

Un/Bounded - [Metatopia 6.0]

Un/Bounded - [Metatopia 6.0] is a metaformance (experiential process of perceptual transformation) by Jaime del Val that plays with the limits of control and indeterminacy in our own conception and experience of ourselves and the world. Through 4 days of experiential residency and an evening of performance-installation Un/Bounded proposes a journey beyond the infinite and beyond the limits or boundaries that categorize bodies, identities and categories of space and time. It's a journey inside the body, through an expanded sense of proprioception, a journey through several disalignments and becomings beyond the dominant white-male-abled-heterosexual subjectivity and its associated perceptions.

The metaformance has two levels: The preceding residency will be take the participants into an experiential and transformative journey across the mentioned disalignments and becomings, unleashing the infinite power of their proprioceptions for a becoming molecular swarm and culminating in the public performance of the last day which is a second level in which the participants of the residence, initiated in the practices proposed by the performer, will help him bring the audience into a hypnotic trance state where they can discover an altered perception of themselves and the world.

The metaformance proposes a number of disalignments or becomings, in 5 "scenes" which are also instruments, improvisation techniques and environments, that undo both dominant perceptions and dominant categories: of dualism (man-woman, nature-culture, mind-body, subject-object), closed totality, linearity, calculability and hierarchy. A transpecies, mestiza, microsexual (postqueer) and autistic (neurodiverse) becoming is thus enacted that is not just conceptual but bodily, as the body becomes in fact a molecular perceptual swarm, through new kinds of proprioception.

In one of the scenes a body attached to a flexible and dynamic sculpture moves apparently constrained by the sculpture, however the less it tries to control the sculpture, the greater freedom of movement can be found, thus exposing the paradox that "the less you control the greater freedom you have". The sculpture is a formless matrix or womb that echoes, with a difference, the platonic concept of *khôra* (space) and *hypodoché* (receptacle) both of which identify a formless receptacle of becoming where imperfect and changing appearances of the forms conform the sensible world: but here the formless matrix is entirely consisting without forms. Instead it appeals to the sense of proprioception and its endless qualitative variation as ground for a BI, Body Intelligence, a journey beyond the infinite (in *hommage* to Kubrick's 2001) that is inside the body and which seeks to undo the millenia old inflexion of reductive geometries and formalist perceptions culminating today in AI.