IMF
INTERNATIONAL METABODY FORUM 2014

4TH METABODY CONFERENCE
HISTORY AND ONTOLOGIES OF MOVEMENT-GESTURE

MADRID. 11TH JULY 2014

UNIVERSIDAD AUTÓNOMA DE MADRID
CIUDAD UNIVERSITARIA DE CANTOBLANCO
AUDITORIO FILOSOFÍA Y LETRAS
For the time being [Victory over the Sun].
Sadler’s Wells, 2014. Aggeliki Margeti with Chestplate instrument.
Wearable design concept by Michèle Danjoux © DAP-Lab/Photo: Hans Staartjes.
Keynotes: Brian Massumi, Erin Manning, Beatriz Pichel
Chairing and coordination: Jaime del Val (Reverso) and Eva Botella Ordinas (UAM)
Organizers: Reverso & Universidad Autónoma de Madrid
Design: La Rana Gráfica

Supports:
Programa Cultura de la Unión Europea
INAEM - Ministerio de Cultura, Educación y Deporte
PROGRAMME

Auditorium, Facultad de Filosofía y Letras, Universidad Autónoma de Madrid.
11th July, 2014.

10’00
Welcome and Presentation - Eva Botella Ordinas (UAM) and Jaime del Val (Reverso)

10’15
Keynote: Beatriz Pichel - From facial expressions to bodily gestures: The question of movement in French photography (1862-1902)

11’00
Jaime del Val - Gignestology: Ontologies of movement and becoming – A History of fixity and dualistic perceptions: Thinking-moving beyond metaphysics of identity

11’30-12’45
Panel - Situated Gestures
- Dr Liz Watkins, University of Leeds - Gesture and Surveillance in Red Road (Andrea Arnold, 2006)
- Inês Afonso Lopes - Controlling uncertainty through gesture: gestures of the Purgatory
- Katherine Mills - The Door to the Convent: Religious Life in the Convent of Las Descalzas Reales, Madrid (17th century)

13’00 Lunch
14’00-14’50
Panel – Politics of gesture
• Michèle Danjoux / Johannes Birringer (DAP-Lab, London) – Wearables, Choreosonic Gestures, and the Limits of Control
• Dr Imogen Racz, Senior Lecturer in Art History, Coventry University – Social Choreographies of Woman and Self in Helen Chadwick’s Of Mutability and Ego Geometria Sum

15’00-16’00
Plenary Dialogue: Erin Manning and Brian Massumi in dialogue with Jaime del Val. Ontopolitics of Movement: control and emergence in the era of affective capitalism

Coffee break

16’15-17’30
Panel – Ontologies of movement
• Yvonne Foerster, Leuphana University Lüneburg – Dynamic Embodiment – A Non-Anthropocentric Approach
• Oscar Quejido Alonso and Laura Rodríguez Samperio – UCM – Movement, gesture and truth. Art as countermovement in Nietzsche’s thought.
• Monika Jaeckel – Touch, absconding into gesture

17’45-19’45
Panel – Art and performance of gesture-movement
• Angela Parker/Kaiser – Translating into Movement: Receiving Language in Dissolving Form
• Marcello Lussana – Sound and Movement: a comparison between traditional Qigong and nowadays interactive technology.
• Laura Lake Smith – Imaging the In-between: Movement and Difference in Richard Tuttle’s Wire Pieces
• Alicia Peñalba, María José Valles, Elena Partesotti, Mª Rosario Castañón, y Mª Ángeles Sevillano. – Universidad de Valladolid – Gestural diversity in the use of Metabody: a motion-sound interactive system
• Nuria Font – Brief historic revision of dance and technology

19’45-20’00
Closing remarks
The history and ontology of movement and gesture is especially relevant to the history of science, helping to explain not only the social and political background and epistemology of the evolutionary theory, psychiatry or biology. More than two decades of historical and philosophical studies revealed that gestures and movements are socio-cultural practices, crucial to understand “actors” in “their environment” and the cultural codification of their interactions.

The social choreographies of movement-gestures not only affect our self-perception, the distinction between the human-non human and our interrelations, but also frame the political and legal systems shaping the way in which we live and move. They are central to concepts such as “individual”, “cultural heritage” or “human rights”. These choreographies increasingly delete the diversity of our gestures-movements and interactions, not only as part of our culture, but as part of ourselves.

Treatises about human and animal physiognomy, penal and international law, philosophy, medicine; books of etiquette, education of children or dogs ‘training; essays on biology, animal and human psychology, criminology; courtly or popular representations of manners, photography and engraving deployed by Darwin, films by Muybridge, old and new biometric tables, dances and experiments by Loie Fuller; handbooks to photographe brides, table manners, urban spaces ‘planning, social networks, catwalk shows, google-glasses, medicalization and treatment of autism or promotion of anorexia and just few examples of relevant case studies for this history and ontology.

The aim of this conference is to discuss about the past and present of the distinction between gesture and movement, the limits of their cultural intelligibility and scientific legibility, the analysis of the dismissed elements to define a gesture and the ontologies and historical epistemologies in which...
these definitions and practices are built. Likewise, it is our goal to open proposals for new ontologies and epistemologies of movement-gestures able to give alternatives to the current tendencies to control, fix or choreograph the movements of bodies at all scales, a paradigm of control which Jaime del Val has called the pan-choreographic.

Amongst other topics, we propose:

- History and ontology of movement-gesture in relation to the concepts of human, individual, organism or community, their restrictions and overloading. Concepts such as heritage and cultural heritage restricting gestures-movements-relations and ecologies of relations transcending these concepts: naturcultural and subalternal perspectives understanding life as a relational process, breaking identity barriers of species, gender, class, etc. Postcolonialism and neocolonialism, subalternal cultures, hegemony of western gestures, aboriginal cultures, naturecultures, humanimals, animal gestures. Posthumanism and Metahumanism.
- The history and ontology of abstract binaries such as nature-culture, ability-disability, human-animal-machine. Past and present conceptions of disabled, non-adult, non-rational, deviant, non-human bodies; their gestures-movements and their relation to definitions of rationality and agency, to social norms, law and ecology.
- Identification of corporealities and emotions in relation to specific gestures-movements, and identity, politeness, development and civilization in relation to them.
- Scientific conventions (notions and practices) and subalternal knowledges alternatives on gestures-movement from historical, epistemological and ontological perspectives. Scientific performances of rationality, objectivity and authority, and analysis of observation and proof construction through history.
ABSTRACTS OF LECTURES AND PAPERS

From facial expressions to bodily gestures: The question of movement in French photography (1862–1902) – Dr. Beatriz Pichel, Wellcome Trust Fellow in Medical Humanities, PHRC, de Montfort University.

This paper will trace the history of the scientific uses of photography in psychological and psychiatric studies of emotions at the end of the nineteenth century in France. In particular, the focus of its analysis will be on the role that photography played in the increasing scientific interest for bodily gestures, instead of facial expressions, as the embodied signs of human emotions. A key question in this regard will be the different ways in which photography approached movement either to freeze it in one particular instant or to capture it through a succession of images. The reconstruction of this history aims to provide a historical framework to understand the values and assumptions still embedded into current scientific practices of photography in the field of emotional studies.

Gignestology: Ontologies of movement and becoming – A History of fixity and dualistic perceptions: Thinking–moving beyond metaphysics of identity - Jaime del Val - Reverso

Thinking movement beyond metaphysics of identity implies thinking and experiencing movement not as external property of a given entity, but as ontological substrate, one that by definition eludes discretization into being. A gignestology rather than ontology, a theory of becoming that bypasses being. The paper will propose that in order to facilitate this, perception must be reverse engineered, disaligning it from the machines (perspective, geometry, etc.) that constitute the conditions for thinking–experiencing the illusion of fixity, reversing 2,500 years of parmenidean–platonic–aristotelian and cartesian tradition. Proprioception proposes an understanding of movement that is endoreferential. Metaformance, as ongoing transformation of perception, is the politico–aesthetic paradigm that allows to reinvent perceptual conditions, and with them movement as immanent endoreferential process. This stands as a crucial political endeavour in the era of affective capitalism, which operates through pervasive perceptual engineering of bodies.

Ontopolitics of movement: control and emergence in the era of affective capitalism -Erin Manning and Brian Massumi (in dialogue with Jaime del Val)

The concept of ontopower refers to a mode of power that operates not on beings or states of things as already constituted, but at the level of their emergence. Ontopower goes beyond biopower, colonizing the very conditions of emergence of life. The preemptive strategies of war power and policing that have developed since 9/11 can best be understood in terms of ontopower -- as can today’s neoliberal capitalist economy itself. Neoliberalism, seen from this point of view, constitutes a mode of power in its own right. This multi-pronged colonization of conditions of emergence is nothing less than an “endo-colonization” of becoming (its capture from within). Paradoxically, this places the prevailing modes of power on the same creative terrain traditionally occupied by modes of resistance to power. Where, then, are counterpowers to be found? In this discussion, we will explore the proposition that counterpower has no choice but to inhabit the terrain of ontopower, with a difference. The discussion will centre on the concepts of “immanent critique” and “immanent
editing” as providing the kernals for a present-day ontopolitics. These concepts are in intimate dialogue what Félix Guattari called an “ethico-aesthetic paradigm” for creative resistance. The role of art in ontopolitics, and of the body in art, will be a special focus.

Gesture and Surveillance in Red Road (Andrea Arnold, 2006) - Dr Liz Watkins, University of Leeds

Gesture can solicit or misdirect attention, tracing a strand of theories of sexual difference that is vital, but often overlooked in film studies. An analysis of movement – of body and the cinematographic – in Red Road discerns gesture as a refractive register of subjectivity and desire in a discourse on voyeurism and surveillance. Commissioned by Von Trier’s Zentropa films as an Advance Party Project, Red Road choreographs the movements of body and camera in the articulation of a female protagonist who assesses ‘the “flecks of identities” caught up in surveillance media’ (Pisters 2013). Her gestures traverse the spaces of surveillance and surveilled in an address of the ‘mechanisms and techniques of reality-control’, that is, of social-subjects and institutions (de Lauretis 1984). This paper explores the possibility of gesture a critical force through the mimetic play of Irigaray’s writing (Butler 1998; Irigaray 1985). Gestures take up and exaggerate the ‘fibre of the text’, a process which this paper reads as a register of discontent integral to the articulation of a female protagonist in contemporary cinema.

Controlling uncertainty through gesture: gestures of the Purgatory - Inês Afonso Lopes, École des Hautes Études en Sciences Sociales and Faculdade de Letras da Universidade do Porto.

Starting from the benchmark of the fears and anguishes that time (changeable and manipulable) of (ex)purgation in the purgatorial punishments caused in believers, we will try to learn the rites and gestures (re)produced by them, towards the control and appease of the uncertainty from the beyond. Therefore, our goal is not only to point out gestures and movements related with that belief, but also to understand them, within a wider symbolic structure, where, upon the strength of habitus and its role over the control of emotions, they appear as one of the more evident long-lasting cultural patterns.

The Door to the Convent: Religious Life in the Convent of Las Descalzas Reales, Madrid (17th century) - Katherine Mills, Harvard University and Universidad Autónoma de Madrid.

This project aims to better understand the mindset with which the nuns of the Las Descalzas Reales (Madrid) conceived of the spatial construction of their convent, by focusing on the salient feature of the door. The door, present in multiple forms and sources, excluded and included both religious and courtly figures at the will of the nuns, forming the liminal point of contact between these two “separate” worlds. Although often referred to as idealistic retreats from society, convents, such as Las Descalzas Reales, provided nuns with the adequate spaces for maintaining, and even strengthening, their ties with the secular world.
Translating into Movement: Receiving Language in Dissolving Form – Angela Parker/Kaiser, University of Texas.

Through movement I reexamine translation as presentation of the meanings “located” in poetic ambiguity rather than re-presentation of the word as static and formed. According to Benjamin, meaning flows from the rupture of the text where the word is simultaneously most literal and most free. The freedom of word from word occurs only in the process of translating as amorphous motive and emotive meanings, which necessitates re-evaluating translation as continuous. I demonstrate theory hinging on flux and process by translating poems such as Trakl's “Im Dunkel” into movement; form and identity dissolve “in darkness” to expose meaning in color motion.

Sound and Movement: a comparison between traditional Qigong and nowadays interactive technology – Marcello Lussana

Qigong is a traditional energy practice of China; it has been practiced since more than 4000 years. It is a kind of meditation in movement that in some cases requires to produce sounds with the mouth. The result is quite similar to some interactive artworks, in both cases the connection between sound and body movement is the key. This presentation will take as an example a few specific movements that involve sound in both Qigong and an interactive audio environment of the project Motioncomposer. The goal is to understand how the connection sound-movement influences each other, how it creates an advanced feeling of the body and how it actually affects the practice or the performance from a phenomenological point of view.

Imaging the In-between: Movement and Difference in Richard Tuttle’s Wire Pieces – Laura Lake Smith, Lamar Dodd School of Art at the University of Georgia in Athens, Georgia.

Modestly constituted by common materials such as rope, string, florist wire, or cloth and oscillating between the painterly and the sculptural, Richard Tuttle’s art appears inchoate, as if in metamorphosis. Such is especially instantiated in Tuttle’s seminal series of forty-eight Wire Pieces (1972), which are comprised of sequentially numbered objects made of pencil lines and shadows on the wall and buoyant florist wire that extends from the wall. As supple materials that allow for gesture, texture, irregularity, and temporality, the three constitutive elements of pencil, shadow, and wire evoke a sense of something as if in process. Often anchored by at least two nails usually placed at both ends of the freehand pencil line on the wall, the wire seemingly mimes the pencil line, as if a three-dimensional correlate to the two-dimensional line. Yet upon closer examination, it becomes apparent that subtle shifts and changes are occurring between the materials of the Wire Pieces. Most notably, the wire in fact fails in its effort of correlation, a failure that is amplified by the shadow it casts on the wall. Thus the relationship between the three elements is always one of difference and movement, not sameness and stasis, and it is a phenomenon that plays out in a palpable sense of flux in varying ways throughout the forty-eight pieces. As I will argue, the movement and difference as instantiated by the Wire Pieces ultimately complicate artistic ambitions of mimesis, sameness, and permanence. Interpreting Tuttle’s Wire Pieces through Gilles Deleuze’s contemporaneous theories of “becoming” and “difference and repetition,” I contend that the Wire Pieces exist ontologically in the flux of the in-between and, as such, are only ever in the process of becoming art.
Dynamic Embodiment – A Non-Anthropocentric Approach – Yvonne Förster-Beuthan, Leuphana University Lüneburg

In my talk I will discuss the concept of embodiment as a constituent of cognition. The main question to tackle will be whether the renaissance of the body in philosophy cognitive sciences represents an anthropocentrism. Is the accentuation of the body problematic because it imposes pre-established categories of the human body as necessity for cognition? I will argue for a concept of the body that does not center on the human form. The central feature of embodied cognition is in analogy to the functional architecture of the brain its plasticity. In my talk I will focus on the potential of corporeality as an open and dynamic concept. I thereby hope to contribute to the ongoing discussion of key-concepts in the project such as performance, agency and the search for non-dualistic concepts.

Movement, gesture and truth. Art as countermovement in Nietzsche’s thought – Oscar Quejido Alonso and Laura Rodríguez Samperio – Universidad Complutense de Madrid

For Nietzsche movement is an expression of a dynamics of forces that, in order to could be understood, we simplify in it what we call “gesture”. A gesture no longer, therefore, is a sign or language synthesizer that, once fixed –in-corporated – by social practices, is re-produced individually and socially, constituting subjects. These ones, repeating gestures, make in turn social practices, in a field of relational forces in constant flux. In this paper we intend to show how Nietzsche explains the dynamic gesture movement through two key notions of his thought: body and will to power.

Touch, absconding into gesture – Monika Jaeckel

Reciprocity of recognition becomes evident in the intra-active action/sensation of touch. As a matter of response touching is deeply intertwined with world recognition defining the experience of worlding. It undergoes radical change, becoming a coded gesture, as response initiator for touch screens, to transitioning into liminal gestural sensibility as a controller of affective moves (eye tracking, filtering by social networks, etc), to transforming into a barely discernible movement affect. What happens when touch becomes strictly gestural? My main inquiry concerns how to answer to Barad’s statement that responsibility (of matter) is not a calculation to be performed.

Wearables, Choreosonic Gestures, and the Limits of Control – Michèle Danjoux / Johannes Birringer (DAP-Lab, London)

Wearables worn by sound artists tend to reveal more about the aesthetics of the technology in-forming the aesthetics of the design, sensors, switches and actuators all visible. Danjoux’ s work with the DAP-Lab initially foregrounded some of the technologies visually in her design concepts, but more recently has avoided an explicit technologized, returning to the softness/tactility of things rather than wires, switches and controllers. After Danjoux discusses specific design concepts for wearables and “dysfunctional” fashion, Birringer will address the role of controllers/control systems and instrumental architectures in regard to choreosonic gestures and affective interfaces. Referring to recent choreographic “fittings” of computational dispositifs (Yoko Ando’s RAM Reactor for Awareness in Motion) system, Birringer will show film excerpts from DAP-Lab’s audible and biosensory choreography, reflecting on notions of fashion technology’s morphing power, insignificant gestures and shared corporeal noise in relation to control technologies.
Social Choreographies of Woman and Self in Helen Chadwick’s Of Mutability and Ego Geometria Sum - Dr Imogen Racz, Senior Lecturer in Art History, Coventry University

This paper will consider Helen Chadwick’s use of gesture and movement in Of Mutability (1985–6) and Ego Geometria Sum (1984), which complicate perceived notions of woman and self. Both include photographs of Chadwick’s body within large installations, and these images draw on historical representations, accepted social poses and ritualised gestures, questioning the contingency, presence and enactment of woman within cultural and social traditions. The paper will present research from her archive and reading, and more recent thoughts about gesture and movement, and how these articulate emotion and frame the perception of the individual within cultural frameworks.

Gestural diversity in the use of Metabox: a motion-sound interactive system - Alicia Peñalba, María José Valles, Elena Partesotti, Mª Rosario Castaño, y Mª Ángeles Sevillano. - Universidad de Valladolid – Departamento de didáctica de la expresión musical, plástica y corporal.

Metabox is an interactive device that turns movement into sound and music. This research forms part of the European project “METABODY. Media Embodiment Tékhne and Bridges of Diversity” founded by the EACEA. 80 subjects (different in gender, occupation, capacities, age) move and explore freely with the Metabox without any knowledge of how the system works. Gesture and movement is analyzed using video recordings and observation in order to detect different affordances. Also interviews are used to understand more about the person’s background and their subjective experience. The preliminary results show different affordances, some of them are common like and others are quite unusual. We will hypothesize why affordances arouse, in both common and unusual responses.

Breve revisión histórica de danza y tecnología - Nuria Font

Dance seems to be one of the most likely forms of art to interact with technology. Why? Perhaps the coincidence of the development of film technology, early last century, with the explosion of modern dance art activities, explains the reasons for the continued collaboration over the years. Relevant names like Loie Fuller, Georges Méliès, Maya Deren, Norman McLaren, Merce Cunningham, among many others, have been building a hybrid experimental territory. Dance on screen, film on the stages, a continuous dialogue between live performance and virtual recreation of the body that now has its greatest exponent in implementing interactive systems to create new theatrical experiences.
SHORT BIOS OF PARTICIPANTS

Eva Botella Ordinas, is Associated Professor in the Early Modern History Department at Autonomous University in Madrid. She has been Senior Lecturer Ramón y Cajal, and visiting scholar and fellow of institutions such as European University Institute, Harvard University, the Folger Shakespeare Library or the John Carter Brown Library. She participates in several research projects on political, legal, cultural, intellectual history and history of science and of emotions, coorganizing the European Project METABODY (http://www.metabody.eu/). Her publications cover imperial ideologies, history of political languages, history of philosophy and science (especially about John Locke’s concepts and their reception), postcolonialism, and humanimal studies. Contact: eva.notella@uam.es

Jaime del Val is a meta-media artist, philosopher, performer, director of Reverso Institute www.reverso.org and coordinator of the METABODY Project www.metabody.eu. He develops transdisciplinary projects in the convergence of arts, technologies, critical theory and activism, that have been presented all over Europe, North and South America. His projects propose redefinitions of embodiment, perception and affects that challenge the ontological foundations of contemporary control society.

Beatriz Pichel Pérez is Wellcome Trust Fellow in Medical Humanities, PHRC, de Montfort University holds a PhD in history and philosophy of sciences at the Universidad Autónoma de Madrid (Spain). Her work, at the crossroad of the history and theory of photography, the history emotions and the medical humanities, has examined the emergence of new meanings and experiences of death during the First World War in France, and it’s currently focused on the popularisation of psychological theories of emotions through photographs of theatrical actors at the turn of the nineteenth century. She is an associated partner of the METABODY project. Some of her publications can be found in: http://dmu.ac.uk/about-dmu/academic-staff/art-design-humanities/beatriz-pichel/beatriz-pichel.aspx Contact: beatriz.pichel@dmu.ac.uk

Brian Massumi is professor of communication at the University of Montreal. He specializes in the philosophy of experience, art and media theory, and political philosophy. His most recent publications include What Animals Teach Us about Politics (forthcoming this September, Duke University Press) and Thought in the Act: Passages in the Ecology of Experience (co-written with Erin Manning; University of Minnesota Press, 2014). With Erin Manning and the SenseLab he participates in the collective exploration of new ways of bringing philosophical and artistic practices into collaborative interaction, most recently in the frame of the “Immediations: Art, Media, Event” international partnership project. He is an associated partner and advisor of the METABODY project.

Erin Manning holds a University Research Chair in Relational Art and Philosophy in the Faculty of Fine Arts at Concordia University (Montreal, Canada). She is also the director of the Sense Lab (www.senselab.ca), a laboratory that explores the intersections between art practice and philosophy through the matrix of the sensing body in movement. Her current art practice is centred on large-scale textile installations that facilitate emergent collectivities. She presented Stitching Time at the 18th Biennale of Sydney in 2012, Stitching Time - Traces at the 5th Moscow Biennale in 2013 and is currently preparing a work entitled The Knots of Time for the opening of the new Flax Museum in Kortrijk, Belgium in October 2014. Publications include Always More Than One: Individuation’s Dance (Duke UP, 2013), Relationscapes: Movement, Art, Philosophy (Cambridge, Mass.: MIT Press, 2009), Politics of Touch: Sense, Movement, Sovereignty (Minneapolis: Minnesota University
Angela Parker/Kaiser is a poet, dancer, and translator interested in transforming ways of knowing. She is currently working on translations of Georg Trakl’s poems into movement and color for her doctorate at the University of Texas at Dallas.

Marcello Lussana is a composer, a software engineer and free thinker specialized in interactive systems. Focal point of his work is the interaction between music and human movement. He produces computer music for audio-visual Performances, Dance, Theater and Live Electronics. He is musical director of the project Motioncomposer www.motioncomposer.com and co-founder of the Netlabel Fantomton. He is based in Berlin. He is collaborator with several partners of the METABODY project.

Laura Lake Smith is a PhD candidate in Modern and Contemporary Art at the Lamar Dodd School of Art at the University of Georgia in Athens, Georgia. She currently lives in London, England. Her dissertation focuses on the career of Richard Tuttle (1965-present), an American artist who creates seemingly unfinished, temporal, and indeterminate objects. Her other research interests include filmic representations from early cinema culture to contemporary video art and photography from the 19th-century to present day. She also works on the renegotiations of conventional time and space and the problematic distinctions between the real and the representation.

Yvonne Förster, Junior professor for Philosophy of Culture and Art at Leuphana University Lüneburg, Germany, I received my PhD at Friedrich-Schiller-Universität Jena, on the topic: Experience and Ontology of Time. My research focuses on the relation of body and mind from an interdisciplinary perspective, on the cultural conditions of cognition and on the theory of fashion and art. She is an associated partner of the METABODY project.
Oscar Quejido Alonso: At the moment, he is working on his doctoral thesis at the Faculty of Philosophy at the Universidad Complutense of Madrid. The aim of his research is to emphasise the relevancy that has for the Nietzschean philosophy the “comparison” between different cultures and societies and since this one is articulated in the shape of the individuality.

Laura Rodríguez Samperio: is graduated in Modern History and in Philosophy at the Universidad Complutense of Madrid. At the moment, she realizes a doctoral thesis on hermeneutics and the first Heidegger. She is a member of the seminario Nietzsche Complutense.


Michèle Danjoux and Johannes Birringer co-direct the Design & Performance Lab (London) and have created numerous dance-theatre works, installations, and digital projects. DAP-Lab’s cross-media work highlights convergences between fashion/wearable design, physical movement choreography, and real-time interactive data environments. Danjoux is a fashion designer whose artistic research centers on design-in-motion and the interactive potentials of wearables. Birringer is a choreographer/filmmaker whose work has explored the fusion of dance and technology. He has also published widely on the performing and media arts (e.g. Performance, Technology and Science, Dance and Cognition, and Dance and Choreomania). They are coorganizers of the METABODY project.

Imogen Racz is Senior Lecturer in the History of Art at Coventry University. Her publications include Contemporary Crafts, (Berg, 2009), a forthcoming book Art and the Home: Comfort, Alienation and the Everyday, (I. B. Tauris, 2014), and articles and book chapters on Cornelia Parker, Michael Landy and Tony Cragg.

Alicia Peñalba Acitores. European PhD in Cognitive Sciences of Music with a work about the role of the body in music performance. She is a lecturer and researcher in University of Valladolid since 2006 in the department of didactics of musical plastic and bodily expression. She has studied with relevant scholars in Sheffield University (Sheffield, UK), Université Rene Descartes (Paris, France) Casa Paganini (Genova, Italy), Music Technology Lab (Montreal, Canada) during more than 9 months. She participates in many research project about embodiment and has several publications and conference participations. She is an associated partner and advisor of the METABODY project

Núria Font. Barcelona-based video maker and curator. Director of cultural projects related to dance films since 1984. On 2005 starts to direct the activities project of NU2’s, www.nu2s.org that organizes IDN festival- Image, Dance and New Medias at Mercat de les Flors (Barcelona), curates internacional programs on that feld and organizes and every year LAB research around the relationship between dance and new technology.