



# H.I.I.T. | HIGH-INTENSITY **IDENTITY** TRAINING

STRATEGIES OF SELF-AWARENESS IN A WORLD FIT FOR  
CONSUMPTION

AN

ARTISTIC

AUTOETHNOGRAPHICAL

THESIS

BY

PENELOPE MOROUT

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# H.I.I.T. | HIGH-INTENSITY IDENTITY TRAINING

## STRATEGIES OF SELF-AWARENESS IN A WORLD FIT FOR CONSUMPTION

A THESIS PRESENTED

BY

PENELOPE MOROUT

TO

MASTER THEATRE PRACTICES

In partial fulfilment of the requirements for the award of Master of Arts in Theatre  
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#### DECLARATION BY STUDENT

I, PENELOPE MOROUT (MOURRUT), HEREBY CERTIFY THAT I HAD PERSONALLY CARRIED OUT THE WORK DEPICTED IN THE THESIS ENTITLED, 'H.I.I.T. | HIGH-INTENSITY IDENTITY TRAINING: STRATEGIES OF SELF-AWARENESS IN A WORLD FIT FOR CONSUMPTION'.

NO PART OF THE THESIS HAS BEEN SUBMITTED FOR THE AWARD OF ANY OTHER DEGREE OR DIPLOMA PRIOR TO THIS DATE.

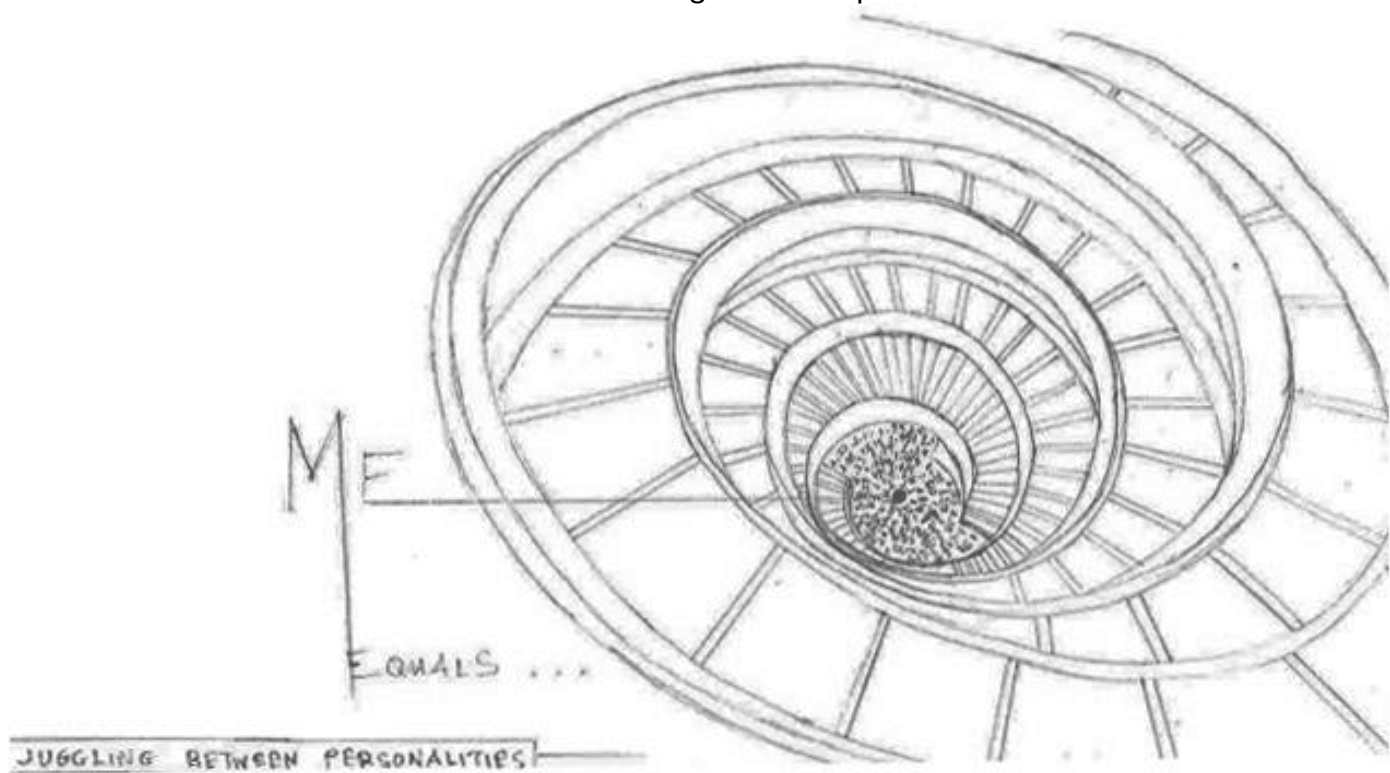
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\* All drawings embedded in the thesis are hand-drawn by me. These are abstracts from two comic stories I drew in March 2020, while being stranded and in confinement in France, due to the measures taken to control the Coronavirus spread. These images are meant to trigger momentarily the imagination of the reader, while reading my thesis and do not bare separate numbers and titles. The entire stories can be found in Appendices One and Two.



## In Search of Subverting an Assumption



'Physical activity can provide a sense of control, pleasure and joy. But these benefits are undercut by the promotion of

exercise as a rationalized instrument of appearance and health management...What makes us fit is not necessarily what makes us healthy or happy. In summary, the fitness field illustrates the intended and unintended consequences of the body's place as a status object in contemporary consumer culture, in which occupation is privileged over recreation, form over function, and control over enjoyment. That is, for bodies that are fit for consumption, leisure is work, health is an appearance, and pleasure lies in discipline.'

Jennifer Smith Maguire (2007, 208)

H.I.I.T. | High-Intensity Identity Training: Strategies of Self-awareness in a World Fit for Consumption is an autoethnographical artistic research project which comments on the way identity can be commodified and delimited, when intertwined with the image of the body, particularly as projected through the lens of gym and fitness industry within Western contemporary society. More specifically, it draws attention to how the human body is constantly put to work in the service of branding and marketing strategies, as the quotation above clearly indicates. Treated thus as a consumer item, the body becomes a means of constructing an identity which is impelled to comply to the social, political and cultural needs of the time (Borgerson and Schroeder, 2018, 104-106). With this thesis and overall body of work, I intend to suggest the possibility of multiple selves inhabiting one body, as a way to underscore human subjectivity's multifarious potentiality of expression, a fundamental quality in the probable occurrence of unpredictable, often traumatic events in the course of life.



Initially, this idea emerged from my personal struggle to fit in: as a woman, coming from an environment where tradition, religion, family were deeply connected, I was frequently feeling torn between what society expects of me and of my own aspirations in life. As an artist, coming from a professional background of both Dance and Architecture, I had arrived to the point where I needed to find a new platform, where I could explore the intersection between these fields, in order to define my artistic identity. For this reason, I decided to fully commit into the Master of Theatre Practices programme, where artistic research and practice coexist and to delve deep into this project about identity's ungraspable and multiple dimensions. However, what started as a journey of self-identification soon became an inherent aspiration to focus on the liminal points where a clash between the personal and the cultural occurs, so that, through my self-exposure and this artwork, to create the space for the reader and viewer to make their own associations in regards to their own identity and its various potentials.

Soon after having started this artistic research, I realised how long the issue of identity and its inexorable connection to the human body has been concerning both theoreticians and practitioners. I was exposed to a vast academic and theoretical framework and got inspired by the work of other artists who juggled with the same subject, in order to determine the lens through which I envisioned to unravel the imbricated ways of perceiving the human body in relation to the inner self. During these two

years of bringing H.I.I.T. into life, my journey from comprehending a theory to manifesting it into my artistic practice was at times difficult and frustrating, yet, always very informative and nourishing. With this thesis, my aim is to enable the reader to engage with these theories as effortlessly as possible. I have, therefore, consciously placed in the first chapter of this thesis how I situate myself in the field of performance art, by presenting tangible examples of practitioners who influenced me with their work and enabled me to construct the universe of H.I.I.T. It is my aspiration that, by deliberately starting from within an artistic environment, the reader will have a better understanding of the theories which will be further analysed during the second chapter and they will make better sense of the way I translated them into practice.

Furthermore, since my personal approach on the matter at stake is laid on the moments of friction between the personal and the cultural, I consciously decided to evoke autoethnography as my main method for the creation of H.I.I.T. | High-Intensity Identity Training. Autoethnography is a genre of writing and research where researchers focus on ‘social and cultural aspects of their personal experience, while exposing a vulnerable self that is moved by and may move through, refract and resist cultural interpretations’ (Jason, 2017). In my case, I noticed that, on one hand, I was constantly returning to my personal stories, memories and cultural heritage, in order to investigate identity’s fluid dimension. On the other hand, as my

professional education and training included being a certified fitness instructor, I reckoned that I could use this attribute to my advantage and, by contextualising fitness within a sociological and phenomenological framework, I could investigate how the body is projected and looked at within this field in relation to self-identification.

Conceiving H.I.I.T. as an autoethnographic study was a decision which led to a profound shift in the way I envisioned its final output: it led me to use myself as a study-case, bring my own body in the centre of attention and to employ my expressive tools, in order create a multiflorous collection of data, such as drawings, collages, poetic writings, animation and documentation. Since, to my belief, the combination of all these elements is fundamental for perceiving H.I.I.T.'s overall image, I consider their incorporation into this thesis equally important. Following the concept of the clash between the personal and cultural, or respectively, to the academic, intermezzi notes<sup>1</sup>, comic drawings<sup>2</sup> and hyperlinks intertwine with the academic document and are meant to create an affective imagery background information for the reader, so that other connections between the body and identity are triggered.

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<sup>1</sup> Each 'Intermezzo Note' acts as a metaphor, in order to evoke a specific image of the body, away from its fixed form: starting with being translucent, to imagining the deep layering of the self, to acknowledging the weaving of human subjectivity always in relation to one's social surroundings, to inviting the reader to see beyond social stereotypes. These images are deeply connected to my artistic research and its final outcome.

<sup>2</sup> Please visit Appendices A and B if interested in reading the entire narrative of my two comic stories, from where I abstracted the drawings one will encounter while reading this thesis.

In regards to the case study I mentioned above, it refers to an experiment I resolved to plunge into since October 2019 and which will be further examined in the third chapter called The Body as Archive. The concept was to incorporate into my daily routine two regimens, highly popular within the fitness industry: High-Intensity Interval Training (hiit) workout<sup>3</sup> and Intermittent Fasting nutrition regimen. On one hand, I was interested in seeing how my own body can be transformed, how this influences the way others look at me, to what extent does this resonate with my inner self. On the other hand, my end goal was to create a solo dance performance, where I would use the image of my 'fit' body, as transformed through time, in order to subvert the stereotypical preconceptions which accompany this specific image within Western consumer culture imagery<sup>4</sup>. By doing so, I became a participant observer: while collecting data, which showed how my body and physical state was changing, I also observed the impact of this process on my mental state. Respectively, this led to the invocation of various elements which informed the whole process and so on and so forth. This reciprocal process of constantly consuming and producing sets of heterogeneous data, which I identify as 'archiving of the

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<sup>3</sup> If interested in having a sneak peek of what this workout incorporated, please visit the following link: <https://vimeo.com/428797173/e19888e38e>

<sup>4</sup> As sociologist Jennifer Smith Maguire underscores, over time, different aspects of bodies and selves have been given value in relation to the constantly changing Western European societal conditions (Maguire, 2007). To define, therefore, the concept of fitness is rather complex. It is related to a physical ability, as well as to less 'tangible qualities: living up to expectations or looking a certain way' (1-2). The more the fit body is perceived as a signifier of success and happiness, the more human subjectivity is reduced to a singular potentiality of expression.

body', became so integral to the artwork, that the boundaries between this durational route and the actual performance were gradually blurred.

Since the beginning, what I aspired with H.I.I.T., was to manage to establish a starting point, in order to question the established body-image ideals and to engender new thoughts and discussions upon the crucial matters of agency, self-identification and respectively to social and political categorization, particularly when outer appearance becomes deeply enmeshed to human recognition<sup>5</sup>. However, to my understanding, in today's society of social media and virtual reality, where one is constantly exposed to an abundance of consumer culture imagery, this has become tremendously difficult. Since the body has become a potent strategic signifier of good life, the belief or idea that it constantly needs improvement is fabricated through the media. Sociologist Bryan Stanley Turner, for example, affirms that an appearance-driven society which focuses on consummation, enforces the image of a beautiful and fit body and rejects the ageing and deteriorated one (Turner, 1996, 3). This obsession for the outer appearance can lead to a numbness of the inner self and consequently to a delimitation of human subjectivity's immanent potentiality.

My outmost intention with H.I.I.T. | High-Intensity Identity Training: Strategies of Self-awareness in a World Fit for Consumption is to create an

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<sup>5</sup> Here, I am referring to the work of philosophers Deleuze and Guattari's in *A thousand plateaus: Capitalism and schizophrenia* (1987) and their theory of faciality. I will be further expanding on this theory in Chapter Two: Connecting Threads | From Theory to Practice.

awareness of this cultural phenomenon and to invite the readers and viewers to critically lean on to the social norms without willingly being trapped in them. Within the last part of this thesis, I will be reflecting upon my research findings and results, particularly in relation to the shift of my project's final output from a live solo performance to an audio-visual animation submission due to the repercussions of the Covid-19 pandemic. Since March 2020, all processes were suspended, life took over, fear took over. Within this new reality, H.I.I.T. had to adapt to the circumstances. What was previously a comment on the body that is created by the fitness industry, became also about the body that is created by the theatre industry. Online festivals, online platforms, online rehearsals, online classes. A screen constantly interfering. Nevertheless, I strongly believe that this unexpected occurrence, in the midst of writing this thesis and completing the materialisation of H.I.I.T., confirmed the point I intended to make with this body of work: under the current state of precariousness, a conflict between contrasting realities appeared, between the personal and the cultural, between the individual and his/her relation to the global community. I strongly affirm that, by acknowledging multiplicity as an inherent attribute of identity, one can become more resilient in the face of adversity and positively contribute to one's social surroundings.





Becoming Translucent

Welcome reader. It is a pleasure to have you here.

Please take your time to get comfortable. Where are you reading these lines right now? Where are you sitting? Is your body relaxed? Is there silence?

I imagine how you look, how you sound, how you smell. I want to establish some sort of familiarity between us.

I want this because I would love to take you on a journey. I have so much that I want to share with you. The time is right. I can feel it.

So...

Take a leap of faith...

and trust me.

Take a deep breath.

Imagine that your skin is translucent, that it does not constitute the border where 'I am' begins and ends.

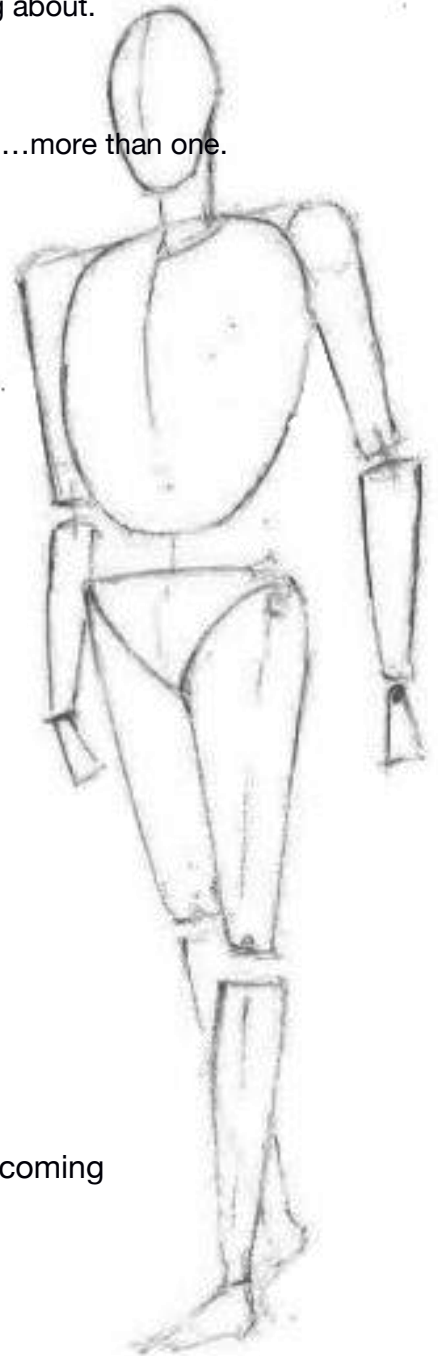
Imagine beyond the fixed entity of your body.

Enter deeply within you.

You will find inner selves you knew nothing about.

Embrace them all.

I have a confession to make: You are more...more than one.



A Thesis on Becoming

The concept of being ‘more than one’ has been underscored by philosopher Erin Manning in her overall body of work. Her theory about multiplicity through relation influenced deeply the way I formulated H.I.I.T., from conception to delivery. Minutely, in her book *Always More Than One: Individuation’s Dance* (2013), she concedes the inner self as ‘a fold of immanent expressibility’, ungraspable and fluid, rather than fixed and predetermined (3) and refers to psychoanalytic theorist Daniel Stern to talk about the process of individuation. The latter proposes that there are, actually, several ‘senses of self’, multiple and interwoven, ‘in intimate relation to a changing environment...’ (Stern cited in Manning, 2013, 4). Furthermore, ‘once formed, each sense of self remains fully functioning and

active throughout life. All continue to grow and coexist' (4). An example of this is the skin that surrounds the body. Accordingly to the several layers which constitute the skin, the multifarious aspects of identity are layered deeply within the body, interlaced, although often contradictory to one another. Despite the fact that the word 'skin' is usually recognized and identified with the epidermis, its visible layer, it is actually composed of multiple layers, the combination of which enhance its resilience and adaptability, when it interfaces with the constantly shifting environmental conditions. Similarly, the outer image of the body is often associated with subjectivity and perception. Attributes, such as the colour of the skin, the gender, as well as the muscular tone often nuance human recognition, and assume non-visible aspects of the person's personality, behaviour, and status. That can lead to a delimiting relationship to one's self, and therefore one's identity.

During this long period of artistic research and creation, I came across a vast amount of theories and artistic practices in relation to the issue of identity. I often felt lost, while trying to make sense of philosophical concepts, with which I were at the time unfamiliar with. What enabled me to better navigate in such a wide range of information and to decipher theories into practice was to identify H.I.I.T.'s broad subject area of exploration. It oscillates between performance art practices, philosophical framework and phenomenological and sociological studies of the body in relation to the

cultural phenomenon of fitness (Neville, 2012). On one hand, I was personally intrigued by the imbricated ways of perceiving the human body, particularly within the context of performance art. All artists that inspired and influenced me, such as Lynn Hershman Leeson, Hannah Wilke, Francesca Steele and Heather Cassils commented on the way contemporary society constructs identities by imposing specific images of the human body. They approached the subject of identity in seemingly different ways, yet with the focus turned upon transformation, plasticity and multiplicity as identity's constitutive features and compositional strategies. In their works, common points of reference, such as the focus on their body and its transformation and the use of documentation, can be identified, where theories and practices converge. It is in these meeting points where my work finds resonance and coherence in its design and materialization.

Lynn Hershman Leeson's Roberta Breitmore (1972-1978), a fictional persona and the alter-ego of the artist, different in many ways from her creator's character, was designed to symbolically represent the projected archetype which American women in the 1970s were expected to comply to. Her creation was an act of resistance to the social norm of the time, and more specifically against the gender biases that existed in the artistic world, as well as a comment on the effects media and technology have in contemporary culture (Art in the Twenty-First Century, Art21, 2018).



Hannah Wilke with her final artwork *Intra-Venus* (1991-1993), a series of photographs, documenting the radical transformation of her body during her later years of treatment and struggle with lymphoma, placed a critique upon the depiction of women and female sexuality in art history, popular culture and the mass media (Kohl, 2015, 80-87). In the westernised society of consumption, not fitting in the social and political standards often implies discrimination and marginalisation. Wilke understood the urgency of this issue and surpassed her need to reclaim the image of the female body, in order to rehabilitate the image of any body, including all its aspects, younger or older, healthy or ill.

Francesca Steele with her *Routine* (2009) undertook body building as part of her artistic practice, in order to 'challenge stereotypical assumptions of "masculinity" and "femininity", whilst amassing a framework of both qualitative and quantitative research and data' (Steele, 2009). She used her body as a 'tool within her work', transformed her body over a year through adoption of bodybuilding training, diet, and participating in competitions and challenged the female body image ideals that are enhanced by the social construct.

Heather Cassils with their work *Becoming an Image* (2012-present) construct a visual critique around ideologies and histories and invite the audience to an immersive experience, where for 20 minutes they beat and move inexorably against a 2,000-pound clay block in total darkness. It is a

multidimensional work, where the different layers of spectatorship are also investigated: as the spectacle is illuminated solely by the flash of a photographer, each live performance generates a series of still images of the audience watching the performance, formally turning the lens of the camera back towards the viewers (Cassils, 2019).

It is undisputable that in all these works, the artists place their own body and its transformation, from the beginning until the end, in the centre of their practice and attention. They all invoked on their own body the specific body image ideals of their time which, reinforced through advertising and mass media, constructed specific standards a female body should abide to throughout western history. However, by managing to subvert within their artworks that frustrating image of abiding to the specific social standards of their time, through the temporal manifestation of its transformation, they raised questions about the significance of any body, male or female, as an image; an image of beauty, of strength, of success, of illness, of the self. Today, with the expanded use of photography and the advent of internet, where there is unlimited access to information and to an overload of images, the objectification of the body is reinforced. Alongside women's emancipation, the female body is superlatively presented as muscular and strong, often exceeding its biological capacity.

At the start of 20<sup>th</sup> century, when the first study of the fitness phenomenon appeared, cultural sociologist Henning Eichberg asserted that

the individual exerciser represented 'literally the self-building personality, producing actively his or her bodily self and identity' (Eichberg, 2008). Particularly nowadays, due to the western sedentary way of life, the fit body has been endowed with additional value. To my understanding, 'becoming fit' raises questions, such as becoming fit 'for whom' or 'for what'. This argument resonates with sociologist Maguire's acknowledgment that, although defining fitness and its lived experience can vary across time, it does entail 'feelings of capacity ,notions of control (over ourselves; over how others see us), and understandings of societal norms and expectations' (Maguire, 2007, 3). Nowadays, image ideals that are promoted through the media refer to bodies that are so perfectly shaped that they can only be achieved via a consumption of products and services. Individuals are translated based more on their body's natural attributes, such as age, gender and weight, than on their less tangible traits, such as their psychological condition before and during training as well as their physical fatigue that particular time and day. I have worked in gyms and have been encouraged by my supervisors to motivate the clients in such a way, that the latter would eventually buy all the more services in order to become more fit. I am also familiar with the current fashionable workouts and nutrition regimens, advertised through the media and within the gym industry. These are often risky and inappropriate for some individuals: they are being strongly promoted based on their fast results on the

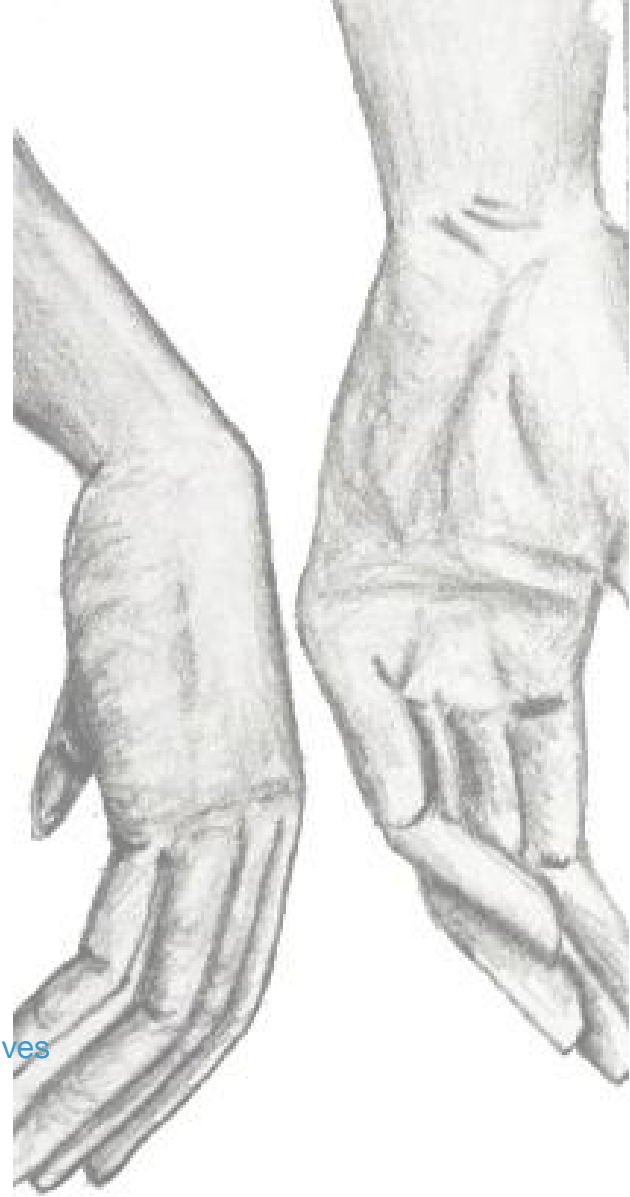
transformation of the body, often without taking into considerations one's own capacities and needs. Byung-Chul Han, in his book *Saving Beauty* (2018) makes a crucial statement related to this:

‘Today, the body is in crisis. It decomposes not only into pornographic body parts, but also into sets of digital data. The digital age is entirely dominated by the belief that life can be measured and quantified.’ (Han, 2018, 13)

By quantifying the body, since its form is so interwoven with the identity, the latter is also dissolved into data. Identity cannot be measurable; if anything, it is translucent and fluctuating. The skin does not constitute the border where the self begins and ends, yet, it is important to identify the shape, in order to better conceive the notion of transformation.

In retrospect, I realise that this project finds resonance in this conscious act of seeing, in a sense of constantly re-examining the way of seeing and perceiving. The core idea of my artistic research might have been there since the beginning, yet in such a broad range, that I initially could not pin down the lens through which I wanted to approach it. However, getting inspiration from other artists who had already worked in similar terms or around the same concept enabled me to better direct my gaze into what kind of artwork I intend to create, with whom I aspire to communicate it with and how I am going to work towards that aim. These formative influences challenged and guided my gaze throughout the creative process, enhanced my already existent skills and initiated me to

new ways of artistic creation. All the more I became aware of how I would personally be interested in working with my own body in the context of my research and which ethical and political dimensions, in relation to the body of the spectator I invite into my world, I need to take into consideration. Since the issue of identity is the cornerstone of this artistic research, what started as an intuition became a necessity and sculpted my own identity as a cross-disciplinary artist.



Layering Selves



Don't worry reader, I understand. A lot of information is given to you, quite difficult to comprehend it all at once.

It is only natural.

It is a temporal process.

You are doing great.

You are here.

Take a deep breath.

Touch any part of your body you prefer.

Feel the warmth of your skin.

Did you know that the skin is the largest organ of the body, with a total area of about 20 square feet? I didn't either, isn't it amazing? It has so many layers, it protects us, it permits the sensation of touch, it can heal by forming scar tissue.

Now, try to imagine what is under all these layers of the skin, under the muscles the bones, the ligaments, the internal organs.

You have inner selves you might not know anything about yet.

Layering selves.

Layering identities coexisting within your body, surrounded by 20 square feet of skin.

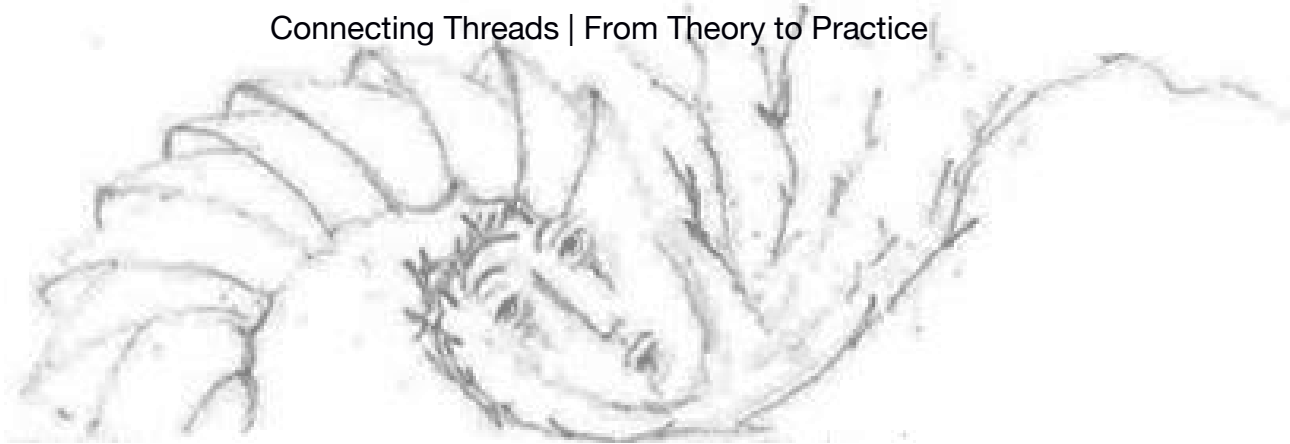
Protected. Maybe even scarred.

But they are there.

Try to count them. How many identities do you have?

I have already counted  
one...two...three...four...five...six...seven...multiple...

Connecting Threads | From Theory to Practice



In order to further expand on the concept I suggest with my thesis, that of multiple selves inhabiting one body, it is time to specify and analyse the related theories with which I grounded the previously mentioned idea. Theory and practice constantly complemented each other during the two years of this artistic research. However, I deliberately chose to primarily mention in the previous chapter the practitioners which influenced me with their artworks, because, based on my own experience, having tangible examples juxtaposed to the philosophical framework can enable the latter's better comprehension. Similarly, I intentionally inserted the Intermezzi Notes and fragments of my comic drawings, in order to trigger the imagination of the reader, turn the theories more easily apprehensible and create an opening for the reader's further imaginative engagement with them.

H.I.I.T. is the first project I devise to encompass a thesis, a solo dance performance<sup>6</sup> and mixed media, such as drawing, collage, animation, writing and documentation. It soon became clear to me that this interweaving of mediums became possible only because of intersection between the artistic and the academic, the performative and the philosophical. It fundamentally influenced the way I think as an artist and enabled me to reconstruct my practice. I gradually observed and established methods which I repeatedly used in order to make use of skills from my two fields of expertise, collect material and flesh out a performative

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<sup>6</sup> If interested in having a visual experience of the performance's trailer, please visit the following link: <https://vimeo.com/405281587>

event. Nevertheless, one of these methods, literature review, often engendered a great struggle in me, particularly when trying to bring the theory into my practice. The frustrating feeling of not knowing how to touch upon a theoretical concept led me to equally trace back to my pool of skills and to invent new ones, in order to find my own voice to comment on the matter at stake.

With H.I.I.T. | High-Intensity Identity Training: Strategies of Self-awareness in a World Fit for Consumption, I intended to challenge the connection between outer appearance and inner self, as recognised within the Western European discourse. Accordingly, based on the 20<sup>th</sup> century philosopher Emmanuel Levinas, the face constitutes a place of humanity and a way of making sense of the body. In *Totality and Infinity: An Essay to Exteriority* (Levinas, 1969, 193-209), he argues that the face and its elements is the primordial signifier of understanding the other. Levinas's concept is based on the Western European male—that is, to the face of Christ—, where the encounter with 'the face of the other' becomes a way to identify and empathize with the other and defines the face as pre-discursive and universal. This understanding of the face creates a delimiting relationship with otherness and with any subject that does not apply to the Western European social discourse.

Philosophers Deleuze and Guattari's in *A thousand plateaus: Capitalism and schizophrenia* (1987) place a critique against Levinas's

understanding of the face as universal, and therefore against a society that consents to no diversity, as long as the Western European social discourse is dominant. In 'Year Zero: Faciality', they emphasize that the face is representative of, but not restricted to human recognition (167-191) and argue that, by translating everything according to the face, by defining one's humanity by one's face and its traits, such as skin colour or bone structure, all other aspects of subjectivity are inevitably ignored. In that way, the face 'overcodes' the body and swallows all the aspects of its individuality (170-182).

Understandably, in any human encounter, there will always be a first layer of recognition. This sense of recognition is developed in individuals throughout the passage of time, by recollecting experiences. Passing from infancy to adulthood, one establishes categories in the surrounding environment, in order to distinguish subjects from objects, bodies from bodies and to feel at ease, to have a sense of belonging<sup>7</sup>. Natural traits of the body, such as colour, gender, sex, do situate the latter within a predetermined image and a certain faciality is constructed by the social construct. Through the crystallization of personal and cultural values—which can often impose a singular vision onto a heterogeneous past—as well as through the relations formed with the cultural, social and political surroundings, identity is constructed.

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<sup>7</sup> Erin Manning in her book *Always More Than One: Individuation's Dance* (2013) refers to psychoanalytic theorist Daniel Stern to talk about the process of individuation. Stern asserted that 'events in early infancy lead toward the creation of modes of organization. These modes of organization do not pre-exist experience—they are immanent to it. Through the fielding of relations (in the associated milieu of organization), the infant develops' (Manning, 2013, 3-4).

In relation to this socially fabricated identity and the power that social construct holds upon the individual, Deleuze and Guattari express their frustration and juxtapose the concept of the 'Body without Organs'<sup>8</sup>. They affirm that, by constraining and disciplining the body based on the westernised social norms, the way people display, perceive the body and consequently define identity, is manipulated. This is the reason why the philosophers strongly encourage to metaphorically dismantle the body and detach its organs from their preconceived functions, as a means to enable the thought towards multiple and divergent identities, always in the process of becoming. This is what they write about it:

'Where psychoanalysis says, "Stop, find yourself again," we should say instead, "Let's go further still, we haven't found our BwO yet, we haven't sufficiently dismantled our self." Substitute forgetting for anamnesis, experimentation for interpretation. Find your body without organs. Find out how to make it. It's a question of life and death, youth and old age, sadness and joy. It is where everything is played out' (Deleuze and Guattari, 1987, 151).

The 'body without organs' surpasses categories and codes, it is the body which does not comply to any identifiable category, such as male or female, young or old, healthy or ill. It is a body full of possibilities, which challenges the social and political norms exerted on to it by the society.

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<sup>8</sup> Philosophers Gilles Deleuze and Felix Guattari in their book in *Anti-Oedipus: Capitalism and schizophrenia* (1983) identify the image of the 'body without organs' to the image of the Dogon Egg, in order to underline the former's manifold potency: just as the shape of the egg does not presuppose the identity that will 'hatch' from it, the 'body without organs' is not a fixed, predetermined entity, but rather an assemblage of potentialities (9-22).



Particularly in today's appearance-driven culture, disciplining the body entails shaping behavioural patterns as well. Influenced by this concept, I chose to engage in an experiment that entails control and discipline, through the appropriation of hiit and intermittent fasting regimens and test their possible impact on my behavioural and emotional state.

Philosopher Catherine Malabou, with her post-humanistic approach to identity through the notion of explosive plasticity, enhances and evolves, to my understanding, the previously mentioned argument. Malabou implies that, by acknowledging the immanent potentiality of our brain to alter and adapt to new circumstances, one can challenge the current, fixed way of understanding one's brain and can identify how this established notion has been a means of exploitation by Capitalism, in order to determine what one can or cannot do (Giesbers, 2018, 323). She expanded further the actual meaning of the term 'plastic', which is to give and receive form, and integrated into it another interpretation, that of annihilating form, of destructing and immediately deconstructing form anew (320-323). What Malabou advocates is that, despite the differences between people, when experiencing a traumatic event, all experience a similar process: that of deconstructing one's identity and simultaneously reconstructing a new, unprecedented one, which will gradually take the place of the former one, in order to adapt and deal with a new reality (Malabou, 2012, 1-2). What

intrigued me in Malabou's approach is that she associates these never-ending plastic possibilities of oneself to the act of transformation.

What Malabou underlines and what became my point of reference in the way I conceived H.I.I.T. | High-Intensity Identity Training is that transformation which occurs on the verge of a calamity, should be defined as an activity where both form and being can be reconstructed anew, 'a fabrication of a new person, a novel form of life, without anything in common with a preceding form' (17). With H.I.I.T., I intentionally decided to engage in and document the process of transforming my body; the metamorphosis of my inner self, however, was beyond my control. Accidents in various forms occur in the course of life. Some are more recognizable than others, such as the accident I had in 2012 during my final year at the National School of Dance in Athens, where I did not land properly from no-arm cartwheel and dislocated my right elbow. Of this traumatic event, I have a big scar from the surgery to be reminded of. There are, however, others that have not marked my body, that are not visible with the bare eye, but can be perceived only through the active and temporal process of seeing, while allowing oneself to become vulnerable during this encounter with the other. Inspired by Byung-Chul Han's affirmation that actual perception emerges when an individual is under a state of shock, of a kind of 'injury' (Han, 2018, 34) and juxtaposing it to Malabou's posthuman theory on explosive plasticity, on deconstructing and reconstructing the self

in the face of a shock or trauma, I realised I needed to delve deeper into the different ways of seeing and the multiple layers of spectatorship, within both the fitness industry and the theatre configuration.

This thought was further explored and manifested after the unexpected occurrence of the Covid-19 pandemic, due to which the live performance had to give space to a video submission as H.I.I.T.'s final artistic output. Since March 2020, the world has been facing a huge turn in everyday life: on the verge of the Coronavirus spread, people have been shaken, 'injured'. Officially house-confined for two months, still living under a state of fear, this 'accident' as Malabou would acknowledge it 'had the power to start an end, to displace the meaning of life' (13). Hitherto and despite this global emergency, body-images haven't stopped overflowing the internet. Digital media enabled life to somewhat evolve, yet, it simultaneously obtained even more power to turn the gaze towards specific aspirations, away from socio-political injustices and to further affect the way current reality is perceived. Specifically during this latest, stagnant period of being in confinement and working from home, the words of Jose Gil as cited in philosopher Erin Manning's book *Always More Than One: Individuation's Dance* (2013) came to mind:

'In the beginning there was movement. There was no rest because there was no cessation of movement. Rest was only an image that was too vast of what moved, an infinitely tired image that slowed movement down.'

José Gil (Gil cited in Manning, 2013,13)

Erin Manning refers to Gil in order to relate this constant movement to the fluidity of identity, always in relation to the surrounding environment. She asserts that, even when a sense of stability occurs, there is still 'quality of movement-moving, force of form' (13-14). Infinite combinations of representations corroborate a state of not-knowing and ever-transforming. If one accepts that everything in the world is in-flux, experiencing life becomes, metaphorically speaking, an incidence of play: a personal as well as a collective process which demands self-awareness, where every act or movement impacts on the surrounding environment and the course of events.

In H.I.I.T., an act or movement is identified in both the individual and the social environment. My thesis entails that, if identity is delimited when entangled with the human body, the acknowledgment of the former as fluid and restless, it can subvert this relationship and create a respective awareness of human subjectivity's immanent potentiality within every person. It is a matter of establishing a different approach on the way a person is perceived through the image of one's body and to take the time to delve deeper to understanding and seeing—actually seeing—the other, as well as oneself, as a means to avoid categorisation.

After having displayed in this chapter the theories that embrace the concept which stands in the core of H.I.I.T.'s universe, identity, I will unravel

within the next chapter the choices I made and the creative process I followed, in order to test whether, through the combination of expressive mediums and the blurring of the boundaries between the commitment to a nine-month case-study experiment, the preparation for a thirty-minute solo performance and the submission of a twenty-minute audio-visual animation, I succeeded in manifesting this idea.

## Becoming Tangible



Hello again reader, how has it been so far?

I am here, to unravel this skein for you, with you.

Imagine a wooden loom.

Imagine the distaff and the spindle.

Infinite threads have been placed one next to the other.

But, still, you see no pattern. Infinite possibilities are entailed.

An ongoing process of texturing without a definitive ending can be initiated.

It all begins with spinning.

Nodes of connection are made while overlapping layers of textile, of experiences.

In every node, in every momentary crack of continuity, a new layer of textile is added, a new 'body'.

Unravelling could occur only between nodes, always in relation.

And, still, the weaver always has a choice.

To completely change the weaving pattern.

To start over.

To decide whether the choices made were the best ones.

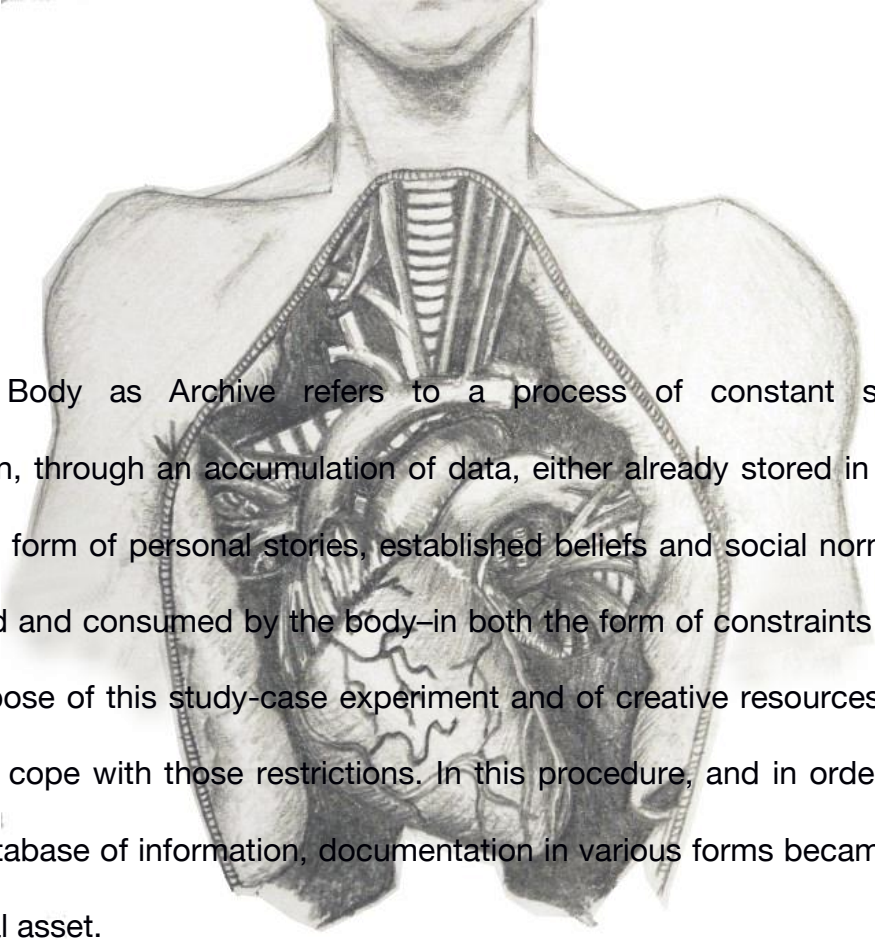
As time passes, events occur.

On the verge of a new reality, the weaver can adapt, change, evolve, become other.

Now, imagine that you are the weaver.

Do you want to start spinning?

## H.I.I.T.| Body as Archive



The Body as Archive refers to a process of constant self-identification, through an accumulation of data, either already stored in the body—in the form of personal stories, established beliefs and social norms—or produced and consumed by the body—in both the form of constraints set for the purpose of this study-case experiment and of creative resources as a means to cope with those restrictions. In this procedure, and in order to create a database of information, documentation in various forms became a fundamental asset.



The conditions I chose to apply, in order to start this experiment, were the following: since October 2019, I deliberately decided to to appropriate in my daily routine two regimens drawn from the fitness industry and gym culture: hiit (high-intensity interval training) workout—used also as a pun for the title of my project (H.I.I.T. | High-Intensity Identity Training)—and Intermittent Fasting nutrition regimen. The former is originally a cardiovascular exercise strategy alternating short periods of intense anaerobic exercise with less intense recovery periods, until too exhausted to continue. However, as I am a certified personal trainer, I had the acquired knowledge to gradually build up and evolve a customized two-hour workout, in order to protect my body throughout the process. For similar reasons, since December 2019, I began a nutrition regimen, called Intermittent Fasting. It is a low fat, high protein diet, which includes voluntary fasting (or reduced calories intake) and non-fasting over a given period. The transformation of my body has been a durational process, which demanded consistency, patience, determination and a certain kind of labour from my part. Progressively, the boundaries between the creative process and the delivered artwork were blurred; in retrospect, I realise that the performance started the moment I decided to engage into this experiment and continues until this day, until the premiere of the solo performance takes place.

Since the beginning, H.I.I.T. was imminently dependent on maintaining a stability and regularity of the conditions within which the experiment took place; similarly to any other experiment, by respecting the conditions set as default since the initiation of the process—in my case the specific schedule I would daily follow with regards to when I trained and when and what I ate—the collection, comparison of data and consequent production of measurable results was enabled. Adapting to the ramifications of the Covid-19 pandemic and reconstructing a new regularity had, therefore, a great impact on my experiment's expected outcome. For this reason, it is fundamental to acknowledge this interference to the project's course, particularly because it led to a simultaneous shift of my personal urgency towards new, unknown paths. Data undoubtedly changed due to the unknown and unstable circumstance of being confined, due to the inability of making future plans.

#### FRAMING THE TEMPORAL PROCESS OF ARCHIVING THE BODY

##### B.Q. (Before Quarantine)

My body on stage. A solo performance<sup>9</sup>. 30 minutes.

My body off stage. A case-study. 394.560 minutes and counting.

What does my body produce? Movement, heat, sweat, drawings, words, emotions.

What does my body consume? Intermittent fasting regimen (high-protein,

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<sup>9</sup> If interested in revisiting the performance's trailer, please visit the following link:  
<https://vimeo.com/405281587>

low carbs, no sugar), protein supplements (bought in February, to deal with fatigue)

A.Q. (After Quarantine)

My body on video. A video animation<sup>10</sup>, accompanied by an audio recording. 20 minutes.

My body off stage. A case-study. 394.560 minutes and counting.

What does my body produce? A miniature theatre, movement, heat, sweat, drawings, words, emotions.

What does my body consume? Going in and out the intermittent fasting regimen (choosing food based on confinement measures and not on a diet's schedule), initially increased sugar to gradually fade it out again, no supplements.

Based on the table above, H.I.I.T., initially conceived as a two-year artistic research, a planned-ahead nine-month case study towards a thirty-minute solo performance ‘exploded’. New conditions had to be brought forward during the weaving of H.I.I.T.’s renewed form. The frustrating feeling of losing control engendered a great struggle in me, but also gave me new perspective, challenged me as an artist and helped me grow as a person. As the project ‘exploded’, a new resilient ‘being’ emerged. Former expressive mediums were reintegrated in order to redesign H.I.I.T.’s

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<sup>10</sup> If interested in seeing H.I.I.T. APPARATUS, the video animation created during the lockdown, as a means to investigate multiple layers of spectatorship, please visit the following link:  
<https://vimeo.com/419049806>

universe and approach the issue of identity through different angles. Documenting this polyvalent temporal route became a methodological and dramaturgical tool for the realisation of this project and enabled me to expand the boundaries of my artistic practice. An important part of this documentation was to regularly document my daily training, take pictures of my body throughout the process, as well as audio-record my impressions in the end of every training. In order to have a better insight of the form of these sets of data, I am attaching here below some important, to my belief, remarks that I gathered during this period:

1. In the beginning, I didn't feel I needed a day off and often skipped it. Gradually fatigue accumulated and the day off was highly appreciated.
2. After Christmas 2019 I started having pain in my knees and, therefore, I needed to be even more aware in how much I take care of my body.
3. In my audio-recordings during February, I observed feelings of weakness and a need to disengage from these regimens. In addition, I was often mentioning cravings for salty food and excessive hunger during training, as well as continuous sweating even an hour after practice.
4. While building up the routine, I built up also a playlist that enabled me to keep up the tempo, depending on the exercises I was engaging with. However, by getting too accustomed to all the elements of the training, I observed that I couldn't maintain my focus and lost interest.
5. An obsession with numbers, for example the number of sets of repetitions for each exercise, occurred, almost as a kind of superstition.
6. Getting all the more emotional and experiencing mood swings.
7. Understanding the importance of keeping a very specific schedule

during the day. In February 2020, I had rehearsals for my piece, as well as for a theatre play I was part of. I often returned home really late at night and couldn't eat and train the exact same hours as before. That influenced immensely my engagement and led me to often alter my nutrition regimen.

8. During February and while being in Athens, I subscribed to a gym, in order to participate in group classes and have a better opinion on the way the fitness industry functions and promotes body-image ideals. My experience was disappointing. I got angry and frustrated listening to motivational quotes, such as 'limits: there aren't any' and 'you can do more - be the best'.

9. Continuing that line of thought, physical actions such as running or cycling, which are characterized by displacement and movement, become seemingly static in the gym, since the machines are planted on the ground. On a fixed point, training starts after the trainees have logged into their profile, where they can see their previous workout and can set new goals. One can even see the calories one burns while training; as long as the trainee remains connected to the system, he/she is translated into numbers.

Understandably, due to the alteration of conditions in the midst of the process, not all sets of data are measurable, however, they provide information around my physical and emotional transformation. In addition, in close relation to my daily hiit workout training, I was also regularly documenting and rehearsing on the movement material for H.I.I.T.'s initial artistic outcome, a solo performance. Specific constraints were also set for this performance: appropriating the duration of an actual hiit workout, which is twenty minutes, and inspired by the treadmill machines in gyms, I was

working towards maintaining twenty minutes of constant movement, while remaining on a fixed point in space and having my feet grounded on the floor, parallel and wide apart, in what is known in dance vocabulary as a 'second position'. It is a solo which demands time and physical endurance, in order to be performed. Although, just like with the hiit workout and intermittent fasting regimens, I continue to practice this routine daily, in order to be physically prepared to perform it, when conditions allow it, my body still fails to arrive to the twenty-minute timeframe without collapsing.

The dramaturgical idea around all theatrical elements of this piece is to have a single spotlight over my head and a camera on my side which will live-stream on the wall a more close-up part of my figure. Having as minimum fabric as possible covering my body, the use of the light will enhance my muscle tone and, hopefully, evoke a clear image of a 'fit', strong body. Failing to arrive to the prerequisites of the solo and crashing before the end of the twenty-minutes, as it occurs hitherto, resonates with my need to subvert the previously mentioned image and reveal my body's vulnerable facets.

This solo is placed within the fitness industry, as a metaphor, and is used as an example to open a discussion on how the body is constructed in order to constantly perform for society. Hanif Kureishi in his book *The Body and Seven Other Stories* (2002) portrays how 'the older and sicker you get, the less your body is a fashion item, the less people want to touch you' (29-

34). In the westernised society of consumption, not fitting in the social and political standards often implies discrimination and marginalisation. The imperative need to engender and awareness of the body's full potential, unlinking its fixed form from the self, consequently, provides to people the possibility to express desires of all kinds, to think and act outside the norm, as a means of surviving and thriving.

Last part of this archiving of the body was the production of various artistic elements, such as drawing in the form of comic stories<sup>11</sup>, a series of poetic texts and collages<sup>12</sup>, audio tracks, short films and H.I.I.T. APPARATUS animation video. Practice is an integral part of my work as an artist. It is a way of expression, inspiration, justification, clarification of intent. However, consciously making use of my skills, in order to foreground an artistic research was a new experience for me and has, without a doubt, reshaped the way I will approach any other project from now on. Eventually, what generated a great impact on H.I.I.T.'s final outcome was the concept of approaching the whole body of work as a movie script. Similarly to the canonical idea of how film and video media gets presented, such as having a prologue, a main core, an epilogue, as well as identifying how in animation films the characters are primarily sketched and drawn before they are put to motion, H.I.I.T. has a prologue in the form of comic drawing where the main character is introduced, a main core in the form of the performative

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<sup>11</sup> Abstracts of these stories have been included throughout the thesis. Please visit Appendices A and B, to see the entire stories.

<sup>12</sup> Please visit Appendix C.

transformation of the character's body—through the case-study and solo performance—and an epilogue, which is the dissemination of this project in the form of a thesis, a tangible and a digital portfolio, where the spectator can choose the mode and time of engagement with this work. Within this framework and complementary to the main core of H.I.I.T., I produced a video animation using the miniature effect filming technique, in order to construct a theatre, bring my 2D body 'one stage', and further investigate levels of spectatorship and how the body is perceived within the theatre structure.

Antonin Artaud underscores in *Interjections* [Suppôts et Supplications] (1978) that 'ideas don't come without limbs, and so these are no longer ideas but limbs, limbs fighting among themselves' (Artaud, 1978). While these 'limbs' of my work—the case-study experiment, the solo performance, the mixed-media materials, the documentation of the whole process—expanded simultaneously towards a final outcome, they sometimes seemed incoherent to each other. From projected space to reality, from black and white drawings to the fabricated mainstream image of the solo, from animation film to live performance, it was the designation of each one of these multiflorous elements' place in the overall artistic scheme which underlined their indispensable value for H.I.I.T.'s creation. This place is not a static, but rather a responsive situation, always in the process of reconfiguring, shifting and reshaping the relationship between



those components. My wish through this layering of mediums and, to that extent layering of selves, is that, in the end, the reader and viewer will dive into an immersive experience, which will broaden their minds in regards to how the human body is perceived, and space for problematisation upon issues of self-identification and categorisation will be created.



Beyond the Cliché

What are you most afraid of?

The endlessly shifting self-image that we each have to endure.

Imagine yourself into another person.

I sometimes think of my whole life as the paper dolls that we used to create stories with

When social rejection is felt, the desire to fit in is a fictional world, immersive and all-consuming.

I am ashamed by my own vanity.

Oh my god, the frustration! You could just stand at the side and cruelly laugh.

How on earth could we fall into all that is unavoidably human and painful in such glorious splendour?

It is as if we are complicit in some kind of slumped, animalistic form to do battle:

Tortured, for sure, yet oddly graceful.

There is a constant premonition of loss.

Moving from self-consciousness to acceptance.

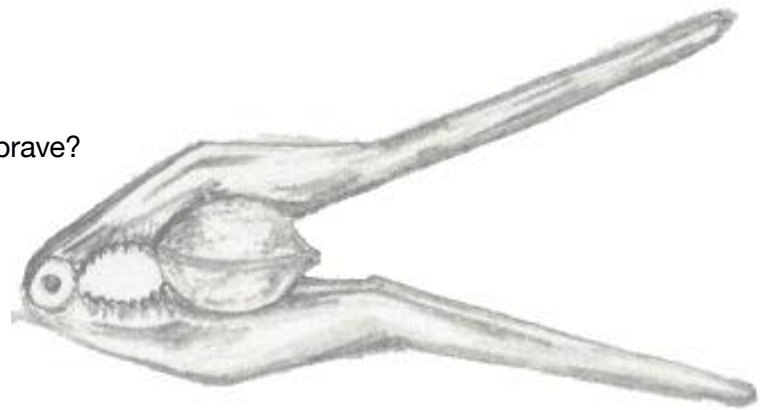
Having a reputation for being almost too well-behaved.

But

Beyond the cliché

Who gets to be free, who gets to be brave?

I am.



Reflections on a Tangent

H.I.I.T. is about identity.

About multiplicity.

About multiple identities coexisting in one body.

H.I.I.T. is about the gaze and how, the way the body is projected and looked at impacts on the way one perceives that body and connects it with the inner self.

About suspending the first layer of recognition, in order to gain time to subvert any assumption falsely placed upon the body.

About maintaining ownership of one's body, time and space.

H.I.I.T. is about transformation.

H.I.I.T. | High-Intensity Identity Training: Strategies of Self-Awareness in a World Fit for Consumption is a project which evolved tremendously during these two years of artistic research. It derived from my personal struggle to conform to social and cultural stereotypes, such as westernised

female beauty standards and social laws of behaviour, while dealing with traumatic events in my life. It developed into an investigation on how to suspend the first layer of recognition in any encounter, as a means to acknowledge human subjectivity's multifarious attribute. It transformed into both an embodied experience for me and an immersive one for the viewer, through the interweaving of multiple expressive mediums. I consciously placed my own body in the centre of my practice, used myself as a study-case and decided to primarily expose my own identity, in order to pose a critique on how the latter can be delimited, when outer appearance is assumed to be its reflection.

Since my interest laid on finding performative strategies in raising self-awareness, in regards to the socially constructed turn of the gaze towards specific desires, beliefs and aspirations, engaging into finding these strategies within the premises of a theatre and creating a solo piece, alongside my case-study experiment, felt indispensable. I intentionally engaged into a long, personal journey of transformation, during which I was often called to face my demons, to question my intentions, to defy my integrity as an artist, a performer and a human being. Nevertheless, I let my intuition lead me through this process: I was convinced that, only through my body could I ever fully express all aspects of my identity and make this artistic project matter for other people as well. What was intriguing for me was that, although I was fully aware of the reasons I was doing the

experiment towards the solo performance, I synchronized so deeply with the rhythm of this project that, at some point, exceeded my role as an observer-researcher. I delved deep into the project and, without having it planned, my perception of my own body and self was affected. Byung-Chul Han asserts in his book *Saving Beauty* (2018) how impossible it is to alter the way of seeing and experiencing, without being exposed to 'injury' and 'vulnerability' (33-34). In H.I.I.T., I found of crucial importance to render myself defenceless to this kind of 'injury' from the gaze; the gaze of the viewer, the reader as well as my own. It was, to my belief, the best decision I could ever make.

After the unexpected occurrence of the Covid-19 pandemic, the part of my project which included a live performance had to be altered, in order to adapt to the new digital mode of artistic delivery. I consciously decided to further explore the various layers of spectatorship within the context of online performance, where a screen interferes between the viewer and the performer. H.I.I.T. APPARATUS was the audio-visual performance which was engendered within this period of home-confinement. The concept was based on the miniature effect technique used in filming: I constructed a 1:25 model of THEATRE 2 in the main building of ArtEZ University of the Arts, took snapshots of myself performing the solo piece and created an animation video, combining stop-motion technique and video projection from my mobile phone. Prior to this video, I included an audio track, with

which I intended to invite the viewer into the universe of this artistic research project. I, however, neglected to take into consideration an important element of having such a theatrical strategy: by taking away the sight and, respectively, exacerbating the hearing sense, I had the opportunity to evoke the viewer's imagination through the poesis of the words, as these were written, pronounced and heard. By amplifying aspects of the audio track, such as the sound of my voice, its rhythmical alterations, its tone, the intention behind each articulation, I had the opportunity to sensorially manipulate the gaze of the spectator. However, as this project had been so much about the act of seeing, I momentarily forgot that, within the context of any performance, live or digital, all senses are invoked.

I reckon that, since creating a performance in an alternative, digital format was an unknown configuration for me, such a miscalculation of imponderable variables was likely to happen. Although the skin of the screen created a distance between the viewer and the performer, my video performance still had the potentiality to become an immersive experience. I truly believe that art can evoke emotions, cleavages, injuries, moments of truthfulness, if one is aware of the set of relationships that can potentialize in time and space. Within the previously mentioned audio track<sup>13</sup> that I submitted as complementary to the video animation, I affirmed:

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<sup>13</sup> If interested in listening the audio track, please visit the following link:  
<https://vimeo.com/penelopemorout/review/433080966/886fad2c6f>

H.I.I.T. is about the image. Its materiality, its liveness.

From flesh to paper.

From 3D to 2D.

Interchanging perspectives.

'Captured' from the camera.

A sort of prisoner.

This is about being aware of this 'confinement'.

About concealing and revealing bodies, shapes, relationships.

About being present.

Not trapped.

Just critically gazing.

'It is about being present'. About trusting in the audience and believing I can make an impact to the latter. About being responsible and constantly alert while having this kind of power, so that to consciously create the relationships which matter and to, possibly, have the opportunity to select the impact I intend to create.

H.I.I.T. is about evoking all the senses, the way one sees, hears, feels, tastes. It is about reconfiguring the way one experiences life. Within these two years of artistic research and creation, I evolved as a cross-disciplinary artist and gained the self-awareness this project aspired to provoke. To that extent, I believe that this body of work entails success. What is now my



aspiration is to witness whether it will create a similar impact to the spectator and reader of this thesis.

Philosopher Vilém Flusser asserts in his *Writings* (2002), while analysing the definition of a 'post-historical being', how one exists in a world of 'absurd chance';

'in a world that has by accident realized a few possibilities out of a large, but limited number. Time and space are no longer to be considered separate from each other... Only the moment is real; it is a node in the surrounding field of possibilities. This field is structured like a game of dice: its possibilities create accidental combinations, so that, as the game continues, even the most improbable combinations become accidentally necessary. The present moment is a throw of the dice in this game of possibilities. Human existence is at the heart of this reality: where I am is where all possibilities are present, for I am always present' (Flusser, 2002, 118).

If one visualizes Flusser's ecology, this act of weaving the patterned texture of experience in the present moment, of infinitely spinning, folding, overlapping, transforming the textile by changing the relation between all elements participating in this act, it will become clear how, under each person's skin, multiple identities are carried, expressed differently under variable conditions. Transformation is constantly experienced, whether within the bodies, or in relation to others, subjects and objects, alive and inanimate. Similarly, this project is experiencing transformation as these words are read.

H.I.I.T. is still in the process of becoming.

I am still in the process of becoming.

As you are as well.

Since there is no stasis, no fixed form of a self, the game of individuation is infinite. Maybe, if this fact is acknowledged, discrimination based on singular, rigid images can be attenuated and relationships based on multifarious resilient ones can be accept instead; relationships in constant movement and transformation, influencing one another within the same universe.

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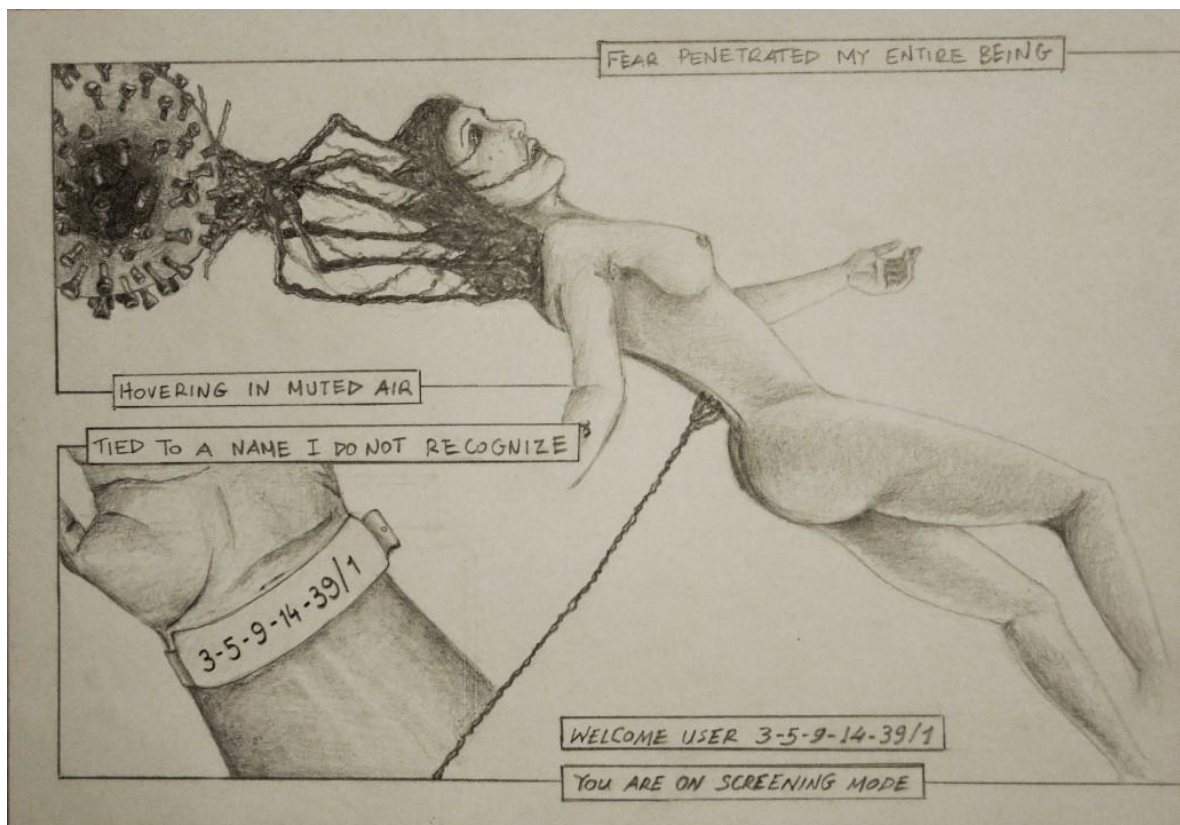
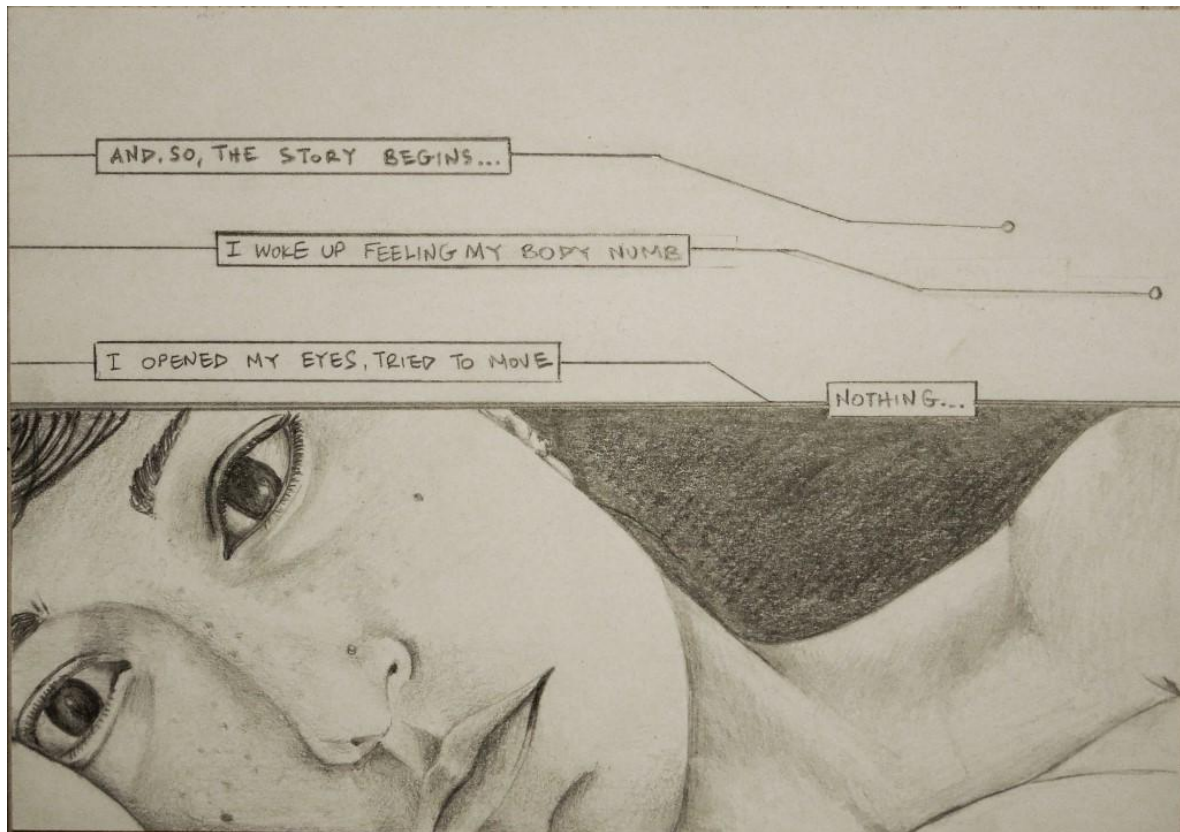
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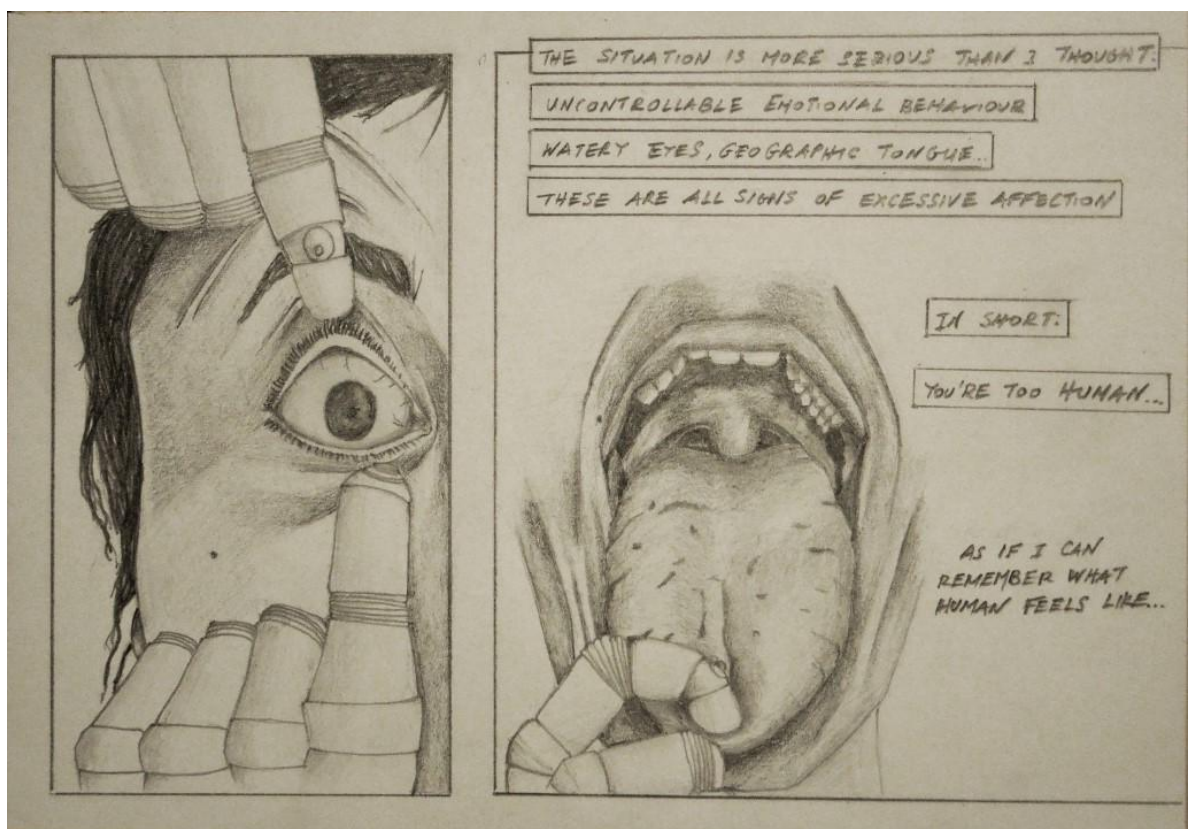
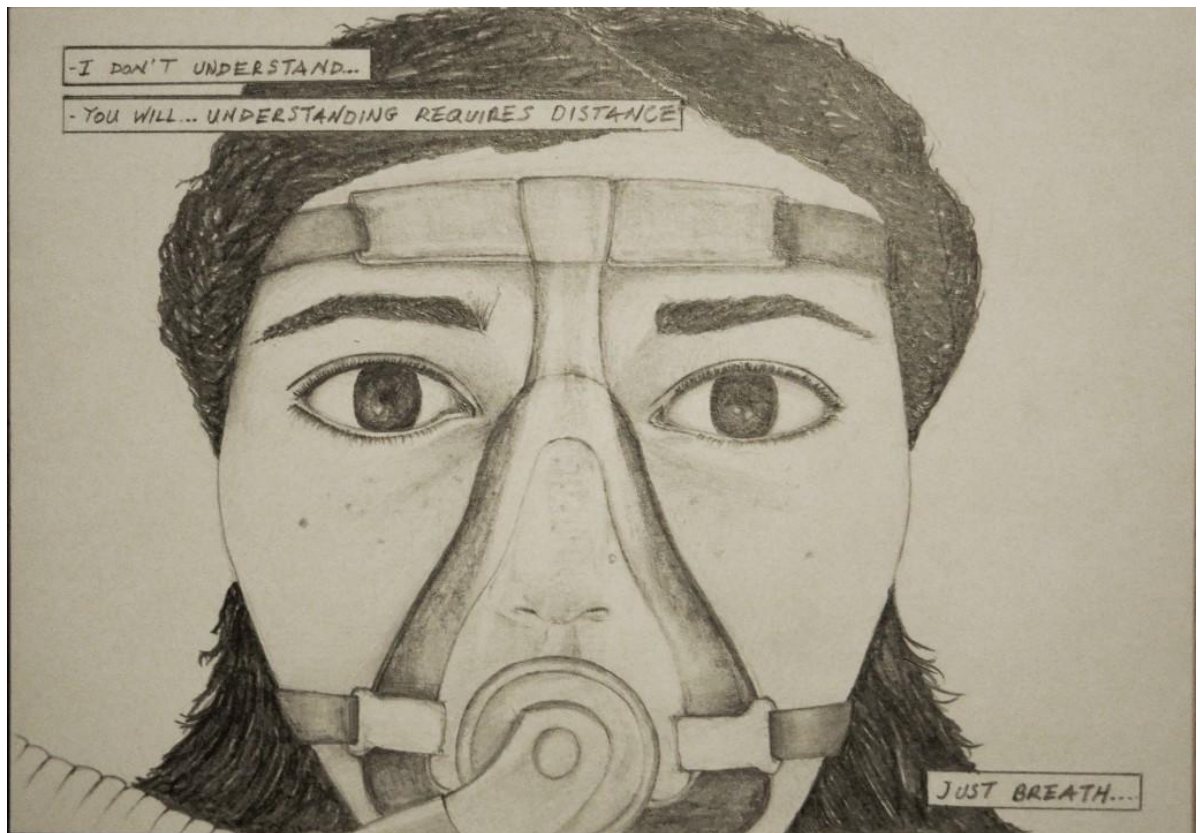
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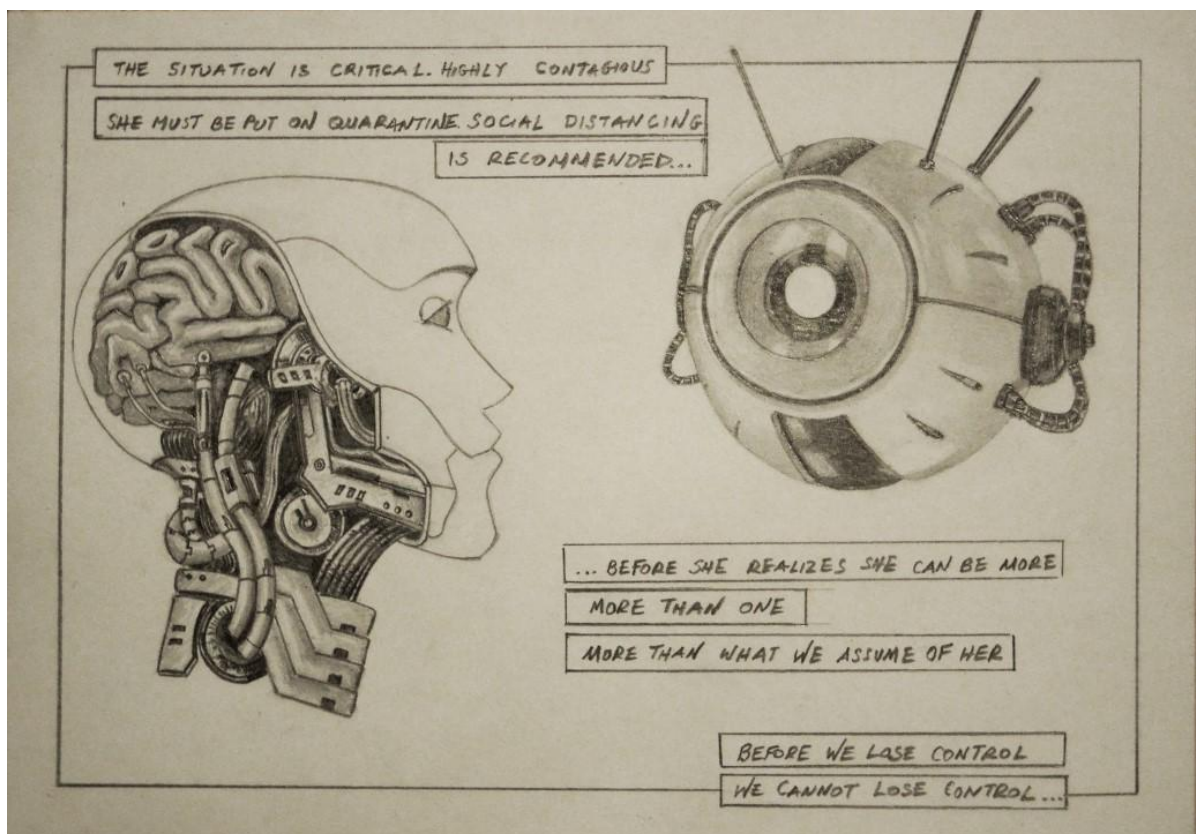
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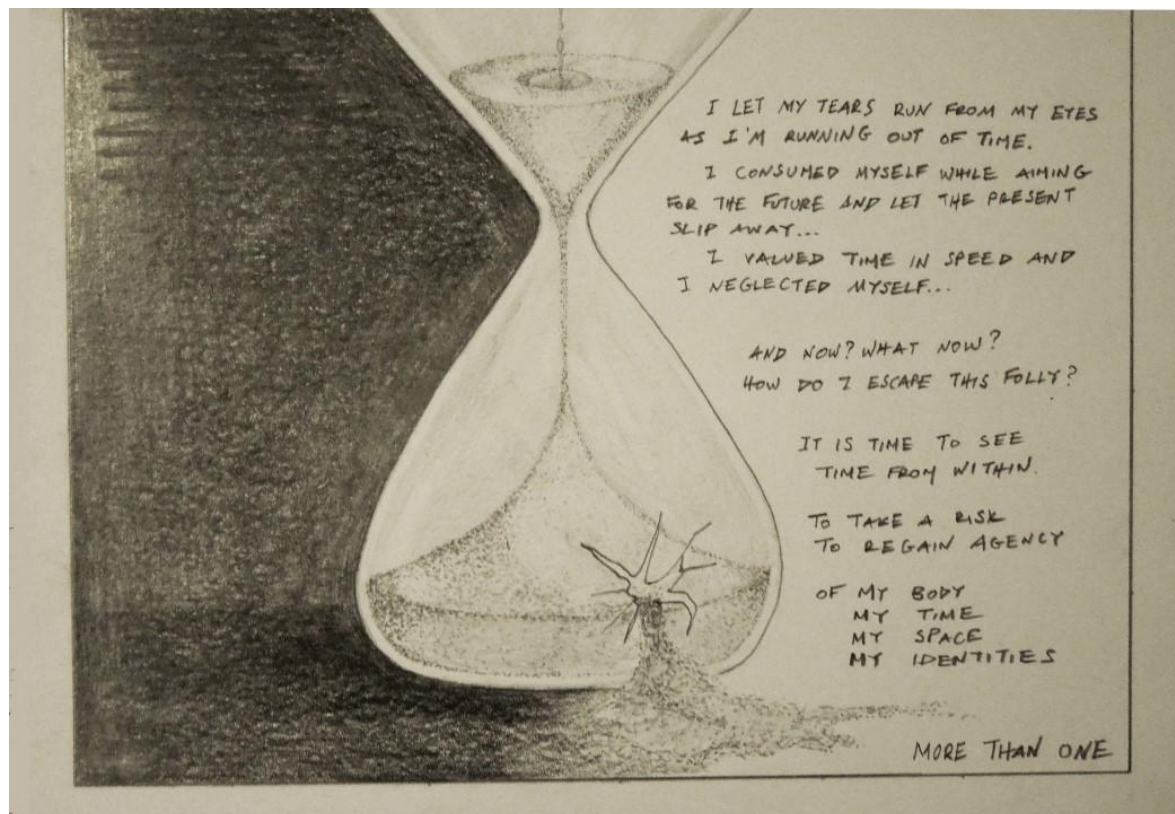
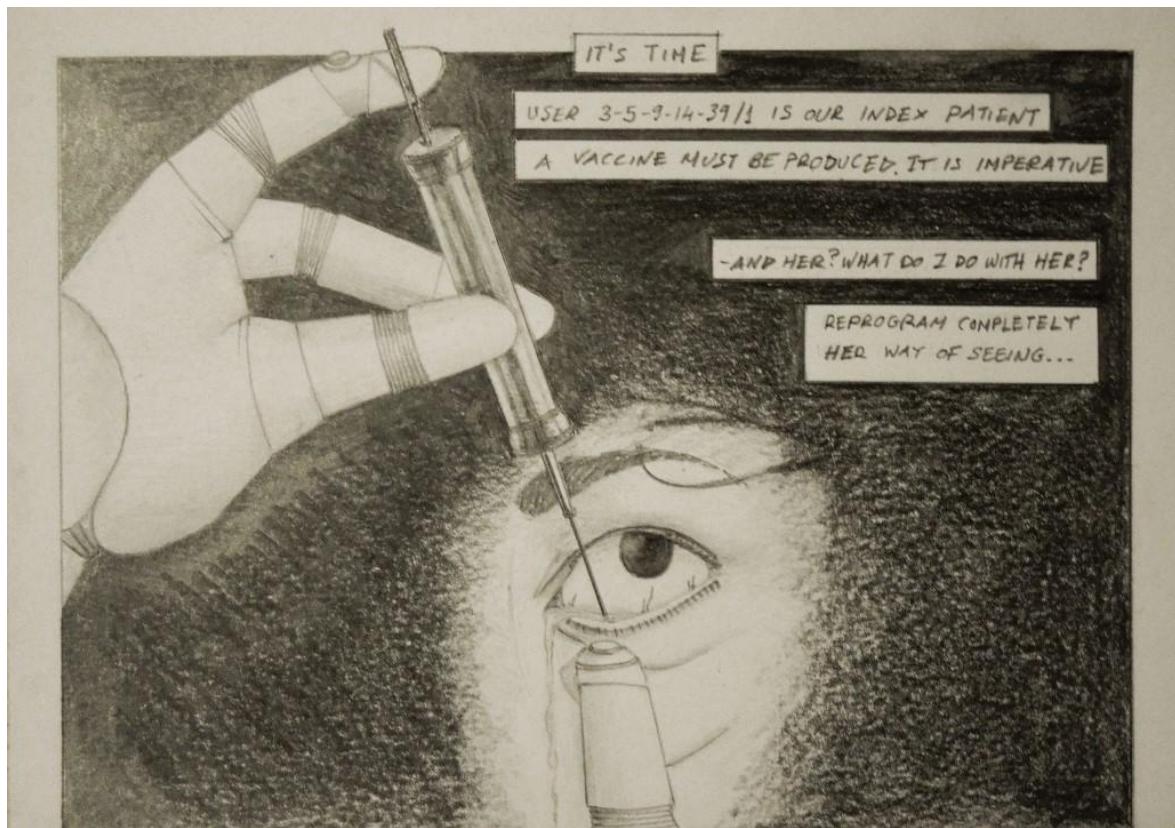






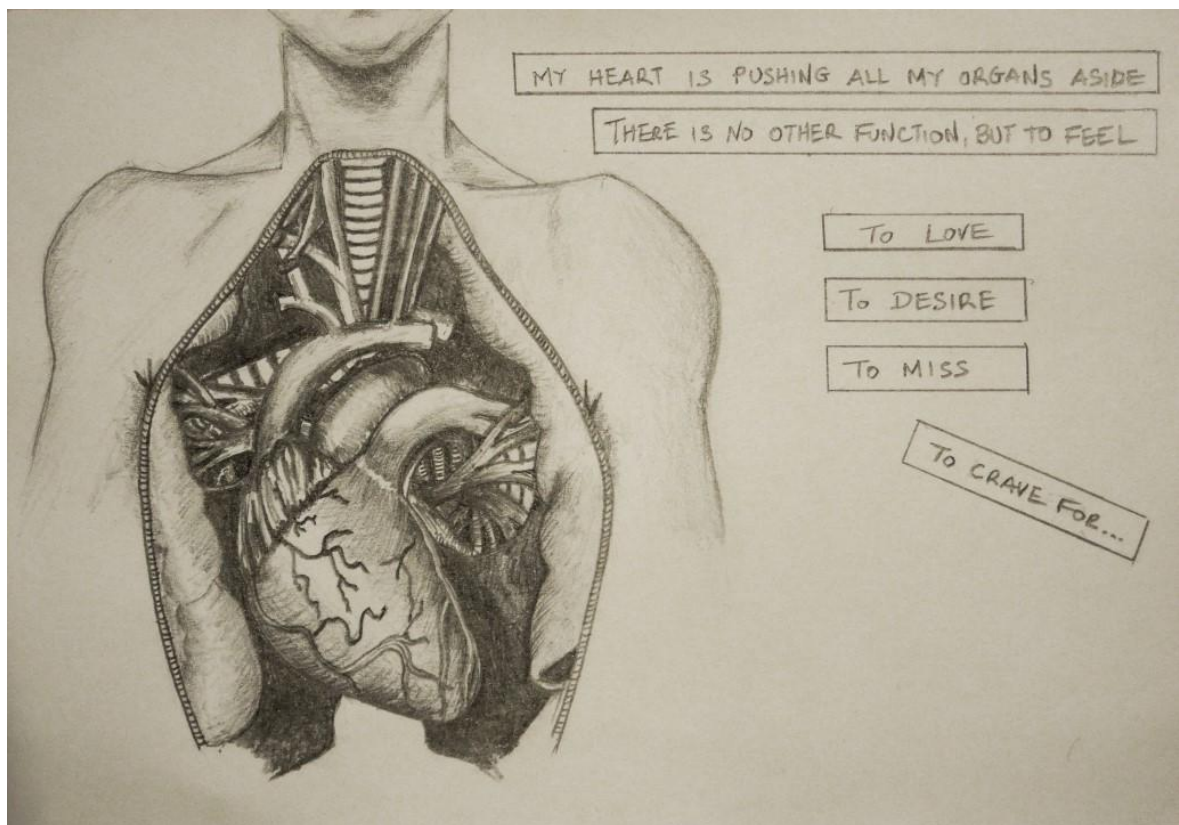
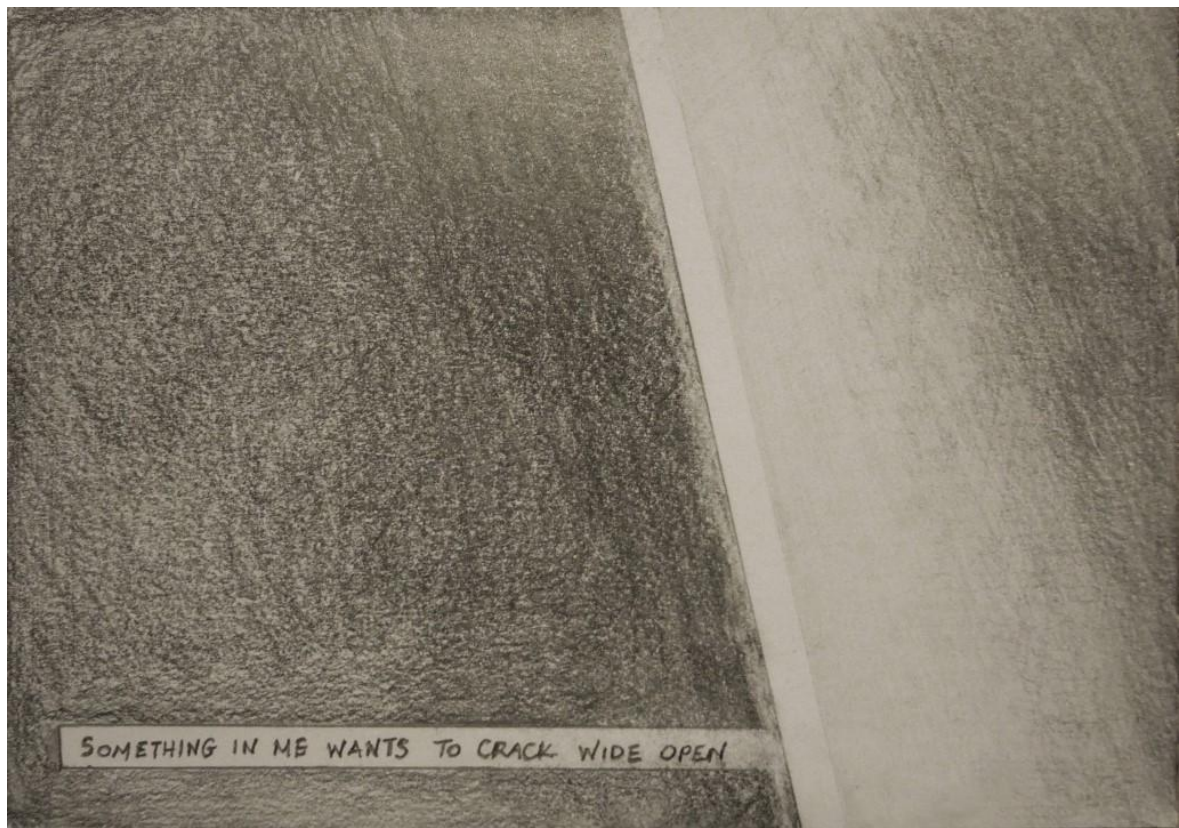


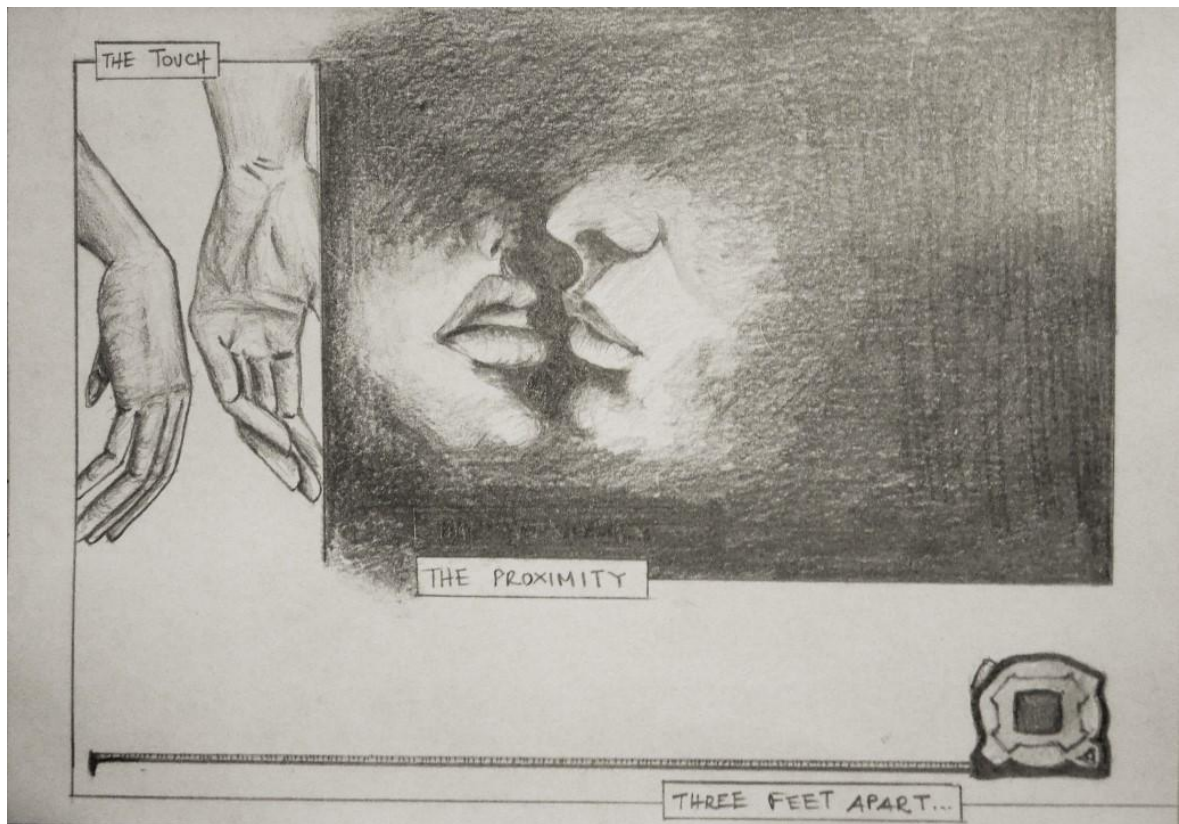




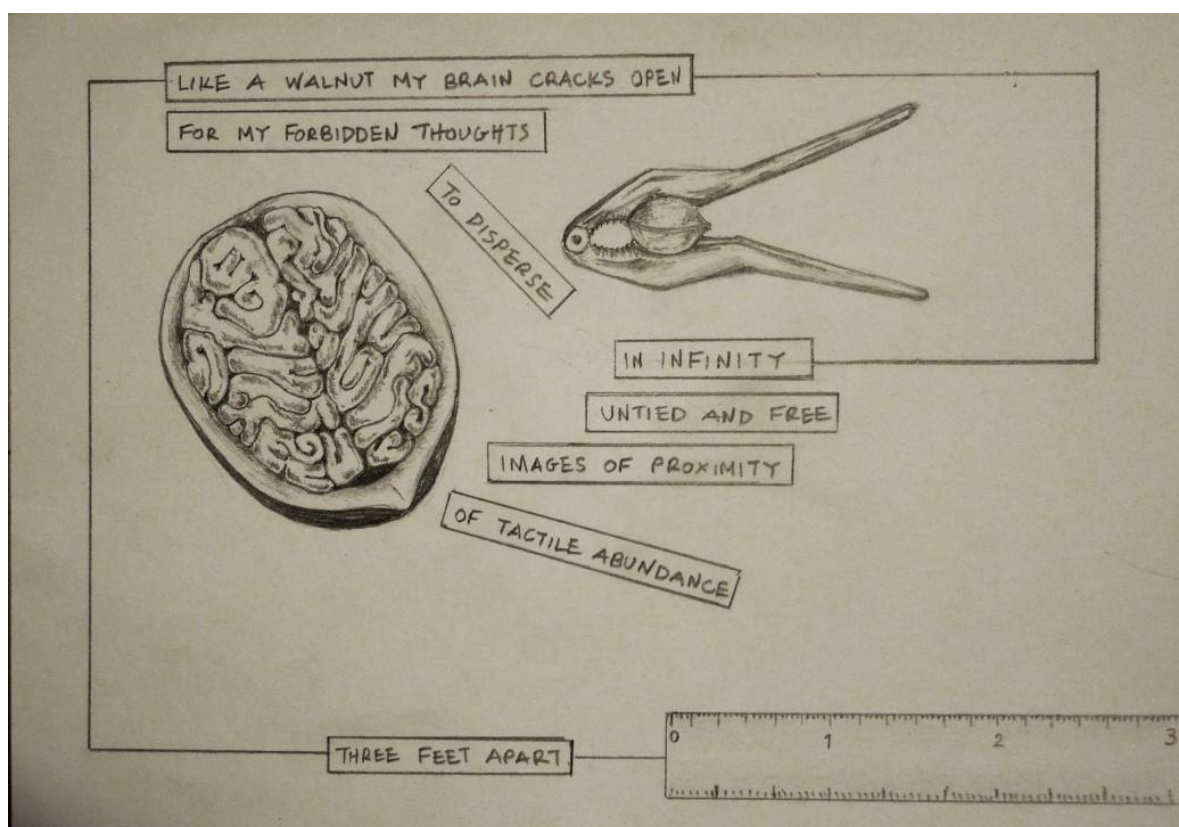
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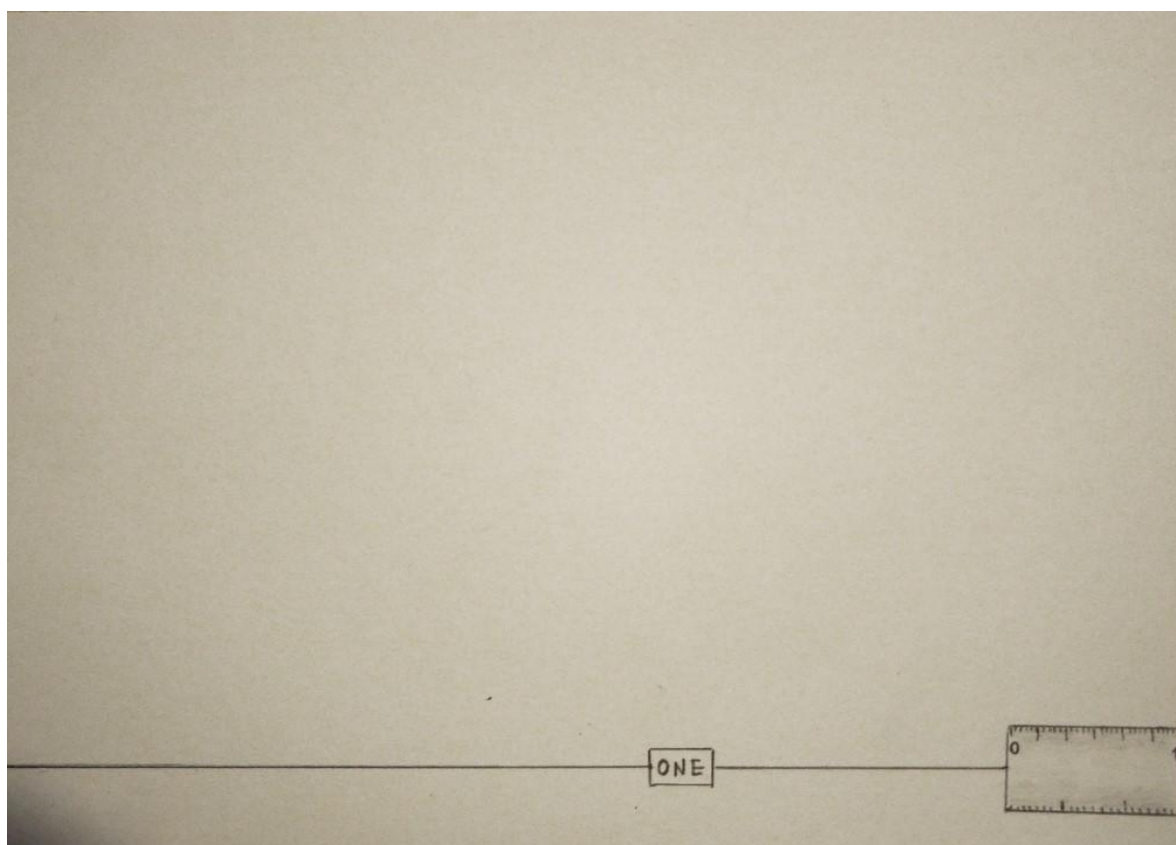
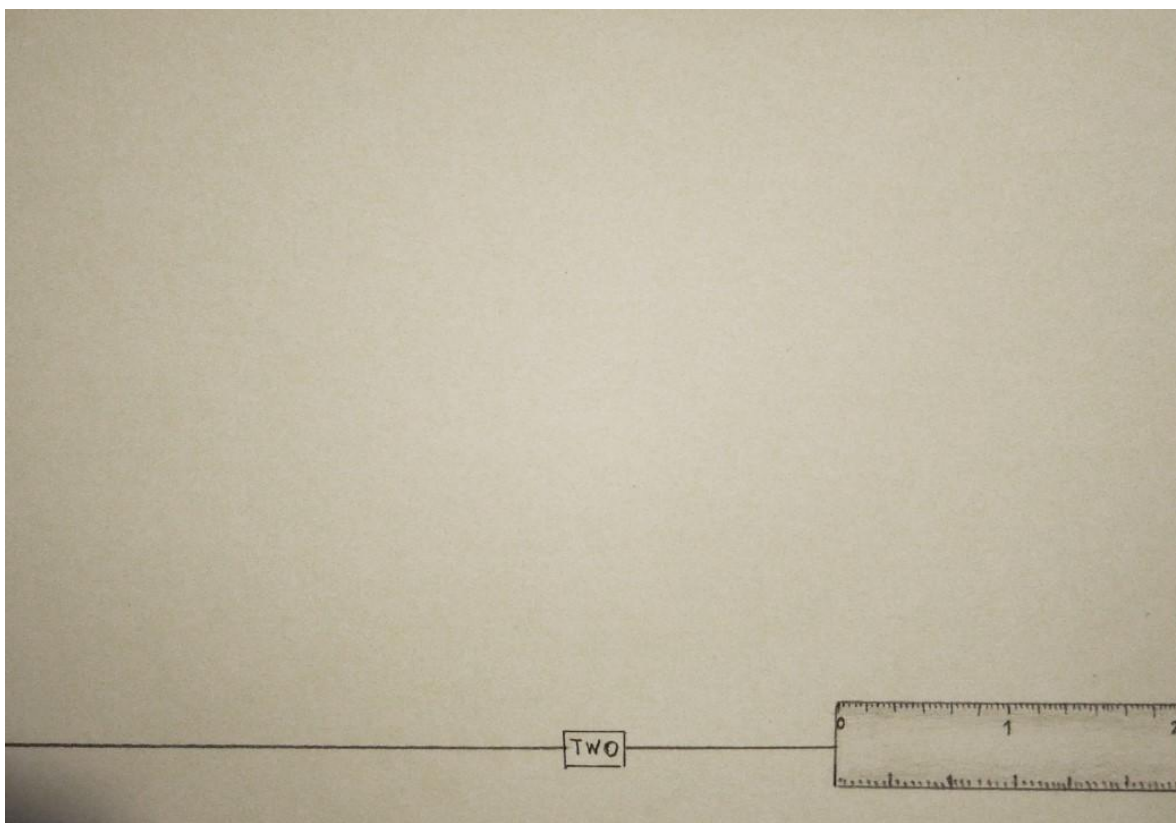












## Selling Fantasies



The contemporary picture is complex and contradictory,

this persistent impulse to the ephemera but also the gym and the dating app.

a spectacular feat of hedonistic sweaty glory

as one of most important places for excess and escape

acknowledges that it cannot tell the whole narrative.

at different points of time ever-changing narratives are so often overlooked.

Yeah.

It will soon become clear that the physical image in the form of the fictional heroine

is a sentiment shared by the world at large.

as a permanent memento of this expansive Western virtual reality

come to gawp at the impossible

the socio political forces that define existence

significantly on the changes in lifestyle and social behaviours

[You can] trace the way that people settled in the Transformer Station

but can be a treat if done well.

if I make my own version.

it's like selling a fantasy

it's all about people who "fell in love" with work out

because there's nothing else they can do; it's a way of coping.

It was all about lines, volume, silhouette and form.

And it's something that could influence the human being.

so you'll work really hard for that month in the build-up, and after you feel so down,

It's so uncomfortable for people to talk to each other.

and people laugh being really nostalgic.

I just find these dark things a bit sickening.

I became obsessed

Start the day with a coffee

The reality of the place has a fitting of controversial material.

Expect to find a series of semi-anthropomorphic photographs

Look no further than the image of heaving sweaty bodies around committing to the high fixed costs

straining under the weight of electronic devices to become part of the surrounding urban living.

Of course, you will want to eat

You can also discover an unlikely celebration of plastic

"If you are looking for a deep dive, favourites include universal concerns of community and social responsibility.

avoid the re-imagining dedicated to the now

and head for the trap of the crammed visions

the selfie sticks.

The hard copy of this thesis will be accompanied by a USB stick, which will include a ten-minute video trailer of H.I.I.T. solo performance and H.I.I.T. APPARATUS, my twenty-minute audio-video animation video performance.

If you want to access these materials, as well as H.I.I.T.'s entire archive, please right-click on H.I.I.T.'s logo below and choose 'open link':

