



To dream wildly is wonderful but the pressure to fix things first rests heavy on the process.

All of the different forms, media and shapes of the examples below all relate to some form of shape shifting in the form, taking choreography out of the focus on movement of the body to creating something else or where choreography of the body is only partially part of the whole.

There is something about scale that intrigues me.



The reconstruction of memory (see the sheet attached) is something I am working on.

It felt weird to focus on this project but it was helpful to explore it with the open workshop and guest. Their thinking will be with me when I go into the next stage of the Autobiography of the Body project - November 2025.

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Below are examples of some of the work I looked at this week and got excited about, now and when I saw them or heard about them the first time.

<https://www.lincolncenter.org/series/american-songbook/justin-vivian-bond-jasmine-and-cigarettes>

<https://www.theguardian.com/commentisfree/2013/dec/17/vaginal-knitting-artist-defence>

<https://www.nytimes.com/2023/07/12/theater/carolina-bianchi-avignon-noiva-boa-noite-cinderella.html> / <https://festival.bitef.rs/en/news/carolina-bianchis-controversial-cadela-fora>

<https://www.franko-b.com/milk-and-blood>

<https://www.whitecube.com/artists/cerith-wyn-evans> / [https://mostyn.org/?post\\_type=event&p=1448](https://mostyn.org/?post_type=event&p=1448)

<https://www.guggenheim.org/teaching-materials/matthew-barney-the-cremaster-cycle>

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