



○ is a cylinder with 2,4m height and 1,2 m of diameter, covered by a hand knitted screen.

○ 's concept is based on the idea of mimetizing the body that is considered the first vehicle of communication and expression used by the human being for the production, reflection and analysis of knowledge.

Skin is the first version of lining that the body naturally brings with it. It is a sensitive organic structure that “dresses” the body, demarcating its inner | outer space. It is the zero point. Point and zero, as explained by De Carli in *The Sencational of Fashion* (2002). The point in geometry has the possibility of all lines and shapes. Math zero is a void that contains the possibility of infinite positive and negative numbers.

○ is point. ○ is zero. ○ is body.

The living body moves; a body that creates, a body that dialogues between the inside and the outside. The moving body, the dancing body, is a political body and can address current and controversial themes in its movement as multilateral as infinite points that make up a circle and straight lines that make up a cylinder.

In the artist's body, dance is born from the same depth as the textile arts. Michel Maffesoli, a scholar of contemporary humanity, claims that society, knowledge, ideology, absolute truths, relations are becoming increasingly porous. The boundaries are torn. ○ wishes to realize this porous and malleable boundary idea that allows light to enter through its web, its pores. It intends to metaphorize the fraying of a self-contained system, resulting from the use of all the particular flexibility and lack of support that absolute truths reach, allowing the appearance of openings, cracks and lattices, multiplicity of truths, colors and individual possibilities.

To represent this zero point, the artist proposes a structured base and top that will support various knitting, macramé, interweaving and stitching, covering the surface formed by two circles (upper and lower) forming a cylinder with several passages on the sides, juxtaposition spaces, as well as the filigree transparency inherent in textile work. In this way it seeks to create a scenic element that allows it to investigate the movement of entry and exit, in an analogy to the body, by showing or keeping to itself its products, its ideological positions, its ideals. On the other hand, this body can receive light and external information that affect it, in the same logic of the metaphor pointed out by Mafessoli.

The work intends to signify the porous and contemporary man, who allows the entry of information, which digests it and returns its metabolites, its products, its thoughts, its actions abroad.

The texture will act as the skin, a landmark that divides the inner world from the universe to which humanity shares. The choice of weaves and meshes over plain tissues metaphorizes the growing need for adaptability and flexibility to stimuli. Resilience.

It seeks social sustainability by encouraging cultural enjoyment, valuing reflection and questioning, proposing social well-being and quality of life to people who enjoy the work.

Through the use of yarns and fabric flaps made available as waste from the textile and knitting industry, reducing waste and using it as a creative material, the work is anchored in the concept of environmental, social and economic sustainability. In a future movement, to be designed by the artist, ○ also aims to touch the poetic and ecological aspect, when relating to nature, through images of wild flowers that may be projected on the screen | mesh | skin and choreography.