ReivIndicación
vIndication
2026

cuerpo habla, arte exige body speaks, art demands

PerfoARTnet

Centro de Pensamiento Creativo

Center for Creative Thinking

The act of reclaiming invites us to remember, not to forget, to resist, to reclaim, to demand, to rescue, to protest, to fight, and to forgive; several lines that intersect, deterritorialize, mix, connect, and exchange, generating horizontal communities that reconfigure, reorganize, and resignify individuals and societies on a map of cultural, political, social, and human exchange, like a rhizome that connects horizontally with others, storing nutrients and reproducing, like all living beings.

To summon, to seek, to delve into, and to find sensitive beings who use their bodies to reflect allows us to discover how we, as individuals and as a society, reclaim ourselves through the relationship between body, life, and community.

Do we ask ourselves how to find a body without organs? A body that questions its position, that inquires about the context, that reconfigures itself, and we find ourselves confronted with the vindication of historical and collective memory, of the body, of silenced voices, of identity, of gender and dissent, of the land, of the ancestral and the human, of our rights, of love for others and for oneself, of social and internal struggles.

We find interconnection among sentient beings, who, gathered horizontally, can dialogue, share experiences, bodily and molecular struggles; this leads us to think of rhizomatic structures, like networks woven between beings, like neural maps, biological systems, or roots that, although distant, unite in art, the body, thought, the collective, and feeling; therefore, we propose a rhizomatic environment where everything is interconnected, since everything that affects the physical is energetically connected to the sentimental, the emotional, the spiritual, and the environment. Therefore, the connections between the individual, social, cultural, and political body are understood under the concept of advocacy, peaceful action, and social reflection. Each rhizome is a living node, an independent being, composed of many plateaus, like independent cells that together form a being, a species, a community.

*"Perhaps one of the most important characteristics of the rhizome is that it always has multiple entrances; in this sense, the burrow is an animal rhizome that sometimes presents a clear distinction between the line of flight as a passageway for movement, and the layers of reserve or habitat (cf. the muskrat). Contrary to tracing, which always returns to the same thing, a map has multiple entrances. A map is a matter of performance."**

When asked, "What would you assert yourself in today?" What is that necessary pause to stop and think? …We find how each person manifests themselves in one way or another with their body, words, gaze, and from their very core express what they feel and their reactions to what affects us…

*"The puppet's strings, as a rhizome or multiplicity, do not refer to the supposed will of the artist or the puppeteer, but to the multiplicity of nerve fibers that in turn form another puppet."**

*"A rhizome would never cease to connect semiotic links, power structures, circumstances related to the arts, sciences, and social struggles."**

*"There is nothing more beautiful, more loving, more political than the underground stems and aerial roots, the adventitious and the rhizome."**

PerfoARTnet 2026 / Fernando Pertuz

Mil Mesetas – Deleuze y Guattari

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Body in Crisis - Romania

Plastitc Art Performance Collective GCV y Alina Tofan

Magnum cOrPUS / alchemy of body in crisis seeks to (re)connect the human body with the greater body—the symbiotic real of nature. It meditates on the tension between environmental degradation and corporeal presence, unfolding against the symbolic backdrop of Norway, the first country to ban deforestation.

Plastic Art Performance Collective is a Bucharest-based collective of emerging artists who have been evolving together since 2020 within the framework of MACAIA Cultural Association. Operating at the intersection of art-performance, videoart, photography, soundart, new media, and cultural anthropology, the collective creates immersive experiences and public interventions that provoke, reflect, and reimagine our ecological realities.

Driven by a shared vision of a world more conscious of environmental fragility and less entangled in extractivist paradigms, the collective puts forward art that is both deeply reflective and publicly engaging. Their projects aim to raise awareness of ecological interdependence while embodying sustainable practices in both concept and production.

Ring A Ring A - Irlanda

Noel Molloy

It is the right of every child to have a childhood free of abuse and war to live life without threat (a statement of an intention to inflict pain, injury, damage, or other hostile action on someone in retribution for something done or not done) and to grow into adulthood living life to the full in peace.

Holy Communion-Shores of Memory- Colombia

Laura Riaño Cabrera

The project "Sacred Communion – Shores of Memory" begins as a practice that seeks to decolonize the imaginary and emotions. From this perspective, it intertwines the performing arts, the knowledge and ceremonies of the Mhuysqa (Muisca) indigenous community, syncretic narratives and constructions, archives, video, the collection, recognition, and learning about native and introduced trees, and manual labor. Its intention was to foster ritual encounters with the land, for which four participants deployed nomadic and portable suspension bridges woven with fique ropes and fallen tree branches. The presence of the bridge as a threshold, symbolically mediating from bank to bank the encounter with an ancestor, the Tunjuelo River* ("Tunjuelito") brought us together along its course at three locations: Part of its source at the sacred Tchisaqa Lagoon in the Sumapaz Páramo – SUNAPA; The Tingua Azul Wetland in the Kennedy district and its mouth at the Bosatama hamlet, as the main tributary of the Funza River (Bogotá).

The video performance that arises from these encounters is accompanied by sounds and words that follow the southern river in its confluence and flow between the páramo and the savanna. In its recording and editing, it seeks to open channels of communication permeated by the being/feeling/thinking/knowing of each place, as possible attempts to restore dialogues with those we have stopped listening to, attending to, thanking, respecting, caring for, defending, and loving, and in turn, to mobilize reflective memory with a part of the territory that, between the Eastern Hills and the Southwest of the city, embodies great physical and symbolic transformations/affectations.

These encounters allow us to understand that walking the territory is a dose of reality so that thought does not become detached from life, to know ourselves as one with it in the experience of the tensions, negotiations, governance, disputes, and politics that permeate it. We follow bodies of water in memory of touches that challenge the categorical and instrumental perception that labels them "natural resources." We encounter the sacred being that has nourished and ordered part of this territory for millennia and that, during the last century, we have sickened with the waste and plunder of this unequal, ever-growing city. Rivers are a reflection and memory of the state of our society, of the relationships, beliefs, and actions that have been imposed, and rivers are—also—primordial transformative forces that resist death.

I'M FED UP - Colombia

Andrés Felipe Valencia Mejía

I was removed from the call for proposals to exhibit at the Tolima Art Museum after a legal process with the Prosecutor's Office regarding my previous performance, The Blue Footprint, at the Museum of Modern Art in Medellín. That censorship was the spark that ignited my response: HARTE (FED UP).

In this action, I position myself in a room of the Tolima Art Museum bathed in intense red light, evoking an erotic space, a room of submission. I assume the role of the submissive artist: one who must yield, who must "lick" the institutions to be accepted.

With blue ink in my mouth, I begin to lick the walls, leaving marks and stains that permeate like scars. Blue, for me, is resistance: a mark that, no matter how hard they try to erase it, will always remain, blue.

Slowly, through this act, I write the word HARTE. It is a declaration and a warning. A cry against the elitist "artistic" system that censors and marginalizes. HARTE is also for the Fed Up: those of us who are tired of being silenced, of being seen as a threat simply for existing and creating. We are young artists who refuse to back down, even if they force us to our knees.

My name is Andrés Felipe Valencia Mejía, but in the art world I go by La Gárgola (The Gargoyle). I am 20 years old and I don't remember a moment in my life when art wasn't present. I didn't choose it: art chose me as an inevitable way of existing, of resisting, and of seeing the world from its edges. I recognize myself as a hybrid being: half jaguar, half bat. The jaguar connects me to strength and the earth; the bat, to intuition and the darkness of night flight. I inhabit that in-between space, observing the abyss while surrounded by a bluish landscape.

I received my secondary education in Arts at INEM in Medellín. Later, I completed three semesters in Fine Arts and one semester in Visual Arts at ITM. Today, I am a scholarship student in the Cultural Management program at the Débora Arango Technological Institute. I was part of the art collective El Cuerpo Habla (The Body Speaks), where I explored the politics of gesture and the poetics of presence, and I currently participate actively in the Antioquia Culture Roundtable.

My artistic practice encompasses performance, installation, video mapping, and public space interventions. I understand art as a site of confrontation, where the body and territory are tools for questioning elitism, censorship, and institutional contradictions.

MISTAGOGO - Colombia

Oscar Salamanca

Video art that addresses the figure of the mystagogue, a kind of mediating being in different senses, where the self-referential image poses a reflective game based on forms, situations and bodies transformed by contemporary irony, through which man reveals himself as a subject accustomed to technological and nostalgic cells.

Water reclamation - China

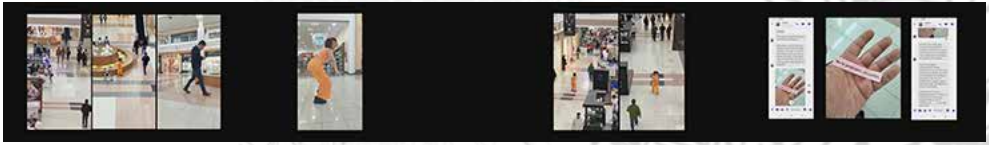
Bill Aitchison

These two videos belong to a larger research of mine called Borrowed Land. I am interested in the phenomenon of land reclamation, transforming sea into land, which is very common where I am based in Zhuhai. I use the artificial land to explore themes of ecology, identity, history and climate breakdown. The first piece Investment Ritual is an ironic ritual that chants designer brands like a religious mantra. It plays with the return of a fetishized traditional Chinese culture and it ends up drawing attention to the absence of international investment. It was filmed in Macau and takes a negative view of the casinos which line the background. The second piece Water Reclamation, shot in Hong Kong is on a street that was reclaimed 100 years ago. I prefer to use the work stolen not reclaimed as it was never land. The performance returns it the water by pouring water over myself outside every shop that sells water along the street. It too is a sort of ritual in public space.

Don’t stop talking - Puerto Rico / Catalunya

Marina BarsyJaner - Isil Sol Vil

The spectacle of genocide gazes back at its spectators.



That's how I walk - México

Ludmila Abril Carmona

The video "This Is How I Walk" stems from a desire to observe and inhabit movement in its most honest form. In this performance, my natural way of walking—unsupported, in a straight line—becomes a declaration of existence. I don't seek to transform my movement into an aesthetic gesture or a choreography; what I propose is to view the act of moving as a vital process, a language of the body that reveals its history, its effort, and its will. Movement, more than a means of expression, is here a form of embodied thought, a territory of awareness and resistance. Walking becomes an essential, primal action, an experience that unites the body with space and with the gaze of the other. In "This Is How I Walk," the purpose of movement is not to reach a destination, but to inhabit the journey. Each step is an event that encapsulates my relationship with gravity, balance, and instability. The body affirms itself in its precariousness and its power simultaneously: each movement arises from the tension between falling and holding on, between moving forward and remaining still. From a theoretical perspective, this performance falls within the practices of body art and political performance, where everyday movement acquires critical value. Here, gesture ceases to be merely functional, becoming instead a symbol, a reflection. By exhibiting my walk without corrections, supports, or embellishments, I transform an ordinary action into a shared experience of vulnerability and presence. It is about reclaiming movement as a form of knowledge, as a space where the body is not only displayed but also understood and affirmed. The movement I propose challenges the notions of normality and efficacy that dominate perceptions of the body. In contrast to the social gaze that associates difference with deficiency, "This Is How I Walk" proposes a reinterpretation: walking my way is not a mistake, it is a way of being in the world. In this sense, the performance aligns with the approaches of crip art and contemporary disability thought, which understand the non-normative body as an active agent in the production of new forms of movement, time, and perception. Walking without support thus becomes a practice of autonomy, but also of acceptance. Each step exposes the reality of the body—its tremors, its rhythm, its pauses—and transforms it into a discourse of self-affirmation. There is no attempt here to hide difference, but to recognize it as a source of meaning. Movement ceases to be a demonstration of skill and becomes a manifestation of authenticity. The straight line of the path functions as a minimal structure that frames the experience. Within this delimited route, each step acquires symbolic weight: it is repetition and challenge, permanence and change. The action becomes a metaphor for the very process of inhabiting the body: moving forward without denying the difficulty, sustaining oneself through fragility, affirming existence in every movement. In its aesthetic dimension, Así camino proposes a radical minimalism. There is no artifice or representation, only the direct relationship between body, space, and time. The viewer witnesses a scene in which movement is both real and symbolic: real because it unfolds before their eyes, symbolic because it encapsulates years of adaptation, resistance, and learning. By showing my walk without mediation, I reclaim movement as a political and poetic act. Each step is a declaration: I walk because I can, I walk because my body has the right to occupy space on its own terms. Thus, walking is, ultimately, a celebration of movement as a form of existence, a gesture that dissolves the boundary between fragility and strength, between art and life. In this displacement, the body reveals itself in all its complexity: imperfect, persistent, true.

Gala songs - Colombia

Las Malas y LaChiki

Las Malas and LaChiki are an independent trio from Bogotá that, since 2019, has created a performative cabaret where music, humor, and drag embody a dissident artistic expression. Our work celebrates sexual and gender diversity through an original repertoire that blends punk, carranga, Peruvian waltz, jazz, and other Latin American rhythms in a cabaret-style setting that challenges emotions, imaginations, and bodies. The songs, composed by Alejandro Jaramillo and arranged by Alfonso J. Venegas and Carlos Lemoine, are part of our cabaret show, "Las malas canciones Galas" (The Bad Songs Galas), a living work that transforms on stage according to the context and the audience. Each performance is a radical experience of coexistence, a space where diverse audiences (from grassroots communities to high culture circuits) converge to share a pedagogy that educates through enjoyment, desire, and memory. We advocate for an affective pedagogy that engages with new generations through pleasure, humor, and tenderness. Our artistic practice, developed through the Orfeo Creative Lab and the CAIDSG Sebastián Romero LGBTI House, champions cultural citizenship, the right to a free and autonomous identity, and access to spaces where alternative narratives can flourish. In every setting, we activate non-discrimination as both a principle and a guiding principle. This approach aligns with the National LGBTI Public Policy and the Sustainable Development Goals, particularly SDG 5 (gender equality) and SDG 10 (reduced inequalities). From these points of convergence, we promote the recognition of sexual and gender diversity, transforming culture to pave the way for justice, amplifying historically silenced voices, and contributing to imagining futures where all bodies and expressions are welcome.

After the Festival - Colombia

Carlos Camacho

This project aims to raise awareness about the importance of persistence in achieving goals, and to address the feelings of failure and unease in the current global context, where the promises of progress, understood as an ideal of economic and social growth, have vanished into a sea of dissatisfaction that can be categorized by generation. I'm referring to the efforts to accumulate successes in the most traditional way, and then evaluate them with those close to our professional and personal communities. However, what we often find are accounts of the impossibility of harmonizing our intellectual, economic, emotional, and leisure lives, as self-exploitation and the pursuit of alluring promises have led us to encounter people paralyzed by their own ideal of success and progress.

That is why many call persistence every achievement attained through effort, but when we encounter failures, just as many call it stubbornness. Therefore, many of us have accumulated a series of unfinished projects, half-done projects, or projects that we can later point to as having nourished others, demonstrating a learning process based on frustrated experiences. This brings to mind the myth of Sisyphus, who pushes a boulder every day, only to wake up and find it in the same place where he started the day before, simply for trying to cheat death; as many of us have tried to do, believing that by changing the rules of the game on the chessboard of success, we have condemned ourselves to constant chance. Therefore, we must abandon traditional and linear idealizations of progress and embrace a more rhizomatic and random understanding.

Ego Conquiro - Estados Unidos

Carlos Manuel Rivera

Thus, the poem describes, exposes, and analyzes—as memory, vindication, and archive—the theoretical postulates that define the decolonial turn. In this way, through actions, the conquering subject exercises violence against its victims as a map of the world that colonizes the unknown, imposing its power ad infinitum. From there, the understanding of coloniality and decoloniality is explored through performance. The events that describe the conquered, marginalized, oppressed, or subaltern subjects in the United States, Europe, Latin America, the Caribbean, Africa, Oceania, and Asia are confronted. The coloniality of power of Western empires (Spain, Portugal, the Netherlands, England, France, and the United States) has constructed a pattern of subjugation in the psyche of its inhabitants, a pattern that must be dismantled, and its mechanisms understood in our daily lives, in order to reclaim these subjects through resistance. The actions that prevail as a result of the coloniality of knowledge, race, class, gender, language, culture, and environment—imposed by hegemonic practices of power, knowledge, and being from the beginning of conquest and colonization in 1492 to the present day—must be subverted in order to deconstruct, from the psyche, Europeanization, whitening, Westernization, or the coloniality of the non-European world; the non-white world.

Thus, through this work, we observe the oppression, the disgrace, and the genocides of colonial practices that invite epistemic disobedience and a phoenix-like resurgence to incite its inhabitants to become aware of the downtrodden of the earth (non-Europeans, non-descendants, non-whites) in the face of the social injustices they have endured for centuries.

40 Remains - España

Dómix Garrido Abenza y Teresa Lan (videografía)

'40_remains' is the title of the performance piece carried out over 40 days, between October 3 and November 14, 2025, at the Artillery Barracks in Murcia, Spain. It was part of the "Echoes of Taiwan" exhibition, organized for the Embassy of Taiwan and the Taipei Cultural Office, and curated by PROYECTOR Moving Image Platform. '40_remains' pays homage to the historic Taiwanese performance artist Tehching Hsieh. This artist works with the passage of time as a tool of resistance. Hsieh methodically documents the details of his creative process with photographs. A noteworthy detail in this tribute is that the artist signed a "Declaration," like an oath, reflecting his intentions. Dómix Garrido did the same, making a commitment to himself days before the performance began, a commitment he upheld until the end. "40_remains" also has clear connotations with the "Gaza Menu" project by journalist Mikel Ayestaran, which showcases the 500 plates of food on which the Hammad family survived. The resulting action was conceived as a durational action, consisting of taking a Polaroid photograph of the remains of the single plate of food the artist ate daily. The monetary value of the uneaten breakfast and dinner was donated to Doctors Without Borders, an organization involved in the reconstruction of Gaza. In collaboration with this NGO, Dómix launched a Solidarity Initiative entitled "40_remains. Action for Gaza," open to donations in support of the Palestinian people and the country's reconstruction. The problem is that, even after the agreed ceasefire, that land continues to bury bodies. It is, therefore, a relevant and politically charged artistic intervention, where performance art and solidarity action coexist in support of a people oppressed for decades: Palestine and the West Bank are currently suffering the deprivation of their freedoms and barely subsisting under the largest documented genocide of this century. The current Israeli government has a clear and forceful objective: its extermination. The installation, which emerged in progress, consisted of the exhibition of 40 Polaroids made with the remains of plates and 2 Polaroids showing the physical changes experienced by the artist after 40 days of partial fasting. Why the food scraps on the plate? It is clear that the scarcity of everything, after so long a blockade preventing the entry of humanitarian aid and food, medicine, water, and basic necessities, is a stark reminder of the punishment inflicted on the Gazan population in every possible way. The artist believes that "remains"—what no one wants, the waste we throw away after meals, such as bones, hides, bark, and peels—constitute a subculture that operates far removed from our own. Making it visible, bringing us closer to the forgotten, to those who would give anything to access these scraps, is an act of solidarity. For Dómix Garrido, "remains" represents the rubble, the ruins in which Palestinians have left their homes and lives in the Gaza Strip, the annihilation of Palestinian culture, the dust into which the Israeli government has reduced their spiritual memory.

Pleasure machines, what enters the body - México

Mariana Hernández Rossier

For some time now, I've been questioning all the forms of consumption that finance violence, exploitation, and the very absence or alienation of bodily energies.
To what extent do we decide what enters our bodies?
I'm interested in creating a space where the desire for these forms of consumption can be read politically. Where I can reclaim the possibility of relating to my pleasures from a place of awareness, conflict, and agency. In Mexico—as in Colombia and other territories traversed by narco-paramilitary economies—cocaine use exists under a dual regime: normalized in everyday practice and, at the same time, shrouded in social anonymity that erases the routes, the bodies, and the violence that make its circulation possible.
The action consists of obtaining cocaine in the days leading up to the presentation. On the day of the presentation, I will display the product and create a product file (name, alias, product specifications, weight, cost, method of acquisition, time of acquisition, place of acquisition, number of people involved, geographic route, level of risk, etc.). This will be a structural dismantling of everything that masks the anonymity, accessibility, and normalization of the buying and selling of cocaine. After completing the file, I will begin cutting lines on a medium-sized mirror and invite the audience to inhale or blow the drug with the simple premise of consuming the product. In the background, an audio recording will play in which I discuss my relationship with this drug, the pleasure it has given me, and the enjoyment I derive from its effects. The audience will then freely decide whether or not to consume it.
Once this moment is over, I will begin sketching on the mirror what will resemble an architectural map, using cocaine residue and cardboard materials, to scale, of Rancho Izaguirre—a recently discovered site of extermination and forced recruitment in Teuchitlán, Jalisco—exposing the link between consumption and violence. This action will be juxtaposed with a video that compiles fragments from narco-series and films that aestheticize cocaine as glamour, power, and spectacle. The edit culminates with images from the real news report of the Rancho's discovery by the "Buscadores de Guerrero" collective.
This work does not seek moralistic absolution. My claim is different: to reclaim the right to view my own consumption as a political act. To name what I desire and what that desire sustains, and to invite the public to grapple with that same question.
Finally, I write some questions on the surface of the mirror:
Do I decide what enters my body?
How many of our consumption habits erase us from our lives?
How many of our consumption habits finance violence? To read them, the public will see their reflection in the mirror-model and the drug residue. Thus, the work shifts consumption from the individual plane to a socialized desire—to consumption as a political technology—and places the public before an ethical decision: to look or not to look, to consume or not, knowing that any choice inscribes them within the image and the very circuit of consumption.
*If the action is in the street / display the product and directly create the object's file, make the model (more as a contemplative and durational act). Leave the model made with the cocaine residue and the questions written on the mirror.

She is she - Colombia

Diana Osorio

How does one become a body? How does intimate construction build the public and collective body? This research, exploration, and creation project investigates other representations, corpographies, and rhizomatic presences of women's bodies through performance art. It aims to question the relationship between gender violence, environmental crimes and their prevention, and other invisible links in collective interaction, public space, and heritage, seeking to mobilize thought, empathy, and awareness in the construction, presentation, and well-being of our female bodies, our territories, and our contemporary time.

A question about fragile habitats.
She is she.

I like to think of her as committed and intense. She offers herself every day and poetizes life itself in manifestos of freedom. To be a rough, patched-up body, pierced by passions. An unfinished body. Reheated. Saturated. Woven. A body at the crossroads of forces. A body in event. A becoming of intimate passions exposed.

Protected bodies- Argentina

Ale Montiel

When we understand the earth as a sentient entity, the concept of community expands from the individual body to the body of the earth itself, including non-humans, and consequently, the world acquires meaning through their interaction. The symbolic dimension seeks to expand through poetic practices, generating spatial dynamics of identity construction and belonging.

To belong to a territory is to be an extension of it; it imbues our existence with meaning. Body and earth are inseparable for the care, defense, and resilience of the territory as a living space. Every body and earth must be protected.

Wezi Breathe - Togo-Germany

Abdoul Ganiou Dermani

Air is an essential element of nature for life, without air there is no life. “Wezi” is a video performance showing the artist breathing with a face mask in different places. Life goes on despite challenges.

Berlin Wall - Togo-Germany

Abdoul Ganiou Dermani

In this video work, the artist visits the remains of the Berlin Wall. The Berlin Wall was a division between East and West Germany, and a symbol of the division between communist Eastern Europe and the capitalist West during the Cold War. It was a historic moment in European history when the Wall came down in 1989. The artist reminds us how the traces of division are still visible in the landscape. He offers a unique perspective on German history, making his reflections particularly compelling.

Restricted Identity/Colombia

William Yezid Agudelo Torres

The performance acts as an assertion of the body and its relationship with the territory. The masked figure's intrusion into a natural space shared by other bodies seeks not gratuitous provocation, but a conscious disruption of a domesticated normality. By entering this setting of leisure and landscape consumption, the performing body positions itself as an agent of resistance against established ways of inhabiting and viewing the natural environment.

The gradual shedding of garments serves as a political gesture of unlearning and liberation. By casting off the symbolic layers that impose identity, role, and norm, the naked body reclaims itself as a primordial, non-hierarchical, vulnerable, and present entity. This nudity does not aim for aesthetic display, but rather asserts the right to exist without mediation—free from social masks or cultural artifices.

Fluid, histrionic, and defiant movements spark a tension between the individual body and the collective body of observers. From this friction arise questions regarding control, morality, freedom, and the limits imposed on the body in public space. The performance asserts the body as a political territory capable of generating thought, discomfort, and transformation through its mere presence.

By establishing a direct connection with the natural environment, the performance also calls for a re-examination of the bond between humanity and nature. The naked body—exposed yet resilient—becomes a symbol of reconnection and memory, championing the essential over the artificiality and exploitation of the landscape. Thus, the action stands as a gesture of mental, physical, and spiritual resistance, affirming the body's dignity as an instrument of struggle, expression, and assertion.

(IN)GRAVITA: What weighs you down?/Colombia

Yulia Galvis Alzate

IN)GRAVITA: What weighs you down? is an experimental, experiential, interdisciplinary, performative-installation research-creation project that asks: What weighs us down? What weight beyond physical weight do you carry? What part of that weight resides in your thoughts? What happens when we choke on our thoughts? What other burdens do you carry without knowing how to expel them?

Discomfort and exhaustion dwell like an animal pulse, in a back-and-forth that insists on repetition until it wears down the body, the voice, and the breath. Each gesture becomes a dilation of time, an excess, a tension, and a ruin, with sweat slowly adhering dust to the skin, with the half-open mouth that captures the ragged breath, and with the trembling that tenses every muscle in the act of running and hanging.

It calls for traversing the weight and the expulsion, so that whoever witnesses becomes complicit in a choking and its liberation, where the word breaks, becomes vomit, spills over, becomes contagious. This is why the question of the weight of what weighs nothing holds a vital place in the body of this creative utopia, since it is not merely a confirmation of intangible weight, but rather a quest beyond, into the psyche, that still incomprehensible place that constitutes us, that we are, that has consequences, games, and forms that construct a way of inhabiting each person's singular existence and of thinking.

What happens when we choke on thoughts? Thought itself is encrypted; revealing it precisely through our language leaves it outside. We inhabit thoughts that are castrated by language itself. So, how can we truly un-weigh thought in such a hostile environment where words fall short?

Dry Rain - Colombia/México

Fredy Prem Jimenez Shiva

Dry rain is fragility and, at the same time, vital force; acting directly on the body, mind, and spiritual aspect of the recipient. Moving from one place to another or remaining still, accepting uncertainty, flowing. Being your own disciple, being, being present, acting without haste, aligning your word and action, sustaining your power and effectiveness. A territory that is built, recognized; a territory that grows with a single voice, a sound, a gesture like a primordial mantra.

This work—an offering, a way to honor and acknowledge the connections that exist between all forms of life.

An action that speaks of migration, of relocating, of that state of wandering in search of a place. Of the earth, of water, of care, of the earth that we all are.

Akrasia - You only loved me when we were high - Colombia

Santiago Andrea Arciniegas Gómez

For a year and a half, the artist photographed himself weekly in front of a white wall, repeating the same act: pulling his underwear from behind to cover his face, in what is known as an atomic wedgie. This gesture, historically linked to punishment, cruel play, and humiliation, is reappropriated as a self-imposed action, transforming into an intimate ritual. The wedgie is an overwhelmingly North American practice; in Bogotá, its lack of cultural resonance becomes a form of exile. It is not only about isolation within a relationship, but also about the absence of a community where this desire can exist without translation or ridicule. What matters is not the gesture itself, but the hands that are not there.

The series comprises 176 photographs where the gesture remains constant while the image varies through materials, substances, and visual resources—honey, mud, ropes, fluids, paint—appropriating tropes associated with portraiture and fetishism. However, the image doesn't seek seduction or spectacle, but rather attrition: the body as a surface where repetition leaves its mark.

Conceptually, the project revolves around the notion of akrasia—doing what one knows is harmful—and erotic ignorance: the persistence of desire even when it is no longer shared. The wedgie appears as a contradiction: violence and play, humiliation and recognition, suffering and euphoria. The action is not presented as liberation, but as insistence.

The performance transfers this gesture to the public space, exposing the body to the gaze of others and to real time. In line with practices of bodily resistance, the action generates an affective ambiguity: the audience doesn't know whether to laugh, feel vicarious embarrassment, or discomfort. This indecision is central to the work. There are no moral instructions or cathartic resolution. Only a body that persists.

More than a provocation, the project proposes repetition as a form of knowledge. The body's insistence—when erotic language fails—becomes a way of reclaiming visibility, not from pride or shame, but from persistence. In this sense, the work reclaims the body as a territory of conflict, memory, and resistance, making visible what is usually left out of the narrative of shared desire.

Nothingness and the sea - Colombia

María Isabel Naranjo Cano

A performative project that reclaims the nature of simplicity, as its etymology suggests, a single fold. We live in a world crammed with images, content, and impositions that constantly dictate what to do in the external world—folds that spectacularize life, leading us to lose the possibility of residing within ourselves, of being before, between, and with ourselves, reclaiming the space for pause, for simplicity, for the minimal, explored from a place of serenity. Thus, this video-performance was born, to read and discover nothingness through the presence of the body before the sea. Created by the artist María Isabel Naranjo Cano, PhD in Arts and professor at the National University of Colombia, Medellín campus, in December 2025, Barcelona and Sitges, Spain. The proposal was executed from a relational aesthetics perspective, allowing for the communion of different thoughts and sensibilities, abandoning hermetic individual creation and breaking down boundaries through sympoiesis, or an open attitude toward otherness. This relational aesthetic approach activated the voices of fifteen people in response to the concept of how to perform nothingness, generating bodily actions through the sensitive and critical interpretation of letters from students, teachers, and artists who, invited by María Isabel, constructed reflections, instructions, and spatial poems about how to inhabit, feel, and enact this bodily reclamation in the face of the ocean's immensity. Here are four of these performances that encapsulate the concepts: telling, naming, not thinking, receiving. Participants: Sofía Guerra, Manuel Bernardo Rojas, Emanuel Mejía, and Santiago Cruz.

Silvia Overcomes Depression - One Shot - Serbia

Silvia Marcantoni Taddei & Massimo Sannelli

Silvia Supera la Depresión es un proyecto multimedia basado en la historia real de Silvia. Comenzó en 2023 y aún continúa. Incluye una videoperformance (la que presento aquí), un largometraje, una obra de arte en 2D, una serie fotográfica y presentaciones en vivo. Cada adaptación ofrece una perspectiva diferente de la misma historia: el pasado de Silvia, marcado por una depresión severa y acoso sexual, y cómo logró superarlo. En la videoperformance, Silvia y Massimo aparecen desnudos. Silvia narra su historia de depresión y acoso, mientras Massimo, con una grabadora, muestra una fotografía sombría de Silvia tomada en 2017 (en el punto álgido de su depresión). Massimo es un testigo silencioso, ya que todo sucedió antes de que él y Silvia se conocieran y se casaran, por lo que no puede hacer más que escuchar. AnimaeNoctis es un dúo, una fábrica polimorfa, una agencia multimedia: Silvia Marcantoni Taddei (1994) y Massimo Sannelli (1973). Son músicos, cineastas, fotógrafos, modelos, artistas escénicos, creadores de objetos 3D, editores, artistas post-pornográficos, bailarines y activistas a través del arte. Viven y trabajan por todo el mundo, con su querido centro de operaciones en Novi Sad, Serbia. Silvia decidió cambiar de vida tras años de depresión severa, ansiedad y trastornos alimenticios, además de una educación escolar que no se ajustaba a su naturaleza camaleónica. Massimo solía ser poeta, pero necesitaba una mayor conexión con su cuerpo y menos soledad. La poesía no encajaba con su naturaleza camaleónica. Silvia y Massimo lanzaron AnimaeNoctis en 2019.

Silvia Overcomes Depression is a multimedia project based on Silvia's true story. It began in 2023 and it's still ongoing. It embraces a videoperformance (the one I'm submitting here), a feature movie, a 2D artwork, a photo series and live performances. Every adaptation is a different point of view on the same story: Silvia's past life of severe depression and sexual harassment and how Silvia was able to get out of it. In the videoperformance Silvia & Massimo are standing naked. Silvia tells the story of her past depression and harassments and Massimo holds a recorder and shows a dismal picture of Silvia taken in 2017 (at the peak of depressive times). Massimo is a silent witness because the whole story happened before he and Silvia met and got married, so he can do nothing but listen. AnimaeNoctis is a duo, a polymorphous factory, a multimedia agency: Silvia Marcantoni Taddei (1994) & Massimo Sannelli (1973). They are musicians, filmmakers, photographers, models, performers, 3D items makers, publishers, post-porn artists, dancers, activists via art. They live and work worldwide with a main beloved hub in Novi Sad, Serbia. Silvia decided to change her life after years of severe depression, anxiety and eating disorder + a school education that didn't fit her tendency to be a shapeshifter. Massimo was used to be a poet, but he needed more corporeal evidence and less solitude. Poetry didn't fit his tendency to be a shapeshifter. Silvia & Massimo launched AnimaeNoctis in 2019.

Reconfigurations - Colombia

Jhan Francisco Quijano Rodríguez

RECONFIGURATIONS is a Video Art - Performance piece. This audiovisual proposal is based on actions, interviews, visual essays, and sound experimentation in the city, as well as the voices of those interviewed, to interpret signs and meanings in the construction of gender from the event/territory. It arises from the problem of patriarchy, which throughout history, as a model of power and gender distribution, has turned modern man into a sexist being, excluding sexuality, diversity, and affectivity from his masculine construction. Such behaviors are immediately linked to being less of a man, or consequently, these behaviors are directed toward the feminine or toward sexual orientations such as being "homosexual." Thus, through Video Art - Performance, the representation of images and imaginaries, as well as established concepts of how gender is conceived, is formulated. From an erotic perspective, a defragmentation is proposed, achieved through the role-playing of clothing, framing, and sensitive perspectives on the male body, with the purpose of transgressing patriarchal corporeality as an impermeable territory, one that is unspoken and unwritten. Therefore, through visual and sound games, new concepts of these imposed hegemonies are formulated. The scenes function from the perspective of otherness to propose new narratives surrounding the construction of masculinity through a semantics of traversing the city in search of the relationship between gender, reclaiming rights, and territory. The encrypted symbolism during the mapping of the city offers the viewer a different perspective, and how, from their own way of seeing the world, they reflect on gender. From the conscious or unconscious, a sign and a meaning are given that allows the viewer to place themselves in a time and space, thus constructing their own writing with respect to their sexuality as masculinity.

Enviar comentarios

Oh Unswallowable Glory - Colombia

Lucía González Gaitán

Oh Gloria Inmasticable /Colombia /Lucía González Gaitán

Oh Gloria Inmasticable es un performance que explora el cuerpo como territorio en tensión entre lo que se celebra y lo que se impone, entre los discursos de nación construidos por la hegemonía colombiana a lo largo de su historia y su influencia en la percepción del "país real" en quienes lo habitan. El título juega con el primer verso del himno nacional colombiano, transformando "Oh gloria inmarcesible" en "Oh gloria inmasticable". A través de este desplazamiento lingüístico, la solemnidad patriótica se vuelve torpe y corporal, poniendo en primer plano la fricción entre el simbolismo nacional y la experiencia encarnada. El himno, aprendido y repetido desde la infancia, aparece aquí no como un canto épico, sino como un mandato que atraviesa el cuerpo. En la acción canto el himno nacional con una mano en el corazón mientras introduzco en mi boca —uno por uno— más de treinta chicles. A medida que la boca se llena, la voz se ve progresivamente obstaculizada. El gesto remite a una escena ampliamente reconocible: ¿cuántos niñxs en Colombia han cantado el himno en posición de firme, con la mano en el pecho? ¿Qué tipo de adiestramiento corporal implica este ritual cotidiano? Este pequeño gesto disloca la repetición del símbolo y sitúa al espectador en un espacio ambiguo entre la norma y su desacato, fracturando la experiencia y activando una reflexión crítica. La pieza señala la distancia entre la representación oficial del país y su realidad social no solo desde el lenguaje, sino desde la acción misma: cantar mientras me silencio. Lo cotidiano y lo popular se cruzan con lo hegemónico y lo institucional, invitando a revisar nuestra relación con el poder simbólico del himno. El performance propone una relación directa entre boca, voz y cuerpo, entendidos no solo como órganos físicos, sino como espacios políticos. Comer, masticar, sostener o rechazar se convierten en acciones simbólicas que revelan cómo ciertos relatos —históricos, culturales, religiosos o de género— son transmitidos como verdades incuestionables. En este sentido, la obra plantea una pregunta central: ¿qué ocurre cuando el cuerpo se resiste a digerir aquello que se le ofrece como idea nacional? La acción se desarrolla en un tiempo expandido, donde la repetición y la duración generan incomodidad tanto en quien ejecuta como en quien observa. Esta temporalidad insiste en el desgaste, la saturación y el límite, alejándose de lo espectacular para situarse en una experiencia de atención prolongada. Ese relato, lejos de ser celebrado, aparece como algo denso, inasimilable. En diálogo con la idea de reivindicación, la obra no propone una afirmación heroica, sino una resistencia mínima y persistente. Reivindicar, aquí, es sostener un cuerpo que duda, que se cansa, que no puede ni quiere consumirlo todo. En esa negativa silenciosa, Oh Gloria Inmasticable reivindica el derecho del cuerpo a detenerse, a no cumplir, a no digerir, afirmándose desde su vulnerabilidad y su límite.

Oh Unchewable Glory is a performance that explores the body as a territory in tension between what is celebrated and what is imposed, between the discourses of nationhood constructed by Colombian hegemony throughout its history and its influence on the perception of the "real country" among its inhabitants. The title plays on the first verse of the Colombian national anthem, transforming "Oh unfading glory" into "Oh unchewable glory." Through this linguistic shift, patriotic solemnity becomes awkward and corporeal, foregrounding the friction between national symbolism and embodied experience. The anthem, learned and repeated since childhood, appears here not as an epic song, but as a command that permeates the body. In the performance, I sing the national anthem with one hand on my heart while placing more than thirty pieces of chewing gum in my mouth—one by one. As my mouth fills, my voice is progressively obstructed. The gesture evokes a widely recognizable scene: how many children in Colombia have sung the national anthem at attention, hand on their chest? What kind of bodily training does this daily ritual entail? This small gesture disrupts the repetition of the symbol and places the viewer in an ambiguous space between the norm and its defiance, fracturing the experience and activating critical reflection. The piece highlights the distance between the official representation of the country and its social reality, not only through language but also through the action itself: singing while remaining silent. The everyday and the popular intersect with the hegemonic and the institutional, inviting us to examine our relationship with the symbolic power of the anthem. The performance proposes a direct relationship between mouth, voice, and body, understood not only as physical organs but also as political spaces. Eating, chewing, holding, or rejecting become symbolic actions that reveal how certain narratives—historical, cultural, religious, or gender-related—are transmitted as unquestionable truths. In this sense, the work poses a central question: what happens when the body resists digesting what is offered to it as a national ideal? The action unfolds in an expanded time, where repetition and duration generate discomfort in both the performer and the observer. This temporality emphasizes wear and tear, saturation, and limits, moving away from the spectacular to situate itself within an experience of prolonged attention. This narrative, far from being celebrated, appears as something dense and unassimilable. In dialogue with the idea of vindication, the work does not propose a heroic affirmation, but rather a minimal and persistent resistance. To vindicate, here, is to sustain a body that doubts, that tires, that cannot and does not want to consume everything. In this silent refusal, Oh Unchewable Glory vindicates the body's right to stop, to not comply, to not digest, asserting itself from its vulnerability and its limits.

Balance the rope - Colombia

Lucía González Gaitán

“Swinging the Rope (2023) is a performative action situated between a popular game and an artistic act, designed to disrupt the everyday temporality of public space. The image of two people swinging a rope immediately evokes childhood and a shared bodily memory. From this simple and recognizable gesture, the work proposes an activation of space that questions who can inhabit it, how, and at what pace. The action consists of swinging a rope continuously, implicitly inviting participation, but without demanding it. Some people decide to jump, others prefer to beat the rope, stop to observe, or simply ask what is happening. It is in this diversity of responses (participating, rejecting, watching, interrupting) that the piece unfolds its political dimension. The game ceases to be merely a childhood memory and becomes a device for encounter, negotiation, and collective stance-taking. Swinging the Rope disrupts the functional flow of urban traffic and proposes an alternative rhythm within the public space. The rope functions as a mechanism that organizes time and movement, momentarily displacing the logics of productivity, control, or efficient circulation. In this displacement, the work reclaims the right to stop, to play, and to occupy space through the body, without a utilitarian purpose. Starting from what appears to be a children’s game, the work highlights the distance and potential friction between institutions and the bodies that surround them. The rope points to both the architecture and the bodies that support it, revealing the rhythms that order public life and the forms of obedience, waiting, or exclusion that these spaces produce. Jumping, not jumping, or interrupting the action becomes a bodily decision that reclaims different ways of being and inhabiting the commons.

Nothing feels as good as feeling thin - México

Laura Gisela Herrera Mendoza

Nothing tastes as good as skinny feels #THINSPO is a video performance piece that explores the mechanisms by which the disciplinary control of bodies produces and sustains a hegemonic bodily regime, particularly in feminized bodies. The work begins with a widely disseminated slogan in thinness culture to reveal how control, disguised as self-care, translates into practices of everyday violence exerted on one's own body.

In the video performance, the artist's body is presented as a territory inscribed with norms that are not individual, but rather historical and social. The piece exposes the logic of discipline, which consists of counting, measuring, restricting, and correcting. This action does not seek to literally represent a diet or an eating disorder, but rather to stage the internalization of a mandate that regulates the relationship with food, pleasure, and survival. The body depicted is not idealized, but rather permeated by anxiety and compulsive repetition, for whom the act of eating ceases to be an action linked to nutrition and pleasure, becoming instead a field of control and punishment. The work underscores that this dysregulation of eating is not an individual failing, but a direct consequence of a system that promotes constant self-monitoring.

From a critical and feminist perspective, the video performance highlights how these mandates affect women differently, whose bodies have been historically regulated and corrected. The piece does not propose a narrative of overcoming these conditions, but rather an act of exposure, making the harm visible in order to deactivate its normalization. In this sense, the work is configured as a space of symbolic reclamation, where the body, by revealing its fragility and contradictions, questions the regime that oppresses it and opens the possibility of imagining other ways of relating to food and to existence itself.

Panoptic fence - Colombia

Freddy Vargas

"Panoptic Fence" is an 8-minute video art piece created in 2025 that references the panopticon, an architectural model designed for constant surveillance, as well as the billboards in the city whose objective is to generate consumption. In this work, this idea is translated into a visual simulation of security cameras. Through an assemblage of video actions linked to industrial labor practices as a shared social phenomenon, the work reflects on work in its multiple dimensions: as a concept, an activity, and a daily necessity, showing how work becomes a routine marked by schedules and monotony in the urban environment.

"Panoptic Fence" merges video art and performance, using the body as a central element exposed to surveillance, control, and repetition. This body in action symbolizes the physical transformations and conditions it assumes, making visible and confronting the way we relate to and perceive life in a context where hyperconnectivity, hyperconsumption, and hyperproductivity generate emptiness and alienation in the worker's body. The carefully assembled video performance confronts the industrial dynamics of contemporary society.

The search for work, having a job, and feeling useful are becoming increasingly ephemeral, while precariousness, temporary employment, and informality are becoming commonplace. The artist seeks to represent this reality so that the viewer can confront it. Therefore, "Panoptic Fence" invites us to question how we approach life amidst the accelerated pace of work and daily life. This video performance confronts our daily experience, both personal and collective, showing common moments and situations in an industrial work environment. Furthermore, it leads us to reflect on the tensions between the productive and the unproductive, and to rethink the relationship between life and work today.

A woman's trembling vowels- Colombia

Yudy Horta Cubillos

Las vocales temblorosas de una mujer /Colombia /Yudy Horta Cubillos
Las guerras en el mundo han dejado a millones de víctimas que han sufrido consecuencias de manera devastadora, han soportado la violación reiterada de los derechos humanos por parte de distintos actores armados, este impacto negativo a la humanidad ha servido para que algunos reflexionemos sobre la paz, el devenir y el bienestar de todos. La acción performática LAS VOCALES TEMBLOROSAS DE UNA MUJER; hace alusión a la ausencia, el abandono, las exclamaciones de dolor y la condición de víctimas de la violencia de las mujeres cuando se les arrebata el amor. Esto visto desde una contemplación poética, profunda e individual, mostrando así con fragilidad lo que es la muerte y la ausencia en una tarea cotidiana como lavar platos, cubiertos, ollas y pocillos que se convierte en un ritual de duelo, que busca limpiar el dolor, la sangre y la memoria de los seres amados arrebatados por la violencia, estos recuerdos difíciles de limpiar como la grasa de los trastos. El poeta colombiano Fredy Yazzed (2017) en el poema carta de las mujeres de este país: …Cuánta pena hay en esta tarea diaria de lavar los platos, los vasos, nuestras sílabas. La guerra tiene el nombre de un varón, pero la memoria, las vocales temblorosas de una mujer. Nadie mejor que nosotras lo sabemos: "Todos somos culpables en la pesadilla" LAS VOCALES TEMBLOROSAS DE UNA MUJER está inspirada en un poema de Fredy Yezzed, "carta de las mujeres de este país" es un Poeta, escritor, investigador literario y defensor de Derechos Humanos. (Bogotá, Colombia, 1979) Nos dice a través de la poesía que, en un mundo consumido por las guerras, con hedor a muertos, el dolor no puede ser indiferente a nosotros, todos somos culpables de cierto modo, si permanecemos callados ante cualquier hecho de violencia.

“Contain” - Colombia

Evelyn Loaiza Quiceno

Containment as a collective act: performance requires others to exist. Containment, containing ourselves, sometimes simply having ourselves is enough to endure the cruel realities we face in a world riddled with fascism, hatred, rage, and death. Containment as a method of protection: when the body overflows, screams, cries, empties itself, empties itself only to be refilled, allowing it to emerge is also allowing it to be refilled. If it is filled with others, it is transformed, empowered, contained, resisted, made uncomfortable in the street, in public space, it is resignified, it resonates collectively; then performance becomes symbolic cartography, contextual protest, an act of creation that vibrates in harmony with the utopia of dignity.

Journey within - Colombia

Melissa Carolina Torres Anaya

I carried out this experience during December 2022 and January 2023 in Argentina and Colombia, in the cities of Buenos Aires, Bogotá, and Santa Marta. The following explorations were conducted through a journey into my inner memories, which led me to recall a memory from about ten years ago, when I was nineteen: an abortion. At the time, it was a quick and insignificant experience. Over time, this memory became like a crack I never spoke about, yet it always resurfaced. In my search for references, I came across Ana Mendieta, a Cuban artist whose work seeks to build upon the resistance to reproducibility and to reclaim the magical-religious act. In her work "Silhouettes," created during her residency in New York between 1973 and 1980, she displays a series of silhouettes of her body in different natural spaces. Her metaphor sought to resignify the experience of the magical act and "the ephemeral nature of existence." I began searching for a way to heal this memory and transform it into possibility, creation, and learning. I focused on remembering this moment and observing the movements that arose from this experience. I held a dance of these moments for a while, seeking to embrace myself, to ask for forgiveness, and to ask forgiveness of the life that never came to be. I sought to fold inward and listen to every sensation and emotion that might arise. I asked myself, "How do I heal this memory?" In my mind, the silhouette of a seed appeared on the sand of the sea, being dissolved by the waves. I set about drawing this image and continued with the question, "How do I heal this memory?" The idea of cranes came to me. I researched their meaning; they are part of a Japanese symbol, "the legend of Senbazuru." The story says that whoever makes 1,000 origami cranes will receive a gift from the gods. I set about using all the recycled paper I could find to make as many origami cranes as possible. I felt deeply moved and pierced by this sensation, surprised by the symbolic place of trauma and how our bodies hold such memories. After this, I decided to share this experience in a public space. I began in Buenos Aires, on Avenida 9 de Julio at the intersection with Calle Moreno. It was a bay where the pavement was covered in a yellow hue from the blossoms of the trees in Chiapas, an internal process of healing and forgiveness that could later be reinterpreted and become a cathartic experience. I drew the silhouette of a seed with the cranes; curious onlookers watched the action while waiting for the traffic light. The emotion gripped me and affirmed me. While outlining the figure, a light breeze accompanied me, creating a metaphorical effect like ocean waves. I felt my body was recreating and reinterpreting that experience. Now, the question: how do I heal that memory? It was beginning to reveal new horizons, and I felt my body taking root. The drawing process invited me into a spiral movement. While drawing with the cranes, I was able to connect with a kind of envelopment and, at the same time, expulsion. This journey led me to think about the idea of centripetal forces, those that attract objects to the center, and centrifugal forces, those that expel them to the periphery and produce fragmentation. This was molded into a metaphor that coursed through and mobilized my body, returning me to an intrauterine state that at some point had taken root while simultaneously being uprooted.

Writings/ Colombia

Leonardo Cifuentes Fontecha

“Edgar the Utterly Free” is a literary expression used to reclaim the death of a person who, throughout his life, had been inhibited and beholden to the care of another. Death would become his greatest act of freedom.

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cuerpo habla, arte exige body speaks, art demands

Fernando Pertuz

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