele (see fig. 14) emerged at the invitation of Bruna Raffaella Ferrer, creator of the Risco Experimental, in the city of Recife.

In this proposal, there is a rupture in drawing a nude model. The “dance drawing” performance happens in front of accelerated and extremely slow movements, a body that dances *butoh*, the dance of death-life.

I am still looking for a shelter and studies for the seventh skin remain open, perhaps for the creation of a shelter or another skin.

6. Final considerations

Concepts were cut on the bias to be embroidered on the body and tried on in contact with different internal and external surfaces. Since then, the seams have become the affective path (method) for the weaving of a sensitive philosophy that welcomes narratives from affective epistemological seams that have been guiding not only the eternal construction and reconstruction of myself but also the healing of wounds. This has also been a way to guide researchers of the Feminist Affective Epistemologies group so that they experience a writing that values their personal experiences and the vision of the world that accompanies them.

The sewing of narratives situated in personal affective experiences is, above all, a methodology of living writing, to keep ourselves alive, capable of embodying our presence in a loving way in the craftsmanship of building knowledge and our life stories. Wearing skins also presents itself as a sewing of concepts, which seeks to affirm a texture of thought, where writing and

thinking happen in movement (Manning 2009).

It is not just about sewing relational landscapes between contemporary dance, *butoh*, philosophy, music, and the affections intertwining them with the memories I find in the movements, breaths and expressions of my body. Above all, it is about placing oneself within the scope of philosophy as performance, thinking of the world as a compositional space in which concepts are malleable and thoughts become sensations (Whitehead 1979).

In this context, the skin is a network, which selects and allows itself to be embroidered with threads, movements, emotions and sensations. It provides a holding surface while allowing us to weave new boundaries by remaking boundaries. The skin is the brain (Anzieu 1985), the place where sensitive circuits move, are touched by different events, at different points and in different ways.

Such strategies intend to gradually show how the experience of conceptual thinking is produced bodily, where thinking is not just a host body but a territory in which we experiment and think. Healing takes place in the sewing process. A speculative dermatology in which the skin presents itself not only as a surface but as a domain of contagion, of what touches and is touched, of the contact that sets limits to each new texture. Things, experiences, memories, affections are not just objects to be recognized but offer a contour in contact built from the skin itself.

Endnotes

[1] *Wearing skins*, 2010 – 2018. This series consists of 7 skins: *Metabole*, *Urdidura* (Warp); *Costurando Pedras* (Sewing Stones); *Intervalo* (Gap); *Esú*, *Entrelaçando Redes* (Weaving Nets); *Estudos para a Sétima Pele* (Studies for the Seventh Skin). *Wearing skins* series and all works can be found on the website: <https://carolinemarim.wixsite.com/carolmarim>.

[2] Excerpt from the article: Caroline Marim, “Narratives of the body and alliances, the policies in the spaces, the public: listening to silenced voices” (Dossiê Filosofas no Nordeste, *Revista Perspectiva Filosófica /UFPE*, 2022), Web. Accessed 15 January 2023.

[3] Source: <https://www.reginajosegalindo.com/en/home-en/>, Web. Accessed in 30 January 2023. Photography Marvin Olivares & Rón Mocán.

[4] *How Heavy Are My Thoughts*, 2003. Lecture performance, Concept & direction: Ivana Müller in close collaboration with: Bill Aitchison and Nils De Coster. The performance was made with the participation of Prof. F. Siemsen (physicist – D), Prof. Bojana Kunst (philosopher – SLO), Prof. W.A. Wagenaar (psychologist – NL), Dr. Christian Röder (psychiatrist – D), Alexandra Thiel (trampoline instructor -D) and I.M.’s 50 friends. *How Heavy Are My Thoughts* was co-produced by Künstlerhaus Mousonturm Frankfurt am Main and Theater Gasthuis Amsterdam. Web. Accessed 30 January 2023.

[5] *Metabole*, 2010. Concept and choreography: Carol Marim; Performer: Carol Marim; Place: Rio de Janeiro Choreographic Center; Directed by: Soraia Jorge and Frederico Paredes;

Musical conception: Julio Braga; Costume designer: Carol Marim. Web. Accessed 15 January 2023.

[6] *Urdidura*, 2013. Concept and choreography: Carol Marim; Performance: Carol Marim; Directed by: Soraia Jorge; Musical conception and flute: Daniel Rebel; Costume designer: Carol Marim. Web. Accessed 15 January 2023.

[7] *Costurando Pedras*, 2013. Conceito e coreografia: Carol Marim; Performance: Carol Marim; Co-Direção: Emeline Abib; Edição vídeo: Marc Matinez e Carol Marim; Espaço: Escadaria Santa Cristina. Web. Accessed 15 January 2023.

[8] *Intervalo*, 2013. Concept and choreography: Carol Marim; Performance: Carol Marim; Place: Nise da Silveira Institute Gardens; Directed by: Patricia Azevedo; Costume designer: Carol Marim; Photos: Patricia Azevedo. Web. Accessed 15 January 2023.

[9] *Esú*, 2014. Concept and choreography: Carol Marim; Performance: Carol Marim and Irene Milhomens; Directed by Irene Milhomens; Musical conception: Irene Milhomens; Skin and Costume Installation: Carol Marim; Images: Henrique Saidel; Editing: Fernando Ribeiro. Web. Accessed 15 January 2023.

[10] *Entrelaçando Redes*, 2016. Concept and choreography: Carol Marim; Performance: Carol Marim; Directed by: Mergulho no Corpo group; Installation Skin: Carol Marim; Images: Mergulho no Corpo group. Source: <https://www.facebook.com/redesemsuspensao>. Web. Accessed 15 January 2023.

[11] *Estudos para Sétima Pele*, 2018. Concept and choreography: Carol Marim; Performance: Carol Marim; Directed by: Matheus Carvalho; Musical conception: Matheus Carvalho; Installation Skin: Carol Marim; Images and video: Bruna Raffaella Ferrer. Source: [@riscoexperimental](https://www.risco.art.br/risco). Web. Accessed 15 January 2023.

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