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to cut

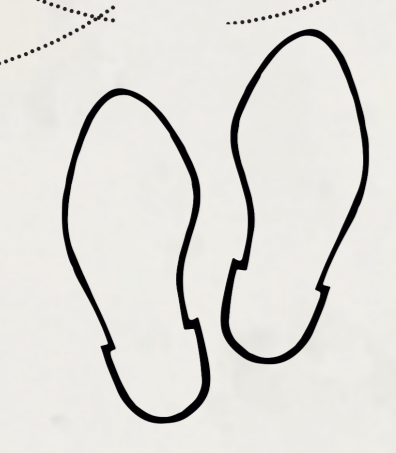
to twist

to pulse

Along Horizontality: Vandalism, Feminist violence and Spatial Practice

blubids 1 Foolish Follies
Along Horizontality and Embodied Processes

Choreographic Process



Along Horizontality: Feminist Parkour graffiti and choreographic performance

blubids 2 Hammer Out A.D.
Along Horizontality and Personal/Embodied Diagrams

Choreographic Space as hard form



Along Horizontality: Fly, Fly, Fly: Feminist Desire and choreographic dwelling

blubids 3 Line Up
Along Horizontality and choreographic spaces

Choreographic Procession



Blubids are choreographic diagrams, live multi-media scores, that interrogate the cultural activities and spaces of Edgelands. They have subsequently evolved into a diagrammatic practice to investigate relationships of bodies with specific environments as a way to draw out distinct sites as a way to map and challenge the use and value of places. A drawing-choreographic-diagrammatic approach to critical spatial practice of immersive encounters. A way to assemble and put into dynamic interactions a system of knowledge peculiar to place, time and body. A dance diagram that incorporates objects, site and terrain into an embodied diagram.

Edgelands are an affectionate blob in our landscape our urban/rural wilds coined by Shoard (2001). In Edgelands, there is the material presence of an excess of social, cultural and artistic pursuits, an attempt to counter systemic straightjackets. Dorren Massey (1994) notes that any site is dominated by and therefore excludes others and says that all sites are subject to social and relational concerns since they are formed within them, and codes of representation and domination play out in cultural groups. Garret (2012) and Macdonald (2001) acknowledge that such post-industrial and waste sites are typically dominated by men and other gendered voices are not part of the narrative. Feminist strategy to undo the cultural activities and forms of place.

Ann Petersen says the phenomenon of an action is also the cultural text of a site, a way of reading and articulating relationships (2015: 131). Jen Joy states, that it is a way of writing with bodies (2014: 69-71). My 'choreographic cut' realises a feminist strategy with my female body to perform a task of alteration. A strategy of deviation; to perform a vandalism upon the cultural text and unsettle readings. 'To Twist' demonstrates my body as pliable cypher to resist any simple identity or articulation of Edgelands. 'To pulse' asserts a sexed rhythm of place as a critical body space. Elizabeth Grosz asserts that the corporeal body is responsible for the transformation of places (1999, 387). while the screen interface contributes to our perceptions of how we conceive of our relationships of bodies and city.

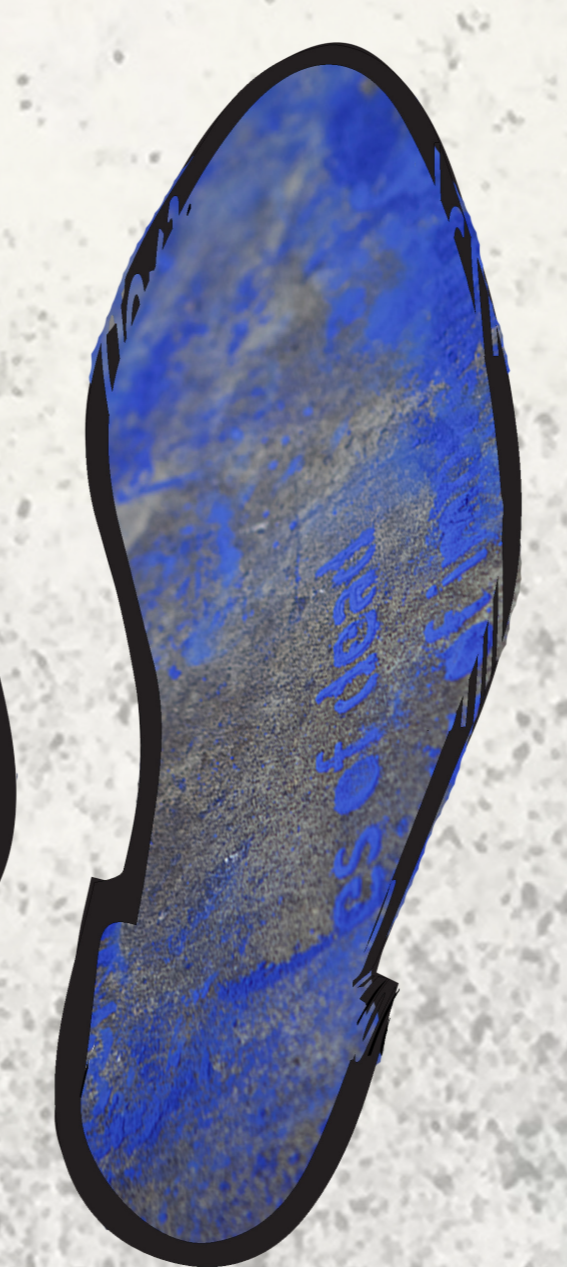
Formless Force of Gravity as Feminist Strategy against forms of Edgelands

Choreographing with gravity, embodied diagrams as choreographic spaces

Choreographic dwelling as nomadic staining of sites Relational forces for situated knowledges of Edgelands and polyvocality

Embodied cultural practices as to re-write body spaces
Feminist Formless forces as strategy to confuse inscription

blueprints for making spaces in the
the space to be made in a
the space to be made in a



the horizontal axis is extended to allow gravity to disperse and spatialise diagrammatic and choreographic gravity to cut
discursivity and lines of action drawing
and plane allow cultural ground including



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