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“Lifting One’s Head Up”

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“Lifting One’s Head Up” Two Cases of Public Nomadic Interventions

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Abstract

The present paper discusses the key findings and implications of the author’s homonymous master’s thesis, a comparative study which aims to develop as a system of overlapping associations between two cases of public nomadic art interventions. Specifically, the study examines the performance of the action *Le ballon poζ or six ways* by the author, on the one hand, as well as a sample of five independent works by performance artist Regina José Galindo, on the other. By analysing these interventions, the study aims to enrich the discourse around issues of embodied experience, political claim, and the production of identity and spatiality within a multiple public sphere.

The elaboration of the main performative act, the aforementioned performance piece by the author, occurring following an unprompted urban route in Athens, is utilised as a place of production of this associative system. The distinction of six thematic categories within it are set as an axis of the study’s development, which is achieved through the juxtaposition of corresponding textual units approaching examples from the work of Galindo. This method allows for a deeper understanding of the shared concerns and themes that emerge from the interventions.

The primary texts of the first case, *Le ballon poζ or six ways*, acquire characteristics of a performative reading during the original presentation of the research, creating an embodied expression, while the juxtaposed analyses function as interpretations of the primary texts. By utilising this perspective, a degree of distancing from the personal practice is obtained, allowing for a dialectical approach to emerge. At the same time, an associative process is implemented within textual research, in direct correlation to the aforementioned embodied expression, leading to the creation of a multifaceted analysis.

Acknowledging of the ingoing subjective factors or coincidences within the described process is taken as a key assumption in the context of a nomadic view, allowing for transitions and lines of flight between ideas, mental journeys, and the activation of the imaginary.

Overall, a comprehensive and in-depth analysis of the two cases of public nomadic art interventions is accomplished. By utilising a performative reading of the primary texts and a juxtaposition with corresponding textual units, the study provides a unique and innovative approach to examining issues of embodied experience, political claim, gendered identity, and spatiality. Through its intricate analysis of the interventions and their impact on the public sphere, it contributes to the exploration of spatiality through performative practices, highlighting the centrality of political implications.

Keywords: Nomadism, performativity, site-specific performance, gendered embodiment, public sphere, spatiality, public space.

Lifting One's Head Up

Hasn't it ever happened to you, while reading a book, constantly pausing your reading, not out of lack of interest, but, on the contrary, due to a flow of ideas, stimuli, associations? In other words, have you ever found yourself reading lifting your head up? (Barthes, 1970/2005, p.13)

This study's title is referencing the former phrase by Roland Barthes. To the author's perception, it appeared devastatingly beautiful; the notion that one can pause time, let ideas and images flow within their own head, all deriving from written language, and this can be considered as reading.

Throughout the current paper's condensed discussion of the findings and key elements of the original extensive research (Kordomenou, 2021), a reading of a similar manner will be attempted, leaping from one idea to the next in a fragmental and almost impulsive way, focusing on two cases of public nomadic interventions.¹

First case, *Le ballon poζ or six ways* (Kordomenou, 2018). The action was carried out by the author and consists of a walk in the centre of Athens, during which passersby were offered pens and markers, along with the request to write on the author's skin. Within the current study, textual units written to be uttered vocally and evoke a performative reading serve as reflection on the action's different aspects. These units are introductory to each section of the following elaboration and are placed in brackets, aiming to signify the transition to a vocalised form of writing, as well as the transition of reference to the specific case.

The second case is a series of interventions by Guatemalan performance artist and poet Regina José Galindo, which will be approached and presented in juxtaposition to the first case, so as to create a dialectical relation between the two. These interventions include the works

¹ As such, we can understand "practices of public art that are capable of establishing dialogic places, within the context of a perception of location as a nomadic informational and social site" (Daflos, 2015, p.191).

¿Quién puede borrar las huellas? (Who can erase the traces?, streets of Guatemala City, Guatemala, 2003), *Perra (Bitch*, Prometeo Gallery di Ida Pisani, Milan, Italy, 2005), *Piedra (Stone*, Universidade de São Paulo, São Paulo, Brazil, January 17th, 2013), *Caminos (Roads*, Concepción 41, Antigua Guatemala, 2013) and *La Verdad (The Truth*, Centro de Cultura de España, Guatemala City, Guatemala, 2013). The works are approached within the context of specific characteristics, selectively chosen and correlated with the main case, in order to most effectively contribute to the transitions and transfers among the cases.

Regina José Galindo's work draws from the unique socio-political context of Guatemala, in order to highlight issues of violence, racial and gender inequalities, as well as violations of human rights stemming from the distribution of power in contemporary societies. Her public performance *Presencia (Presence*, Elpidos str., Athens, 2017) functioned as a conceptual link leading to the aforementioned selections from the artist's work in the context of the present research, due to the conditions of spatial proximity, if not overlapping of the spatial aspect of the specific work (*Presencia*) and the action under study (*Le ballon poζ or six ways*). These conditions, to some extent, also serve as a means of addressing the same public sphere, albeit not included among the examples approached. It thus operates exclusively as a stimulus for the production of new associations and enhances the element of accepting the random as a necessary and predestined expression of the elaborations that follow.

The result will be research within a context of a nomadic perception of location, creating overlapping associations and lines of thought, in a conceptual as well as a structural level. The research is organised into six thematic categories of approaching the cases: *Writing*, *The Skin*, *Walking*, *Play*, *The Text* and *The De-territorialised Context*. These categories, product of in-situ data collection concerning interaction with passersby, the structural aspects of the process, the factor of randomness and a level of signification during the performance *Le ballon poζ or six ways*, are reflected into five units, namely *Literature I*, *The Body*, *Nomadism and Encounter*, *Literature II (Reading)* and *Space*, each opening with the performative reading texts of the first case and proceeding to the juxtaposed analyses of the second case. The method as described allows for the emergence of intangible, fragmental, unmeasurable or even poetic aspects of location and informs our understanding of space within the specific view.

Writing - Literature I

[Of all that has been written, I love only that which one writes with their own blood.

Write with blood, and you will feel that blood is spirit. (Nietzsche, 1883/2010, p.60).

In the first reading, writing as an act of communication. You can write onto me. Consequently, choose what you will tell me. You towards me. When this barrier of freedom of

choice is overcome, writing as a gesture. Where do you choose to write? How close or far do you stand from me? Do you touch me? How much time do you need?

The materiality of the process. Marker-pen, the colour. The marking. You said you didn't want to, the pen hurts.

The semiology of the process. Writing beyond language, the conflict of an object that is simultaneously language but also coercion, the expression and transmission of a purpose that transcends its linguistic substance. The emergence of language as anti-communication (Barthes, 1970).

Did you write with your own blood?]

Figure 1

Dimitra Kordomenou, Le Ballon Poč or Six Ways, 2018. Photo by P. Geralis.



In 2005, Regina José Galindo, as part of the performance *Perra (Bitch*, Prometeo Gallery di Ida Pisani, Milan, Italy), carves the word “bitch” into her right leg with a knife, condemning, as she herself states, the crimes committed against women in Guatemala, where female bodies that had suffered torture were found with inscriptions made by knife blades. The performance takes place within the gallery space, in contrast to the majority of her actions, which are directly related to public spaces. Focusing on the theme of writing, which dominates this particular action, one can discern both its materiality or mode, writing as a gesture, as well as the generated text, its reception within the framework of the meanings it initiates, writing as reading.

Figure 2

Regina José Galindo, Perra, 2005.

Regina José Galindo Website: <https://www.reginajosegalindo.com/perra/>



Two years earlier, in 2003, during the action *¿Quién puede borrar las huellas?* (*Who Can Erase the Traces?*) on the streets of Guatemala City, Galindo walked a path from the Constitutional Court to the National Palace, holding a basin of human blood in which she periodically immersed her feet, leaving behind a trail of bloodstained footsteps. The action took place the day after the announcement of Efraín Ríos Montt's candidacy for the presidency. Montt, a military officer and former dictator, was associated with one of the bloodiest periods of the civil war in Guatemala and was later found guilty of war crimes and acts of genocide.

Galindo carried out this specific action to honour the memory of the victims of armed conflicts in Guatemala and as an expression of opposition to Montt's candidacy. As she has expressed, she distinguishes this action from political protest, characterising it as a performance. Within this framework, she also interprets the success of her endeavour, as she was not arrested during the process of the action, despite moving in such a manner and carrying these specific political positions in an evidently policed area. "You don't confront them with violence or insults, as you would lose this battle. You confront the situation through poetry, which is a language they don't understand." (Galindo, 2014).

During this action, with a less overt approach compared to the quite literal *Perra*, the inscription is made in the public space. Both its materiality and the trace as the generated text can be perceived as elements of writing.

Figures 3, 4

Regina José Galindo, ¿Quién puede borrar las huellas?, 2003. Photos by: V. Pérez.



The Skin - The Body

[Facing writing as a process of two parts, an act of writing and a passive surface that receives the writing, we begin to discern an intertwining of activeness and passiveness through the choice of the specific surface.

The skin is not dead. The skin is the boundary and the membrane of breath and the sensory organ of touch and the regulating organ of the body temperature of the wandering woman. The surface that receives the writing is active, vital, sensory, sensual. It is sensitive.

The act of writing is requested by the woman whose skin is offered. The activeness of the subject performing the process of writing is only relative.]

Figure 5

Dimitra Kordomenou, Le Ballon Poč or Six Ways, 2018. Photo by P. Geralis.



"I always described my poetry as carnal; my body has always been present." (Galindo, 2014).

The documentation of the performance titled *Piedra* (*Stone*, Universidade de São Paulo, São Paulo, Brazil, January 17, 2013) is accompanied by a poem in which the artist describes herself as a stone that doesn't feel the blows, the humiliation, the lustful gazes, the hatred, and the bodies upon her. She is a stone that encapsulates the history of the world within herself. During the performance, Galindo appears in front of the audience with her skin covered in charcoal and wraps herself in the ground, embracing her knees in a posture that evokes both embryonic and devotional imagery, with her shins, arms, and forehead touching the ground. Her position remains closed and inward, creating a sense of adherence rather than deposition. She remains motionless as three volunteers (two men and one woman) urinate on the stone body.

Structurally, we can discern three main sections of the performance: the transformation, the reception of the action, and the (non) reaction.

By transforming her body into stone, examining the poetic metaphor in contrast to the biological approach, Galindo conceals the body's characteristics of sex. However, this very transformation simultaneously strengthens her gendered identity. The transformation allows the external-woman to exist as an external-stone. In this way, the external-stone becomes the surface on which social experience is inscribed, the surface on which, in this particular case, the degrading act is performed. As a result, the gendered internal is protected by the

transformed external, embodying the development of a strong resistance to inscription. When the act is completed by the three volunteers, the artist, now standing, leaves the scene, restoring the woman. From that moment on, she can exist as a woman with her skin covered in charcoal and urine solely because she existed as a stone.

Figure 6

Regina José Galindo, Piedra, 2013. Photos by: J. Pantoja, J. & M. Ramirez-Cancio



Walking and Play - Nomadism and Encounter

The woman marked by the balloon moves. She walks in the city. In this way, using her as a reference point, considering that action takes place in an immediate area surrounding her, the urban space flows. Is the woman marked by the balloon moving?

Walking and encountering the passerby create points of intersection in the process. The spaces of the subject who inscribes and the subject who is inscribed momentarily coincide. Their shared space, the space that holds both subjectivities at the same time, is ruptured with the end of the inscription, but the trace of the first is carried into each new space. The memory of the shared space and time is carried into each new encounter.

Encounters and passersby are expressions of chance. The play is random. The path is random. The selection of the passersby is random. Thus, passersby can, statistically speaking,

constitute a sample. The documentation is merely visual and to some extent personal, as those who rejected the invitation to play do not appear. However, the question remains. Who needs to play? Who expresses the intention to play? Who rejects the opportunity to play?]

Figure 7

Dimitra Kordomenou, Le Ballon Poç or Six Ways, 2018. Photo by P. Geralis.



We have already discussed the action *¿Quién puede borrar las huellas?* (*Who can erase the traces?*), which we approached through the theme of writing. However, a foundational element of the action is walking in public space. Without excluding possible cathartic qualities on a subjective level for the artist, it is the targeted selection of the starting point and destination, which prevail, due to their political implications as described in a previous phase of the text. This is not, therefore, a wandering, a walk that surpasses its time and destination, as it operates on a symbolic level exclusively as localised, with this exact localisation functioning as its structural centrality.

Walking is utilised by the artist as a method in the performance *Caminos* (*Paths*, Concepción 41, Antigua Guatemala, 2013), where her body, resembling a corpse, remains hidden in a bushy area outside the city of Antigua Guatemala, wrapped and bound with four ropes. Four women lead the ropes, taking them away from the location and intertwining them within the city. The audience must follow the ropes to find the artist's body. With clear references to the reality of femicides within the specific socio-political and historical context of

Galindo's home country, where most of her actions with this theme take place, she attempts a metaphorical transfer between life and death. As she explains (Galindo, 2013), the paths are four, as are the lines of the hand, so the longer these lines are, the greater the chances in favour of life. However, according to the artist, the important element is not the body at the end of the lines, but rather the process of the audience's decision to deviate from their everyday path and follow the ropes into a challenging area.

Figure 8

Regina José Galindo, Caminos, 2013

**The Text - Literature II (Reading)**

[-You can write whatever you want on me.

-What should I write? / What am I supposed to write? / I don't speak Greek; do you mind if I write in another language? / We don't write onto humans.

Hesitation towards absolute freedom? Perhaps towards seemingly absolute power? After all, in the spoken time, the time you have to respond, do you truly grasp what you want?

We don't write onto humans.

The declaration of identity and the political text. You wrote freedom. But you wrote I love you in Farsi as well.

The group text, the collective text, the awareness or lack thereof of collectivity. Let's leave space for others to write.

Indirect speech, language and collective configuration.

But specifically, what is the text? Deleuze and Guattari (1980/2017) refer in their *Nomadology*, to the runic script, which in its early stage has limited communicative power. It primarily consists of signatures as signs of possession or construction, and short warlike or amorous texts. It is a notation that is more emotional than communicative, a decorative and of limited utility text, a substitute for writing. The connection between this primary impulse of writing and the examined text of the action becomes even stronger when one focuses on the choice of symbol over words. I write "love" or I draw a heart. The text, from this perspective, emerges as an illustration of the endolectic nature of communication (Austin, 1962/2003), a shaping of the correspondence between speech and actions, if one considers the written word as the form of speech and the symbol, projecting as a primordial impulse, as the form of the action.

"To write means to have the passion of origin", writes Jabès (Derrida, 1967/2003). Derrida (1967/2003) describes this eternal return as a circle, Deleuze and Guattari (1980/2017, p.101) seek language in something that "always goes from one saying to another", perceiving it as a map and not an imprint. I draw a person with a balloon on a person with a balloon.]

Within the framework of the explorations surrounding the theme of writing, in the first unit, we approached the performance *Perra* (*Bitch*, Prometeo Gallery di Ida Pisani, Milan, Italy, 2005). As writing is inseparable from reading, we can identify the potential reception of the text as a traumatic utterance (Butler, 1997), but also the liberating power of reversing the meanings of this reading. In this section, the focus will be placed on the complementary aspect of writing, namely reading.

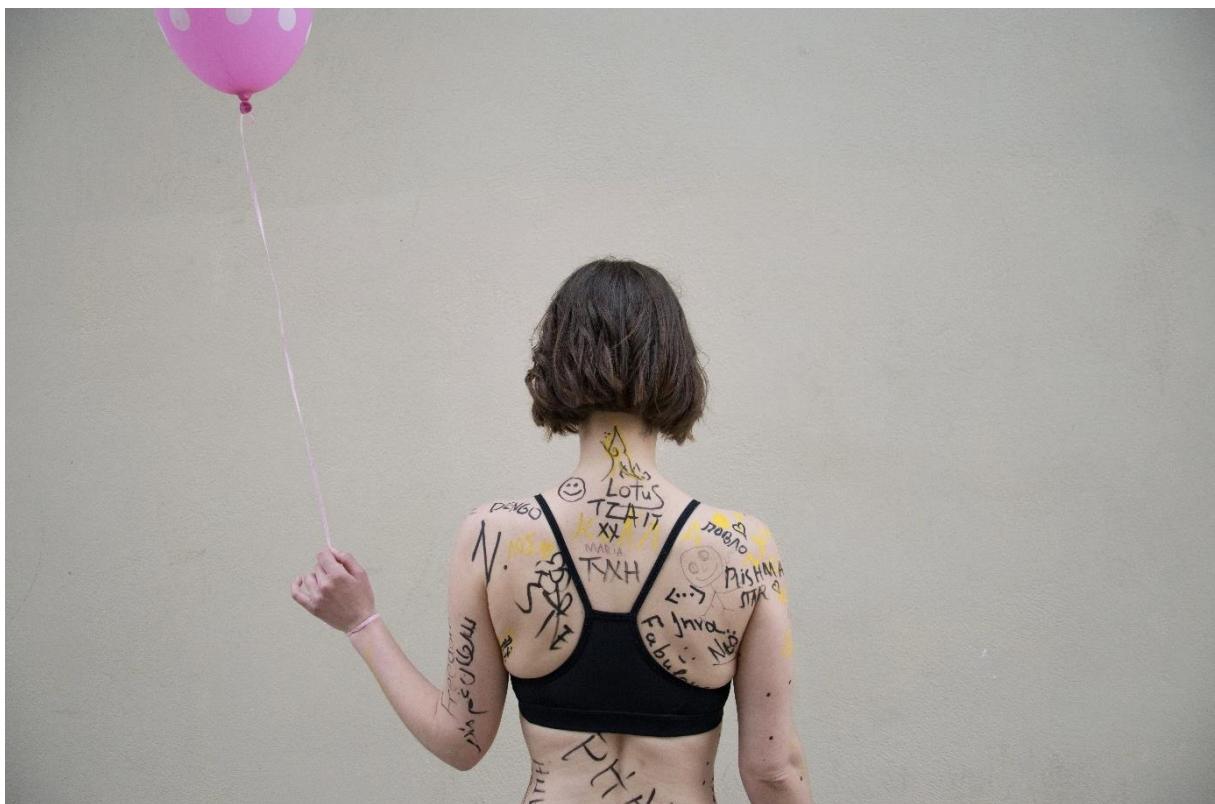
Within the context of the investigations surrounding the theme of violence during the civil war, which constitutes a significant part of Galindo's work, and more specifically focusing on the actions designed and carried out in Guatemala, we will approach the performance *La Verdad* (*The Truth*, Centro de Cultura de España, Guatemala City, Guatemala, 2013) as a case that prominently offers itself to the study of the theme of reading. The artist accompanies the description of her performance with a short poem that describes the resistance of truth to the intense effort of silencing.² Additionally, she provides an extensive description of the conditions

² "It does not matter how much they try to silence us.
The truth is there, no one can silence it."

and practices during the 36-year-long civil war, which include acts of genocide, rape of women and girls, torture, scorched earth strategy, and executions. She also references the trial of Efraín Ríos Montt and Mauricio Rodríguez Sánchez, which began in April 2013 and, after two weeks of harrowing testimonies and evidence proving the genocide, was suspended due to threats from the defence and interventions by the President of Guatemala, General Otto Pérez Molina, who himself had been identified by a witness as involved in torture during the war. The outcome of the trial was the conviction of Montt to 80 years in prison for crimes against humanity and acts of genocide, but it was overturned a few weeks later. In the performance, Galindo reads the testimonies of survivors of armed conflicts in Guatemala for one hour, while simultaneously a dentist attempts to force her into silence by administering seven local anaesthesia injections in her mouth.

Figure 9

Dimitra Kordomenou, Le Ballon Poζ or Six Ways, 2018. Photo by P. Geralis.



The De-territorialised Context - Space

[With the memories of encounters and traces of passersby accumulating, the skin of the wandering woman transforms into a wandering collage. The notion of collage takes on different expressions depending on the focal point of each reading. The woman with the balloon becomes a collage of memory fragments, a spatial collage, a collage of subjectivities, a collage

of the combined encounter of past encounters, of which the skin is the sole space and consequently the space where the inscribed skin leaves its own traces.

Figure 10

Regina José Galindo, La verdad, 2013



The woman with the balloon is photographed. The skin of the woman with the balloon is photographed. The collective wandering collage becomes integrated into the urban context and momentarily immobilised. The structured space is inscribed by the spatial point zero of the action, the active manifestation of the inscription, the skin as the medium of subjectivity, or subjectivity as the utterance of the active skin.

The image as a memory. The image as new production. The literary image. The image as a collage. The image as a connection of different spatiotemporalities. The image as a memory of passages. The image as a rupture. With what?]

The actions that have been analysed within the framework of this study do not appear in a chronological or possible internal organisational order, but are presented associatively concerning the thematic units that emerged during the sub-text analysis of the action *Le ballon poč or six ways*. Nevertheless, they all fulfil a condition of public intervention, regardless of which the performing space ultimately is.

The processing of theoretical perceptions of space has found fertile ground in artistic practices centred around performance since the 1970s. RoseLee Goldberg's article, *Space as Praxis* (Goldberg, 1975), informed by the exhibition and publication of *A Space: A Thousand Words* (London, Royal College of Art Gallery, February 1975), sheds light on the attempt to

expand the discussion concerning the production of space, incorporating elements derived from direct experience.

Erika Fischer-Lichte (2004/2019), in her study of a performance experience, recognises it as both an aesthetic and a social process, characterising it as liminal. She situates the subjects participating in an intermediate space, opening up the field of experience to transformation possibilities. While, therefore, geometric space is described through its geometric characteristics as a kind of container that receives the action of the performance, and its existence remains intact after the performance, spatiality is produced for Fischer-Lichte within the performative space. This space is perceived as a field of potentiality for developing relationships between actors and spectators, as well as for organising movement and its perception. In contrast to geometric space, it is characterised by instability and variability, maintaining a reciprocal relationship of mutual influence with the action that geometric space receives.

Figure 11

Dimitra Kordomenou, Le Ballon Poζ or Six Ways, 2018. Photo by P. Geralis.



The distinction between literal and functional location appears in a similar way in the work of James Meyer (2000). The first refers to a specific geographic location, which serves as the natural constraint within which artistic intervention is shaped, often referred to as "in situ" art. The second, in contrast, can encompass a physical space but not necessarily in an absolute manner.

For the action *¿Quién puede borrar las huellas?* (2003), the space of performance is the specific route followed by the artist. For the performance *Perra* (2005), the space is the gallery. For *Piedra* (2013), the external space of the University of São Paulo etc. This enumeration though provides us with limited information about the specific spaces of performance for each action. It essentially lists locations in their physical sense, as material places with specific geometric characteristics. The corresponding performing spaces emerge as expressions of these locations, temporary and fragile. They are created during the performance and dissipate afterward. These performing spaces can only be approached in terms of temporality and transformation.

Building on the addition of the social factor as an integral layer of understanding space, perception of space as a product of interconnections is, according to Massey (2005/2008), linked to identity politics. By rejecting a pre-established self, these politics engage in the formation of identities and social relationships through which they are constructed as a central concern of the political sphere. Within this particular line of thinking, space also emerges as the product of a reciprocal implication of social relationships and identities that do not exist *a priori*, resulting in the formation of a relationship of mutual constitution between spatiality and identity.

Sheikh (2004), basing his thinking on the assumption of a fragmented public domain, addresses the issue of creating any specific public sphere or space and the ways in which artistic intervention can be achieved within it. He liberates his reasoning process from the idea of the neutral spectator and the concept of public art as the installation of a specific work in public space. He recognises that artistic work is produced within a heterogeneous and ever-changing field, significantly shaped by the identity of the audience, their experience, and intentions. Sheikh believes that Habermas's (1964/1974) model of a homogeneous and regulatory public sphere³ fails to respond to the fragmentation of contemporary reality. Instead, he refers to the approaches of Negt and Kluge (1972/1993⁴), drawing upon the concept of multiplicity and raises questions about the potential emergence of the artistic world as a public sphere and the strategic possibilities of utilising it for interaction with other public spheres.

³ Jürgen Habermas defines the public sphere as the domain of social life in which public opinion is formed, and to which all citizens have access. According to Habermas, the public sphere is external to state authority, and its role is to exercise political control, both informally and formally, through the formation of the public body and the exercise of the electoral right.

⁴ The need to reconsider the concept of the proletarian public sphere arises for Negt and Kluge as a result of the exclusion from the dominant narratives of the urban public sphere of two significant aspects of life, as they argue, the entirety of the industrial mechanism and socialisation within the family. In contrast to Habermas's normative understanding of the urban public sphere, their quest focuses on the differentiated experience of individuals and the negotiation of their unequal access to the public sphere. These aspects involve the incorporation into the perception of the proletarian public sphere of terms like multiplicity, difference, and fragmentation.

Epilogue - Conclusions

Completing this nomadic research project, the concluding thoughts naturally follow the structure of the individual investigations, focusing on two overlapping paths. The research findings represent a comparative attempt, involving juxtaposition and dialectical confrontation.

So, to begin with, *Paths*: In its essence, the research method itself broadens the way public space is read, allowing for the emergence of associations and the possibility of approaching/studying the specific and particular through the lens of the other. This also gives rise to an almost necessary practice, if we conceive it in its entirety, namely the implementation within a multifaceted public sphere, which the body of performance enhances/increases through action. At this point, it should be noted that the establishment of a temporary space that disintegrates upon completion of the performance, is exactly where the public character of the actions lies, which are therefore considered public interventions, regardless of the characteristics of the physical space that accommodates them.

Who can erase the traces: Galindo's "inscription" in public space is not an "inscription" within the framework of Barthes's (2005) distinction and the recognition of an internal intention⁵. It is writing with a marker. It is the hand that caresses. And it caresses with blood. In contrast to this writing, in the performance *Perra*, the desire for penetration (Flusser, 2007) is evident in the action that repeats acts of violence - desires for penetration - while its poetics comes as an integral expression in public space, caressing it, speaking in a language they do not understand. The traces in the action *Le ballon poζ or six ways* are carried on the body. The function is exactly the opposite, and the choice of the mode of writing is freely available to the participating audience. In this way, a common space is established on the surface of the skin, claiming its existence in public space as constantly in motion, as a promise of escape. This moving world remains exposed to violence, but maintains control through its own self-determination.

Stone: The body as an object highlights issues of gender as well as social/economic class, proposing a re-evaluation of the "classification system"⁶ (Douglas, 1966/2002) that produces

⁵ Examining the topic of writing as a gesture, Barthes distinguishes two kinds of it, which he separates based on the nature of the tool used. Thus, on the one hand, he recognises the writing that uses a stylus (chisel, reed, or quill), to which he attributes "the hand that presses", and, on the other hand, that which uses a brush (ballpoint or marker), to which he attributes "the hand that caresses". In this analysis, Barthes presents a schema of a dual gesture, for the expression of which intention is imprinted on the tool, resulting in the emergence of two different kinds: the gesture of *inscription*, expressed with tools that scratch and symbolise the incision, the contract, and memory, and, on the other hand, the gesture of *description*, expressed with the brush, the slanted hand, and the drawing, to which he attributes greater inwardness and tranquillity.

⁶ The approach of anthropologist Mary Douglas to the issue of purity comes from a comparative perspective. In the essay *Secular Defilement*, using the caste system of the Brahmins and their perceptions of purity as a starting point, she attempts an analogy with contemporary perceptions of

disposable bodies (Butler, 1993). Galindo's body is not a dystopian or utopian body. It is not a heterotopic body, at least not more so than any other body in performance. Galindo's body is a displaced body. Displaced bodies, in the first case of this research, are equated in terms of the new wandering common world. They gain equal rights of inscription and participation. They are located and re-territorialized within its mobility.

Finally, *the truth*: The second part of the sections, the development of the themes with reference to Galindo's work, essentially fulfil the function of reading the first parts. Returning, therefore, to the main intervention case - the sub-text (Genette, 1982) of the study, *Le ballon poζ or six ways*, having taken the necessary distance that allows criticism to appear as outwardness, but also the enrichment of the gaze through dialectical juxtaposition with the work of a performance focused artist, the range of experience, as well as the recognition of the simultaneity of these multifaceted experiences, are emerging as a centrality of every political claim. The same line of thought that allows for an action focused on the sharing of play and movement as an "exhalation of joy" (Bachelard, 1943/2011, p.239) also allows for the approach of a breath almost stopped from the pain, yet continuing reading. The actions clearly express different moments of the spectrum of human experience. Their common ground: the mere fact that they momentarily existed in *dialogue* within a head lift up.

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