



Faculdade de Design,
Tecnologia e Comunicação
Universidade Europeia

2021

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DUELO

EMOTIONAL JOURNEY

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Projeto apresentado ao IADE – Universidade Europeia, para cumprimento dos requisitos necessários à obtenção do grau de Mestre em Design e Cultura Visual realizada sob a orientação científica do Professor Doutor Filipe André Cordeiro de Figueiredo, Professor Auxiliar da Faculdade de Design, Tecnologia e Comunicação da Universidade Europeia.

Thanks to Dance, that has given me so much. Thanks to all the people that has made this project possible, to my supervisor Filipe Figueiredo and specially to Carolina Nogueira for her patience, for the afternoon sessions creating the photoshoot. To my friends and family and my dance academy that teach me how to be free. Thanks to Golden Dance Academy in Bogotá – Colombia.

Key words

Dispositif (Device), Photography, Visual Dispositive, Emotional Journey, Personal Confrontation, Body Language, Loss, Grief.

Abstract

DUELO is a stage that every human being has to experiment in life as a process of emotional adaptation that follows any loss, but also, this word means a battle, a combat between two. The duality of this word in Spanish is the central concept of this project. Duelo is losing someone or something and the personal fight to deal with in all this journey of acceptance of feeling.

The purpose of the project is to explore this journey and depict the personal battle of someone across this odyssey of acceptance of feelings by creating a particular and operative visual device (considering the concept of *Dispositif* by Michel Foucault).

This device implies different settings that can play with our personal and visual perception to give us another idea of how we visualize. In this case, how feelings can be represented in different ways. How can we have a different immersive visualization approach as the final result comes with a meticulous process of crossing information in various areas and building a new setting where the human body will represent emotions to have a significant meaning.

The duality present in the word Duelo drives us to build certain poses as the body language will be the main subject as a tool of storytelling. Each stage of the grief/loss process will have different positions to depict the various relationships between movement, space, energy, and personal feelings confrontation during this process through the *dispositif*.

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1. INTRODUCTION

The project DUELO can be named as an interdisciplinary project, where different fields of study merge in one by a very detailed process. The result comes as a visual mood board using photography as the media. All the process was the core and essential to understanding the final result.

The main goal of DUELO is to show the visualization of feelings in a body language representation building a *dispositif* (concept by Michael Foucault) and to highlight the relevance of the process and the crossing of information on different areas are relevant for the outcome. The feelings represented are related to the process of grief/loss that depicts the personal battle of someone through this journey of acceptance of feelings. The notion of *reflection* becomes vital to read the photography work as it drives the viewer to look at body language representations in a certain way.

The approach to developing this project has conducted research in areas of philosophy to understand the concept of *dispositif* and the relationship of the reflection within the mirror. Other areas such as psychology (feelings and the process of grief/loss) psychotherapy and motoric fields on how emotions can affect the body. Furthermore, it has been indented to evaluate how contemporary dance contributed to develop the body expression realm and to put in discussion the theories of Rudolf Laban on how to read body movement. Those were the main subjects of study to build the project.

The main challenge in developing this project was to understand the relationship between all the mentioned fields. A strategy was created based on design thinking sketches and diagrams to cross all the relevant information to give a new method of an organization on how information can be visualized.

This project was also a journey as it involves an introspective work including the understanding of feelings and how they can be represented as one of the author's main interests, in this case, using body expression. However, with the investigation behind this project, the possibilities to use the material to achieve other kinds of results can be infinite,

this can be seen as a case of study, on how interdisciplinary design projects work together as design shapes our lives and contribute to transformations and change on how people act and experience the world. This is the intention of the project DUELO.

1.1 Research problem

Emotions are reactions from any organism with any type of experience, it is about feeling it in an immaterial way. However, our culture has been responsible for characterizing these emotions in material representations. That representation makes it hard to understand emotions and does not have explicit knowledge of feelings. The creation of the dispositive meant to create a visual perception of how feelings can be represented differently.

‘The map of emotions allows understanding the complex mechanism that moves our inner self, a starting point to manage our emotions’ (Palau, Gea, 2011, pg 13)

This last quote is taken from the book *Universe of emotions*, where we can find a very aesthetical explanation of all the human emotions and how they are connected. This book encourages the reader to learn about the different types of emotions we experiment as humans and how we can get along with our feeling to understand the situations we are going through. The emotions are a vast universe that has been classified into good or bad emotions depending on how they make us feel, but how to change the mindset of the bad emotions to show them as necessary in our life experience. Bad emotions have been classified as something we have to get rid of, but it should be emotions that we have to learn to live with and feel ok with them. People are used to filling emotional discomfort with positivity. Individuals should have permission to feel feelings and understand that it is ok to feel bad and show vulnerability.

1.2 Research question

So, how building a dispositive can drive the visualization of feelings in a body language representation? In this case, the process of DUELO (grief/loss) can be understood as a journey that is a personal acceptance of feelings as it is a struggle with themselves during this process. The Spanish word DUELO refers to loss or grief in English, but grief is often

associated with losing someone close. The definition of *grief* in the Cambridge Dictionary is ‘very great sadness, especially at the death of someone’ and the definition of loss is ‘the fact that you no longer have something or have less of something.’

So, DUELO means a loss of something, but not necessarily someone close, it can be the end of a relationship, a job loss, life changes as health, moving to a new place and so on. The idea of Duelo is referred to, is a mix of two meanings. It is a word that does not have an exact translation to English. The definition in Spanish has two primary meanings according to the RAE (Real Academia Española)

Duelo¹

From the lat. mediev. *Duellum* ‘A fight between two, war, combat.’

1. m. Fight or combat between two, as a result of a challenge.
2. m. A confrontation between two people or between two groups.

Duelo

From the lat. *Dollus* ‘pain.’

1. m. Pain, pity, an affliction.
2. m. Demonstration to manifest the feeling you have for someone's death.
3. m. Meeting of relatives, friends, or guests attending the mortuary house or funerals.

Also, in the dictionary of emotions from the same authors of the Universe of emotions, the book has a mean that completes our definition of Duelo ‘pain.’

Duelo²

1. Painful and sad process of emotional adaptation that follows any loss, mainly the love of loved ones.

¹ Real Academia Española (nd) Duelo. In *Real Spanish Academy Dictionary*. Retrieved April 10, 2020 from dle.rae.es/duelo

² Punset, Bisquerra, Gea, (2011) *Diccionario de emociones y fenómenos afectivos*, (2nd edition) Valencia, España: PalauGea Comunicación S.L

This duality of the word is the central concept of this project, losing something/someone and the combat that the person has to deal with during the process. This journey of DUELO is a mix of feelings that starts from the sadness and transform into an emotional journey of acceptance of feelings with a personal struggle during this individual odyssey, a conflict with themselves, a fight to overcome that finally ends in resolution.

1.3 Objective of study

The present study aims to connect different fields to create an interdisciplinary project that involves philosophy, psychology, and body language that results in a visual representation of feelings using photography as the principal media.

1.4 Methodology used for the project

The first step has been to reflect on the concept of *dispositif* as theorized by Michael Foucault. His approach on a device to conduct the viewer to look at something in a certain way, has become the base of this project. Also convened the concept of *heterotopia* from this author in order to question the space is seen on the other side on a reflective surface, such as the mirror that integrates the *dispositif*. Then, research had been developed on these main topics: emotions, body language, and expression, performances about emotions, photography, all of these connected with the concept of *the dispositif*.

The research about emotions was based on the study of the grief process. The primary author considered is Elisabeth Kübler Ross and her book *On Death and Dying* (1969), where she explores the loss process in depth. According to her, this process comprehends five stages (denial, anger, negotiation, depression, and acceptance): Each stage was studied and their main characteristics have been highlighted, as after will be related to the theories about body language convened by other authors and scientific articles were convened to understand the importance of the acceptance of feeling in this process. Information regarding body language, was overlapped with contemporary dance studies, contributions of Rudolf Laban and his theories related to movement, biosynthesis and the concept of motoric fields to understand body language interpretation and some other authors were essential to understand body expression including some contemporary dance

performances. Finally, a system to organize the information was created to plan a photoshoot depicting the body through digital photography.

To build up this project, various sketches and information visualization (mind-mapping) created in a sketchbook were vital. Design thinking was the primary method to develop the project using different visual thinking tools to understand this whole universe of concepts that works as a system to create the project of DUELO.

The sequences of sketches were used to organize the main concepts of the project. Figure 1 and 2 show the first sketches on the storyline that every emotion has to follow to have a final result based on psychology, body language, performance, and photography. The idea of the dispositive starts to get more presence. Image 3 starts from the final result where DUELO is explained and shows that every stage of the process has its own world but share some theories as to the other ones. As a sketching process, the final diagram in image 4 and image 5 shows all the crossing of information needed to understand the final project's result. These last two were vital to create a canvas to organize the information, that can be seen in the chapter 3.1 (methodology used to create the dispositive). Sketches were essential to build the methodology for DUELO, as is an interdisciplinary project that needs to represent data and information in a visual and meaningful way so it can be understood



Figure 1. First sketches of the project DUELO

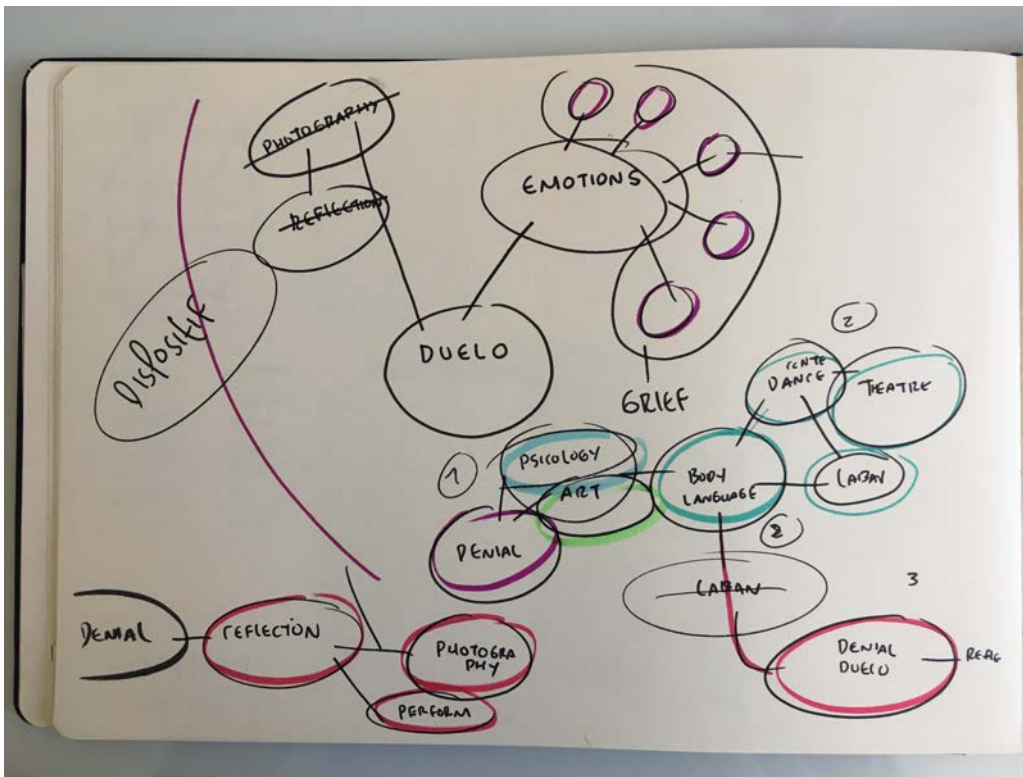


Figure 2. Sketches on the storyline that every emotion has to follow

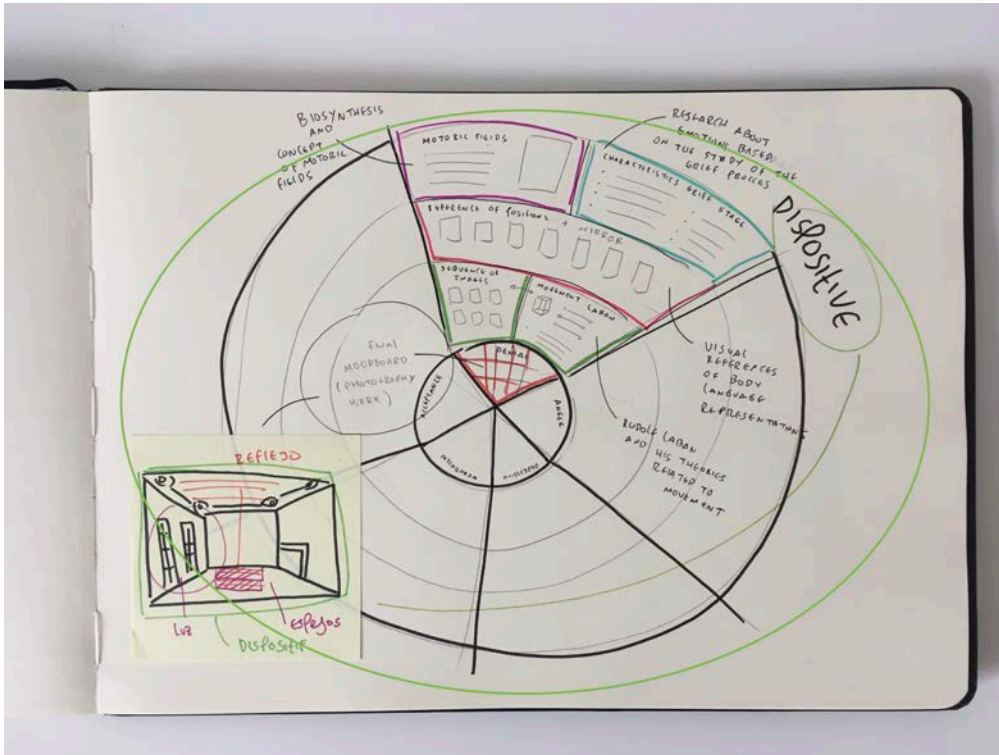


Figure 5. Sketch of the crossing of information needed to understand the final project.

In figure 5, The first two layers in purple (biosynthesis and the concept of motoric fields) and aquamarine (characteristics of each stage of the grief process) are the base to start understanding the universe of each phase. In red, visual references of how the body language can represent the previous characteristics. In the third layer in green, is a sequence of a movement using the body (as a sequence of images) studied by the theory of movement by Rudolf Laban. To plan the photoshoot, the distribution of the elements inside the selected venue where organized taking into consideration the position of a reflective surface (mirror) all this research and the final project is built under the concept of *dispositif* that is explained further in the text. In chapter 3 (DUELO an emotional journey) it can be seen un each canvas created per stage all the information that has been gathered.

2. ON DISPOSITIVE, HETEROTOPIA, REFLECTION AND UNIVERSE OF EMOTIONS: STATE OF THE ART AND OTHER REFLECTIONS.

2.1 Dispositif by Michael Foucault

Michael Foucault is a French philosopher and a recognized social theorist. Born in Poitiers in 1926, he has been one of the most influential and controversial theorists of the post-world II period.³ Foucault primarily studied philosophy but also obtained qualifications in psychology. He studied in the École Normale Supérieure, which is known as one of the most prestigious institutions for education in the humanities in France.

His works were transdisciplinary, between history, sociology, psychology, and philosophy. Furthermore, he is best known for his critical studies about the social institutions, psychiatry, medicine, the human sciences, the prison system, and his work on the history of human sexuality. Foucault suffers from anxiety derived from his worries about being a homosexual. After a few years, he became interested in issues related to sexuality and wrote about it. Foucault has been tremendously influential in understanding the concept of power. His main analyses are the relationships between power, knowledge, and discourse have been widely debated. His concept of *dispositif* is also related to the concept of power that was studied for this project. The concept of *dispositif* (the original word in French) can be interpreted differently according to the theories of Foucault. That's why it is important to confront the meaning of the word in English with Foucault's definition since the latter meaning is broader. Building the *dispositif* in this project of DUELO was related to the Foucault's definition.

³ Faubion, J. (2019, December 11). Michel Foucault. Retrieved May 10, 2020, from <https://www.britannica.com/biography/Michel-Foucault>

Definition of dispositive by the Merriam Webster Dictionary:

Dispositive adjective⁴

dis·pos·i·tive | \ dis- 'pä-zə-tiv \

- 1: directed toward or effecting a disposition (as of a case) an endless variety of *dispositive*...pretrial motions— Robert Shaw-Meadow
- 2: relating to a disposition of property *dispositive* words in a will
- 3: providing a final resolution (as of an issue): having control over an outcome
dispositive of the question

Definition of Dispositif by Michael Foucault ⁵

‘What I am trying to pick out with this term is, firstly, a thoroughly heterogeneous ensemble consisting of discourses, institutions, architectural forms, regulatory decisions, laws, administrative measures, scientific statements, philosophical, moral and philanthropic propositions—in short, the said as much as the unsaid. Such are the elements of the apparatus. The apparatus itself is the system of relations that can be established between these elements.

Secondly, what I am trying to identify in this apparatus is precisely the nature of the connection that can exist between these heterogeneous elements. Thus, a particular discourse can figure at one time as the program of an institution. At another, it can function as a means of justifying or masking a practice which itself remains silent, or as a secondary re-interpretation of this practice, opening out for it a new field of rationality.

In short, between these elements, whether discursive or non-discursive, there is a sort of interplay of shifts of position and modifications of function, which can also vary very widely.

⁴ Merriam-Webster. (n.d.). Dispositive. In *Merriam-Webster.com dictionary*. Retrieved May 10, 2020, from www.merriam-webster.com/dictionary/dispositive

⁵ (“The Confession of the Flesh” (1977) interview. In *Power/Knowledge Selected Interviews and Other Writings* (ed Colin Gordon), 1980: pp. 194-228. This interview was conducted by a round-table of historians)

Thirdly, I understand by the term apparatus a sort of—shall we say—formation, which has its major function at a given historical moment of responding to an urgent need. The apparatus thus has a dominant strategic function. This may have been, for example, the assimilation of a floating population found to be burdensome for an essentially mercantilist economy: there was imperative strategic acting here as the matrix for an apparatus which gradually undertook the control or subjection of madness, sexual illness, and neurosis."

The definition of Dispositive in the Merriam Webster Dictionary and Foucault's definition have common concepts: one of them is related to power. In the dictionary definition, it can be found that the dispositive provides a final resolution having control over an outcome, and as Foucault explains, the apparatus has a dominant strategic function.

The dispositive is connected with various elements, a network that can be established between different elements, working as a system together. In Foucault terms, it generally refers to 'institutional, physical, and administrative mechanisms and knowledge structures that enhance and maintain the exercise of power within the social body.'⁶

Dispositive is 'something' that involves a particular distribution of activities or elements involving various components. This is the primary definition used to build up the dispositive for the process of DUELO. Another word that is often used is *device* also seen as a system of elements that work together, understanding the device as an 'object that has been invented for a particular purpose' in the Cambridge Dictionary.

It is also vital to understand the concept of power, considering power as the relationship between elements. Building up this device, determines and set the knowledge on controlling how the viewer looks at something.

The different elements used to build this dispositive come from the architecture of the device, the use of elements as reflective surfaces, their distribution in the space to create this system, the lights that are used, the cameras, the dancer, her body expression between

⁶ Larroche, Valerie (2019). *The Dispositif: A Concept for Information and Communication Sciences*. Hoboken, NJ: John Wiley & Sons. p. 83. ISBN 9781786303097

some other elements to create this network of different elements that has the purpose, of showing this process of DUELO and the acceptance of feelings using the body language as the main subject.

2.2 *Heterotopy and reflection by Michel Foucault*

The reflective surface chosen to build up the device for the project DUELO was a mirror: the mirror because of its broad range of discursive possibilities, sustained in the mirror explanations by Foucault's. The concept of the mirror has been largely explained in the conference Circle of architectural studies by Michael Foucault in Paris, March 14, 1967: Understanding the mirror as *Utopia* and *Heterotopy*.

First, it is essential to explore the concepts of utopia and heterotopia, understanding utopia as an imaginary and indefinitely remote place of ideal perfection, especially in-laws, government, and social conditions⁷. However, as Foucault explained in the conference, the mirror is a *Utopia* since it is a place without a place.

‘In the mirror, I see myself where I am not, in an unreal space that opens virtually behind the surface: I am there, where I am not, a kind of shadow that gives myself my own visibility, allowing me to look at myself there, where I am absent’⁸

Nevertheless, at the same time, the mirror is a *Heterotopia*. The heterotopia mean that the mirror belongs to a specific type of space with powers, forces, ideas, regularities, or discontinuities. They can be classified according to the time or place they belong to and open the possibility of creating new spaces with their logics.⁹

⁷ Merriam-Webster. (n.d.). utopia. In *Merriam-Webster.com dictionary*. Retrieved August 14, 2020, from <https://www.merriam-webster.com/dictionary/utopia>

⁸ Foucault, M (1967, 14 March) Conference Cercle des études architecturales, Paris. Retrieved August 10, 2020 from yoochel.org/wp-content/uploads/2011/03/foucault_de-los-espacios-otros.pdf

⁹ Zambrano, M. (2017). El concepto de heterotopía en Michel Foucault. Retrieved August 14, 2020, from https://revistas.uptc.edu.co/index.php/cuestiones_filosofia/article/view/7707

This means that the mirror is a space and the reflection builds up some kind of *heterotopia*, as the mirror exists and have this return effect to the person is reflecting from the virtual space that is on the other side of the glass, it returns to ourselves and again direct the eyes towards ourselves and reconstitute ourselves where we are: the mirror works as a heterotopia in the sense that it returns this place that is occupied by the moment that we look at ourselves in the real glass, linked with all the space that surrounds it, and at the same time absolutely unreal since it is mandatory, to be perceived, to go through that virtual point that is there.¹⁰

The mirror is then used as an auto-discovery tool, a place on the other side of the glass. The person can reflect themselves completely, visualize their body, their position, confront themselves, and look at each other into the eyes or avoid that reflection.

The reflection on the mirror and how we recognize ourselves is a constructed idea from the *mirror stage* from the French psychoanalyst and psychiatrist Jacques Lacan (Paris 1901 – Paris 1981). Lacan explains that this mirror stage happens between 6-18 months old for children when the child starts to understand between the self and the other that is reflected in the mirror. Before that the child lived driven by needs and his mother, but at looking at the mirror, he realizes he has an autonomous body, and there is where it began the constant process of identifying themselves¹¹

Lacan explains that the *mirror stage* reveals the child's relation to his image, and this image is a prototype of the ego but not the ego itself.¹² It is about understanding the ego as

¹⁰ Foucault, M (1967, 14 March) Conference Cercle des études architecturales, Paris. Retrieved August 10, 2020 from yoochel.org/wp-content/uploads/2011/03/foucalt_de-los-espacios-otros.pdf

¹¹ Mambrol, N. (2019, September 15). Lacan's Concept of Mirror Stage. Retrieved October 05, 2020, from <https://literariness.org/2016/04/22/lacans-concept-of-mirror-stage/>

¹² LacanOnline.com, O., 22nd, J., 22nd, A., 22nd, A., 5th, J., 6th, A., . . . 8th, M. (2010). What Does Lacan Say About... The Mirror Stage? – Part I. Retrieved October 05, 2020, from <https://www.lacanonline.com/2010/09/what-does-lacan-say-about-the-mirror-stage-part-i/>

the idea or opinion of yourself, especially your feeling of your importance and ability¹³
This moment of contemplation in front of the mirror is precious as it opens an internal dialogue where the person can ask themselves how they look, how they feel, who they are. That is the main reason why the reflective surface is significant for the process of acceptance of feelings. It is an internal process with different moments that will be more pleased or not with the person looking at the other side of the glass confronting themselves and transforming their perceptions about themselves in the process.

2.3 Universe of Emotions

Human beings have felt emotions since we are human beings, but through history, those emotions, particularly the words we refer to them, have been changing through time. Elena Carrera is a professor at the University of London. She has a fascinating talk in her Ted podcast in Spanish¹⁴, explaining the origin of these emotions as she studies the history of emotions.

In a brief introduction to her work, she argues that emotions are not only the face we put when expressing them. The emotions are depicted through language, the names given to them, and the words used to express them are essential to understand them, and those words have changed over time, and so have their meaning.

This is a case of the word *soidade* (loneliness) / *Saudade*, which expresses an emotion. This word has been taken from historical documents that Elena mentions. It is vital to be empathetic to understand the historical moments where these emotions come from. To interpret where these emotions come from is essential the power of imagination as when imagining something, it generates an emotion.

¹³ Cambridge Dictionary (n.d.). ego. In *Cambridge Dictionary* Retrieved October 5, 2020, from dictionary.cambridge.org/dictionary/english/ego

¹⁴ Carrera, E. (Queen Mary, University of London Professor) (2019, September 10) *History of emotions* (Audio, Podcast Ted en español) spotify:episode:2crpHIq6cUr5Q6XcTSyO1N <https://youtu.be/9IY1G8mRME>

It was a historical moment at the beginning of the 15th century when the Portuguese navigators fearfully went to the coast of Africa without knowing if they would go beyond their predecessors and without knowing if they would make it back. What led them to overcome that fear was hope, the hope of financial gain. In those moments of absence, King Duarte of Portugal wrote what was called the Saudade, something that is felt with the heart, in two types of situation, the first is to be away from the people of whom we have great affection. The other is that feeling before something happens when it is known that a situation of that separation with our loved ones is coming.

The king also distinguishes between the Saudade that it is felt like a memory of the past that has been enjoyed and the one that it is felt simply when thinking about what would like to happen. This last idea is similar to what it is called false nostalgia. Sometimes it is a feeling of daydreaming. The king also distinguishes between sad and pleasant Saudade: the sad one is regarding memories that make an anxious feeling to go back and be in that conversation with that friend who is no longer here. The pleasant is that the memories of the past time are enjoyed instead of suffering from that absence. The sad Saudade and the pleasant Saudade as the King refers too, are also part of two stages of the grief process. The sad Saudade can be referred to as the denial stage at losing someone/something, and the pleasant Saudade can be referred to as the acceptance stage where the loss is there, but the pain is transformed.

2.3.1 Wheel of emotions, Robert Plutchick

To understand a bit more about this complex world of emotions, the language, the words we refer too, have been studied and also exemplified graphically to understand them better. One of the most recognized versions of how to classify the emotions has been through the work of Robert Plutchik (21 October 1927 – 29 April 2006). He was an American psychologist, author of multiple works related with emotions where one the most well-known is the wheels of emotions. He defended the emotions change throughout the evolution of the human being adapting to the environment and he developed a resource in

the form of a drawing that facilitates the recognition and understanding of the complexity of the emotions¹⁵

One of the things that are most interesting about his work is that he states that emotions once more should be not consider as good or bad emotions, they are necessary and they have specific function that promotes survival and adaptation. The wheel of emotions is a graphic resource developed in 1980. The flower shape has eight petals of different colors and to understand how to read the wheel the criteria is based on typology, antagonism and intensity.

- The typology of the emotions:

Emotions are divided into basic emotions and compound emotions: The basic emotions are in the second layer of the circle: sadness, surprise, fear, trust, joy, anticipation, anger and disgust. The rest of the emotions that appear are classified as compound or secondary emotions.

- Antagonism:

Emotions are located depending on their degree of similarity and discrepancy: the most similar are close and the most antagonistic are in opposition. In this way, four axes of opposition are created:

joy and sadness

acceptance and disgust

fear and anger

surprise and anticipation

- The intensity:

Refers to the vertical axis of the wheel. The basic emotions present different levels of intensity, which is reflected in the strength of the colors of this roulette. Therefore, the

¹⁵ Alabau, I. (2019, September 17). La RUEDA de las EMOCIONES de Robert Plutchik. Retrieved May 24, 2020 from www.psicologia-online.com/la-rueda-de-las-emociones-de-robert-plutchik-4707.html

closer the emotion is to the nucleus it will be of greater intensity, and the farther it is from less. The more intense the emotion, the more likely the person is to act consonant with it. For example, regarding fear, terror is more intense and fear less.

This degree of change in intensity, from very strong to not so much, produces the diverse amount of emotions we can feel:

- trust goes from acceptance to admiration
- fear goes from timidity to terror
- surprise goes from uncertainty to amazement
- sadness goes from gloominess to grief
- disgust goes from dislike to loathing
- anger goes from annoyance to fury
- anticipation goes from interest to vigilance
- joy goes from serenity to ecstasy

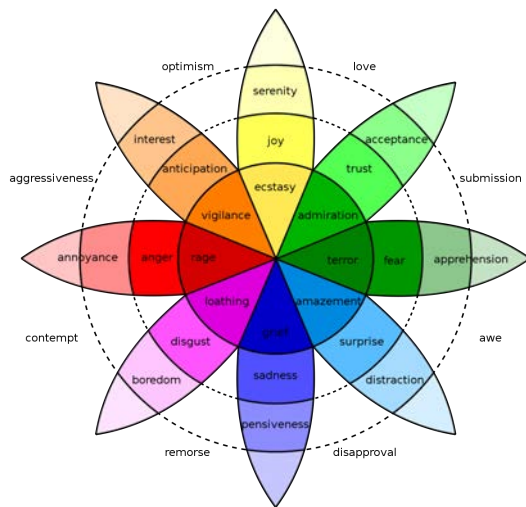


Figure 6. Wheel of emotions by Robert Plutchik

It is crucial to notice that the intensity and how the person express these emotions can be different from one person to another. They are social factors such as gender, race, cultural and other factors why people may feel emotions differently despite similar situations.

This is a fragment taken from the article *the emotion wheel, what it is and How to use it* by Hokuma Karimova¹⁶ to understand how can we analyze the emotions on a daily basis. For example, hearing words like: “I am afraid,” “I feel jittery,” “I don’t want to be here,” or “I just don’t have enough time to prepare for the final,” are all part of the different components of an emotion.

“The first expression (I am afraid) describes a subjective feeling of fear. The second example (I feel jittery) refers to the physiological component of an emotion. The third example (I don’t want to be here) indicates an avoidance action tendency, which may or may not be carried out. The fourth example describes several appraisals of the situation, including goal frustration (I am not prepared) and lack of power (I do not have enough time). Observable motor activities are also associated with emotions. For example, facial expression, such as smiling or frowning, body postures, such as opening the arms or raising the fists, and changes in the voice, such as raised pitch, can be observed in emotional situations” (Pekrun & Linnenbrink-Garica 2, 2014).

Understanding feelings, it is vital to understand the self-awareness in order to overcome any crisis. Considering self-awareness as ‘the ability to see yourself clearly and objectively through reflection and introspection’¹⁷ in the case of the process of grief, questions about ourselves start to come out and how to verbalize them and express them leads to the understanding of those emotions and eventually to heal. This is why these graphic tools are so crucial as visual language.

¹⁶ Karimova, H. (2020, April 10). *The Emotion Wheel: What It Is and How to Use It* [+PDF] Retrieved May 24, 2020 from positivepsychology.com/emotion-wheel/

¹⁷ Ackerman, *what is Self-Awareness and Why is it Important? [+5 Ways to Increase It]* (2020)

2.3.2 Universe of emotions, Edward Punset

This visual language of emotions has also evolved with time, and they are different graphic works that helps to its understanding. The universe of emotions book¹⁸ by Edward Punset is also a great tool to visualize feelings, in this case, differently from the wheel of Plutchik, where he divides emotions into 6 general universes of emotions – sadness, happiness, anger, joy, fear and love. Grief is found in the SADNESS universe.

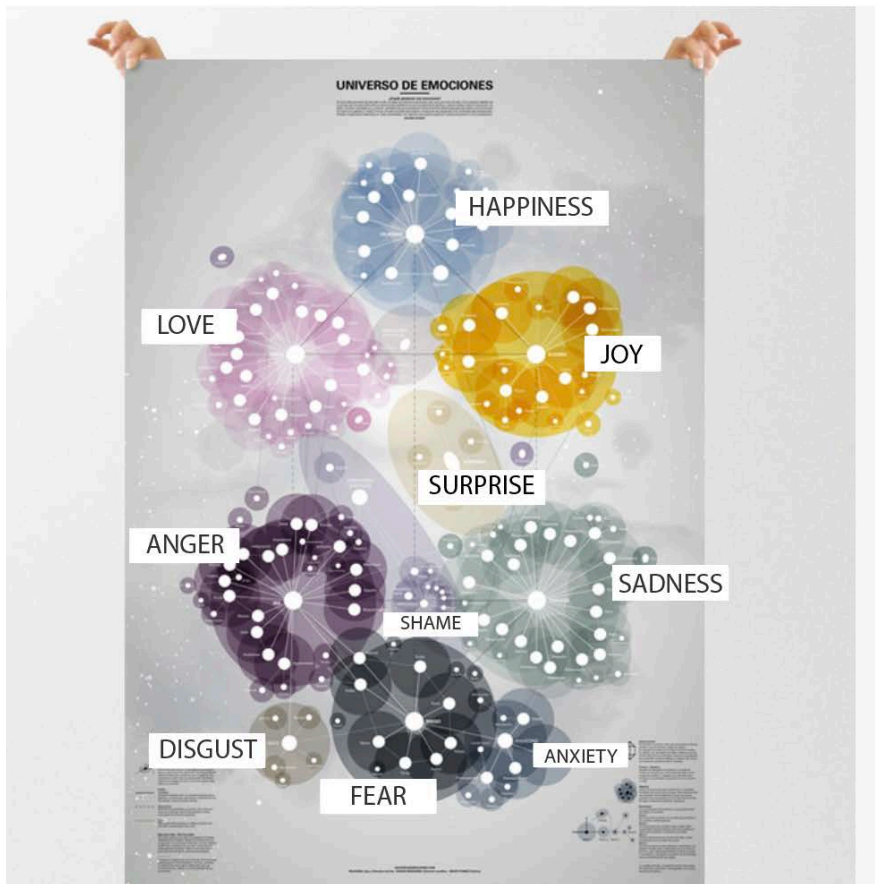


Figure 7. Complete Map of emotions from the book Universe of emotions.

¹⁸ Punset, Bisquerra, Gea, (2011) *Universo de emociones*, (4th edition) (pp 13) Valencia, España: PalauGea Comunicación S.L

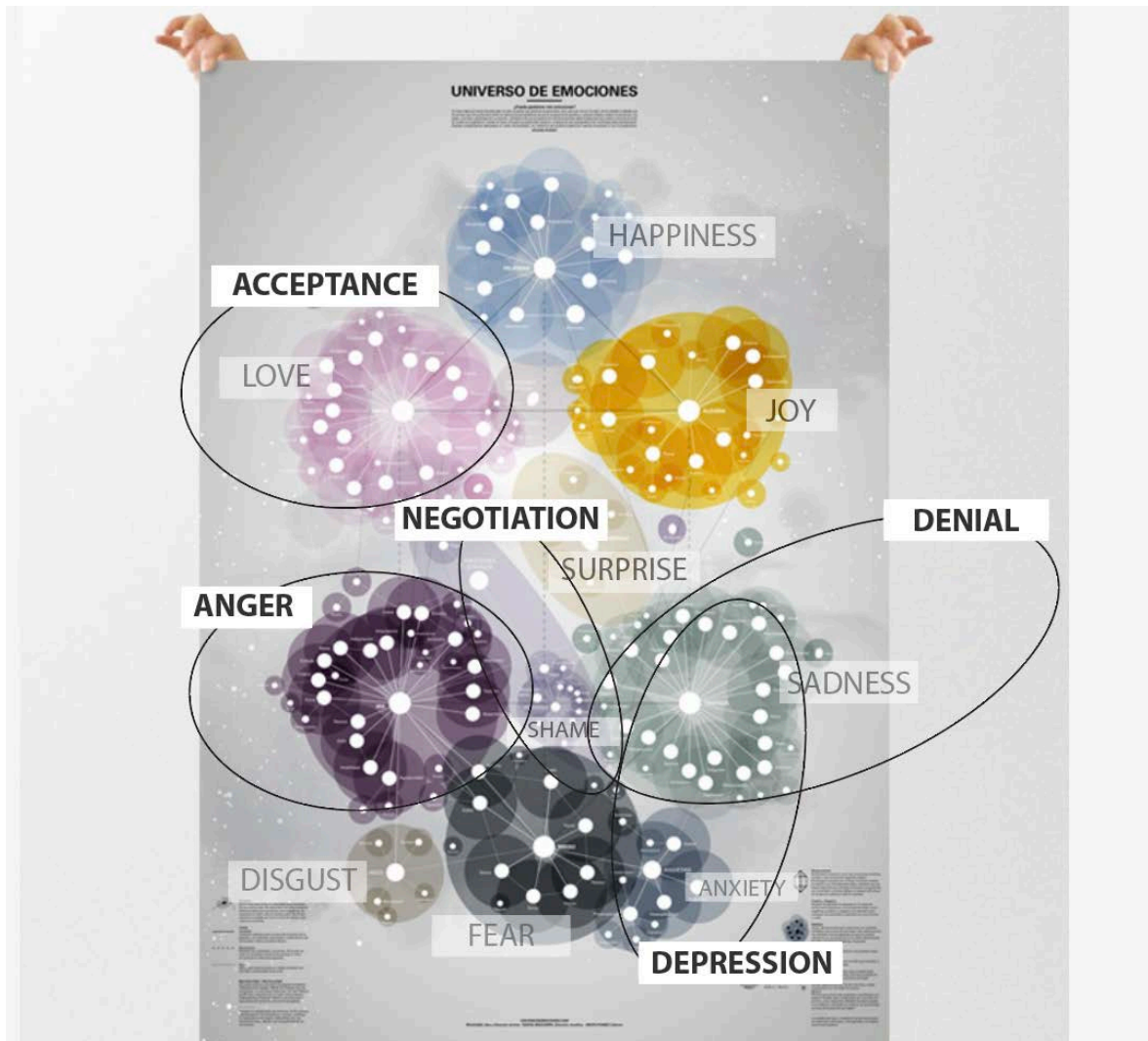


Figure 9. How the grief process goes through the different universes

These multiple emotions go through different stages, but they are not commonly accepted. Nowadays people are living in an era of emotional avoidance, in which is preferred not to feel any discomfort and prefer to ignore it, something that can be fair enough to attempt to avoid a negative emotion that is connected with an adverse event that people want to Forget. It has been referred in the online article written by Ph.D. Noam Shpancer¹⁹ where he says that feeling bad is actually a good thing. There are several reasons why emotional

¹⁹ Shpancer, N (2010) Emotional Acceptance: why feeling bad is good. Psychology today. Retrieved January 28 2020 from: <https://www.psychologytoday.com/us/blog/insight-therapy/201009/emotional-acceptance-why-feeling-bad-is-good>

avoidance is harmful, one of the most important is that avoiding specific experiences that bring negative emotions back, will be a short term practical solution, but in the end, life becomes a prison that makes people feel weak as they are avoiding life experiences instead of learning from them. Avoidance make people to elude the truth. Not having to deal with their fears makes them to not get to know themselves, to have symptoms of anxiety as an anticipation of something that one might think it will make them feel bad. But, in the end is only thoughts in their head and are anticipating to scenarios in their mind.

These last characteristics also make part of this first stage called DENIAL, where Elisabeth Kübler Ross²⁰ the Swiss American psychiatrist, explain us in her book *On Death and Dying* (1969) where she starts discussing the theory of the five stages of grief.

This book talks about terminal patients and how are their experiences are through those diverse stages. It is not a book to manage dying patients, but to understand the patients and understand more about the final stages of life with all worries and possibilities. David Kessler, coauthored two books with her including *On Grief and Grieving* updated, he updated her 5 stages of grief and he is one of the most known experts on grief and loss, his experience has skilled him to teach how to live a happy and fulfilled life after a lost tragedy. He creates *grief.com* where he presents the main description of the grief stages are described based on Elisabeth Kübler Ross knowledge which was used as a reference for this project.

2.3.3 Process of Grief, Elisabeth Kübler Ross, David Kessler

Any loss in any moment of the life is something that will always occur and so are the reactions that follow. These stages of grief are not something that Elisabeth Kübler Ross creates, she identified something that occurs naturally in the behavior after loss and describe them to understand how people feel. They might not be linear and it is not necessary to go through all the five stages, and often people can go through the stages multiple times. It was essential to understand that each stage of the grief process can have a general emotion that contain many other general emotions. On the web page *grief.com*, it is

²⁰ Kübler.R (1969) *On Death and Dying*. Tavistock Publications

explained that Denial for example, can contain shock. Anger contains rage, bitterness, and annoyance. Bargaining is the “if only’s” and the “what-if’s.” Depression contains sadness, despair, emptiness and yearning. Acceptance means acknowledge the reality of the loss. It does not mean to be ok with or to like it for example. The previous and following descriptions were taken from *grief.com* website, the main characteristics of each stage were the base to build the poses to be photographed using body language.²¹

Kübler Ross talks on her book about how is the grief process in terminal patients, it means how people will react when know they get to know they are going to die and how they face their own grief about their oncoming death. On the other hand, the web page *grief.com* also refers to the grief process as a process when the person suffered a lost. It can be seen as ‘I am having my own grief process for my own death’ or can be seen as ‘I am living the grief process because I lost someone/something’

For the project DUELO, the grief process is considered under the second approach that is living the grief process of losing someone/something and the need to overcome it. Even though, having both points of view are important to understand the power and intensity of feelings on each stage. The first description of each stage was taken from *grief.com* article, followed by some fragments of Elisabeth Kübler Ross book *On Death and Dying*, and also some references from the book of *Universe of emotions*.

2.3.4 First stage: Denial and isolation

Denial is the first of the five stages of grief. It helps us to survive the loss. In this stage, the world becomes meaningless and overwhelming and life makes no sense. We are in a state of shock and denial. We go numb. We wonder how we can go on, if we can go on, why we

²¹ Kessler, D. (n.d.). Help For Grief Because LOVE Never Dies. Retrieved August 25, 2020, from <https://grief.com/>

should go on. We try to find a way to simply get through each day. Denial and shock help us to cope and make survival possible. Denial helps us to pace our feelings of grief. There is a grace in denial. It is nature's way of letting in only as much as we can handle. As you accept the reality of the loss and start to ask yourself questions, you are unknowingly beginning the healing process. You are becoming stronger, and the denial is beginning to fade. But as you proceed, all the feelings you were denying begin to surface.²²

Denial happens after a shock, can be a brief moment full of uncertainty that makes people feel like living an unrealistic moment. There are multiples examples of a denial moments in daily life, that can be when people repeat saying or feeling 'no, this can't be happening' as losing the train and double checking the time table hoping you look at the wrong time, but on the grief process, the intensity of this moment is very extreme as it can be seen in the next example of how a patient reacts when is known that they have a terminal illness. 'No, not me, it cannot be true' this is one of the most common thoughts of someone that just had the news that has a terminal illness. This is how Kübler Ross on her book *On Death and Dying* (1969) starts describing this first stage of denial and isolation. Patients in general look for another explanation, more examinations considering some kind of error might be occurred on their exams. Denial is usually a temporary defense and soon can be replaced by partially acceptance, most of the patients will not use denial extensively, they might briefly talk about the reality of their situation and suddenly indicates their inability to look at or realistically any longer. Sometimes, they have this positivisms moments where the patients prefer to look to a brighter side of life and will feel like daydreaming about new possibilities no matter how improbable they may be. Later it can be seemed that patients used more isolation and denial 'He can talk about his health and illness, his mortality and his immortality as if they were twin brothers permitted to exist side by side, thus facing death and still maintaining hope' In summary, the patient first reaction may be

²² Kessler, D. (n.d.). Five Stages of Grief by Elisabeth Kubler Ross & David Kessler. Retrieved August 25, 2020, from <https://grief.com/the-five-stages-of-grief/>

a temporary state of shock from which he recuperates gradually. When his initial feeling of numbness begins to disappear and he can collect himself again, man's usually response is 'No, it cannot be me' (Kübler Ross, 1969, Chapter III, p 37)

Julie Axelrod explained on her article *The five stages of grief* that in this first phase is common to deny the reality of the situation, and that is a reasonable reaction to rationalize the overwhelming emotions. It is a common defense mechanism that buffers the immediate shock of the loss, numbing us to our emotions. We block out the words and hide from the facts. We start to believe that life is meaningless, and nothing is of any value any longer. For most people experiencing grief, this stage is a temporary response that carries us through the first wave of pain.²³

Keywords, concepts: meaningless, overwhelming, no sense, shock, numb, daydreaming, defense mechanism, block, wave of pain.

2.3.5 Second stage: Anger

Anger is a necessary stage of the healing process. Be willing to feel your anger, even though it may seem endless. The more you truly feel it, the more it will begin to dissipate and the later you will heal. There are many other emotions under the anger and you will get to them in time, but anger is the emotion we are most used to managing. The truth is that anger has no limits. It can extend not only to your friends, the doctors, your family, yourself and your loved one who died, but also to God. You may ask, "Where is God in this? Underneath anger is pain, your pain. It is natural to feel deserted and abandoned, but we live in a society that fears anger. Anger is strength and it can be an anchor, giving

²³ Axelrod, J. (2020, July 08). The 5 Stages of Grief & Loss. Retrieved August 25, 2020, from <https://psychcentral.com/lib/the-5-stages-of-loss-and-grief/>

temporary structure to the nothingness of loss. At first grief feels like being lost at sea: no connection to anything. Then you get angry at someone, maybe a person who didn't attend the funeral, maybe a person who isn't around, maybe a person who is different now that your loved one has died. Suddenly you have a structure – your anger toward them. The anger becomes a bridge over the open sea, a connection from you to them. It is something to hold onto: and a connection made from the strength of anger feels better than nothing. We usually know more about suppressing anger than feeling it. The anger is just another indication of the intensity of your love.²⁴

'Why me?' might be as a statement of someone that cannot maintain the denial state any longer and it is replaced by feelings of anger, rage, envy and resentment between some others. Anger can be displaced in all directions and projected onto the environment at any times and can be randomly by blaming others. (Kübler Ross, 1969, Chapter IV, p 44)

Anger is an emotion with a lot of intensity and it has his own universe as it has a lot of emotions involved: rage, resentment, hatred, indignation, resentment, aversion, exasperation, tension, excitement, agitation, hostility, violence, jealousy, envy, powerlessness, contempt, antipathy, rejection between some others. To feel anger, it is to feel the need to insult, to attack, this is the reason why anger can easily lead to violence. Anger is a reaction of irritation, triggered by indignation to feel that our rights were violated. Anger is generated when we felt harmed. It is activated by situations that are valued as unfair or that violate moral values and personal freedom. When our desires are frustrated, it is easy to experience some kind of anger. Anger, like all emotions, is necessary and can be useful. With anger, we learn to defend ourselves from what can harm us. Thanks to anger, we feel indignation at injustice and the desire to fight to eliminate The problem is not the anger, but what we do with it. Poorly regulated anger can provoke harm on the person who feels it and in their immediate environment.

²⁴ Kessler, D. (n.d.). Five Stages of Grief by Elisabeth Kubler Ross & David Kessler. Retrieved August 25, 2020, from <https://grief.com/the-five-stages-of-grief/>

Anger and violence

According to Punset, Bisquerra and Gea, one of the problems of humanity is violence. Many manifestations of violence are triggered by anger that has not been adequately regulated. Anger is typical of human aggressiveness. Violence is a product of emotional illiteracy. The inability to regulate emotions in an appropriate way is what often causes violence. Anger is the potentially most dangerous emotion, since its functional purpose is to destroy. The verbal attack (yelling, name-calling, cursing) or physical attack (hitting objects or people) is the immediate impulsive response to anger. 'Inward anger' is a way of channeling violence. It is based on the suppression of emotion to transform it into irritation with oneself. And 'Outward anger' refers to expressing anger towards other people, possibly through no fault of their own, we take our anger out on them. (Punset, Bisquerra, Gea, 2011, p 75 – 77)

Keywords, concepts: anger has no limits, deep pain, feel deserted, abandoned, anger as an anchor to give temporary structure, something to hold onto, rage, resentment, hatred, indignation, aversion, exasperation, tension, agitation, hostility, violence, jealousy, envy, powerlessness, antipathy, bitterness, annoyance.

2.3.6 Third stage: Negotiation

Before a loss, it seems like you will do anything if only your loved one would be spared. "Please God," you bargain, "I will never be angry at my wife again if you'll just let her live." After a loss, bargaining may take the form of a temporary truce. "What if I devote the rest of my life to helping others. Then can I wake up and realize this has all been a bad dream?" We become lost in a maze of "If only..." or "What if..." statements. We want life returned to what it was: we want our loved one restored. We want to go back in time: find the tumor sooner, recognize the illness more quickly, stop the accident from happening...if only, if only, if only. Guilt is often bargaining's companion. The "if only" cause us to find fault in ourselves and what we "think" we could have done differently. We may even bargain with the pain. We will do anything not to feel the pain of this loss. We remain in the past, trying to negotiate our way out of the hurt. People often think of the stages as lasting weeks or months. They forget that the stages are responses to feelings that can last

for minutes or hours as we flip in and out of one and then another. We do not enter and leave each individual stage in a linear fashion. We may feel one, then another and back again to the first one.²⁵

This third stage is not the most common one, but it is a helpful stage for the person in grief, even if it is for a short period of time, if they have been unable to face the sad facts in the first period and have been angry at the second phase; this phase is a kind of an agreement which postpone the inevitable happening, a type of truce where the person did some promises hoping for a reward for their excellent behavior. Psychologically, these promises, may be associated with quiet guilt. (Kübler Ross, 1969, Chapter V, p 72-74)

Guilt can be defined as an action that generates a feeling of responsibility for damage caused. In the universe of emotions, guilt is part of the galaxy of social emotions. Social emotions are those that are experienced in relation to other people and those that are learned in society (family, school, etc.) it is challenging to define them and there are not many studies about it, but it has been highlighted with a little intuition that these emotions are a consequence of society's learning. There is a social pressure that causes the development of certain emotions; for this reason, they are called social emotions. Among negative social emotions, we find guilt, which is directly connected to regret and remorse. (Punset, Bisquerra, Gea, 2011, p 106 – 107)

Keywords, concepts: temporary truce, guilt, bargain with the pain, remain in the past, what if, if only.

²⁵ Kessler, D. (n.d.). Five Stages of Grief by Elisabeth Kubler Ross & David Kessler. Retrieved August 25, 2020, from <https://grief.com/the-five-stages-of-grief/>

2.3.7 Fourth Stage: Depression

After bargaining, our attention moves squarely into the present. Empty feelings present themselves, and grief enters our lives on a deeper level, deeper than we ever imagined. This depressive stage feels as though it will last forever. It's important to understand that this depression is not a sign of mental illness. It is the appropriate response to a great loss. We withdraw from life, left in a fog of intense sadness, wondering, perhaps, if there is any point in going on alone? Why go on at all? Depression after a loss is too often seen as unnatural: a state to be fixed, something to snap out of. The first question to ask yourself is whether or not the situation you're in is actually depressing. The loss of a loved one is a very depressing situation, and depression is a normal and appropriate response. To not experience depression after a loved one dies would be unusual. When a loss fully settles in your soul, the realization that your loved one didn't get better this time and is not coming back is understandably depressing. If grief is a process of healing, then depression is one of the many necessary steps along the way.²⁶

When the terminally ill patient can no longer deny his illness, when he is forced to undergo more surgery or hospitalization, or becomes weaker and he cannot smile it off anymore. His numbness or stoicism, his anger and rage will soon be replaced with a sense of significant loss this is how Kübler Ross start taking about depression on her book *On Death and Dying*, and explained how can be two types of depression. The first one a reactive depression and the second one a preparatory depression.

The first one is a depression of loss self, the example she gave is a woman that felt less feminine because loses a breast. The preparatory depression is the feeling of the loss of the future for the lost opportunities. Both of them should be threatened differently, the first one it is suggested to complements to cheer up other feminine features, the second one

²⁶ Kessler, D. (n.d.). Five Stages of Grief by Elisabeth Kubler Ross & David Kessler. Retrieved August 25, 2020, from <https://grief.com/the-five-stages-of-grief/>

shouldn't be like that, the depression should be experienced so the patient finally come into the last stage of acceptance. The patient is in the process of losing everything and everybody he loves. If he is allowed to express his sorrow he will find a final acceptance much easier, and he will be grateful to those who can sit with him during this stage of depression without constantly telling him not to be sad... In preparatory grief, there is no or little need for words. It is much more a feeling that can be mutually expressed. (Kübler Ross, 1969, Chapter VI, p 77)

Sadness can lead to depression, the widespread of antidepressants such as Prozac, reveals the high incidence of depression in our society. Depression is characterized by general discouragement, low self-esteem, feelings of pessimism, hopelessness, helplessness, decreased motivation, sadness can be a synonym for depression.

There are depressions considered exogenous, caused by external events, such as the loss of loved ones, divorce, loss of employment, etc. There are also endogenous depressions caused by internal biochemical agents of the body. Thus, for example, the decrease in serotonin in the synaptic connections can produce depressive states: in this case caused by some deficit in the biochemistry of the emotional brain. From a psychophysiological point of view, it has been hypothesized that people who have more significant activity in the left prefrontal lobe have a cheerful temperament, while those who have more activity in the right are given negative moods. People who overcome depression have learned to increase the level of activity of the left prefrontal lobe. (Punset, Bisquerra, Gea, 2011, p83)

In the case of DUELO, the depression expressed is an exogenous depression as a response of the loss of someone, something.

Keywords, concepts: Empty feelings, intense sadness, response to a significant loss, withdraw from life, unnatural, discouragement, low self-esteem, feelings of pessimism, hopelessness, helplessness, decreased motivation.

2.3.8 Fight Stage: Acceptance

Acceptance is often confused with the notion of being “all right” or “OK” with what has happened. This is not the case. Most people don’t ever feel OK or all right about the loss of a loved one. This stage is about accepting the reality that our loved one is physically gone and recognizing that this new reality is the permanent reality. We will never like this reality or make it OK, but eventually we accept it. We learn to live with it. It is the new norm with which we must learn to live. We must try to live now in a world where our loved one is missing. In resisting this new norm, at first many people want to maintain life as it was before a loved one died. In time, through bits and pieces of acceptance, however, we see that we cannot maintain the past intact. It has been forever changed and we must readjust. We must learn to reorganize roles, re-assign them to others or take them on ourselves. Finding acceptance may be just having more good days than bad ones. As we begin to live again and enjoy our life, we often feel that in doing so, we are betraying our loved one. We can never replace what has been lost, but we can make new connections, new meaningful relationships, new inter-dependencies. Instead of denying our feelings, we listen to our needs: we move, we change, we grow, we evolve. We may start to reach out to others and become involved in their lives. We invest in our friendships and in our relationship with ourselves. We begin to live again, but we cannot do so until we have given grief its time.²⁷

Something fundamental to learn from the acceptance stage is that acceptance should not be mistaken for a happy stage. As Kübler Ross refers, it is a stage void of feelings, (Kübler Ross, 1969, Chapter VII, p 100) The stage of acceptance is described as the most peaceful of all stages, after the patient goes through the depression stage, it can have moments of acceptance, when family members visit, the loved one simply wants to be with them, not necessarily to interact with them. In the best of scenarios, the family has been present for all of these stages and can take some kind of hope from it. Dr. Kübler Ross writes

²⁷ Kessler, D. (n.d.). Five Stages of Grief by Elisabeth Kubler Ross & David Kessler. Retrieved August 25, 2020, from <https://grief.com/the-five-stages-of-grief/>

that hope is often ever-present though out these stages and even if not all the stages can be completed that hope can often be found.

Keywords, concepts: permanent reality, readjustment, listen to our needs, void of feelings, peace, change, growing, evolution.

Hope, a bridge between sadness and joy.

Hope is fearing the worst but longing for improvement and hoping to get it. Referring to a critical situation (a severe illness, finding something that has been lost, winning a game that is being lost) there is an uncertainty in the possibilities of improvement, reflected in expressions such as 'the last thing you lose is hope' Hope is the emotion you experience when you are having a hard time, but hope to get over it. In this sense, hope can be considered as an ambiguous emotion, which has a negative aspect (I am having a bad time) and a positive aspect (I hope to improve) (Punset, Bisquerra, Gea, 2011, p 129)

In the case of the grief process, hope can appear in certain stages, it can be seen as something that shows up in the particular moment of this journey, and bright for a moment the sorrow of the process. That is why is so important to recognize the hope as an ingredient that can be present at any time.

2.4 Body Language and expression

Contemporary dance was taken as a reference as this performative dance gave a new definition of expressive dance through body language. There are many dancers that have influenced to have a new perspective on how the body is a tool of communication and have taken this body expressiveness into dance and performance. The project DUELO has various components but is through the different positions of the dancer that the emotions will be expressed and photographed, positions and movements that can be often seen in contemporary dance performances.

2.4.1 Contemporary Dance

Contemporary dance is a type of performance dance, that was developed in the mid-twentieth century. It has grown quickly and it is mostly famous in the United States and Europe. Initially it suffered the influence from classic, modern and jazz styles that involves various elements of many style of expressive dance.²⁸ It can be related to modern ballet, as in terms of technique, contemporary dance tends to combine the strong and controlled legwork of ballet with a more flexible torso, with some incorporations of elements of nonwestern cultures, African and eastern movements that can result in unpredictable changes in rhythm, speed and direction, that makes fluent dance movements stressing versatility and improvisation. It also has a vital characteristic of floor work, contract and release movements that can be high contrast features for body language and expression, also can be performed to different styles of music that gave a type of freedom from the classic ballet.

People that broke the strict rules forms of ballet were the ones that started a new movement and were the beginners of contemporary dance. The most important ones include Francois Delsarte, Isadora Duncan, Mary Wigman, Emile Jaques Dalcroze, Martha Graham, Georges Balanchine, Merce Cunningham, Trisha Brown and Pina Bausch. They all share the same believes that dancers should have freedom of movement, allowing their bodies to express their feelings, something that did not happen in Ballet. That is why contemporary dance is linked with all this manifestation of feelings and how the dancers can use their body as a tool of expression where they can show different emotions that develop in modern performances and allow people to understand body language and dance as more open and in a theatrical way.

²⁸ Bedinghaus, T. (2019). *What Is Contemporary Dance?* Retrieved September 20, 2020, from <https://www.liveabout.com/what-is-contemporary-dance-1007423>

Duncan, Graham and Cunningham develop their own style of movements based on theories of their own, but all of them focus on a less formal technique of ballet using more emotional and expressive movements that weren't often seen in classic ballet.

2.4.2 Isadora Duncan - Dance and Sculpture in Sync

Isadora Duncan (San Francisco, California, U.S.A 1877- Nice, France 1927)

Duncan was an American pioneer of dance known as the “Mother of Modern Dance,” She was a revolutionary with her own style whose influence spread from American to Europe and Russia, creating an impression everywhere she performed with a notion of free spirit with some the high ideas of ancient Greece: beauty, philosophy, and humanity.

Her main characteristics were her free-flowing costumes, dancing on bare feet and loose hair, the stage was her inspiration as it was for ancient Greeks, the music of classical composers, the wind and the sea. Isadora elevated the dance to a high place among the arts, returning the discipline to its roots as a sacred art.

In 1895, Isadora traveled to Chicago, then to New York and by 1899 she moved to Europe to continue developing her art. During her youth in San Francisco, Isadora had already formulated her signature movement style. As she matured, she developed her choreography and started setting her dances to early Italian music, with costumes and dance motifs inspired by Renaissance paintings and ancient Greek myths.²⁹

The legacy of Isadora Duncan continues to inspire contemporary artists. *Dance and Sculpture in Sync* is a contemporary performance by Shen Wei (2011) that can be related to Duncan representation of costumes, bare foot, loose hair and movement inspired by classical and renaissance sculpture. In the Metropolitan Museum of Art in New York some of the sculptures look like they were caught in the middle of a movement, be dancing, jumping and walking, the people depicted in the sculptures seem to teste their bodies boundaries. This was something similar to what Shein Wein had in mind when he

²⁹ Isadora Duncan. (n.d.). Retrieved August 28, 2020, from <https://isadoraduncan.org/foundation/isadora-duncan/>

choreographed *Still Moving* where Shen uses dancers' bodies and sculptors' works to examine movement and stillness “In this performance work, I am experimenting with juxtaposing the beauty of the body in stillness with the beauty of the body in motion, to create a dialogue with the gallery’s sculptures – marble and bronze figurative works by such American master sculptors as Hiram Powers (1805–1873), Augustus Saint-Gaudens (1848–1907), Harriet Whitney Frishmuth (1880–1980) and Paul Manship (1885–1966). This piece will celebrate the body as works of art from the past as well as the body in movement in the present.” Shen Wei ³⁰



Figure 10. Photograph of performance *Still Moving* (2011) by Shen Wei Dance Arts

³⁰ Wei, S. (2011). *Still Moving*. Retrieved September 1, 2020, from <http://www.shenweidancearts.org/still-moving>



Figure 11. Photograph of performance Still Moving (2011) by Shen Wei Dance Arts

2.4.3 Martha Graham - Negra/ Anger

Martha Graham (Pennsylvania, U.S.A. 1894 – New York 1991)

A bit of the history about Martha Graham includes Graham being the Dancer of the Century by the TIME magazine. She was a choreographer that created 181 ballets and dance techniques. She has influenced the dance world with her technique, innovative vocabulary and her methodology to theatre and dance in an innovative way.

She lived and worked developing her technique in a hall studio in Manhattan, she founded her own dance company school in 1926. Her dance is built around breathing, movement, contraction and release of muscles. Using these principles, she creates a new vocabulary to increase the emotional activity of the dancer's body. She is one of the dancers that teaches how to express the depth of human emotion through movements that were sharp, angular, jagged and direct. She has been an inspiration for generations for dance, theatre dancers and performance nowadays.³¹

³¹ Martha Graham History. (2020, August 04). Retrieved August 28, 2020, from <https://marthagraham.org/history/>

One of the examples that it is possible to check the enormous influence of Graham can be in a dance performance called *Negra - Anger*, choreographer by Alvaro Restrepo. This type of performance is an expression of movement, of anger. A tribute to Nina Simone that aims to shout the denunciation against racial segregation and any type of discrimination and exclusion and is, at the same time, a celebration of Colombia's enormous wealth and cultural diversity.³²

Harvard University publishes a short article about this performance explaining that the core message of *Negra - Anger* was a quote from Nina Simone where she said that her life had been a constant struggle between the black and white keys of her piano. There are 32 dancers in the stage that dedicated their dance movements to Nina Simone and to the great poet and statesman from Martinique, Aimé Césaire. Both artists struggled through their art and throughout their lives to convey a message for human dignity, against any form of exclusion or discrimination. As Alvaro Restrepo says, this performative dance was born as a corporeal poem to denounce racism in one of the most racist cities in the world: Cartagena de Indias in present-day Colombia, main port of entrance of African slaves during the brutal Spanish colonial era in Latin America.

‘Álvaro Restrepo is a Colombian dancer, choreographer and teacher. He is the founder/director of EL COLEGIO DEL CUERPO in Cartagena de Indias, Colombia. Restrepo is also a frequent international guest teacher and lecturer in universities and cultural institutions as well as a columnist for various Colombian newspapers and international magazines’³³

³² Velazquez, L. (2018, November 15). El Colegio del Cuerpo presentó "Negra / Anger". Retrieved September 16, 2020, from <https://isoptica.com.mx/el-colegio-del-cuerpo-presento-negra-anger/>

³³ *Negra/Anger*. (n.d.). Retrieved September 16, 2020, from <https://revista.drclas.harvard.edu/book/negraanger>



Figure 12. Photograph of performance ANGER/ NEGRA by Liliana Velázquez for Isoptica 2018



Figure 13. Photograph of performance ANGER/ NEGRA by Liliana Velázquez for Isoptica 2018

2.4.4 Merce Cunningham

Merce Cunningham (Washington, U.S.A 1919 – New York 2009)

Cunningham is well known for being a choreographer who developed new forms of abstract dance movement. He was student of a Martha Graham and being influenced by her he took the expressionism of her technique. He also took dance out of the formal theatrical setting and separated it from the need to express specific stories or ideas.

He introduces free movements into a performance where any movement can be random making each performance unique³⁴. He is also called the father of contemporary dance as he broke the linear and classic theories from ballet and transformed the contemporary dance into a mix of styles.



Figure 14. Merce Cunningham's Scenario, Palais Garnier, January 1998.

³⁴ Davis, B. (2017, April 17). *How Merce Cunningham Moved Art History*. Retrieved September 18, 2020, from <https://news.artnet.com/exhibitions/merce-cunningham-common-time-869543>

Contemporary Dance gives a new perspective of expression, not only regarding body language, but also different forms of dance, performance and theatre. Choreographers and dancers have new creative techniques with which they can generate new stories, new characters, theatrical events, perform new dance improvisations with new styles and techniques.

2.4.5 Pose interpretation, Rudolf Laban

The body expression in Contemporary Dance opens a new gate to study dance and movement as it has never been studied before, one of the leading theorists about body movement was Rudolf Laban. He made the connection between performing arts and science. His experience as a choreographer and research work regarding body movement gave him the principles of the bases of dance providing information on the foundation of a free dance technique and movement observation.

His theory regarding the eight efforts and their four components was a base for the project DUELO as every position that represents each stage of the grief process was studied by his principles to define the movement to get to the chosen positions have also a theoretical support on body expression.

Rudolf Von Laban (Bratislava, Hungary 1879 – Weybridge, UK 1958)

Is historically known as the father of European modern dance, Laban was a teacher and a theoretician. He is essential for the study of dance movement as he created two systems to understand body movement.

Laban Movement Analysis and Labanotation

Laban Movement Analysis is a map for clarifying and analyzing movement within the categories of body, effort, shape and space and Labanotation records movement in symbols, basically a dance notation as the musical pentagram. The development of these

two systems helped establish dance as a serious art form that is still taught nowadays in schools or dance programs worldwide³⁵

Laban states that human movement can be summarized by a combination of the following categories, each of them having two possible elements:

- **Space/Focus** (Direct or Indirect)
- **Time** (Quick or Sustained)
- **Weight** (Heavy or Light)
- **Flow** (Bound or Free)

The dance movements are combinations of various elements. The Four Components can be arranged to create the Eight Efforts which are: Punch, Slash, Dab, Flick, Press, Wring, Glide, and Float.

THE EIGHT BASIC EFFORTS

	SPACE/FOCUS	TIME	WEIGHT	FLOW
PUNCH	Direct	Quick	Heavy	Bound
DAB	Direct	Quick	Light	Bound
PRESS	Direct	Sustained	Heavy	Bound
GLIDE	Direct	Sustained	Light	Free
SLASH	Indirect	Quick	Heavy	Free
FLICK	Indirect	Quick	Light	Free
WRING	Indirect	Sustained	Heavy	Bound
FLOAT	Indirect	Sustained	Light	Free

³⁵ Rizzuto, R. (2019, September 17). Rudolf Laban. Retrieved September 20, 2020, from <https://www.dance-teacher.com/rudolf-laban-2392475848.html>

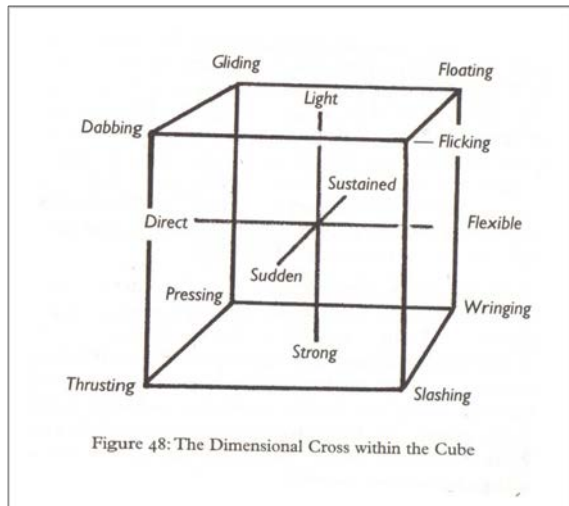


Figure 15. The Dynamosphere. Rudolf Laban

The imaginary structure that illustrates the eight basic efforts (Image from Savannah Theatre Blog, 2011)

- **Space/Focus** (Direct or Indirect)

A direct focus means to have a point of interest, and the intention of the movement is to move towards a specific point. And indirect focus does not mean a lack of focus but a widening of focus, there is not attention to go to a direct point.

- **Time** (Quick or Sustained)

Time is not only thought of in terms of speed, but also in terms of the attitude toward time. An example can be having 10 minutes to move from one point to another point, someone that has a 'sustained movement' will take their time and used all to walk to the other side, someone on 'quick movement' will rush to get to the other side faster before the time finishes.

- **Weight** (Heavy or Light)

Is important to look at weight in terms of intensity and force, heavyweight can be thought of as a considerable exertion of force or can be expressed through strength. Lightweight is the less force exerted as possible: that is effortless.

- **Flow** (Bound or Free)

Flow can be seen as a factor of continuity, progression, emotions, and involvement. Free flow is fluid. Bound flow is contained, can be seen as a movement with a lot of tension, is controlled movement.

All movements take place by transferring the body or parts of the body from one position to another. Using general terms, we can describe the exact point from which a movement starts (point A) to the point to which a movement leads or at which arrives (point B) The joining of the two points is the 'path' along which the movements travel.³⁶ This is Laban's theory regarding the conception of the sphere of movement.

In the case of the project DUELO, the privileged positions photographed are those corresponding to the final movement, that is the position B. Departing from those movements, we try to create a mood board of positions depicting the characteristics of each stage of the grief process, the aim is to represent the feelings through the still image, however the path line of one of the pictures (from point A to point B) is photographed in burst mode (continuous shooting) to reflect the type of movement based on Laban's theory that reflect the type of gesture that is representative of the stage.

2.4.6 Biosynthesis and the concept of motoric fields

The study of body movement, as Laban did, has been studied in different fields to understand body expression, one of the main field that links the study of body movement with psychotherapy is the Somatic Therapy. Psychology, now, today explained that the Somatic Therapy is a form of body centered therapy that uses both psychotherapy and

³⁶ Laban, R. (1963). The conception of the sphere of movement. In *Modern Educational Dance* (p. 85). London: Macdonald & Evans.

physical therapies for holistic healing.³⁷ This type of therapy can help someone with stress, anxiety, depression, addiction, grief and others related to trauma and abuse.

The next descriptions of the Motoric fields, were taken from the article named *Shape Postures of the Soul. The Biosynthesis Concept of Motoric* Dr David Boadella in 2006. It also relates to the grief process and how some of the chosen body positions can affect the body language. The final project of DUELO relate directly to the description on the Motoric Fields of the Somatic Therapy.

‘The outer shape of a person reflects his inner mood. Changing that shape can change his mood. This is the simplest insight that lies at the heart of somatic psychology: it was first formulated by Charles Darwin over a hundred years ago’³⁸

Stanley Keleman states that there are two types of the response of our bodies depending on the scripts of character formation, the outer script of work-schedule and exercise programs and the inner scripts of character formation. Both of them have in common that they demand specific shapes from our bodies. For example, the first one (external script of work-schedule and exercise programs) can be a ballet dancer that seeks to shape and stretch the body as required to have a better performance or some patterns of work and sports that deform the body when has been carried over a period of years, the frozen tennis elbow, the housemaid knee, the cramp in a writer’s finger. In contrast to these outer-directed movements and postures there is an entirely different relation to shape created when movement flows from inner desire. This last movement flows, can be more associated with improvisation, unchoreographed dance, spontaneity, creativity, or the

³⁷ Psychology Today (n.d.) Somatic Therapy, Retrieved October 12, 2020, from <https://www.psychologytoday.com/us/therapy-types/somatic-therapy>

³⁸ Boadella, D. (1933). Shape Postures and Postures of the Soul The Biosynthesis Concept of Motoric Fields. In *Shape Postures and Postures of the Soul The Biosynthesis Concept of Motoric Fields*. International Journal Biosynthesis. doi:<https://www.energyandcharacter.com/>

gracefulness of an athlete that has perfectly tuned his mind and body. Two nervous impulse pattern the movements:

- Action System: It is generated in the brain cortex and travels down what is known as the alpha nerve to give direct signals to the voluntary muscles to act.

- Readiness System: It is generated in the brain stem and travels down what is known as the gamma nerve, through the muscle spindle it gives signals to the muscle to get into the appropriate tonus. The readiness system, mediated through the gamma nerves, is closely related to mood, and to intention. Without committing ourselves to voluntary action, by our postural attitude we can communicate the inner attitude and the feeling about a situation.

The therapist seeks to speak to and listen to the gamma tone of the muscle, its state of readiness. He seeks to make contact with the soul of the muscle. The soul of the muscle is related anatomically to the muscle spindle, which determines its inner state of tonus. The spindle receives fibres from the vegetative nervous system, which regulates the flow of emotional energies in the body. Thus, even anatomically the spindle directly reflects the mood of a person. Trying to formulate the shape patterns or the flow of the body movements, the concept of motoric fields was developed.

Motoric fields also help to build up the body poses of each stage of the grief process having the characteristics of how the body reacts based on Somatic Therapy studies.

Flexion Field

The flexion field is commonly known as the fetal position. In this field, the legs can represent a protective defence for the abdomen. The yoga posture in which a person crouches low on flexed legs with the head on the ground is called the posture of the child. The flexion field of the hand is well known in the grasp reflex of the infant, which is strong enough to support the entire weight of the child after birth. The flexion field of the arms is a self-nourishing position where the child cuddles himself or a beloved toy, at times of

loneliness or insecurity. In emotional expression, a person may flex in a huddled-up position in times of cold, or when he needs to collect his energies rather than to expand them. Stanley Keleman calls this the position of “self-collecting”. According to Keleman, it can also have a self- preservative and self-protective function, as in the falling position in Judo. In intense fear the legs may be flexed to the chest, the arms pulled in across the chest, and the belly wall pulled tightly towards the back of the spine. It is called the fetal fear reflex. The flexion of the head onto the chest is on the one hand, the position of Rodin’s the thinker, it is often found in people in states of depression. When a person is identified with depression or with strong fear or anxieties, this motoric field occurs frequently. Differently, when a person is denying fear or is braced against collapse, or refusing to show need it can be predominantly avoided, this last characteristic can be seen in some positions of the denial state.

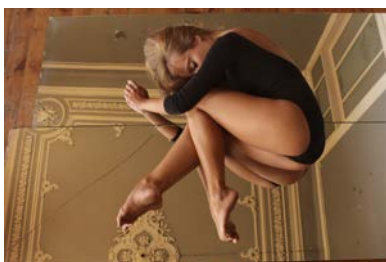


Figure 16. Example of the flexion field in a state of depression



Figure 17. Example of a half way to the flexion field

In a state of denial when a person is refusing to collapse as is in a moment of shock, the use of flexion field is vital

Extension Field

In extension, the body moves into the opposite of flexion. The spine arches backwards, the legs elongate, the arms widen, and more away from the body, the head lifts away from the chest. Therapists working with clients who are under intense emotional pressure, but who resist giving in for example to an expression of rage, may extend the spine so much it

forms a position that is known clinically as “opisthotonus”. The pre-Freudians, in the days of Charcot, called it “arc de cercle”, and noticed its occurrence in hysterical acting out. The body is supported only on the head and the heels. It is an extreme form of bracing back, but it also repeats the extensor arch of birth. Significantly the breath may also be held.

In the book, *Invention of Hysteria, Charcot and the Photographic Iconography of the Salpêtrière* by Georges Didi-Huberman, can be seen some of the photographs that show the extension field. In his book, Didi-Huberman traces the intimate relationship between psychiatry and photography in the late nineteenth century. He focuses on the immense photographic output of the Salpêtrière hospital, the Parisian asylum for insane and incurable women and shows the crucial role played by photography in the invention of the category of hysteria. The photographs were not only objective documentation, they were the result of a performance of the woman hysteria.

There are three different expressions of the motor fields of the arms:

- Stretching: involves a strong extension into space with a sense of freedom and power.
- Reaching: when a person reaches the arms out for human contact to be held or to embrace. The emotional feeling relates to giving and taking, and is totally different from the felt sense of stretching.
- Opening: is a delicate and sensitive exploration of the space beyond the heart, in which a person comes into contact with fine streaming in the arms and fingers, and becomes aware of the energy field (the so-called aura) extending beyond the body.



Figure 18. Example of negotiation state

Reaching, as an emotional feeling of taking. In this case the act of begging, asking for something in the negotiation state.

Traction Field

The traction field is found primarily in the arms. The grasp reflex evolves into traction when the child learns to lift objects against gravity, and to pull himself up to standing by gripping a chair, or a table. Also in holding onto a treasured object which someone wishes to take away. The game of tug of war is pure traction field. We can distinguish the passive and active traction field.

- Passive form: When the person grips with the arms against the pull from the other. He is elongated by the other's pull. Traction then combines with extension.
- Active form: When the person pulls the other towards him against resistance: then traction combines with flexion. The emotional feeling of active traction is: I want you, give it to me. Clinging, holding tight, and hanging one to what is "one's own" are key themes.

For a person who is manipulative, the traction field is in character. But for a person whose need to hold on are underdeveloped or denied, it is important to develop contact with the need to pull. When the traction field is used therapeutically it has a number of effects: it is particularly important in situations of helplessness and collapse (can be represented also in the depression stage of the grief process) where a person has lost contact with the power of his or her back as an axis of support for the satisfaction of basic needs.

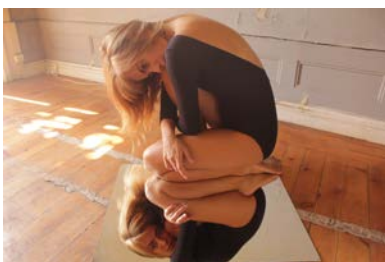


Figure 19. Example of Traction field.

As it can be seen in the figure 19, the position to hold the legs with the arms, the back as an axis is no longer supporting the body.

Opposition Field

The opposition field is the opposite of the traction field. Where the latter is expressed in pulling, the former is developed in pushing. As its name suggests, has to do with the right to say no, and to make boundaries. It implies the right to defend one's personal space and to hold off intruders or invaders.

For the angry psychopathic kind of person who fears manipulation at every turn, this quality of pushing away what is not wanted is highly developed. Every touch may seem an invasion, which needs to be pushed abruptly away. For such a person, the opposition field will be in character, and other fields will be more helpful in therapeutic work. But for people who learned to give up their boundaries and surrender to invasion without protest, the opposition field is essential to practice and develop. This includes people easily flooded by anxiety, as well as people who were smothered by overprotective mothers as children. The Opposition field provides firm containment also for people whose assertion needs to experience limits.

Because what we call earth contact is very strong in this field it is incredibly helpful in working with prepsychotic or borderline people whose boundaries are fragile and need strengthening.



Figure 20. Anger movement.

It can be possible to relate the opposition field on moments of anger, when people are feeling overwhelmed and have the need to pull and push to liberate the stress.

Rotation Field

Rotatory movements explore the spaces to the sides of the main body-axis. Children enjoy spinning and turning. The bullfighter demonstrates the skill of rotation in avoiding the bull. The aikido practitioner makes the flow of spiral rotatory movement the centre point of his art. Rotation can be used to explore unknown pathways, peripheral to the main path, as in the lateral thinking of Edward Bono (1933 - British physician, psychologist, author and philosopher that originated the term lateral thinking that consists of having a creative way to think and to solve problems) These side paths are helpful when we encourage compulsive linear people to turn aside for a while from their well-beaten forward moving tracks. But for people with hysterical tendencies, turning aside is a key feature of the character: the rotation field serves the defense, in squirming, scattering, and rolling aside or twisting away from direct confrontations.

During the grief process, the body most of the time is in a still position but can have moments of movement on some stages as it can be seen in the anger state where decisive actions can be seen. The rotation field is not often seen in a lot of stages, but can be seen a bit in of a flowing movement in the depression state when someone is snuggling to feel protected or to conserve the energy.



Figure 21. Rotation Field that can be found in the depression state of the grief process.

Canalization Field

Whereas the rotation field turns aside from the centre line of the body, or of a limb, the canalization field is highly linear and focused. Actions flow out of the centre of the body directly like spokes from a 'wheel the child learns to direct his movements: to look straight at you, to point towards a desirable toy or piece of food, the canalization field is related to purpose, its emotional quality is determined, and serious, committed and goal-oriented. For people with low focus, under bounded and easily scattered, who find it hard to direct attention, and commit themselves to an action or a decision, the canalization field can be

beneficial. The therapist encourages the patient to explore directed movements that are incisive and highly focused. It may be as subtle as asking for direct eye contact, instead of an averted gaze.



Figure 22 – 23. Examples Canalization field.

Can be found in the acceptance stage of the grief process, direct movements highly focused with direct eye contact.

Activation Field

Locomotion is traveling. It usually involves active movements of the arms and legs as in walking, swimming, running and jumping. Activation prepares the person to move somewhere with relative rapidity. People with more depressive tendencies sit around inertly for hours and cannot get started. Their metabolism is slowed down, speed is an alien attribute. For these people mobilizing the activation field may be the key to loosening the grip of a depression. Running and dancing or jumping is not easily compatible with a depressive frame of mind.

As the activation field means movement, we can relate this field with Rudolf Laban and the theory of the eight efforts to define the type of movement. It can be said that this field is in all stages, even if the photographed positions are in an immobile position, they come from a point A to a point B to be on that position.



Figure 24. Example of activation field on a sequence of movement of the denial state of the grief process

Absorption Field

The infant lies quietly, absorbed by the movement of a leaf in the wind, or he rests at the breast in a state of semi-trance. He is geared to receive, to take in impressions, to still his outer activity, and maximize his inner awareness. For the passive-dependent person the absorption field is what is known best. The absorption field is the least dramatic of all the fields. One asks the person simply to do nothing, to allow, to take it easy, to experience the self as a source of being instead of as a centre of doing.

The absorption field can be related to most of the stages of the grief process, as is a journey where most of the body positions are in still position as the field says, trying to ‘absorb’ what is going on. The characteristic of ‘doing nothing’ can be seen in denial, depression, as the energy in those stages is low, we can start to have motion in the negotiation state and most on the anger state, but acceptance that is the last stage of the grief process, is a moment of ‘culmination of the states’ that captivates all the roller-coaster of feeling in this journey, the energy in this case can be between the low and the high energy of the other stages.

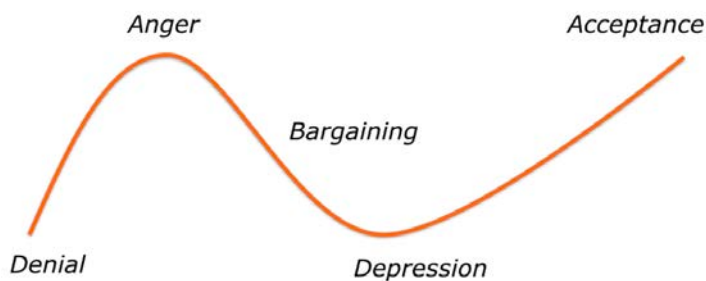


Figure 25. Developed by Elisabeth Kubler-Ross's through her work on the Grief Cycle



Figure 26. Example of the absorption field on the acceptance state of the grief process

The motoric fields are a base for the project DUELO as it helps to understand why certain positions helps or are characteristic of someone's trauma. The Somatic Therapy consider that everything works together as one: the mind, the body, the spirit and the emotions are all related. Traumatic events, or in this case the grief process, affects the central nervous system that can cause changes in the body language inducing specific postures and expressions. The Somatic Therapy also helps to develop an awareness of the mind-body connection, helping to release the frustration or other emotions that remain in the body for negative experiences. It helps to build the positions for each of the stages of grief with a support in psychotherapy that makes understandable the behavior of the body.

3. DUELO AN EMOTIONAL JOURNEY

It has been understood that the grief process is a private or internal struggle, while mourning is seen as an external manifestation of that internal struggle to manifest in public, as the rituals, customs and the practices about shared beliefs regarding the loss.

According to *The Theatrical of Grief* by Harry Robert Wilson (2019) 'the photographs is a kind of a theatrical suspension of action that can be compared of the interruption of the movement that destabilized the dramatic movement that transform what is seen into something culturally legible'³⁹ In this case, suspending a movement on a theatrical

³⁹ Harry Robert Wilson (2019) *The Theatricality of Grief*, Performance Research, 24:4, 103-109, DOI: 10.1080/13528165.2019.1641331

performance as a still image, has the intention to depict grief and mourning as he lost his mother when he was a baby.

The intention to photograph this journey is to freeze in time in a particular way the grief process to transform it into something that can be socially understandable using the body language. People already understands certain relations or patterns of the body with the emotions, as it has been studied in Somatic Therapy. The project DUELO intends to enhance and also to show all the investigation behind the photographic work of the emotional journey.

3.1 Methodology used to create the dispositive

The *dispositif* as it is theorized by Michael Foucault ‘*is the system of relations that can be established between element*⁴⁰’ as it has been explained before in the state of the art regarding Foucault’s definition of the *dispositif*. The different elements that were used to build up the Duelo dispositive with the purpose of showing the process of each stage of the grief process.

Among some other, this network of different elements consists in the architecture of the place, the use of elements/pieces (mirrors) as reflective surfaces, their distribution in the space to create this system, the lights that were used, the camera, the dancer, her body expression between some other elements to create this network of different elements that has the purpose of showing the process of each stage of the grief process. (figure 33)

The place chosen for the project is a non-used and empty in the ground floor in a building in Santos/Lisbon. In concrete, it is a saloon that maintains the original architectural structure and original ornaments in the top of the doors and ceiling. The natural light comes from two big doors as it can be seen in figure 32.

⁴⁰ “The Confession of the Flesh” (1977) interview. In *Power/Knowledge Selected Interviews and Other Writings* (ed Colin Gordon), 1980: pp. 194-228. This interview was conducted by a round-table of historians

The chosen venue to do the photoshoot was a place that recalls a ‘nostalgic mood’ in a way that is an empty space that can evoke memories that can be felt as sad or happy memories. Nostalgia means ‘a wistful desire to return in thought or in fact to a former time in one's life, to one's home or homeland, or to one's family and friends: a sentimental yearning for the happiness of a former place or time’⁴¹

It is a place about memories, the kind of space you stop belonging to physically but to which you still belong in the memories and in the heart. That is why the atmosphere of nostalgia of this place goes along with the journey of the acceptance of feelings where this nostalgia can be transformed from a *sad saudade* to a *pleasant saudade*.

About memories and nostalgia on Francesca Woodman

A reference to this feeling of memories and nostalgia can be seen in the photographic work of Francesca Woodman (Denver 1958 – New York 1981) a young photographer that suffers from depression and committed suicide at an early age.⁴² Woodman became a reference and continues to generate debate and unanswered questions. All of this is part of that aura of mystery that surrounds her figure in which usually she appears naked in a semi – hidden figure. As Gloria Crespo described on her article describing Woodman work as a ghostly presence on her pictures in a silent or abandoned rooms where the architecture and objects around her seem to have a more tangible physical presence than her own. These scenarios were interpreted by some as a preview of his death, and endowed his legend with a romantic and accursed aura that feeds the mystery that hangs over his figure.

(MacLennan, 2016)

⁴¹ Dictionary.com (n.d.). Nostalgia. In *dictionary.com* Retrieved Sep 28, 2020, from www.dictionary.com/browse/nostalgia

⁴² MacLennan, G. (2016, January 28). Francesca Woodman: O risco de ser artista. Retrieved September 28, 2020, from https://brasil.elpais.com/brasil/2016/01/22/cultura/1453475483_302876.html

Some of the feelings expressed by her body language in her chosen scenario can recall this stage of the depressive state that she suffers as a mental illness, the architecture of the place, the objects around her, the light, the camera, the angle she uses, all part of her creative process to build up her photographic work.



Figure 27. House 4, Providence, Rhode Island, 1976, Francesca Woodman



Figure 28. Photograph from the series Space 2, Providence, Rhode Island, 1976, Francesca Woodman



Figure 29. Self-deceit 1, Roma, 1978, Francesca Woodman



Figure 30. Photography of the location for DUELO seeing from the main entrance



Figure 31. Photography of the location for DUELO



Figure 32. Photography of the location for DUELO, natural lights comes mainly from these two doors.

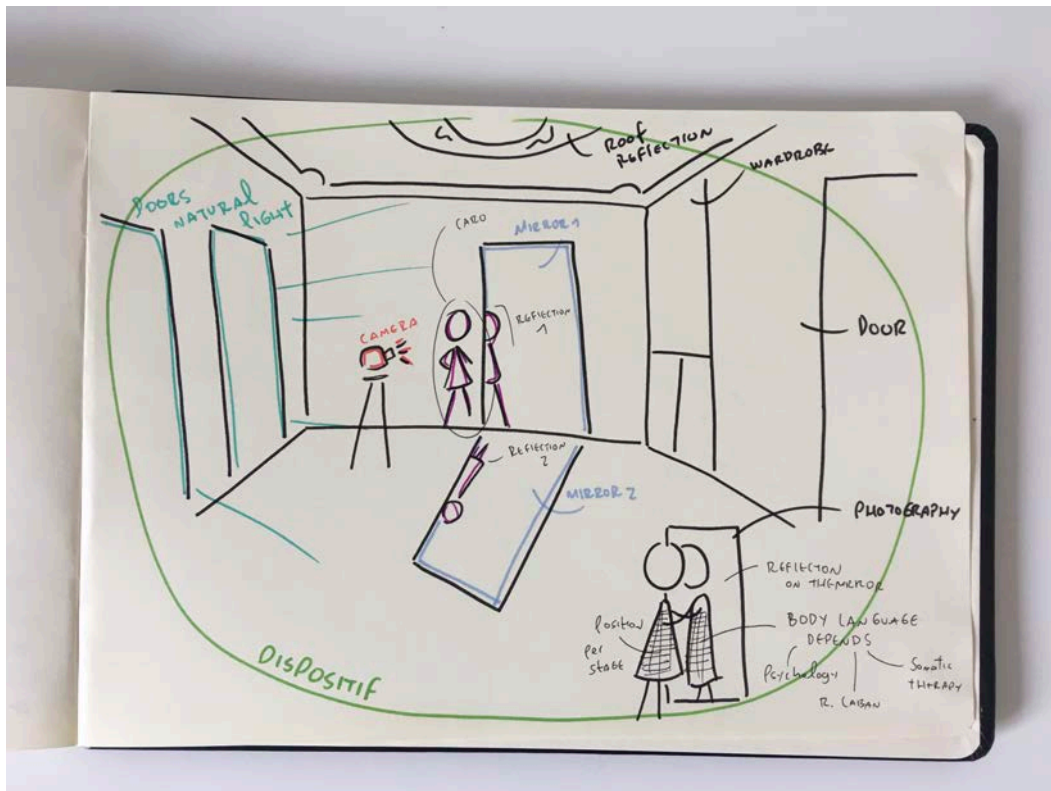


Figure 33. Sketch of DUELO.

Dispositive as the system of relations that can be established between elements

The space inside the space of the venue, is also the space that surrounds the dancer, quoting Rudolf Laban from his book *Modern Education Dance* as he refers to this space as a kinesphere or sphere of movement that is basically the ‘circumference of which can be reached by naturally extended limbs without changing one’s stance, that is, the place of support’ The imaginary inner wall of this sphere can be touched by hands and feet, and all of it can be reached. Outside this immediate sphere lies the wider or ‘general’ space that man can enter only by moving away from the original stance. He has to step outside the border of his immediate sphere and creates a new one from the new stance, or in other words, he transfers what might be called his ‘personal’ sphere to another place in the available space. Thus, in actual fact, he never goes outside his personal sphere of movement, but carries it around with him like a shell’⁴³

⁴³ Laban, R. (1963). The Conception of the Sphere of Movement. In *Modern Educational Dance* (p. 85). London: Macdonald & Evans.

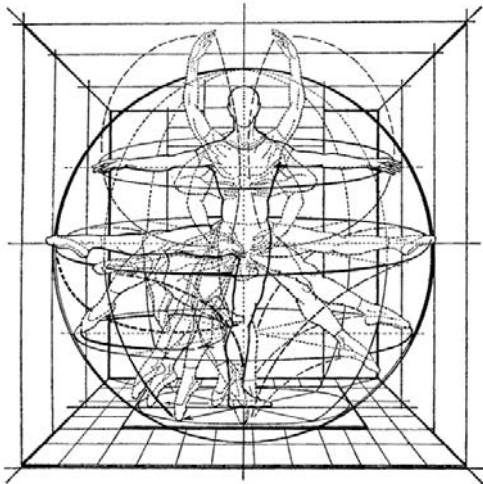


Figure 34. The Kinesphere or sphere of movement by Rudolf Laban

Consequently, we are referring in this case to an imaginary shell that the dancers carry and is moving it inside the space of the dispositive and inside the mirror as a reflection.

So, how does the dispositive enhance Laban's arguing regarding the Kinesphere? With the reflection that can be seen in the mirror we can talk about how the Kinesphere or space where the dancer is consist is an *upgrade kinesphere*. The mirror introduces a specific type of space, which has within itself powers, forces, ideas, regularities or discontinuities, on reflecting the dancer. The mirror works as a heterotopia in the sense that it returns to this place that is occupied by the reflection of ourselves in the glass, linked with all the space that surrounds it

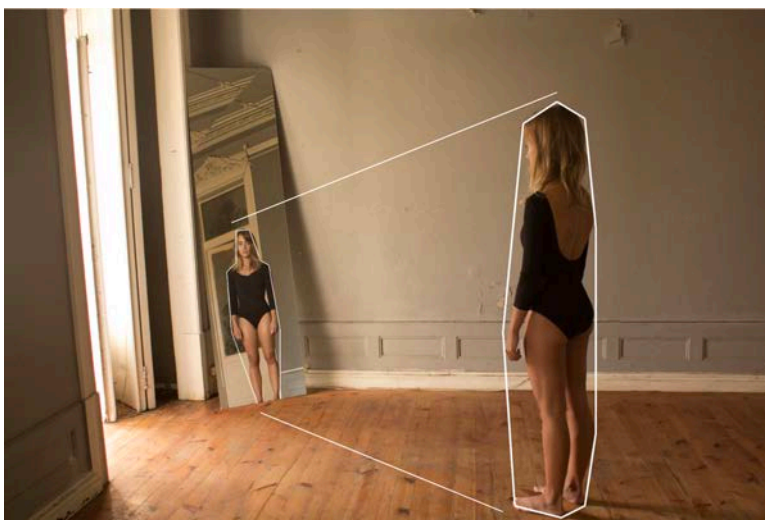


Figure 35. The 'kinesphere' personal space that surrounds the dancers.

The imaginary inner wall of this sphere can be touched by hands and feet, and all of it can be reached.

The sketches developed to help to visualize all the crossed information were quite relevant to build up the final pose of the dancer. To understand the type of movement on each grief stage, a sequence of images was made studied by Rudolf Laban's movement theory, also the study of Motoric fields and information on the relation of the dancer with the mirror.

The first sketches were made to understand the theories and how to start merging them with the different areas of psychology and the study of emotions. Each stage of the grief process also received another name that goes with the speech about the final presentation of the project DUELO.

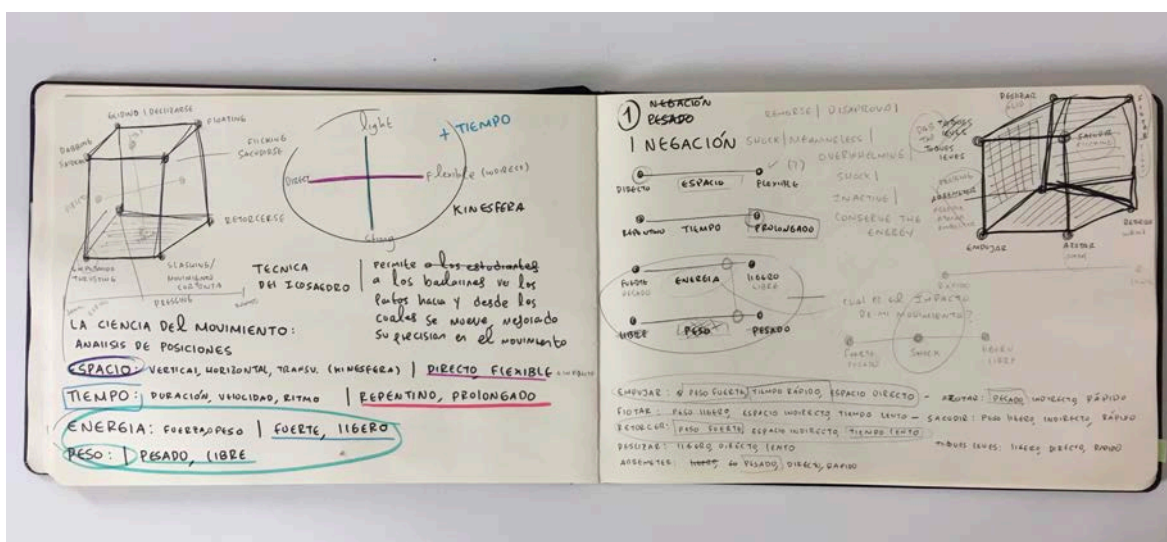


Figure 36. First sketches to understand the theory of movement by Rudolf Laban.

On the right-side example of how the body movement of someone in denial state can be studied under Laban's theory as a first attempt to merge movement and characteristic of the grief process.

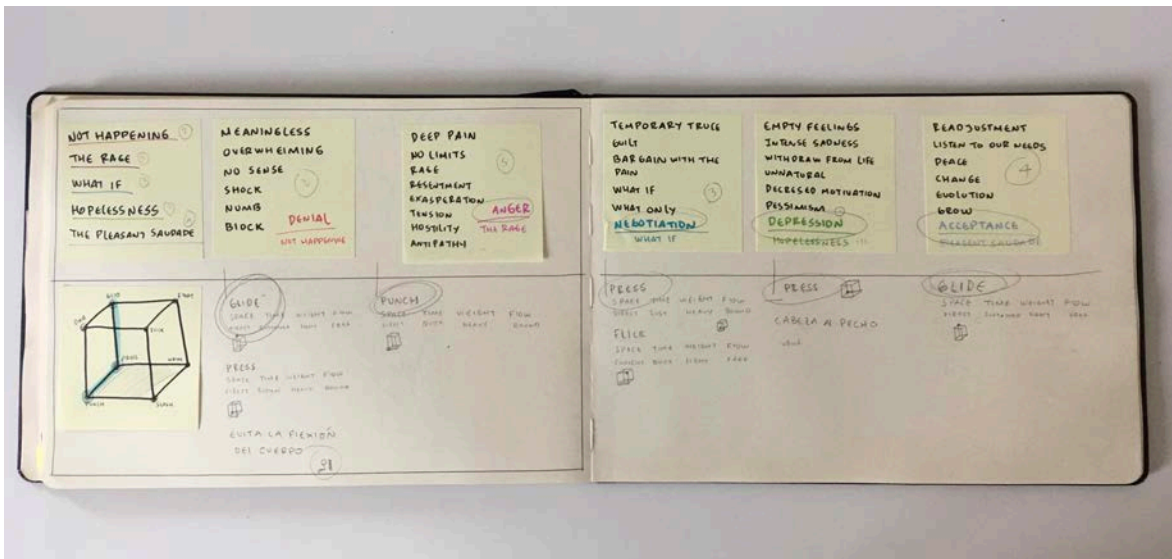


Figure 37. Each post it represents each grief stage with the proper characteristics of the stage.

A descriptive name was given and a summary of the type of movement by Rudolf Laban to have a perspective on how the movements on the grief stage are mostly pressing, gliding and punch movements.

The following sketches were divided into sketches A and sketches B.

Sketches A were the first visualization based on the characteristics of each grief stage and the theory of movement by Rudolf Laban, while Sketches B involves more subjects as motoric fields, a sketch of a movement and the relation with the mirror for the photoshoot. A final diagram was made to understand the crossing of information. Also, a canvas per stage was created, gathering all the information from the sketches to visualize it in a more organized way.

Sketches A: First attempts to understand each of the stages, the process was:

1. Characteristics of the grief stage highlighted.
2. Mood board of positions to start understanding the relationship between that characteristics and body language.
3. Positions studied according to the theory of movement by Rudolf Laban.

Sketches B: Sketches used to plan the final photoshoot including the studies in Motoric fields and a sketch on how to visualize a chosen movement from point A to point B.

1. Characteristics of the grief stage highlighted.

2. References of the chosen positions to show an example of movement (two options for the photoshoot)
3. Sketch on how to visualize the movement from point A to point B (highlighting a body feature that makes that stage unique)
4. Study each position through the theory of movement by Rudolf Laban.
5. Characteristics regarding Motoric Fields
6. Relation with the mirror

DUELO Diagram:

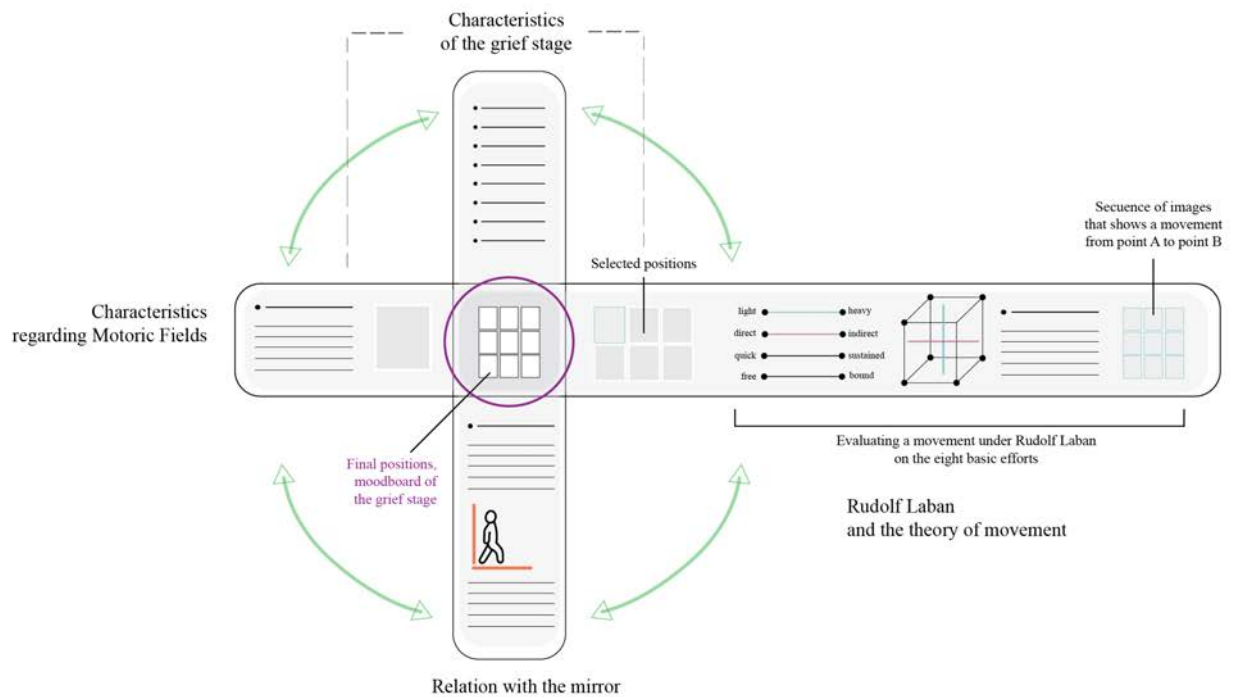


Figure 38. Duelo diagram.

Duelo diagram is intended to help visualize all the crossing of information from the different areas to build up the project.

The diagram works as a system of information. It has been created to understand all the components that each stage of the grief process has to get to build the *body language of a*

state, that helps to set the final photoshoot based on the different theories that have been studied.

We can refer to the diagram as *a system of relations that can be established between these elements*, recalling Foucault definition of the dispositive. This diagram has a strategic function to understand each component and related it with the other, starting with the one on top Characteristics of the grief stage that is a summary of the book *On Death and Dying* by Elizabeth Kübler Ross, the descriptions of each stage taken from *grief.com* article and some references from the book of *Universe of emotions*. Then some selected body positions that makes relation with those characteristics and some of those body positions being evaluated under the Theory of movement by Rudolf Laban (where a movement is evaluated and explained) finally in this section, a sequence of images that shows a movement from point A to point B.

At the same time, the characteristic regarding Motoric Fields has to be taken into consideration while choosing the final positions. Subsequently, when the body positions are selected, the relation with the mirror has to be consider for the photoshoot and the organization of the elements on the venue. Lastly, in the center, the selected mood board of positions are the final references for the photoshoot.

DUELO Canvas:

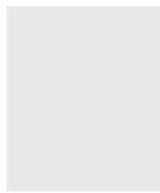
DUELO
AN EMOTIONAL JOURNEY

Name of the stage _____

(In the grief process, where is that stage from moments 1 to 5)


Characteristics regarding Motoric Fields

- _____
- _____
- _____
- _____
- _____



Characteristics of the grief stage:

- _____
- _____
- _____
- _____
- _____

Reference of positions + relation with the mirror 

Sequence of an image that shows a movement from point A to point B

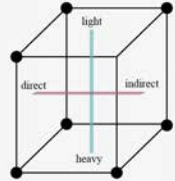
Evaluating a movement under Rudolf Laban on the eight basic efforts

light ● ————— ● heavy

direct ● ————— ● indirect

quick ● ————— ● sustained

free ● ————— ● bound



- _____
- _____
- _____
- _____
- _____

Figure 39. Duelo canva.

Each canvas is fill with the information of each stage, this one is empty as an example of the information scheme.

3.2 Not happening (Denial)

Sketches A (figure 40)

1. Highlighted characteristics of denial stage. 2. Mood board of positions to start to understand the relationship between that characteristics and body language. 3. Study each position according to the theory of movement by Rudolf Laban.

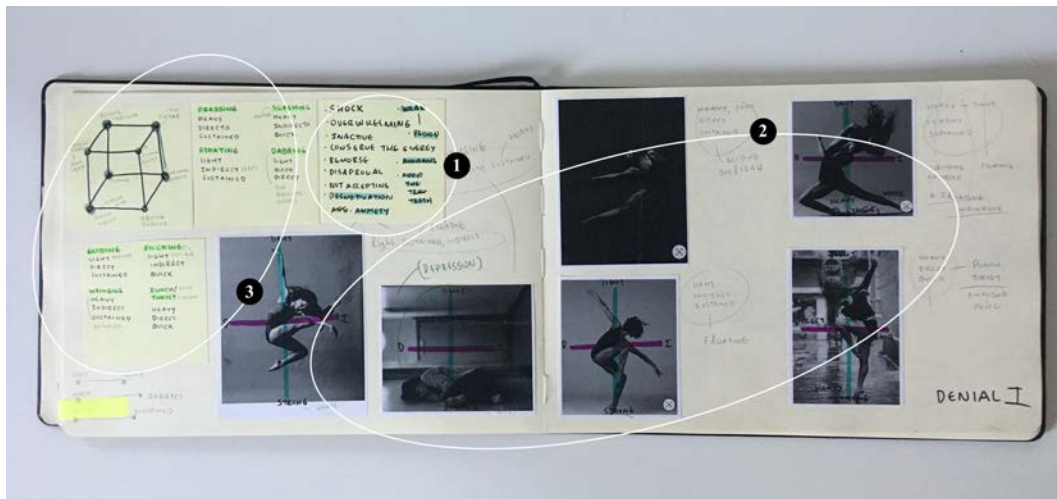


Figure 40. First sketches of the Denial stage

Sketches B (figure 41 photoshoot planning)

1. Characteristics of the grief stage highlighted. 2. References of the chosen positions to show an example of movement (two options for the photoshoot) 3. Sketch on how to visualize the movement from point A to point B (highlighting a body feature that makes that stage unique) 4. Study each position according to the theory of movement by Rudolf Laban. 5. Characteristics regarding Motoric Fields 6. Relation with the mirror

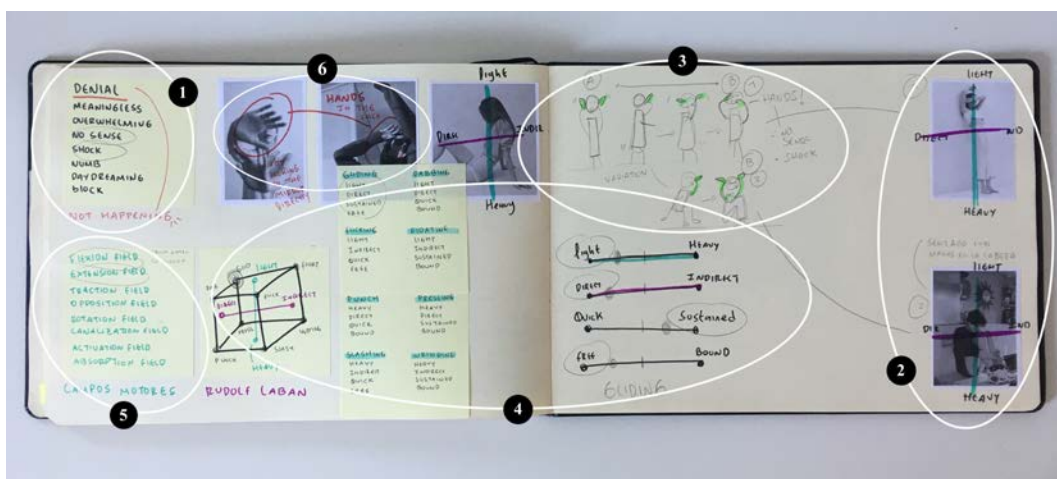


Figure 41. Sketches photoshoot planning Denial stage

CANVAS DENIAL

DUELO
AN EMOTIONAL JOURNEY

DENIAL (Not Happening)



Characteristics regarding Motoric Fields

● Half Flexion Field

The flexion fields in the legs can represent a protective defense for the abdomen. When a person is identified with depression or with strong fear or anxieties, this motoric field occurs frequently. On the other hand, when a person is denying fear or is braced against collapse, or refusing to show need it can be predominantly avoided, this last characteristic can be seen in some positions of the denial state. The person is not completely in flexion, but the body is neither completely open as in the extension field. The body language shows that is in between, in shock, can move from flexion and extension field half way, as it do not know what is going on.



Example of Half Flexion Field

Characteristics of the grief stage:

- Meaningless
- Overwhelming
- No sense of anything
- Shock
- Numb
- Block
- Defense mechanism

Reference of positions + relation with the mirror

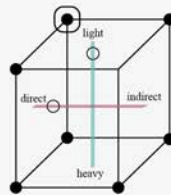


Sequence of an image that shows a movement from point A to point B



Evaluating the movement under Rudolf Laban on the eight basic efforts

- light ● ○ — heavy
- direct ● ○ — indirect
- quick ● ○ — sustained
- free ● ○ — bound



● Type of movement: Gliding

Light – Direct – Sustained – Free

This action can be felt most easily in the palms of the hands, as if they were moving over a smooth surface; and then in the legs by standing on one and sliding the sole of the free foot lightly over the floor. Gliding actions can be accompanied by walking steps, which should also be smooth and executed in a gliding manner. Gliding steps can be connected with gliding gestures of other parts of the body. Can be performed in standing kneeling, sitting, or lying positions, and it is possible to connect one position with another by a gliding movement.

Figure 42. Canvas Denial

DUELO makes part of the web page KINESICA where short projects are expressed through photography experimentation. All the photography project was taken with a Canon 60D and the lenses used were 50mm and 18-55mm. The dancer was Carolina Nogueira that represents the final photoshoot and Laura Pézses were her photographs are showed to present a concept of visualization.

Descriptive text, moldboard of the selected pictures and screenshots of the web page were the project Duelo is represented:

Not happening (Denial)

This first shock feels so unnatural. The anxiety increases and this kind of thoughts ~~start~~ come across / come up to in my mind.

I cannot realize it is no longer with us.

I lose the sense of my body: of any sense at all. Everything feels blurry. Reality becomes meaningless and overwhelming. Life does not make sense anymore.

I wonder where I can go. If I can go. If I should go on.

I feel lost. I do not recognize my breath any longer. I start moving slowly. I try to find a position that brings me back to reality. I put my feet on the ground again. I sit. On the floor, in the chair. I am restless. I move from place to place.

I do not want to see the truth. I close my eyes, feeling as if I am living in a kind of illusion, that reality does not belong to me anymore. I faint. My body loses its energy. I belong to the ground now. I use my hands. I touch my face. I sit again.

I cannot recognize myself in the mirror any longer. But there is grace in denial. The beauty of feeling absolutely vulnerable, to lose control and exist in a state of constant unreality. It is nature's way of letting in only as much as we can handle.

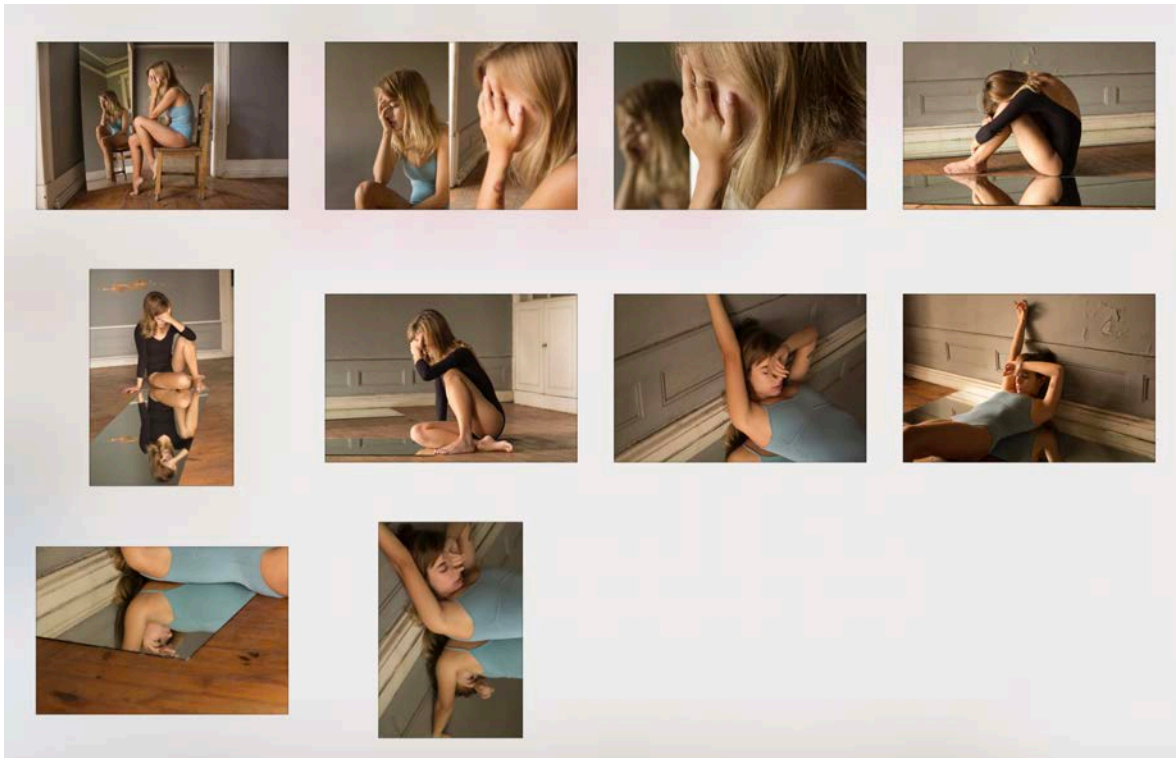


Figure 43. Mood board of the selected pictures for Denial stage

Not happening

Denial stage



This first shock feels so unnatural.

The anxiety increases and this kind of thoughts come across in my mind. I cannot realize it is no longer with us.

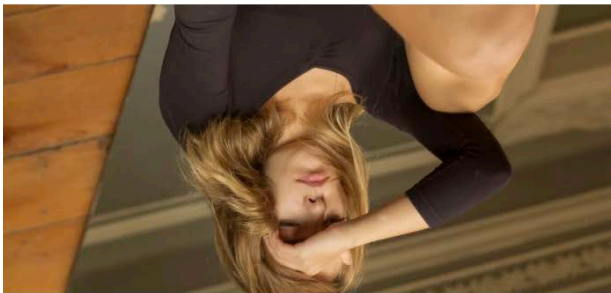
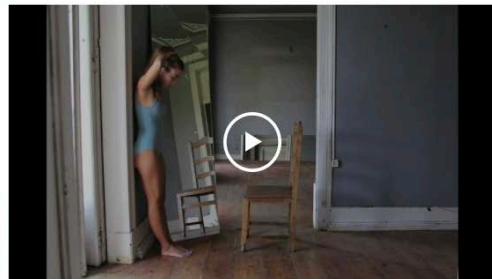


I lose the sense of my body; of any sense at all. Everything feels blurry. Reality becomes meaningless and overwhelming. Life does not make sense anymore.

I wonder where I can go. If I can go. If I should go on.

I feel lost. I do not recognize my breath any longer. I start moving slowly.

I try to find a position that brings me back to reality. I put my feet on the ground again. I sit. On the floor, in the chair. I am restless. I move from place to place.



I do not want to see the truth. I close my eyes, feeling as if I am living in a kind of illusion, that reality does not belong to me anymore.

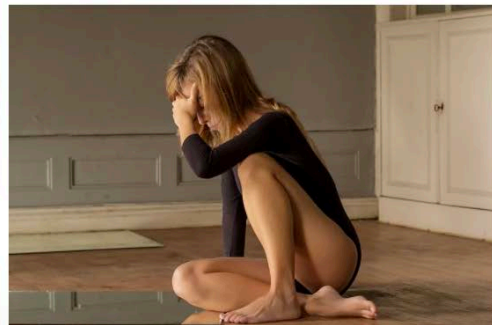
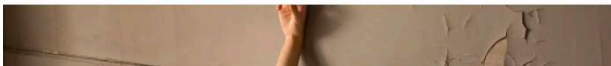
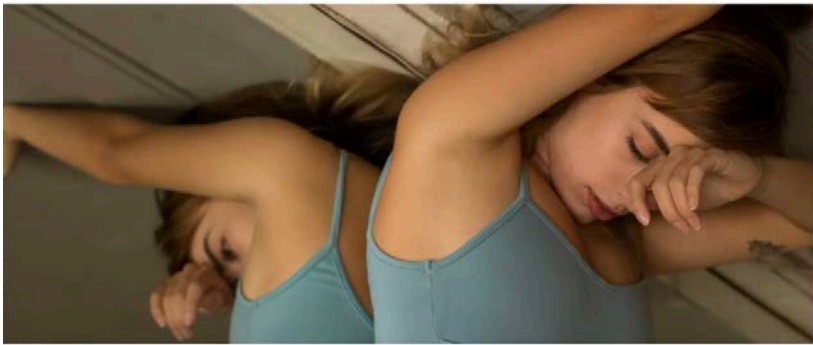


Figure 44. Screenshots of the web page - Denial stage



I faint. My body loses its energy. I belong to the ground now. I use my hands. I touch my face.

I sit again.



I cannot recognize myself in the mirror any longer.

But there is grace in denial.

The beauty of feeling absolutely vulnerable, to lose control and exist in a state of constant unreality. It is nature's way of letting in only as much as we can handle.

Figure 45. Screenshots of the web page - Denial stage

Link for the photoshoot DENIAL: <https://isbodylanguage.wixsite.com/kinesica/denial>

3.3 The rage (Anger)

Sketches A (figure 46)

1. Highlighted characteristics of denial stage. 2. Mood board of positions to start to understand the relationship between that characteristics and body language. 3. Study each position according to the theory of movement by Rudolf Laban.

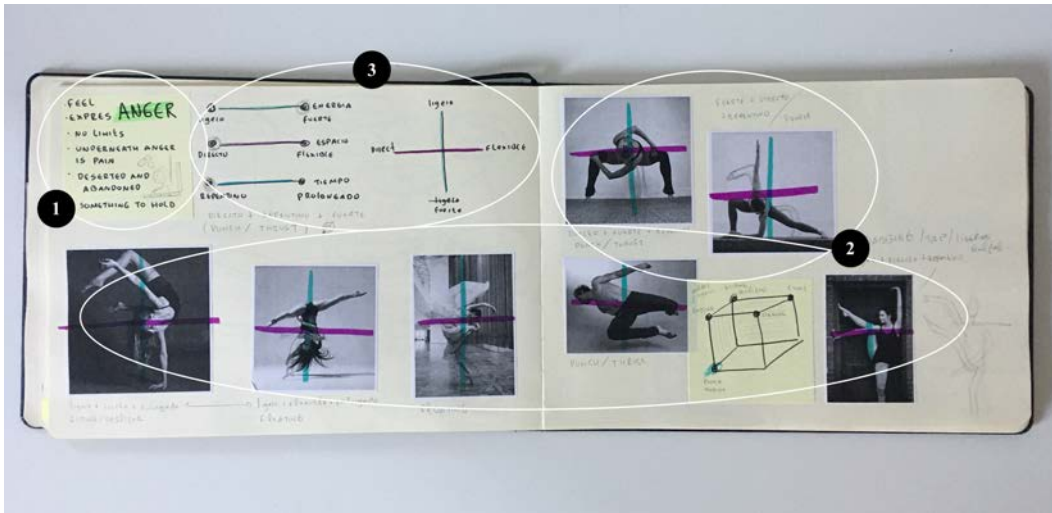


Figure 46. First sketches of the Anger stage

Sketches B (figure 47 photoshoot planning)

1. Characteristics of the grief stage highlighted. 2. References of the chosen positions to show an example of movement (two options for the photoshoot) 3. Sketch on how to visualize the movement from point A to point B (highlighting a body feature that makes that stage unique) 4. Study each position according to the theory of movement by Rudolf Laban. 5. Characteristics regarding Motoric Fields 6. Relation with the mirror

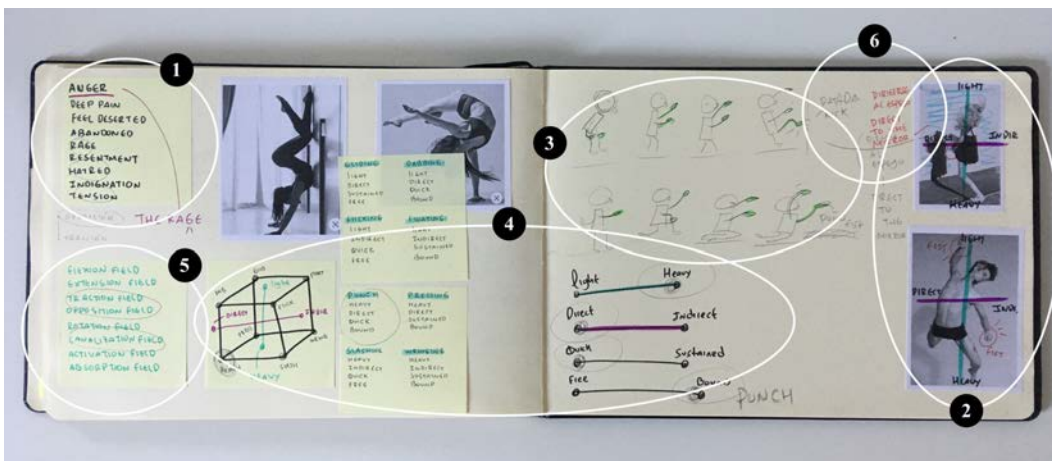


Figure 47. Sketches photoshoot planning Anger stage

CANVAS ANGER

DUELO AN EMOTIONAL JOURNEY

ANGER (The Rage)



Characteristics regarding Motoric Fields

● Opposition Field

The opposition field is the opposite of the traction field. Where the latter is expressed in pulling, the former is developed in pushing. As its name suggests, has to do with the right to say no, and to make boundaries. It implies the right to defend one's personal space and to hold off intruders or invaders. It can be possible to relate the opposition field on moments of anger, when people are feeling overwhelmed and have the need to pull and push to liberate the stress.



Example of the Opposition Field

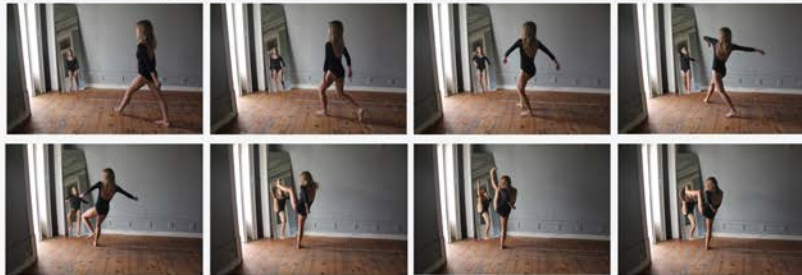
Characteristics of the grief stage:

- No limits
- Deep pain
- Feel deserted
- Abandoned
- Rage
- Resentment
- Hatred
- Indignation
- Aversion
- Exasperation
- Tension
- Agitation
- Hostility
- Violence
- Antipathy
- Bitterness
- Annoyance

Reference of positions + relation with the mirror

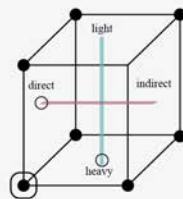


Sequence of an image that shows a movement from point A to point B



Evaluating the movement under Rudolf Laban on the eight basic efforts

- light ● ——— ● heavy
- direct ● ——— ● indirect
- quick ● ——— ● sustained
- free ● ——— ● bound



● Type of movement: Punching

Heavy – Direct – Quick – Bound

Punching is best felt first by the hands and arms making a fist and thrusting vehemently and quickly in a straight line towards a target point. In the legs, the punching action is experienced in stamping steps. Punching should be performed in all directions round the body with one arm at a time, accompanied by thrusting with the leg of the same side, or the opposite side.

The main zone in which punching is usefully exercised is with the arms across the body deep backwards. To perform this action in the zone indicated directly necessitates a strong concentration of the whole body. The accompanying stamping step is to be made first on the spot and later in any desired direction.

Figure 48. Canvas Anger

The Rage (Anger)

The temperature of my body starts rising. The muscles in my body feel tense. I start breathing heavily, and all I want is to free this energy I am feeling.

Free it with my legs, free it with my arms. I start opening and closing my hands, clenching tight fists. My knuckles turn white. I start thinking for a moment that I will lose control. I want to throw this frustration in all directions.

I face the wall, and start asking myself, why me?

I start punching the wall softly. I still have not recovered all the energy. I sit down again, and I face myself in the mirror. I realize how I frustrated I feel. I punch the floor, I break the mirror, and start to pull apart the pieces. The reflection makes a cut in my chest. This is how I feel right now: heartless. I go back to the wall. I do not want to harm anyone or myself.

I feel this anger is the intensity of my love, of my love that is gone forever. But there is humanity in Anger. I feel how my heart rises and feel the energy moving around every inch of my body.

I feel alive. I feel the strength in my lungs while a take a deep breath trying to take all the frustration out of my chest.



Figure 49. Mood board of the selected pictures for Anger stage

The rage

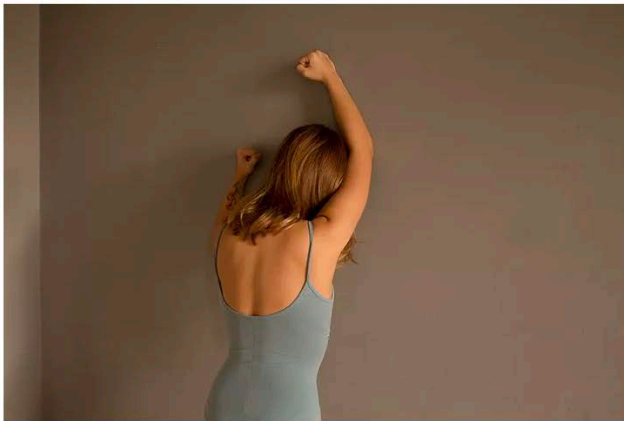
Anger stage

The temperature of my body starts rising. The muscles in my body feel tense. I start breathing heavily, and all I want is to free this energy I am feeling.

Free it with my legs, free it with my arms. I start opening and closing my hands, clenching tight fists. My knuckles turn white. I start thinking for a moment that I will lose control. I want to throw this frustration in all directions.



I face the wall, and start asking myself, why me?



I start punching the wall softly. I still have not recovered all the energy. I sit down again, and I face myself in the mirror. I realize how frustrated I feel. I punch the floor, I break the mirror, and start to pull apart the pieces.

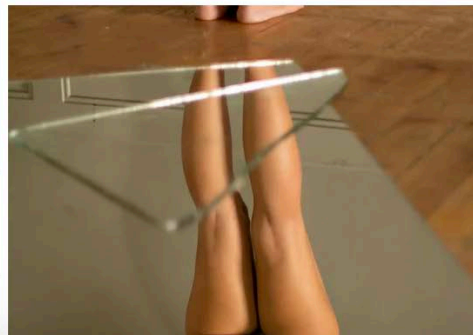
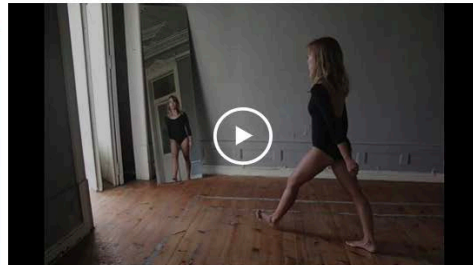
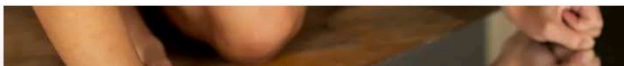
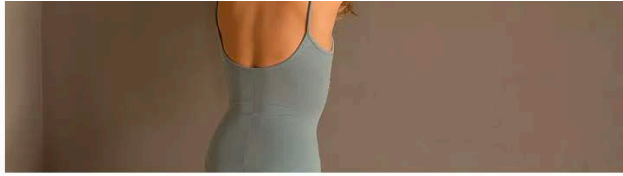
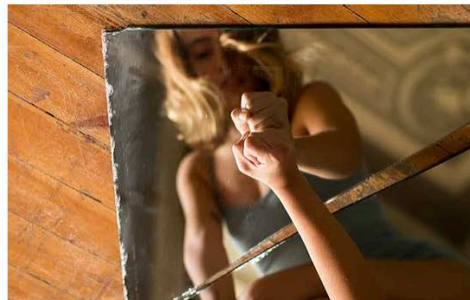


Figure 50. Screenshots of the web page - Anger stage



I start punching the wall softly. I still have not recovered all the energy. I sit down again, and I face myself in the mirror. I realize how frustrated I feel. I punch the floor, I break the mirror, and start to pull apart the pieces. The reflection makes a cut in my chest. This is how I feel right now: heartless. I go back to the wall. I do not want to harm anyone or myself.



I feel this anger is the intensity of my love, of my love that is gone forever. But there is humanity in Anger. I feel how my heart rises and feel the energy moving around every inch of my body.

I feel alive. I feel the strength in my lungs while I take a deep breath, trying to take all the frustration out of my chest.

Figure 51 screenshots of the web page - Anger stage

Link for the photoshoot ANGER: <https://isbodylanguage.wixsite.com/kinesica/anger>

3.4 What if (Negotiation)

Sketches A (figure 52)

1. Highlighted characteristics of denial stage.
2. Moldboard of positions to start to understand the relationship between that characteristics and body language.
3. Study each position according to the theory of movement by Rudolf Laban.

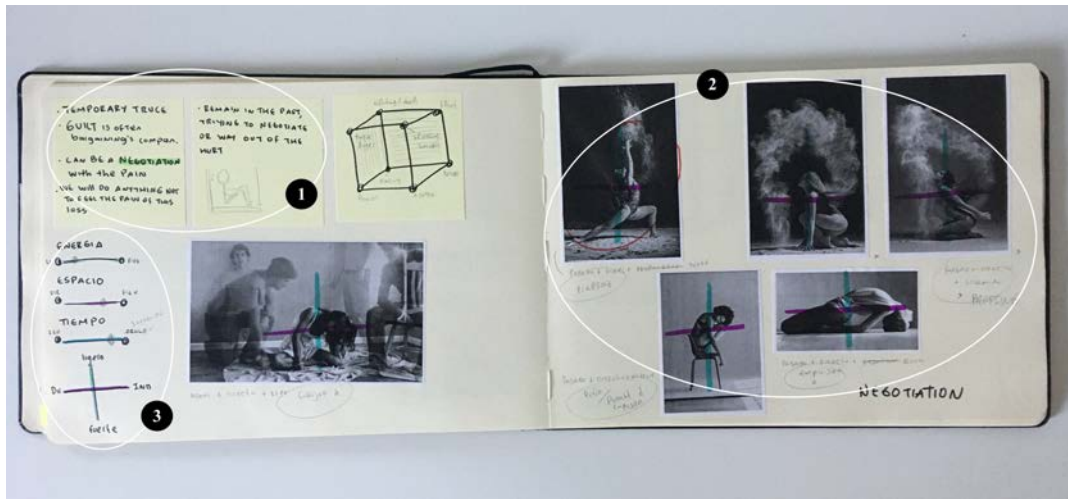


Figure 52. First sketches of the Negotiation stage

Sketches B (figure 53 photoshoot planning)

1. Characteristics of the grief stage highlighted.
2. References of the chosen positions to show an example of movement (two options for the photoshoot)
3. Sketch on how to visualize the movement from point A to point B (highlighting a body feature that makes that stage unique)
4. Study each position according to the theory of movement by Rudolf Laban.
5. Characteristics regarding Motoric Fields
6. Relation with the mirror

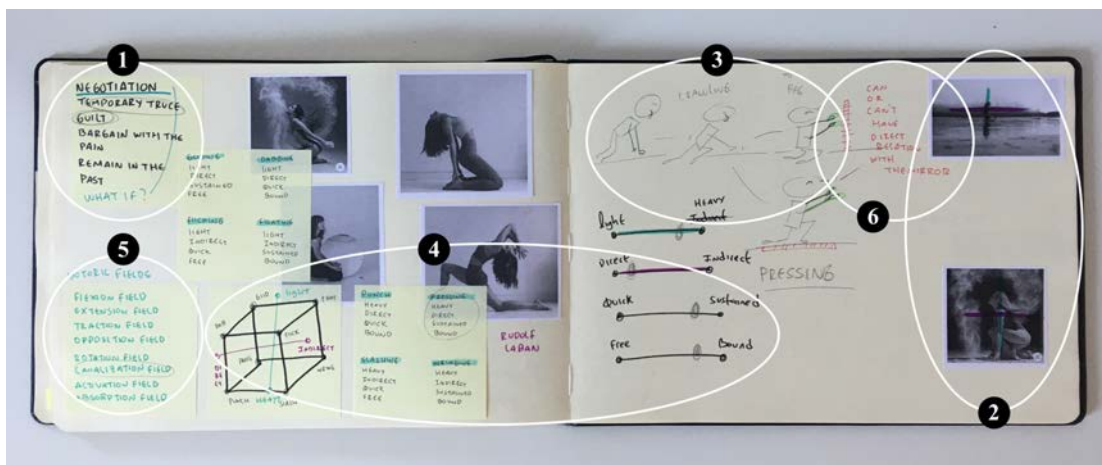


Figure 53. Sketches photoshoot planning Negotiation stage

CANVAS NEGOTIATION

DUELO

AN EMOTIONAL JOURNEY

NEGOTIATION (What If)



Characteristics regarding Motoric Fields

● Canalization Field

Whereas the rotation field turns aside from the center line of the body, or of a limb, the canalization field is highly linear and focused. Actions flow out of the center of the body. To look straight, to point towards a desirable toy or piece of food, the canalization field is related to purpose, its emotional quality is determined, and serious, committed and goal-oriented.



Example of the Canalization Field

Characteristics of the grief stage:

- Temporary truce
- Guilt
- Bargain with the pain
- Remain in the past
- What if
- If only

Reference of positions + relation with the mirror

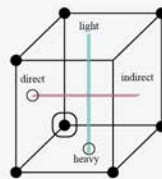


Sequence of an image that shows a movement from point A to point B



Evaluating the movement under Rudolf Laban on the eight basic efforts

- light ● — ○ ● heavy
- direct ● — ○ ● indirect
- quick ● — ○ ● sustained
- free ● — ○ ● bound



● Type of movement: Pressing

Heavy – Direct – Sustained – Bound

This action can be felt first in the palms of the hands, the in the arms, shoulders, trunk, and legs. Pressing should also be experienced in other parts of the body, such as the shoulders, chest, back, hips, knees and feet, extending not only into space away from the body, but also towards it. Legs can exert pressure on the floor while carrying or shifting the weight of the body or they can press up into the air into many different directions. Pressing can be performed in kneeling, sitting, or lying positions, as well as in standing or during walking. Pressing movements can serve as transitions from one of these positions to another.

Figure 54. Canvas Negotiation

What if (Negotiation)

Please, let us make a truce.

What if I could go back in time and make things different? I would come back to pray. To be in that moment of conversation with the Universe.

I crouch onto my knees. To enter a moment of negotiation, to think about the past and the things that I could have done differently. Differently so that this did not happen.

I join my hands and ask for this torment to pass. I extend my arms to heaven, as if my wishes were redirected to God. Guilt invades me, and with regret I go back to the past. I take a deep breath and return to a reality that feels exhausting.

I would do anything to not feel this pain anymore. I want to negotiate my way out of the hurt. I can still face the sad facts, if only we can reach an agreement to postpone the inevitable from happening. But there is humility in negotiation.

This regret and remorse make us question our decisions. It forces us into a humble state where we have no control, where we are asking for a miracle to happen.

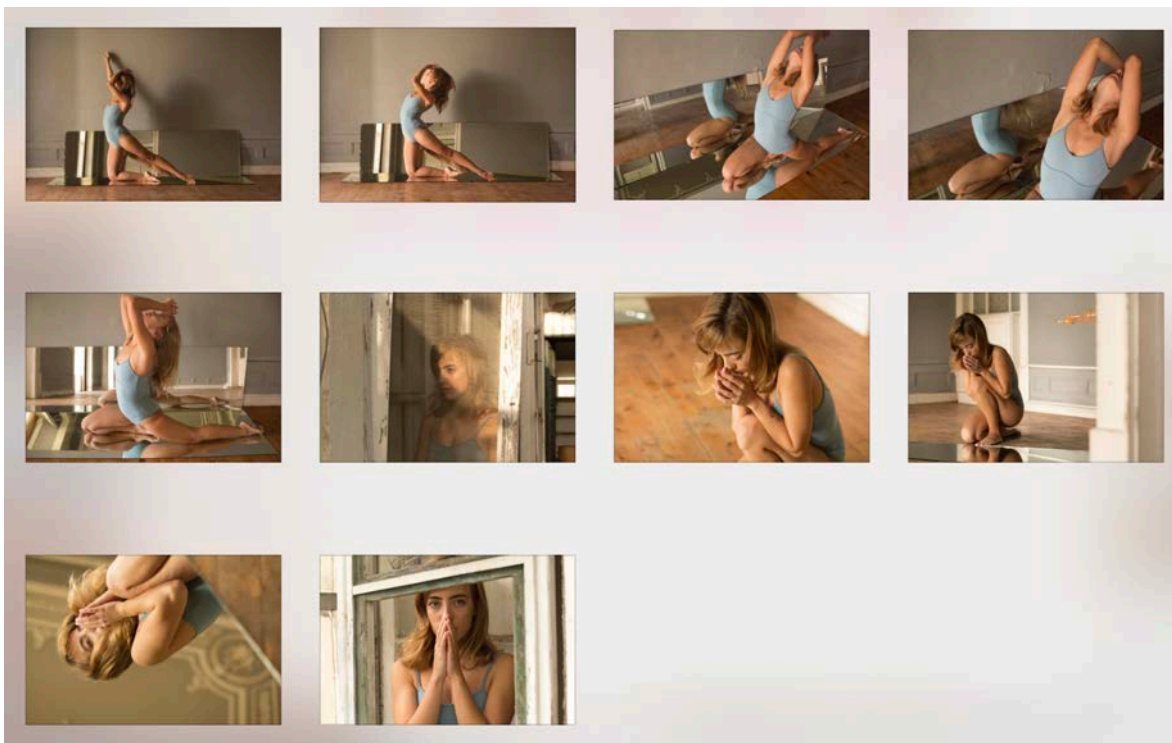
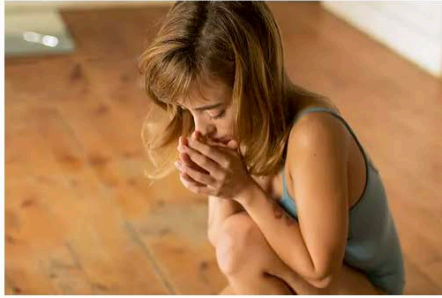


Figure 55. Mood board of the selected pictures for Negotiation stage

What if

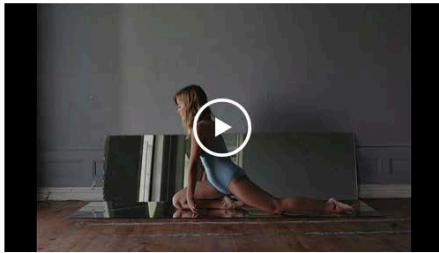
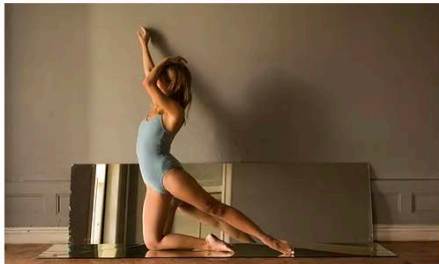
Negotiation state



Please, let us make a truce.

What if I could go back in time and make things different? I would come back to pray. To be in that moment of conversation with the Universe.

I crouch onto my knees. To enter a moment of negotiation, to think about the past and the things that I could have done differently. Differently, so that this did not happen.



I join my hands and ask for this torment to pass. I extend my arms to heaven as if my wishes were redirected to God.

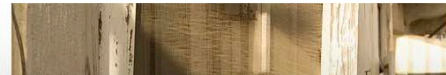


Figure 56. Screenshots of the web page – Negotiation stage



I would do anything to not feel this pain anymore. I want to negotiate my way out of the hurt.

I can still face the sad facts if only we can reach an agreement to postpone the inevitable from happening. But there is humility in negotiation.

This regret and remorse make us question our decisions. It forces us into a humble state where we have no control, where we are asking for a miracle to happen.



Figure 57. Screenshots of the web page – Negotiation stage

Link for the photoshoot NEGOTIATION: <https://isbodylanguage.wixsite.com/kinesica/negotiation>

3.5 Hopelessness (Depression)

Sketches A (figure 58)

1. Highlighted characteristics of denial stage. 2. Mood board of positions to start to understand the relationship between that characteristics and body language. 3. Study each position according to the theory of movement by Rudolf Laban.

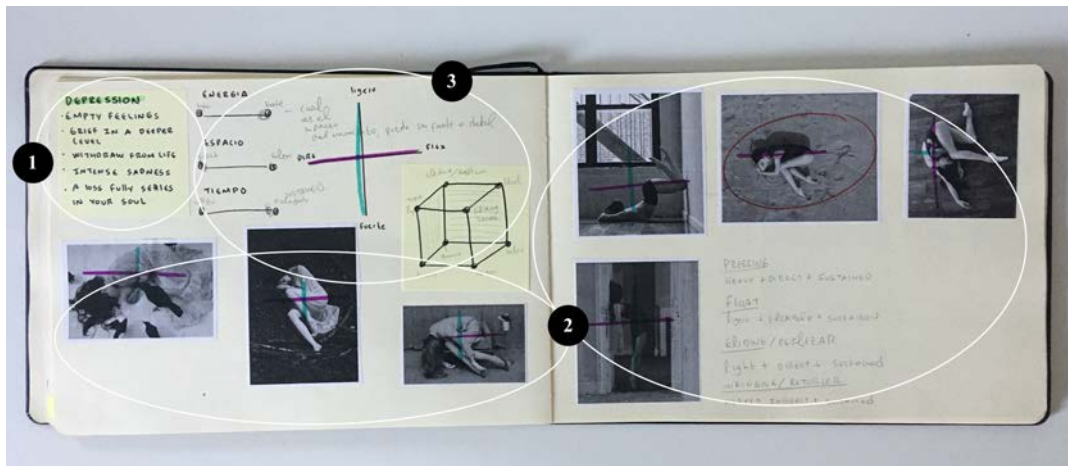


Figure 58. First sketches of the Depression stage

Sketches B (figure 59 photoshoot planning)

1. Characteristics of the grief stage highlighted. 2. References of the chosen positions to show an example of movement (two options for the photoshoot) 3. Sketch on how to visualize the movement from point A to point B (highlighting a body feature that makes that stage unique) 4. Study each position according to the theory of movement by Rudolf Laban. 5. Characteristics regarding Motoric Fields 6. Relation with the mirror

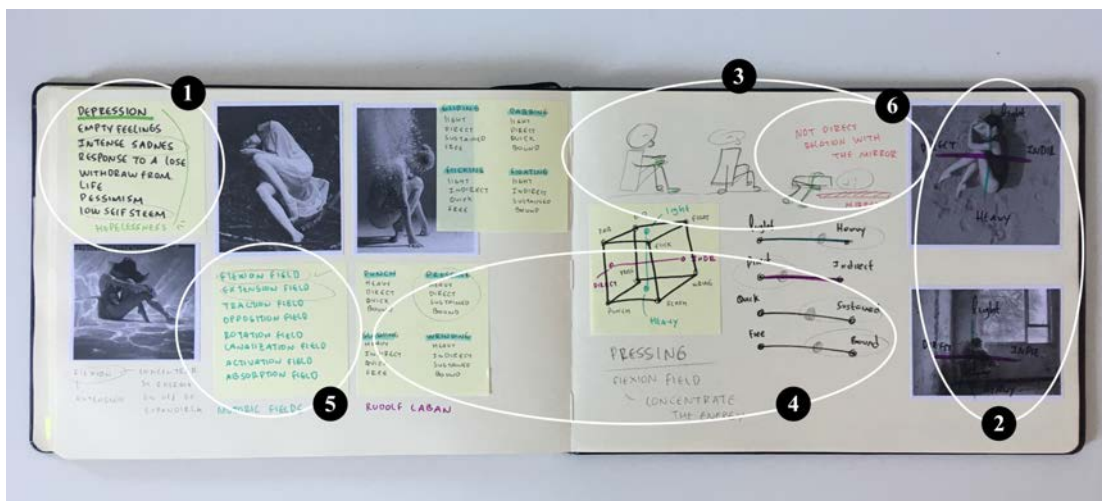


Figure 59. Sketches photoshoot planning Depression stage

CANVAS DEPRESSION

DUELO AN EMOTIONAL JOURNEY

DEPRESSION (Hopelessness)



Characteristics regarding Motoric Fields

● Flexion Field

The flexion fields in the legs can represent a protective defense for the abdomen. When a person is identified with depression or with strong fear or anxieties, this motoric field occurs frequently. In emotional expression, a person may flex in a huddled-up position in times of cold, or when he needs to collect his energies rather than to expand them. Stanley Keleman calls this the position of "self-collecting". It can also have a self-preservative and self-protective function, as in the falling position in Judo. In strong fear the legs may be flexed to the chest, the arms pulled in across the chest, and the belly wall pulled tightly towards the back of the spine. It is called the fetal fear reflex.



Example of the Flexion Field

Characteristics of the grief stage:

- Empty feelings
- Intense sadness
- Withdraw from life
- Discouragement
- Low self-esteem
- Feelings of pessimism
- Hopelessness
- Helplessness
- Decreased Motivation

Reference of positions + relation with the mirror

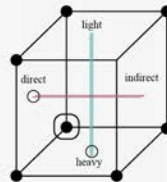


Sequence of an image that shows a movement from point A to point B



Evaluating the movement under Rudolf Laban on the eight basic efforts

- light ● — ○ ● heavy
- direct ● — ○ ● indirect
- quick ● — ○ ● sustained
- free ● — ○ ● bound



● Type of movement: **Pressing**

Heavy – Direct – Sustained – Bound

This action can be felt first in the palms of the hands, the in the arms, shoulders, trunk, and legs. Pressing should also be experienced in other parts of the body, such as the shoulders, chest, back, hips, knees and feet, extending not only into space away from the body, but also towards it. Legs can exert pressure on the floor while carrying or shifting the weight of the body or they can press up into the air into many different directions. Pressing can be performed in kneeling, sitting, or lying positions, as well as in standing or during walking. Pressing movements can serve as transitions from one of these positions to another.

Figure 60. Canvas Depression

Hopelessness (Depression)

I am in a fog of intense sadness. Wondering, perhaps, if there is any point in going on alone?

Or why go on at all? I press my legs against my chest. The little energy I have I keep in my chest. Even so, I feel empty. The flame of life that made me vibrate so much is no longer here. This loss is settled in my soul. I do not recognize anyone around me. There is only my lost gaze towards the horizon.

I cannot look in the mirror. I do not want to see myself. I do not want to recognize myself.

The pain I feel does not go away. I feel that I am going to stay here my entire life. This lack of hope arises and the passion I used to feel is lost. It is difficult to see the light in the darkness of my thoughts.

But there is kindness in Depression. Going to the deepest part of myself is the only way out, the only way to heal. The only way to be caring and humane with all this emptiness in my heart.

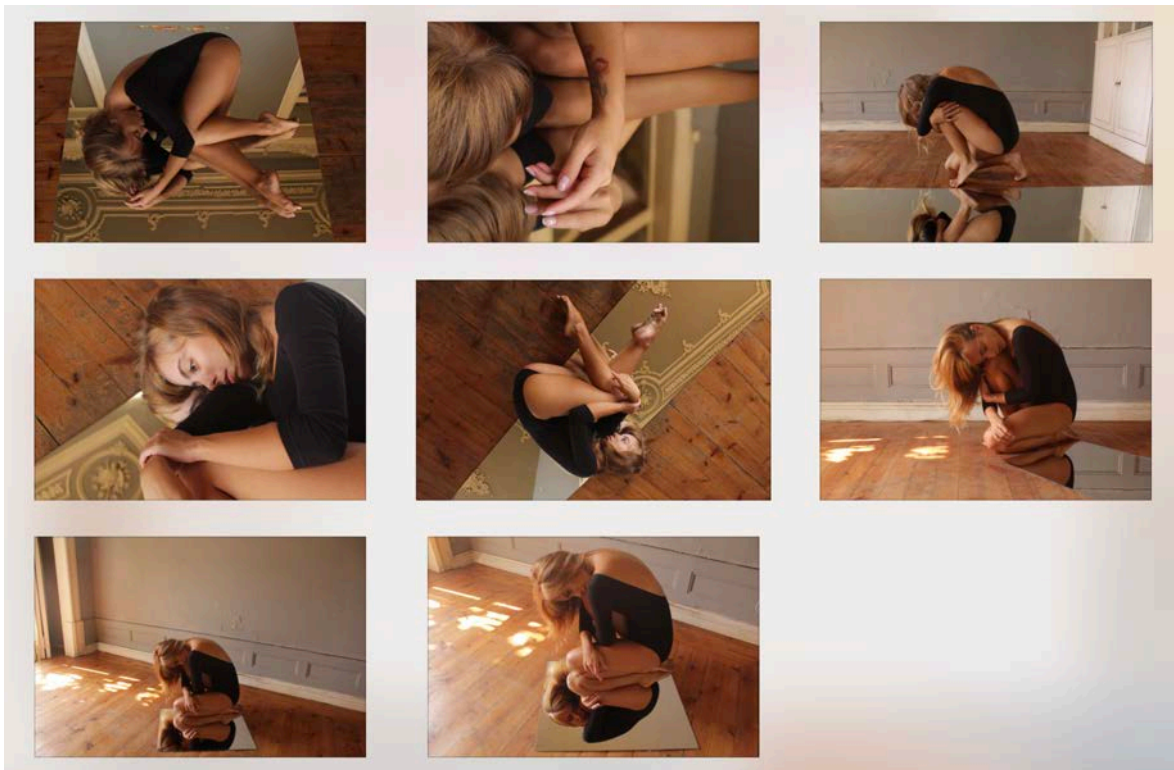


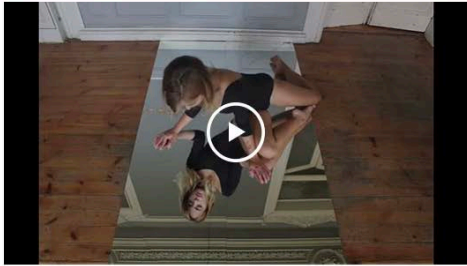
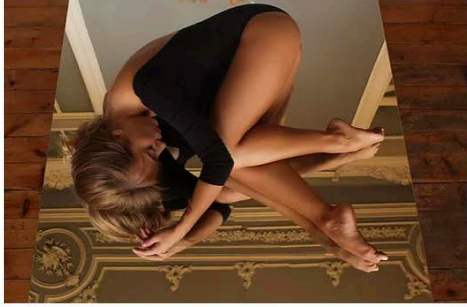
Figure 61. Mood board of the selected pictures for Depression stage

Hopelessness

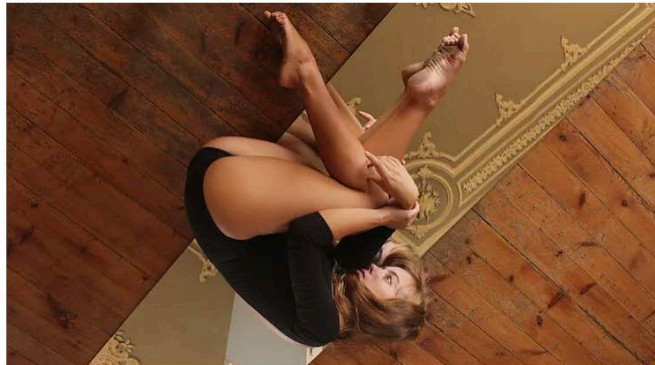
Depression stage

I am in a fog of intense sadness. Wondering, perhaps, if there is any point in going on alone?

Or why go on at all?



I press my legs against my chest. The little energy I have I keep in my chest. Even so, I feel empty. The flame of life that made me vibrate so much is no longer here. This loss is settled in my soul. I do not recognize anyone around me. There is only my lost gaze towards the horizon.



I cannot look in the mirror. I do not want to see myself. I do not want to recognize myself.

The pain I feel does not go away. I feel that I am going to stay here for my entire life. This lack of hope arises and the passion I used to feel is lost. It is difficult to see the light in the darkness of my thoughts.

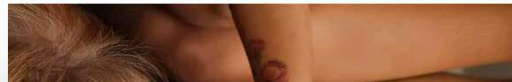
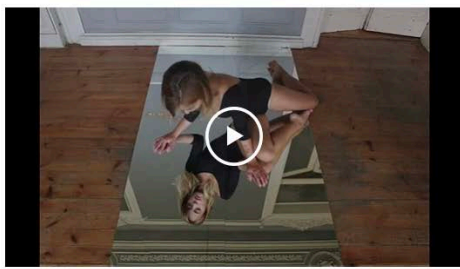
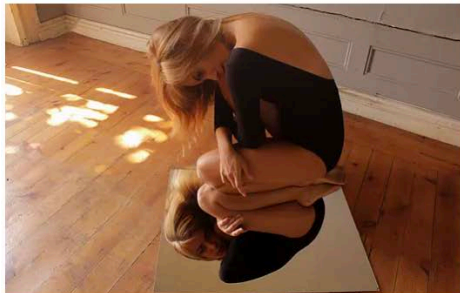


Figure 62. Screenshots of the web page – Depression stage



I press my legs against my chest. The little energy I have I keep in my chest. Even so, I feel empty. The flame of life that made me vibrate so much is no longer here. This loss is settled in my soul. I do not recognize anyone around me. There is only my lost gaze towards the horizon.



I cannot look in the mirror. I do not want to see myself. I do not want to recognize myself.

The pain I feel does not go away. I feel that I am going to stay here for my entire life. This lack of hope arises and the passion I used to feel is lost. It is difficult to see the light in the darkness of my thoughts.



But there is kindness in Depression. Going to the deepest part of myself is the only way out, the only way to heal. The only way to be caring and human with all this emptiness in my heart.

Figure 63. Screenshots of the web page – Depression stage

Link for the photoshoot DEPRESSION: <https://isbodylanguage.wixsite.com/kinesica/depression>

3.6 The pleasant Saudade (Acceptance)

Sketches A (figure 64)

1. Highlighted characteristics of denial stage. 2. Mood board of positions to start to understand the relationship between that characteristics and body language. 3. Study each position according to the theory of movement by Rudolf Laban.

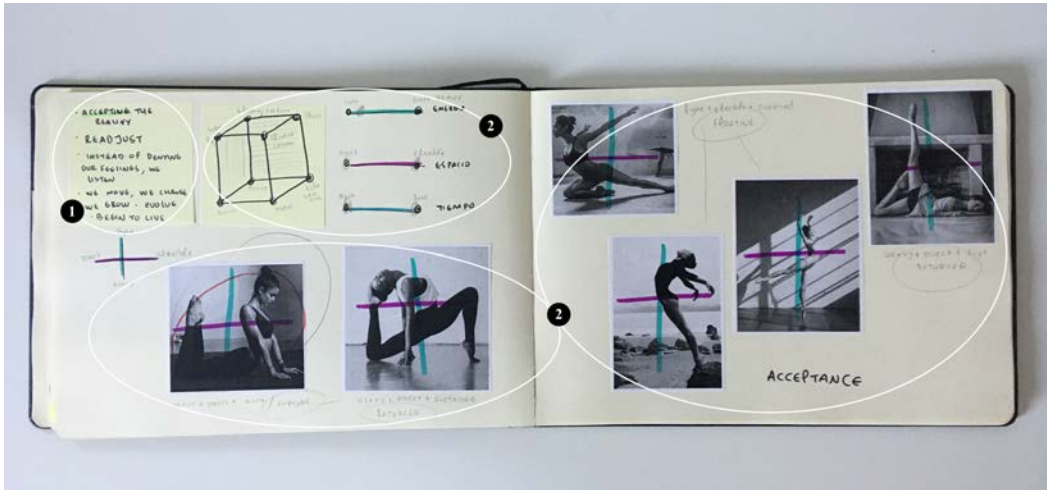


Figure 64. First sketches of the Acceptance stage

Sketches B (figure 65 photoshoot planning)

1. Characteristics of the grief stage highlighted. 2. References of the chosen positions to show an example of movement (two options for the photoshoot) 3. Sketch on how to visualize the movement from point A to point B (highlighting a body feature that makes that stage unique) 4. Study each position according to the theory of movement by Rudolf Laban. 5. Characteristics regarding Motoric Fields 6. Relation with the mirror

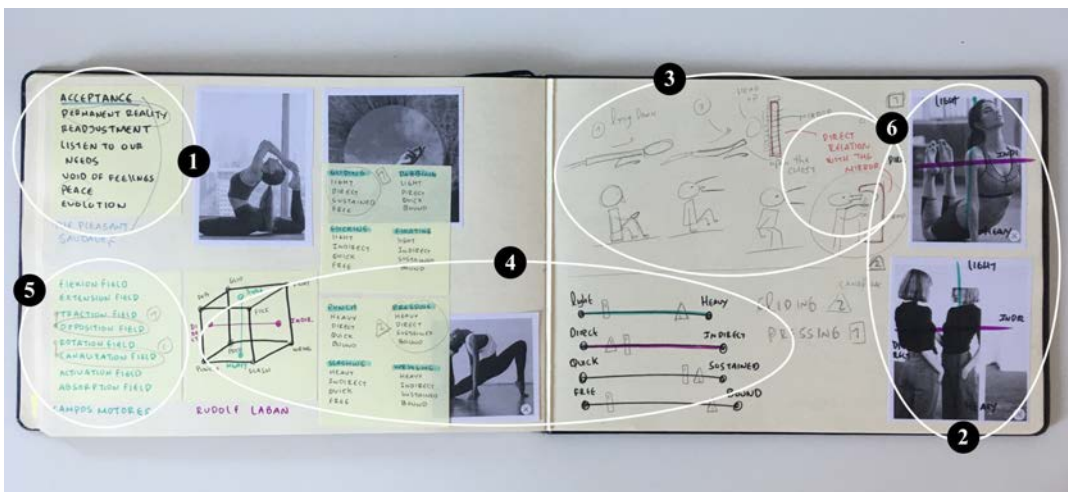


Figure 65. Sketches photoshoot planning Acceptance stage

CANVAS ACCEPTANCE

DUELO

AN EMOTIONAL JOURNEY

ACCEPTANCE (The pleasant saudade)



Characteristics regarding Motoric Fields

● Canalization Field

Whereas the rotation field turns aside from the center line of the body, or of a limb, the canalization field is highly linear and focused. Actions flow out of the center of the body. To look straight, to point towards a desirable toy or piece of food, the canalization field is related to purpose, its emotional quality is determined, and serious, committed and goal-oriented.

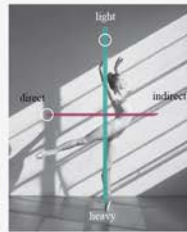


Example of the Canalization Field

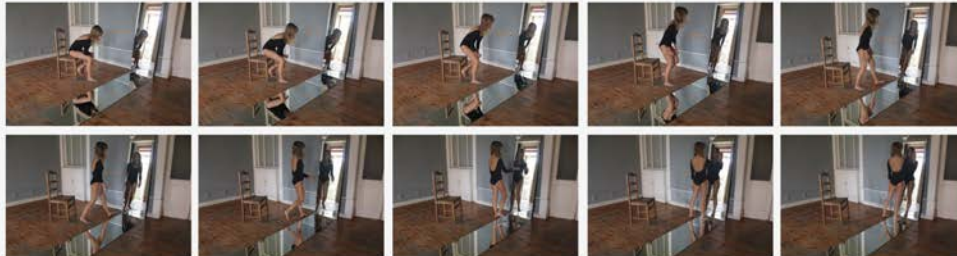
Characteristics of the grief stage:

- Permanent reality
- Readjustment
- Listen to our needs
- Void of feelings
- Peace
- Change
- Growing
- Evolution

Reference of positions + relation with the mirror

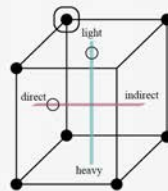


Sequence of an image that shows a movement from point A to point B



Evaluating the movement under Rudolf Laban on the eight basic efforts

- light ● ○ ● heavy
- direct ● ○ ● indirect
- quick ● ○ ● sustained
- free ● ○ ● bound



● Type of movement: Gliding

Light - Direct - Sustained - Free

This action can be felt most easily in the palms of the hands, as if they were moving over a smooth surface; and then in the legs by standing on one and sliding the sole of the free foot lightly over the floor. Gliding actions can be accompanied by walking steps, which should also be smooth and executed in a gliding manner. Gliding steps can be connected with gliding gestures of other parts of the body. Can be performed in standing, kneeling, sitting, or lying positions, and it is possible to connect one position with another by a gliding movement.

Figure 66. Canvas Acceptance

Pleasant Saudade (Acceptance)

Accepting this reality has brought me some peace. I start feeling myself again.

I cannot live any longer in this fight with myself. I need to learn how to let go.

I start to wonder who the person in the mirror is, and I start looking at myself with kindness.

I do not feel happy, but now I accept this moment. I recall the memories of the past and I start to remember them with joy.

The pain inside me feels lighter. Now I can stand up. I feel that I can move on. My legs feel stronger and I can start holding onto myself again.

This hope is a transition between my sadness and my joy. Better days will come.

Now I can say that this Saudade is a stage where I can accept that the loss is there, but my pain is transformed.

But there is beauty in acceptance. This introspective moment, where I recognize myself in the mirror, reminds me of a place where peace is always available, is always accessible, and the only truce I have to make is with myself.



Figure 67. Mood board of the selected pictures for Acceptance stage

The pleasant saudade

Acceptance stage

Accepting this reality has brought me some peace. I start feeling myself again.

I cannot live any longer in this fight with myself. I need to learn how to let go.



I start to wonder who the person in the mirror is, and I start looking at myself with kindness.



I do not feel happy, but now I accept this moment. I recall the memories of the past and I start to remember them with joy.

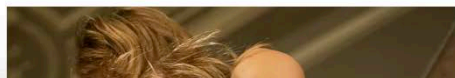


Figure 68. Screenshots of the web page – Acceptance stage

onto myself again.



But there is beauty in acceptance. This introspective moment, where I recognize myself in the mirror, reminds me of a place where peace is always available, is always accessible, and the only truce I have to make is with myself.



Figure 69. Screenshots of the web page – Acceptance stage

Link for the photoshoot ACCEPTANCE: <https://isbodylanguage.wixsite.com/kinesica/acceptance>

4. CONCLUSION

The project DUELO as an interdisciplinary project, has come out with several results, and the most important one is the reflection addressed at the beginning of the process: in which way building a dispositive can drive the visualization of feelings in a body language representation? A dispositive has made it possible understanding this concept as a system of various elements interconnected.

The final output results from a research on various subjects organized methodically, visualized in the sketches, diagrams, canvas as a system of information, and final photographs per stage. The photographic work is a quite relevant output of all this investigation, considering the concept of *dispositif* and the use of the mirror as a reflective surface.

The *kinesphere* or sphere of movement, is the space that is reached naturally by the dancer when body limbs are extended. Is an imaginary shield that the dancer carry with her. Using the mirror as a system of reflection one makes an *upgrade kinesphere*. The kinesphere adapts the movement, space, and energy of the personal confrontation of the dancer, and the mirror replicates all of what is happening on the outside. The concept of *upgrade kinesphere* is a result of the combination of the principles regarding the reflection of the mirror and the kinesphere by Rudolf Laban.

The mirror opens this virtual field behind the dancer, a type of utopia and heterotopia as an imaginary and remote place of ideal perfection or imperfection. It is a type of shadow that reflects the unknowns and gives another perspective on what is happening, or how the body language representation can depict something in the mirror and something different outside the mirror as a matter of personal perspective.

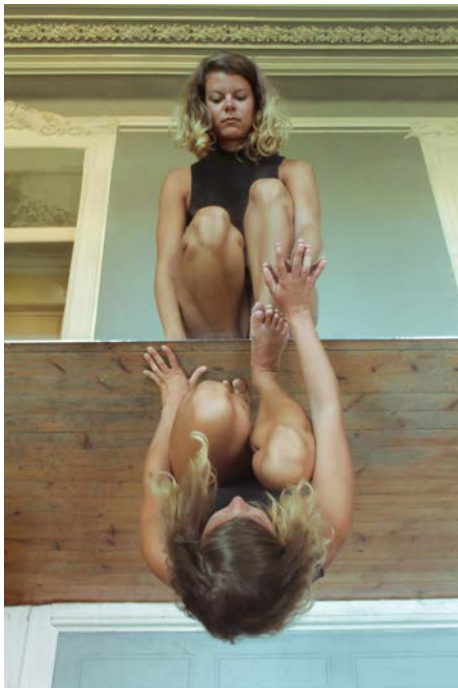


Figure 70 – 71. Comparative photographs to understand different perspectives

The two previous pictures can be represented differently depending on the position of the image. The dancer ‘outside’ the mirror and her body is seen from the top, her face cannot be seen but the reflection reveals her face expression.

At looking to the left picture, the attention goes to her face, as we are ‘face to face’ looking at the picture, she seems looking down paying attention to the dancer outside the mirror, touching each other with the hand and feet. The right picture is completely the opposite, it gives the sensation of the outsider looking at her reflection, but the attention when looking at the picture is no longer focused on the facial expression. Both pictures give different sensations and depending on the perception of the spectator.

The dispositive provides a final resolution having control over an outcome, as it has been defined by the Merriam Webster Dictionary and as Foucault explains, the apparatus has a dominant strategic function. In this case, how changing the position of a picture can bring attention to things that are intended to highlight. Building the setting of the picture determines and sets the knowledge on controlling how the viewer looks at something. But in the end, personal perception and interpretation come from a personal approach.

DUELO photography work highlights visual semantic codes regarding body language that have been supported theoretically.

The Denial stage has a lot of hand gesture over the face, the body moves from one point to another as it can be seen on the short video, the dance sits on a chair or the floor, the body faints and the energy is low as it is a moment of shock, pictures of the back are a sign of denial of the reality of the moment. In the Anger stage, the fist is crucial, the defiant look in the mirror, and the broken glass. The reflection of the mirror cuts the chest, as the feeling is also a heartbroken feeling, the short video shows a violent gesture to the mirror with a kick. The Negotiation stage has also the hand gesture of hands together to pray, a position to be on the floor, and extend the hands to the sky as a sign of petition as can be seen also in the short video. The Depression stage has the posture of the fetal position to conserve the energy that is left, hugging the legs is a sign of desolation that goes with a lost look to the horizon, the short video shows the movement when the battle is over and the body wants to remain in the floor without energy. In the Acceptance stage, the body is firmer and the chest is more open, the movement seen in the short video is a movement with firm steps looking with acceptance the reality in the reflection of the mirror.

Besides the emotions recognition, it is aimed that looking at the final pictures of the project could result in an aesthetically experience where people can feel represented different types of emotions through body representation and questioning themselves of an internal reflection or just a curious approach on how the photos were taken to depict visual feelings. All the theories can be found in the diagrams and canvas that convey all the information together, as a result, the moodboards of positions per stage display a short descriptive text that resumes how all this process of acceptance of feeling develops during a process of loss.

Reflections, limitations and future investigations

This project was also a quest in the sense that involves a lot of subjects that were difficult to decide what were the most important ones and what topics weren't giving too much importance for the final result. On one hand, the reflection on Rudolf Laban work particularly on his theories regarding movement were not that important as it was thought

at the beginning of the project. On the other hand, theories regarding psychotherapy and motoric field result more important to build the positions of the final dancer. Laban's theory regarding movement and the eight basic efforts end up being represented in short videos that can be seen per stage. Happened to be a complement of the final mood board and not the main element as it was thought at the beginning.

During the photographic work, body expression has been considered the main subject. Nonetheless, one may recognize, by now, that facial expression could have been enhanced. Some facial expressions should have given more strength to the feeling, something that was not being taken into consideration at first and that can show a certain lack of the emotion that was intended to express.

As it has been expressed at the beginning, one of the most relevant issues of this project is the theoretical reflection, visual research and the settlement of a multifold dispositive. This project expresses how different fields convey together creating interdisciplinary projects that can have different approaches. DUELO is a case of study that ends with a photographic work. Nevertheless, this investigation could lead to other different results, that can be used for projects using the body language as performance, theatre, or the investigation regarding grief and emotions to any kind of work.

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