

This fragment proposes a world made of overlapping actions rather than a linear narrative. What we see are different realities happening at the same time: bodies, objects, and sound occupying the same space without needing to explain or justify one another. The scene works through accumulation. Meaning comes less from clear interaction and more from the experience of coexistence.

Starting from a Tier 4 (body politics) scene, that was precise and contained, this experiment attempts to take a new direction, where the action is fragmented, multiplied, and allowed to drift. What emerges is a layered reality where elements overlap without aligning, and meaning is produced through proximity rather than structure.

The camera at floor level plays an important role in shaping this space. Aligned with the male dancer Spencer, his non-responsive body removes hierarchy and central focus. From this perspective, everything appears equally present: movement, stillness, sound, and objects. Spencer's body becomes a quiet constant, not as a character but as a condition of the space. Diverse actions occur around him, but not necessarily for him.

Within this field, the performers move through different experiential layers. The female dancer interacting with Spencer, Karolina, does not reveal a clear purpose, it is neither clearly relational nor symbolic. Reiko, the female dancer in the background, engages with the foam as if it were a landscape, eating and handling it while facing away, reinforcing a sense of disconnection or backward attention. These actions do not necessarily converge, but they overlap in time, creating friction and resonance simply by happening together.

The foam itself acts as a shifting material presence. It can be consumed, rearranged, stored, or transported. Leaving the wagon visible emphasizes this instability: the scene could be reset, moved, or dismantled at any moment. Despite the specific actions, nothing remains concrete and definite. As a composer-performer, Miguelángel remains physically present in the scene, generating sound live. Because he is watching and participating, his presence links the parallel actions taking place and helps to blur the gap between the scene's internal realities and the viewer's point of view.