

Sewing; together; a; rhythm;
finding healing through bodily movement



Alicia Kemp
May 20, 2024

Research document, Social Practice Cultural Diversity
Supervisor Yunjoo Kwak

Word count: 4469

Statement of Originality

This document was written by me (or my group) and in my own words, except for quotations from published and unpublished sources which are clearly indicated and acknowledged as such. I am conscious that the incorporation of material from other works or a paraphrase of such material without acknowledgement will be treated as plagiarism, subject to the custom and usage of the subject, according to the Hogeschool Rotterdam / WdKA regulations. The source of any media (picture, map, or illustration, AI bot such as Chat GPT) is also indicated, as is the source, published or unpublished, of any material not resulting from my own experimentation or observation.

Alicia Kemp

dear afrekete,

i haven't been feeling
well lately.

my arms and legs are becoming tired from restlessness
i need to move
on my way to the supermarket
i thought about you

you know, you changed my life.

i forgot
to embrace the way

my legs cross-when-i-sit-on-the-
floor-to-raise-my-arms-to-
the-ceiling-that-seems-without-reach

it's 2017 and you asked me
what do you want to do,
you know,
after this?

i don't know-
i couldn't tell you then,
but i would like to now.

i know i want to dance

i want to embrace the

surrounding

to embody the

surrounding

people

music

drawings

with my writing(s) to you

i hope you see i did not forget.

thank you for reminding me of how to move

to

a rhythm

to

allow the

rhythm

attached you find my latest choreography.

yours,

alicia

The last time I danced, with my full heart, I feel like was a very long time ago. Around two years ago I had an accident in which I broke my knee cap. It was a traffic accident, and in a lot of ways I blame myself for it.

Even through the process of physiotherapy and leg exercises, trust did not necessarily grow within me. I've always been quite careful, but most recently I've become fearful.

“thank you for reminding me of how to move
to
a rhythm
to
allow the
rhythm.”

To allow the rhythm, I want to start moving my body again, and doing things I am scared to do, that push my boundaries in a progressive way. To research this, I am engaging and reflecting on different modes of movement, which for me within this project entail choreographed dancing, bouldering, running, and any other exercise I encounter to be a way of finding an understanding into my own body again.

With my project and research, I hope to find ways of understanding how to engage with my body to cultivate trust and move away from fear.

By creating an interactive video installation, I aim to engage the viewer with the concept themselves, working towards making art more accessible within its viewing experience.

With an interactive approach to the viewing experience of my work, the use of the senses, such as touch, are implemented seeking to give the opportunity for others to notice their embodied knowledge by facilitating an experience.

I am reflecting on the works and writings of Rollo May, Anh Hua, Anna Halprin, bell hooks and Audre Lorde that inspired new knowledge of art therapy and writing as healing, the significance of touch and reimagining the erotic.

(Re)search Question

In what ways does the process of re-engaging with bodily movement contribute to the exploration and redefinition of personal boundaries, and how can intuition help in this process?

Contents

Remembering and forgetting

how bodily movement such as dance and full body sports help mental health and finding a sense of self.

(Re)searching

if intuition can guide the way.

Choosing stillness as the erotic

to understand how our sensitivity relates to our (physical) surroundings.

Remaking and sharing

the exploration of touch through the means of textiles and embracing the process as the art and the erotic by itself.

Movement means always learning

my overall thoughts,
results and findings.

Remembering and forgetting

Remembering and forgetting, I have found to be an act of being able to see what resonated in the past, and to find what feels good in the present.

This act I've been using to understand my relationship with my body. Like remembering how it felt to move my body in certain ways, and forgetting how to take initiative to move. Recently I've been remembering my own stillness rooted in fear. However, what I am discovering within this project is to understand each state that the body is in as information for myself. I started looking into the term embodied knowledge, which refers to the experience of our senses as a way of producing and seeing knowledge being formed by the surroundings and environment one is in.

I see movement, such as dance as a healing art for myself. It reveals to me more than that I need to exercise more based on my endurance, but that there is a reason as to why I haven't danced – although I know I enjoy the act of moving my body with intention.

With that in mind, I found that any action with our body is understood by a perception created in our mind through our lived physical experience. Thinking of my process of not moving my body with intention, such as through dance, and other bodily activities like bouldering and running, the experience of my accident and my found comfort in not moving my body, have created an overarching perception of fear that limit thoughts of confidence, and feeling strong in my own body.

Non Grammatical Dance, a project I started for an assignment in the third year of my studies, I researched what dance and bodily movement means to others. For the assignment, I and a group of people each created a body of work to form an exhibition, *Euology to [the] being: a visual exploration*,

My process of *Non Grammatical Dance* included the making of an open call for other people of color to reach out to me if they'd resonate with dancing as a healing practice. A lot of people reached out to me, confirming to me the similar feelings towards dance as comforting.

I specified the project towards people of color, because I perceived a difference between the needed comfort of bodies that are racialized, causing oneself to seek even more so to understand what our bodies are sensing in certain surroundings and communities.

Seeing the reflections of people who had participated during and after the photoshoot really reaffirmed to me the importance of naming what feels good in your own body and being able to take up the space to voice this. This project was my start of actively including embodied knowledge as a form of research to understanding our body, and creating a relationship of trust, and away from fear.

As Urvee wrote (seen in Figure 1), “Throughout this process, I could feel a weight lifting off my chest. It sounds very dramatic I know, but I did feel a lot of insecurities vanish, especially after seeing the results. I felt powerful, like a dancer.”

They felt that after letting go and freestyling in front of someone they don’t know very well, they knew their capabilities to enjoy movement without a set structure. Instead they move to feel than for a certain result perceived by others.

Ultimately, with this project *Non Grammatical Dance* and my Graduation project, *Sewing; together; a; rhythm*, I have found that movement and the awareness of embodied knowledge helps in feeling confident and improve our mental health.

Inspired by looking at dance from a healing perspective, I came across Anna Halprin. She was an American choreographer and is known for taking dance away from its structured use in her work, contrarily using it as a tool to understand our emotions.

As she states in her book *Returning to health: with dance, movement and imagery*, Halprin mentions: “As I continued teaching, it became apparent that the movement connected to feelings generates long-buried and unknown emotions and images. When these emotions and images are expressed through movement, we dance. And when these dances are connected to our lives, they bring about dramatic release and change in our will to live (13).”

Thinking of Anna Halprin and her approach, through dance we can find another motivation to engage with our emotions and ultimately improve our mental well-being.

Doing the photoshoot helped me feel more confident. For the longest time, I never referred to myself as a dancer (idk why), just a person that danced. I felt like I wasn't 'competent' enough because I never freestyled in front of someone as an adult. I did it a lot as a child with my family but never as a grown up. Throughout this process, I could feel a weight lifting off my chest. It sounds very dramatic I know, but I did feel a lot of insecurities vanish, especially after seeing the results. I felt powerful, like a dancer :)

Typed Letter written by Urvee for Non Grammatical Dance, September 2022.

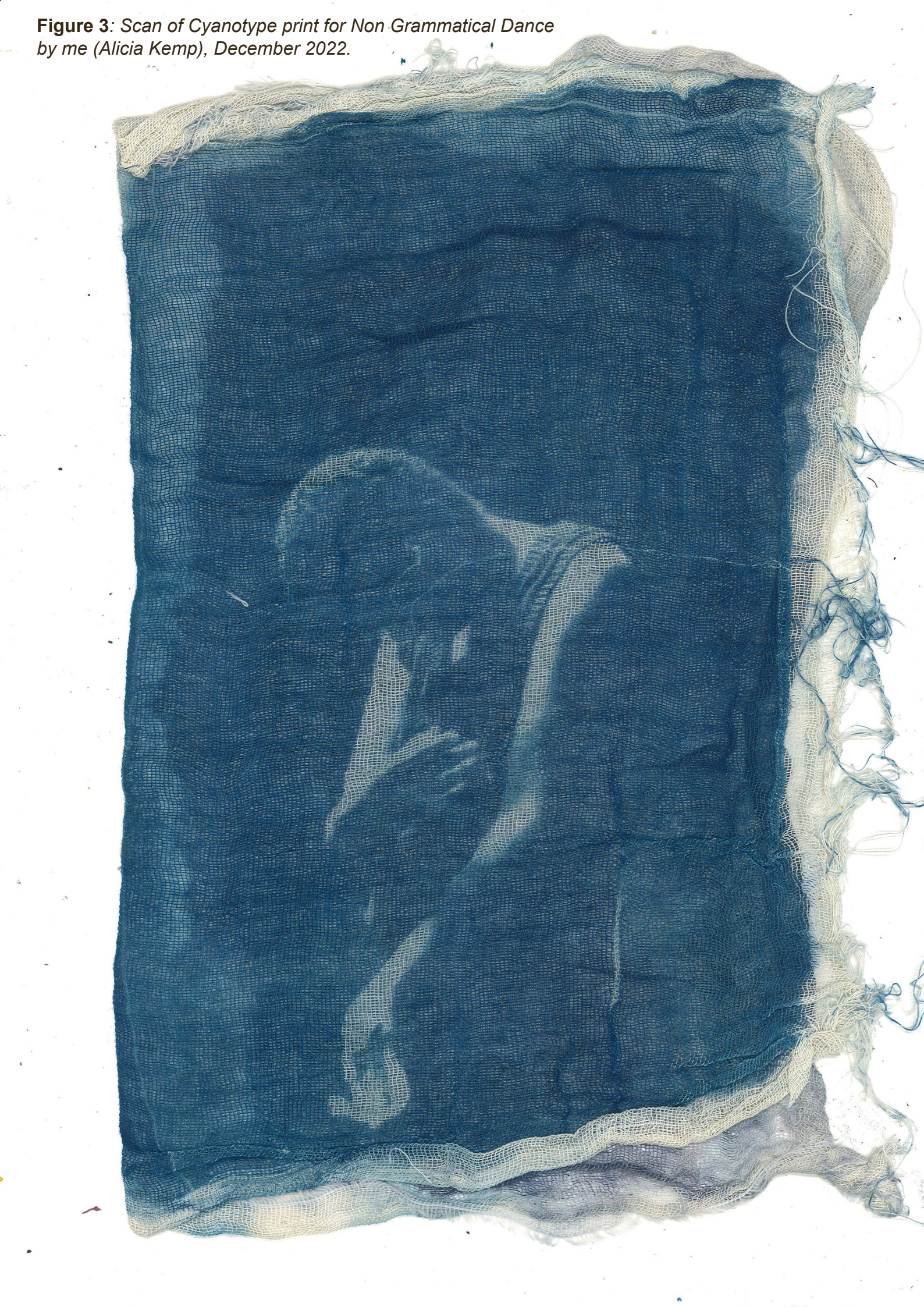
“Doing the photoshoot helped me feel more confident. For the longest time, I never reflected to myself as a dancer (idk why), just as a person that danced. I felt like I wasn't competent enough because I never freestyled in front of someone as an adult. I did it a lot as a child with my family but never as a grown up. Throughout this process, I could feel a weight lifting off my chest. It sounds very dramatic I know, but I did feel a lot of insecurities vanish, especially after seeing the results. I felt powerful, like a dancer :)”

Figure 1: Scan of letter written by Urvee for Non Grammatical Dance, September 2022.



Figure 2: *Photograph of Urvee for Non Grammatical Dance, September 2022, Photograph taken by me (Alicia Kemp).*

Figure 3: *Scan of Cyanotype print for Non Grammatical Dance by me (Alicia Kemp), December 2022.*



(Re)searching

In my process of discovering trust and fear in my body, intuition played a vital role. I believe that to allow intuition to flow in any making process is to embrace each step that builds to what it is you're making. For example, a way for me to do this was by keeping a [**Movement Diary**](#).

"I will become a healer of my people , I said to myself. I will cure the illnesses. I will find remedies. I will restore us to a state of wellness. I will write a book that is a guide, a path to salvation, to health. I will become a healer. ... By writing I make myself well. In writing I am healing (Hua 66)."

Writing is one example of encouraging to work with intuition, especially when it comes to documenting and researching something close to yourself such as your bodily reactions. This has been very helpful and healing to me. However, there are also other ways of documenting your process, for example, photography, archiving materials, etc..

I tried to keep my **Movement Diary** simple, so that it is easy to continue over a period of time. It allows me to remember what happened. Therefore, I worked with key words and wrote down any word and sentence that came to mind when thinking of the activity I was reflecting on.



Figure 4: Photograph of me embodying the shapes of a tree in Lisbon, Portugal, April 2024.

I've found something Rollo May says in his book *The Courage To Create* that I feel describes how working with your intuition is built.

"After having studied a series of dreams of persons in therapy, I am convinced that there is one quality that is always present, a quality I call passion for form. The patient constructs in his "unconscious" a drama; it has a beginning, something happens and is "flashed on the stage," and then it comes to some kind of denouement. I have noted the forms in the dreams being repeated, revised, remolded, and then, like a motif in a symphony, returning triumphantly to be drawn together to make a meaningful whole of the series (80)."

Rollo May was an American psychologist specialized in existential psychology. He wrote several books ranging from *Love*, *Anxiety*, *Courage* and *Religion*. I quite struggled in my process of listening to my intuition and referred to his book I found in my mom's bookshelf.

Different than to a dream as May describes, I am referring to a series of bodily movements that I have engaged in to regain, challenge, and confront my fears and increasingly trust in my body. Each bodily movement is different in their experiences but together form a serial “symphony”(80) of bodily movement. Which I then “repeat, revise and remold” (80) through poetry, videography, and textile.

Keeping a ***Movement Diary*** has helped me to “repeat, revise and remold” (80) from key words that came up multiple times and observing a pattern of my feelings that arise over time. Specifically, I noticed the difficulty of engaging in new bodily movements and a certain resistance to allow change.

Inner and physical strength are what came up the most as a key word in my diary. Reflecting on my series of key words I have collected, I noticed I actually learned the most when I didn’t think about being precise, doing something accurately, and embracing that I tried.

Similar to Rollo May’s reflection on courage, he proposes “...a new form of courage of the body: the use of the body not for the development of musclemen, but for the cultivation of sensitivity. This will mean the development of the capacity to listen with the body (May 6).”

Within actively moving my body, I’ve found overlapping conditions of what it means to move your body. Layering on top of each other over time, was the capacity to listen to my body. That meant acknowledging when I did not want to move my body. Following, I started to question how my body reacts to the anticipation of movement, and underneath that unpacking what is holding me back from doing something I set out for myself to do.

Then a certain stillness is what I needed, a different form of movement.

When learning something new, a new habit, it will take time. Time encompasses the embrace of stillness and acknowledging when a resistance to change arises.

A resistance to let go. A resistance to feel joy. A resistance to let things come with the flow - and follow whatever brings me to an “erotically satisfying experience” (Lorde 56). Feeling a resistance in myself would manifest

in my body as tension and my bodily movements become stagnant and I start to feel agitated.

However, through my personal journey of re-engaging with bodily movement I have found a new sensitivity, the awareness of my body that I refer to as the erotic.

I view the erotic as a feeling of liberation and comfort over the body, actualized by more than what we do, but what we surround ourselves with – such as an erotic energy/pleasure, which bell hooks defines as “not only sexual but rather a fundamental energy that underlies, informs and shapes everything we do (Hua 64; hooks 60).”

So in other words, as you are being sensitive to your surroundings, it will also allow the flow of emotions and feelings to be experienced fully and more intently.

To elaborate on this, Audre Lorde reflects on the erotic as power in *Uses of the Erotic*: “Another important way in which the erotic connection functions is the open and fearless underlining of my capacity for joy. In the way my body stretches to music and opens into response, hearkening to its deepest rhythms, so every level upon which I sense also opens to the erotically satisfying experience, whether it is dancing, building a bookcase, writing a poem, examining an idea (56).”

I wanted to allow myself to relearn this feeling when it comes to bodily movement and simply engaging in things that bring me joy. Whilst at the same time embrace myself when resistance comes.

So manifesting Rollo May’s sensitivity of the body, and feeling awareness over our body through the erotic, as described by Audre Lorde’s “fearless underlining of my capacity for joy”(56), I suggest moving away from focussing on skill in bodily movement but use “task oriented movement”, coined by choreographer Anna Halprin, as a starting point to work from and with intuition - and allowing our sensitivity of our environment to come through in the process.

A task oriented movement starts with a bodily movement that is simple, such as sitting on a chair. Evolving from this movement, you can start to expand how it feels to sit on the chair, what does it look like, and where is the chair placed. With this approach, we are able to unpack and listen to

our body's sensitivity.

Anna Halprin's work is rooted in collaboration with others and moving away from skill and towards bodily awareness.

She shares more about her work in a spoken interview with Emilie Conrad, the founder of Continuum Movement, a platform for physical therapy. Conrad was also a teacher and lecturer focussed in Healing Arts.

In their conversation Anna explains: "I started using what I call task-oriented movement, as a way of breaking through stylized movement. Because I felt that stylized movement became armour to your emotional state. So the idea of dressing and undressing was very much a task movement, it's an ordinary movement. But it's not enough to just do an ordinary movement. So how could I shape an ordinary movement so people could relate to it? Oh yeah, they are dressing and undressing, they didn't have to guess what it is all about. It's about dressing and undressing (laughter), it's very simple, and all we do is **change the rythm**... Change our internal intention, and people can relate to that (Movement 18:10 - 19:01)."

I come from a background of not practicing bodily movement through skill or having any professional experience in dance, bouldering or running. But with a task-oriented movement that is based on these specific bodily activities, I can learn in an active self-directed way.

To make your own task-oriented movement I suggest specifying these three factors:

What activity are you doing?

Where are you doing said activity?

What is your intention of said activity?

How can you change its rhythm?



Figure 5: Screenshot of video in studio for installation, full body shot, filmed by Very Pleur, April 2024.

Following are the notes from my ***Movement Diary***. It is compiled of key words of each session of bodily movement ranging from February to April 2024.

They start with the intended activities I set for myself at the beginning of the project. Over time I started to become more open to explore and reflect on new bodily movements I hadn't considered before such as boxing, meditating and clubbing.

Figure 6: Fabric cut outs used to make abstract shapes within my textile exploration of the project, 3 May 2024.

22/ 02 / 2024

climbing; fear of falling; scared to hurt myself; slow progress; time; muscle pain; soreness; motivation; affirmation; (feeling a) spark (after); **inner strength**; **capabilities**; personal limits

26/ 02 / 2024

movement class; away from outsiders perspectives; energy: releasing; comfort zones; stretching: fingers; flow of energy through hands and fingers; different directions; **physical strength**; endurance; interaction; new people; openness; vulnerability; no mirror

22/02/2024
CLIMBING ; FEAR OF FALLING ;
SCARED TO HURT MYSELF ;
SLOW PROGRESS ; TIME ;
MUSCLE PAIN ; SORENESS ;
MOTIVATION ; AFFIRMATION ;
SPARK (AFTER) ; INNER STRENGTH
; CAPABILITIES ; PERSONAL
LIMITS

26/02/2024
MOVEMENT CLASS ; AWAY FROM
OUTSIDERS PERSPECTIVES ; ENERGY ;
RELEASING ; COMFORT ZONES ;
STRETCHING ; FINGERS ; FLOW
OF ENERGY THROUGH HANDS
AND FINGERS ; DIFFERENT
DIRECTIONS ; PHYSICAL STRENGTH ;
ENDURANCE ; INTERACTION ;
NEW PEOPLE ; OPENESS ;
VULNERABILITY ; NO MIRROR



Figure 9: Screenshot of video filming myself dancing outside, Het Park Rotterdam, March 2024.

01/ March/ 2024

hiphophuis; intens(ity); sweat;
endurance; choreography; no slacking;
precision; scheduled time; fast pace;
pelvic; pana; (feeling) sexy; strangers;
mirror; seeing own
reflection; choosing not to look;

8 April 2024

boxing; portugese instructions; read-
ing what to do based on visual demon-
stration; high energy; **noticing lack of
strength in my body**; endurance; kind
smiles, help from others; confusion in
instructions; intervals of breaks; col-
lecting energy; it rained on the way
there; a guy kept moaning during
exercices; punching; nag; fists;
strong stance; meditation at the end;
coming down; start of the day; 8 am;
intense muscle ache

1/1/march/2024/
HIPHOPHUIS / ; INTENS(ITY) ; SWEAT ;
ENDURANCE ; CHOREOGRAPHY * ; NO
SLACKING ; PRECISION ; SCHEDULED
TIME ; FAST PACE ; PELVIC ;
PANA ; SEXY ; STRANGERS ; MIRROR ;
(FEELING)
SEEING OWN REFLECTION ; CHOOSING
NOT TO LOOK ;

Figure 10: Scan of an entry to the Movement Diary, 01/March/2024

8 APRIL 2024

BOXING / PORTUGUESE INSTRUCTIONS ;
READING WHAT TO DO BASED ON
VISUAL DEMONSTRATION ; HIGH ENERGY ;
NOTICING LACK OF STRENGTH IN MY
BODY ; ENDURANCE ; KIND SMILES ;
HELP FROM OTHERS ; CONFUSION IN
INSTRUCTIONS ; INTERVALS OF BREAKS ;
COLLECTING ENERGY ; IT RAINED ON
THE WAY THERE ; A GUY KEPT
MOANING DURING EXERCISES ;
PUNCHING ; BAG ; FISTS ; STRONG
STANCE ; MEDITATION AT THE END ;
COMING DOWN ; START OF THE DAY ;
8 AM ; INTENSE MUSCLE ACHES

Figure 11: Scan of an entry to the Movement Diary, 8 April 2024

17/03/2024 + 18/03/2024
MEDITATION; CALMNESS; SLEEPIER
BODY SCANNING; PERCEPTION OF
TIME; GONG; SET TIME;
SPONTANEOUS AND ORGANIZED;
CONTENT; FEARFUL OF MEDITATION;
OBSERVE V. REACT; EXPECTATION
OF OWN CAPABILITIES

Figure 12: Scan of an entry to the Movement Diary, 17/03/2024

17/03/2024 + 18/03/2024
meditation; calmness; sleepier; **body**
scanning; perception of time; gong; set
time; spontaneous and organized; (feeling)
content; fearful of meditations; observe vs.
react; expectation of own **capabilities**

Figure 13: Screenshot of video filming myself dancing outside, Het Park Rotterdam, March 2024.



APRIL 5 / 2024

CLUBBING; STIFFNESS; RELUCTANCE;
MONOTONE MUSIC; STRANGERS; HOUSE
MUSIC; AWKWARD TRANSITIONS;
FLIPPED A SWITCH; IGNORED THE
CROWD; DISTRACTED BY GAZES;
GOING INWARDS; WHAT IS MY
ENERGY RIGHT NOW?; HOW DO I
WANT TO SHOW UP (FOR MYSELF)?;
NO MASKING; LETTING GO; SHAKING
MY BODY; FEELING THE BEAT; FUNK;
DANCING W/ JOY TOGETHER; OUR
DANCE MOVES RESPONDING TO EACH
OTHER; RECIPROCITY; BODILY
LANGUAGES; TIRED BUT NOT BEING
ABLE TO STOP; FUNKTIONSLUST;

April / 05 / 2024

clubbing; stiffness; **reluctancy**; monotone
music; strangers; house music; awkward
transitions (of music); flipped a switch;
ignored the crowd; distracted by gazes;
**going inwards; what is my energy right
now?**; how do I want to show up (for my-
self); no masking; letting go; shaking my
body; feeling the beat; funk; dancing w/ joy
together; our dance moves responding to
each other; reciprocity; tired but not being
able to stop; funktionslust*

*german word meaning the positive feeling when doing an activity
you feel passionate about.

Figure 14: Scan of an entry to the Movement Diary, April /05/2024

Figure 15: Screenshot of video filming myself dancing outside, Het Park Rotterdam, March 2024.





Whilst keeping my ***Movement Diary*** I started to feel the tension of moving viscerally outside of a set time and place I chose to move my body in. Especially when being outside, I noticed a certain rush of energy to move my body without any choreography or sport in mind and recording myself doing so.

I felt my inner child was smiling and the sun was the disco lamp to my dance floor.

Anna Halprin also noticed a desire for connecting with nature when describing her choice of movements whilst dancing or doing intensive bodily movements.

Hearing this in her interview also inspired me to create something that represents the organic energy. I started filming myself and moving more in nature with the intention to play.

“I wanted something more like nature. I wanted something - and didn’t know what it was. But I wanted something that was flexible. That was creative. That changed with the season, with the day, with the people. And Larry helped define another way of creating together which he called the RSVP cycles (Movement 10:21 - 10:43).”

Figure 16: Series of self portraits, dancing in a flower field, taken in Lisbon, Portugal, 8 April 2024.



Figure 17: *Series of self portraits, dancing in a flower field, taken in Lisbon, Portugal, 8 April 2024.*

Choosing stillness as the erotic

“Suddenly I felt my arms wrapping around my body. I began holding myself in my own embrace. Kissing my shoulders. My arms, my knees - every part of my own body I could reach. It wasn’t a sexual experience but a deeply sensuous and healing one (Hu 60; qtd. in Griffin 1996, 52).”

These are Susan Taylor’s reflections on personal touch quoted by Anh Hua in *Gathering Our Sages, Mentors, and Healers: Postcolonial Women Writers and Narratives of Healing*. Connecting these with Audre Lorde’s redefinition of the erotic, we see the increasing need for sensitivity.

Whenever I did not feel like doing something throughout the week that involved a lot of bodily movement, I came to my practice of sewing and crocheting. It got me to reflect more on touch and the romantics of organic shapes, and what that can bring fourth in the body. Including, the sensations whilst sewing and crocheting, and having other people touch the chosen fabrics.

“The idea of compassionate touching as a counter-action or counter gesture to abusive or violating touching is salient (60).”

Connecting being naked and feeling different textures on my skin, creates a new sensitivity to exposing myself and letting go of fearful associations I’ve had with my own body deriving from physical trauma.

How does this fabric feel on my skin?

Why do I want to be nude, by myself?

Do different textures make me move differently?

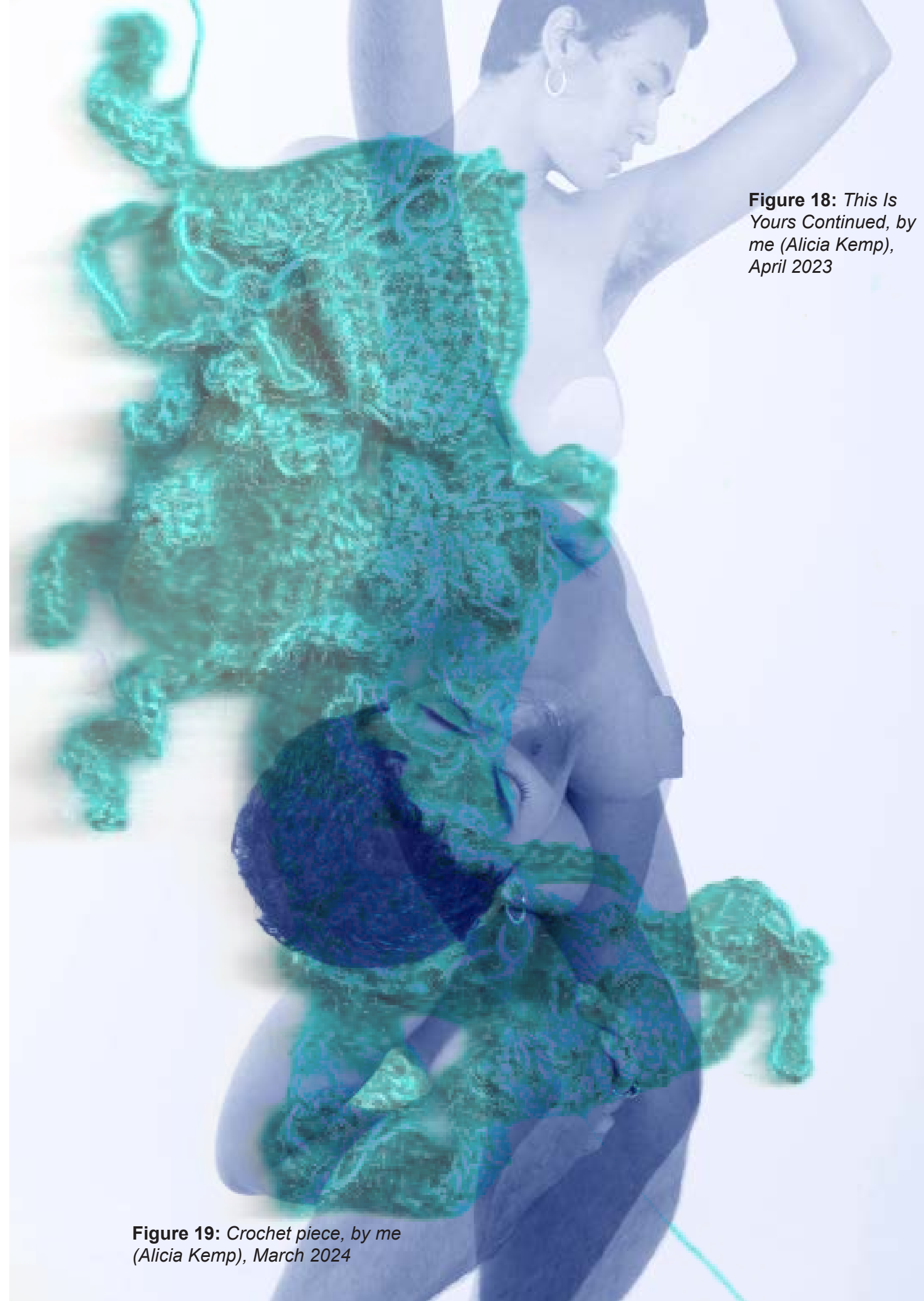


Figure 18: *This Is Yours Continued, by me (Alicia Kemp), April 2023*

Figure 19: *Crochet piece, by me (Alicia Kemp), March 2024*

Figure 20: *Felt shapes sewn by me (Alicia Kemp), April 2024.*

Similar to compassionate touching, being naked by yourself has also been a healing process for me to listen and be kind to my body.

Connecting to my process of exploring touch, I started looking at textiles, nature and organic shapes as an extension or incentive to my intuition of moving my body.



Remaking and sharing

To explore what I've learned from my experience in my ***Movement Diary***, I recorded myself moving intuitively based on what came to me.

For instance, while recording I responded on the movement I learned during a Popping dance class. Which works a lot around the tension and releasing of the muscles. Figure 21 shows a movement popular as the wave, also called “sticky wave”.



Figure 21: Screenshot of video in studio for installation, close up of arm, filmed by Very Pleur, April 2024.



Figure 22: Screenshot of video in studio for installation, full body shot, filmed by Very Pleur, April 2024.



Setting the scene in the studio, I am wearing a dress in the same color and fabric as the organic shapes made. It's made of blue felt and blue satin fabric. I don't have much experience sewing. So to make the dress and organic shapes I did not refer to a system of stitches, and went with my assumptions of what could work.

Although I do appreciate skill and detail in sewing, but it is not what I wanted to highlight in this project. It is a messy dress that also doesn't cover my whole body.

It's free floating.

In the video you will see a repetition of a series of movements to visualize the textile shape made.

Seeing my journey of researching to trust my body again by re-engaging with bodily movement, I would like to cultivate an environment of establishing trust whilst experiencing the video installation *Sewing ; together ; a ; rythm*; and find ways for yourself of re-imagining the erotic, and embracing stillness to create a greater awareness of your body in relation to others.

Movement means always learning - final thoughts

Conclusively, through an active re-engagement with bodily movement I have found a greater awareness of my personal boundaries through the discovery of sensitivity, as described by Rollo May, and re-defined moving my body to the “erotically satisfying” (56) experience shared by Audre Lorde.

I expected the start of this journey to be easier, however I have found that working with intuition is allowing things to resurface that may not be expected - *experiencing stillness and embracing stillness*.

Contrarily to moving my body, within stillness I have found my outlet in sewing and crocheting. I explored textiles without any experience in these fields but allowed my intuition to lead the way. The sewn shapes and starting to move viscerally in nature inspired my re-embodiment in intuitive movement, now reflected in my video installation.

Anna Halprin’s task-oriented movement helped inspire using my chosen bodily movements of choreographed dance, bouldering and running as a starting point to tickle my intuitive voice. Ultimately, as a maker, an intuitive outlook has encouraged me to be more intentional and explore my personal boundaries.

I consider my artistic practice very vulnerable and personal to myself, therefore I’ve found writing, such as keeping a ***Movement Diary***, and documenting through video and photography insightful to capture the process. Continuing my artistic practice I aim to continue working from embodied knowledge as a form of research and move my practice towards collaborating with others, and making my work more interactive.

I hope to inspire others engaging with this work, to ask what sensations come up when touching the fabric and moving around the installation.

What are ways you move
your body intentionally?

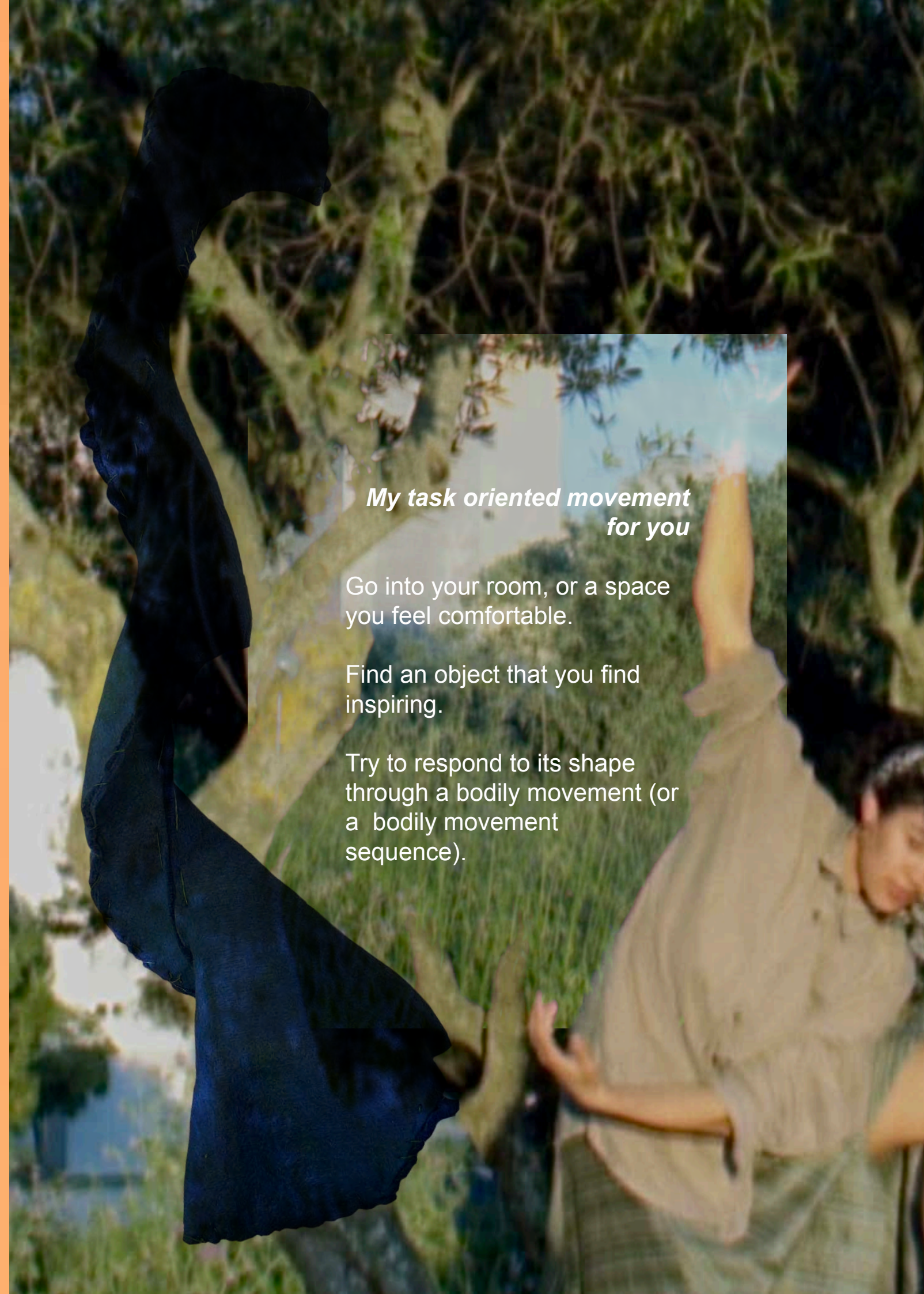
with love,
alicia

My task oriented movement for you

Go into your room, or a space
you feel comfortable.

Find an object that you find
inspiring.

Try to respond to its shape
through a bodily movement (or
a bodily movement
sequence).



Works Cited

Movement, Continuum. "Moving Legends: Anna Halprin in Conversation With Emilie Conrad." *Vimeo*, 13 Apr. 2024, vimeo.com/22344331.

Halprin, Anna. *Returning to Health: With Dance, Movement and Imagery*. LifeRhythm, 2002.

Hua, Anh. "Gathering Our Sages, Mentors, and Healers: Postcolonial Women Writers and Narratives of Healing." *Feminist Formations*, vol. 26, no. 3, Jan. 2014, pp. 54–70. <https://doi.org/10.1353/ff.2014.0033>.

Lorde, Audre. "Uses of the Erotic: The Erotic as Power." *Oxford University Press eBooks*, 2000, pp. 569–74. <https://doi.org/10.1093/oso/9780198782506.003.0032>.

May, Rollo. *The Courage to Create*. W. W. Norton and Company, 1994.