

IN THE CLEARINGS OF DWELLING

Walking upon the Earth, 2026

Performance · Installation · Video

Presentation for web display

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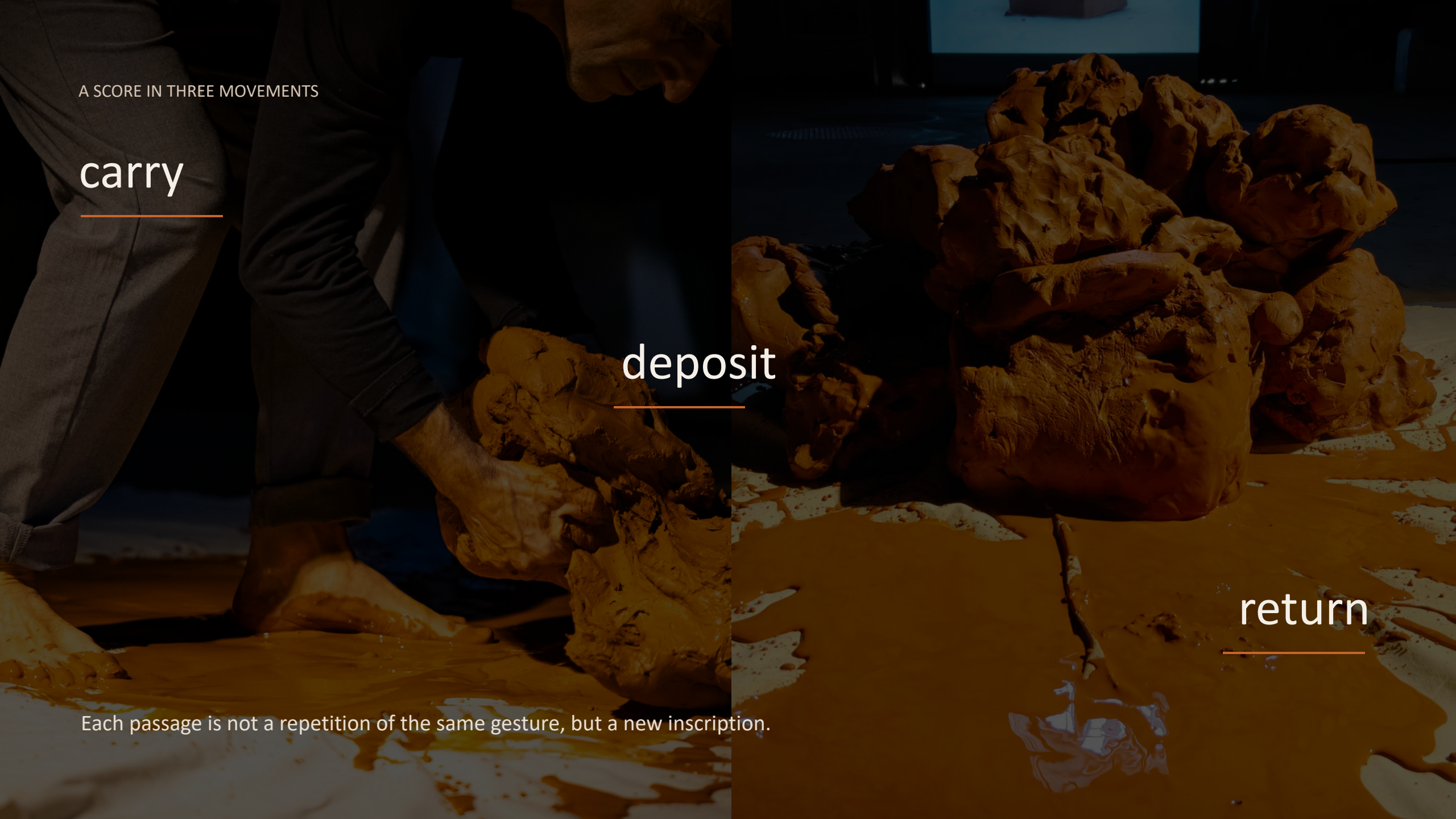


Dwelling begins as a bodily gesture

before house · before shelter · before fixed place

The work starts from a simple condition:
a body walks, carries earth, deposits it
and returns. What first appears as
displacement becomes a way of
producing place.

To dwell is not to possess a place.
It is to enter into relation with matter,
time and territory.



A SCORE IN THREE MOVEMENTS

carry

deposit

return

Each passage is not a repetition of the same gesture, but a new inscription.



Earth becomes language

origin
weight
trace
response

The material is not passive. It receives pressure, keeps warmth, records fatigue and transforms the body's movement into visible matter.

Earth is both origin and destination:
geological time handled by the body.

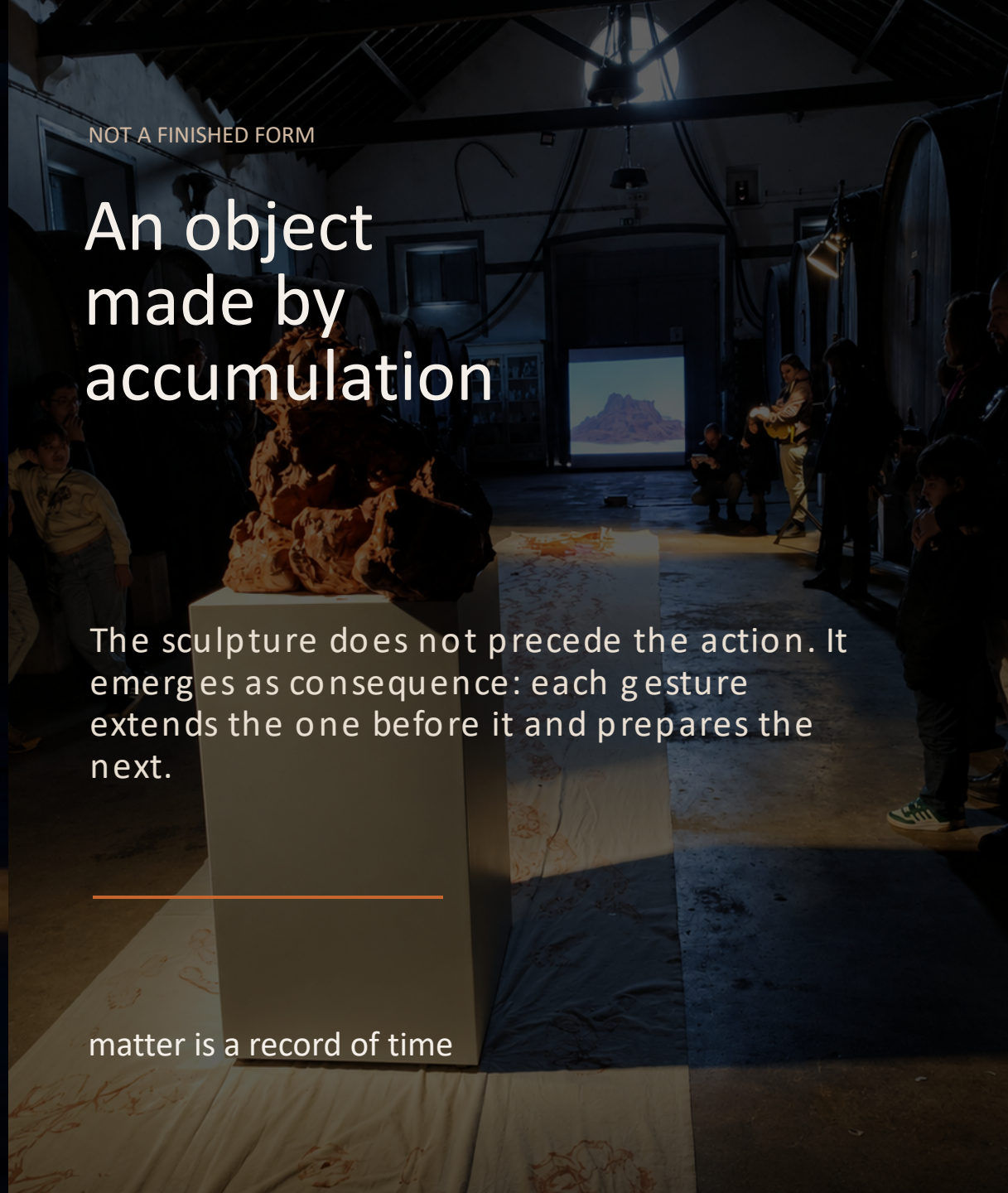
The house becomes a question

video as counterpoint

A small clay house slowly
dissolves, returning to the
material from which it
emerged.

What remains when
form disappears?





NOT A FINISHED FORM

An object made by accumulation

The sculpture does not precede the action. It emerges as consequence: each gesture extends the one before it and prepares the next.

matter is a record of time

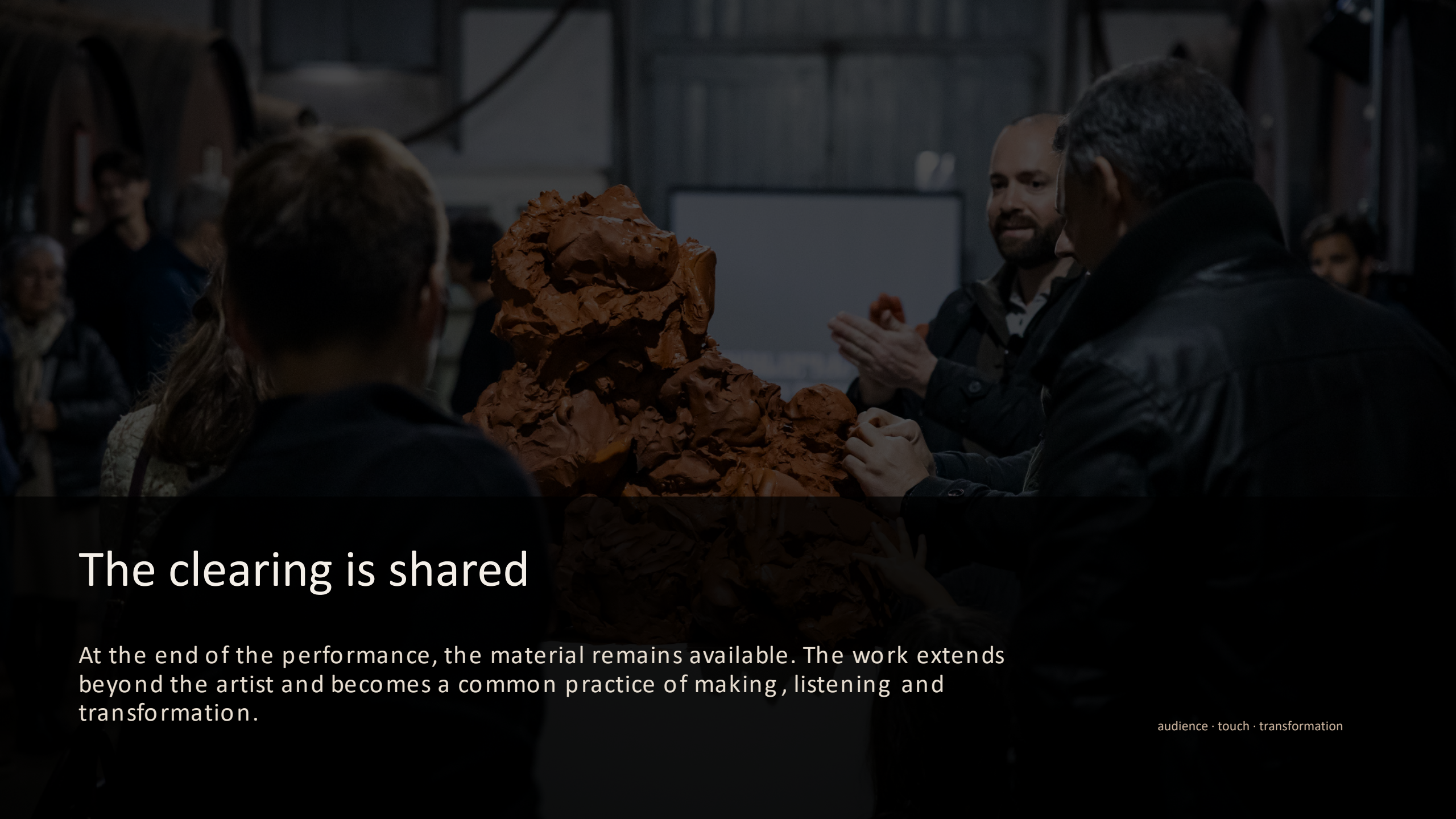
Footprint as writing

The body writes on the skin of the earth.

Every footprint is an incomplete answer; every step, a question.

trace · interval · memory



A group of people are gathered around a large, textured, brown sculpture made of crumpled paper. The sculpture is the central focus, with several people's hands touching it. The background is dark and out of focus, showing other people and what appears to be a gallery or performance space. The lighting is low, creating a moody atmosphere.

The clearing is shared

At the end of the performance, the material remains available. The work extends beyond the artist and becomes a common practice of making, listening and transformation.

audience · touch · transformation



A space for listening

when gesture becomes transmissible

The work opens a moment where different bodies can test the same material condition: touching, tracing, erasing, beginning again.

Dwelling appears less as a solitary act than as an experience of the common.

INSTALLATION GRAMMAR

wine vats
white cloth
terracotta earth
projection
voice
walking bodies

The cellar is not a neutral container. Its darkness, scale and stored time intensify the relation between body, matter and memory.



Presentation logic

A short visual sequence for web display, designed to make the project immediately legible without reducing its poetic ambiguity.

1. place the visitor inside the installation
2. clarify the performative score
3. show matter becoming trace
4. reveal the audience as part of the work
5. return to the central question of dwelling

Suggested use: website slideshow, portfolio PDF export, institutional introduction.

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Declamation: Sabrina Coco

In the Clearings of Dwelling

A clearing where matter, body and word may recognise one another.