

transcendence – trance ‘n dance (performance)

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Concept, development, and performance: pamela varela

Collaborators:

Electropoetry: Montserrat Balmori, Victoria Martínez, Anna Arov
Technology: Marlot Meyer, Maarten Keus, Adriaan Wormgoor
Costume: Mexican artisan, Ines DeRu, Jill Wilkinson
Thesis: Sofia Irene, Taide Martínez, Anna Arov
Percussion: Bob Verhoeven, Lucien Nicou
Installation: Ella Hebendanz, Ines DeRu
Dance: Fazole Shairmahomed
Metalwork: Dennis Slootweg
Mask: Davide Amato

Format: interactive dance performance for one performer

Duration: 12 minutes

Media: dance/performance, automated drums, metal frames, sonic composition, poetry, mask, costume, electronic components, wearable electronics (ESP32, muscle sensor, vaginal electrode)

Software: Arduino, Ableton Live, Max/MSP

*The Church says: The body is a sin.
Science says: The body is a machine.
Advertisement says: The body is a business.
The body says: I am a party.*

–Eduardo Galeano

*note: I use the term “woman” to include cis, trans, and femmes, recognizing that there is an ongoing debate as to whether terms like “womxn” are trans-exclusive. To the extent that my analysis applies specifically to cis women, I will highlight this in the text.

transcendence – trance ‘n dance is a poetic-political performance which explores the power of dance as a tool of bodily reappropriation and of trance as a state of heightened awareness. It is a critique to the body and gender oppression we are subject to within this colonialist, patriarchal and capitalist society. The piece depicts a sonic battle between a set of loudspeakers and a drum circle. I am the mediator of this clash, controlling and generating the actions through a vaginal muscle reader. In this text, I describe the dramaturgy behind the performance and delve into the narrative elements that form it, finding their ground within feminist theory.

Dance. Trance. Poetry. (Cyber)feminism. Body. Gender. Oppression. Technology. Identity. Latin America.



Figure 1: *transcendence – trance 'n dance* performance. Picture by Robinou.

1. INTRODUCTION: ARTIVIST STATEMENT

I am a tEckhnO¹ feminist activist, dancer, performer, researcher, writer, raver, technician and latinx who creates interactive works that address the oppression of the body-mind-spirit. Using an interdisciplinary and intermedia approach, diverse elements converge in my creation: from the body to its relation with physical/virtual/spiritual spaces, materials and entities, to poetic forms of movement, language, sexuality and mysticism—all enhanced by the chameleonic capabilities of technology, which is both medium and subject of criticism.

The goal of this text is to support my artistic practice within the contemporary, feminist context of creation. It serves as an explanatory device for my performative work *transcendence – trance 'n dance*, which explores the power of dance as a tool of bodily reappropriation and of trance as a state of heightened awareness. The piece focuses on the liberation journey of the Self from the physical and psychological confinement imposed by the politics of a colonialist, patriarchal and capitalist society.

transcendence – trance 'n dance is part of the trilogy *ānim@* by the collective sWitches, an interdisciplinary, cyberfeminist, activist constellation formed by Ines DeRu, Ella Hebandanz and myself. Taking the witch as a symbol for the wise and rebellious feminist, we make our way into the patriarchal technological field to express a more diverse(ifying) view on technology. In our exploration of sensorial experiences, interventions and manifestations, we fuse circuits of electricity to extend and enhance human connection and

solidarity. Making use of our diverse origin and creative approaches, we link back to our own roots, while creating a new circuitry.

The performance is an interactive, technologically aided piece where I fight against the spirits of oppression and along the spirits of liberation. I draw inspiration from my background as a dancer, as well as from protests and trance-inductive practices. I use the format of street dance, where dancers encounter and challenge each other, to create an energicospatiotemporal setting where the boundaries pushed are not against another human but against the machine.²

During the performance, a narrational electronic-poetic piece plays in space. I listen; I respond—through dance. Since I am remotely connected to a set of automated drums via a vaginal muscle reader, which reacts to the movement of my hips, the outcome is a sonic clash between the drums (primal, ancestral) and the electropoetry (digital, intellectual). I am the activator and mediator of a chain system of feedback interactions that guides the narrative.

Technology translates the intentions while expressing its dualistic nature by showing its abusive face as representation of domination, as well as its supportive face by helping woman reclaim her power through corporeal and ancestral memory. The audience observes this interaction by being immersed in space, witnessing my movements converted into sensorial stimuli for them.

¹ tEckhnO references techno, without diminishing eco. The (mis)spelling introduces the idea of political activism, non-conformism, DISORDER.

² Inspired more specifically by Chicago Footwork, a street dance style where the dancing is extremely fast and the music can go up to 170 bpm, so the dancer often challenges the speaker. Who can go faster?

The semiotics of the piece bring forward a narrative revolving the body, where sound, movement, anatomy, aesthetics, technology, and voices of the living and the dead create a subversive action where **herstory** will be told. Through mythological devices, I address a set of “opposite” forces, which in my position of mediator, I try to bring together. From chaos to harmony, sky to ground, fire to water, air to earth, yang to yin... I embody the eagle and the snake in me and battle to balance them, reclaiming my body as subject to stop it from being object, transcending from oppression to liberation.

This work is the commencement of a lifework, a journey of discovery of how a very damaged past attempts to create a very pleasurable future. We all embody time; we are continuously part of the regenerative cycle of matter and **nonmatter** that connects us to one another. Glancing at a destiny that seems grim—from climate change to pandemics to white supremacy—it is hard to envision hope. But I believe feminism has the capacity to forge that path. I delve into the complexity of this movement and some of its submovements, finding my position and action within its propositions. I analyze the two cultures that shape me: Latin American and European. From politics to poetics, from activism to art, I venture and **adventure** into the healing capabilities of different forms of rhythm, of inspiring movements and the creator creatures behind them. My own expression nourishes itself from the fighters of this world—the change generators—to then create a **multiverse** of its own.

2. DEVELOPMENT: NARRATIVE

2.1 sWitches

transcendence – trance ‘n dance exists within *añim@* by sWitches, a sensorial, communal universe where our unique spells generate a ritualistic act of resistance. This poetic, political, performative ritual simulates an ecosystem where harmony and chaos co-exist. In our realm of tEckhnO magick and wwwwitchkraft, we explore sound as an agent of healing (*son tra mi ona* by Ines DeRu), dance as a tool for bodily reappropriation (*transcendence – trance ‘n dance* by *) and sonic optics that question the constructed boundaries of the body (*Compositions of Unbroken Flows* by Ella Hebandanz).

2.2 Setting

My performance starts with me laying down. An agonizing sound comes from the loudspeakers, which are hanging above me: the sky. From them, a red half-eagle mask falls, as well as copal, a Native Mexican incense, which represents fire, and

bird feathers, which represent air. As I listen to the screeching sound, my body, decorated by a green snake, twitches painfully. I am surrounded by a drum circle. The drums stand on the ground, representing earth. A collection of stones and crystals—earth—and seashells and oysters—water—accompany them.

The chronology of the performance is a transformation process from chaos to harmony, the final message being that these opposite forces can coexist in balance. Taking inspiration from the Greek creation myth, the piece starts with the loudspeakers and the drums playing chaotically. When I insert the vaginal probe, Gaia, the earth, appears—the drums become rhythmic. When I put on the mask, Uranus, the sky, is born: the electropoetry becomes rhythmic.

2.3 Electropoetry

The plot of the piece revolves around a sonic battle between the electropoetry (played in the loudspeakers) and the automated drums. The electropoetry, an electronic-poetic composition of the duration of the performance, is the main narrative device. It is the digital and intellectual entity, formed by electronically composed sounds and a poem written by me. This element is always present; it is not generative, hence indicating invasive qualities. As a representation of the ancestors spirits, the piece also contains excerpts from female-identifying poets of the American continent: *Patriarchal Poetry* by Gertrude Stein, *Still I rise* by Maya Angelou, *Natsiká/Viaje* by Celerina Patricia Sánchez Santiago and *Mujer* by María Sabina. I choose to work with poetry because of its power in (re)adapting and (re)signifying language.

Poetry, electronic beats and drumming are commonly rhythmic. Rhythm is the gateway of trance, which is a state of heightened awareness used in esoteric practices to take the body beyond its physical and mental limitations. I choose to reference this state and work with it because of its dissociative and healing capabilities; it is about going beyond human. The whole dance/performance is led by this state of consciousness.

Repetition has the capacity to numb the conscious mind. My aim is to use it as a portal of transcendence, but the danger of falling into a state of stasis is the risk I take when getting involved in this sonic battle. Marco Donnarumma, alongside with the collective Fronte Vacuo, also works with performative, technologically backed rituals. In *Humane Methods*, rhythm is portrayed through an artificial intelligence deity, a “computational ‘brute force’ hammering the senses”: the machinic of the

digitocapital, algorithmic societies. (Donnarumma 2019)

Electronic beats make their appearance as symbols for liberation within the rave, a place of community building and radical self-expression, as artist and dancer Michele Rizzo points out. (Stedelijk Museum 2018) He refers to the ideas of Julia Kristeva, a feminist semiotician who studies dance's close ties to religion and questions its usage when "God is dead [...] an event that happened in Europe—and nowhere else—which cut ties with religious tradition." (Kristeva 2012) Dance has been seen in diverse cultures as a way of achieving transcendence, a fact Michele Rizzo compares to the contemporary rave culture, where individuals go to the club to be with their community. (Stedelijk Museum 2018) Likewise, Bogomir Doringer is an artist, researcher, curator and raver who is engaged in an ongoing exploration of the rave as ritualistic and on the power of collective dance. *Dance of Urgency*, curated by him, focuses on this urge to dance and its socio-political meaning. (Het Hem 2020)

2.4 Attire

The attire I wear in the performance is a red eagle mask on the right side of the head (mind) and a green snake on the left side of the torso (body), embodying the symbolic dualism in me and linking to my Mexican roots. The snake is a woven piece of fabric made by a Mexican craftswoman, while the mask was made imitating a Mexican beading technique.

In some Mexican cultures, the mask is commonly used in traditional dances, where in some styles, women are not allowed to participate. If there is the need to have a female character, a male will wear a mask with the face of a woman. The belief that it was not proper for women to dance was brought from Europe. (Lechuga and Sayer 1995) The use of the mask is linked to identity; some Indigenous groups, like the Cora, from which my great-grandmother had roots, destroy the masks after using them in dance as an act of purification. Mask making is also often a tradition of patriarchal lineage, where the *oficio*³ is passed from father to son. (Lechuga and Sayer 1995) I reappropriate the mask and use its identity-moldable capabilities, getting inspiration from its role in performance, ritual and (feminist) protests.

The Mexican emblem is an eagle eating a snake. The myth says that this symbol was pointed out to the Aztec people by their god Huitzilopochtli, who indicated that where they saw that image is where they had to establish their civilization. In her book

Borderlands/La Frontera: The New Mestiza, Gloria Anzaldúa, who was a Chicana, a lesbian, an activist and a writer, points out that the fact that the eagle (fire, air, the sky, yang energy, "masculinity") is eating the snake (earth, water, the earth, yin energy, "femininity") is an indication that the Prehispanic culture(s) were already patriarchal by the time the Spanish got there. The snake was an attribute of the female deities, which she argues were desexed by both the Nahuas and the Spanish. (Anzaldúa 1987)

2.5 Drums

The drum, the oldest musical instrument, represents the primitive entity in my piece, in opposition to the electropoetry, the technological. Nine traditional drums from diverse origins form the drum circle. All of them were given or lent to me by friends, which for me is a representation of cultural diversity. They are all different, aesthetically and sonically. I chose metal as a material to hold them in place, partly because of its recycling possibilities and partly because of its unexpected and imperfect nature, allowing me to shape it freely. I emulated organic beings—some sort of animal-looking creatures.

2.6 Technology

I use a vaginal muscle reader, which is a medical device used for pelvic-floor health, to remotely activate the drums. I started using this technology while working on a project on the reinvention of the crinoline (hoop skirt) and inspired by Dani Ploeger, an artist who uses an anal electrode in his work. Originally, I was interested in making a technofeminist statement by creating a wearable electronic piece which referenced the oppressive garment, while turning it into an expressive apparatus, which was activated by the contractions of the vagina. Accidentally, I found out how well the sensor worked when I moved my hips, and from the point of departure that I am a dancer and a new media artist, I started to formulate the idea of creating a dance performance where this sensor would be the activator of the piece. I was captivated by the idea of tracking movement from within.

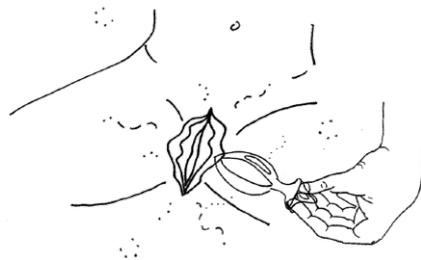


Figure 2: Vaginal probe. Illustration by Ines DeRu.

³ Profession, job.

Being a maker-woman and often using complex computation and heavy machinery to create my works, and fascinated by the creative possibilities this gives to me, I also often find myself in the middle of an inherently patriarchal field. For instance, machines are not made for my body. They are often too heavy, hard and big. “[M]achinery is literally designed by men with men in mind—the masculinity of the technology becomes embedded in the technology itself.” (Wajcman 2004)

Cyber-, techno- and xeno- feminisms are all movements navigating technoscience and englobed within the term “cyberfeminism”. Cyber- is a prefix associated with computing, the Internet and technology. Technofeminism is a term coined by Judy Wajcman and fuses cyberfeminism with a materialist analysis. Xenofeminism was created by the collective Laboria Cuboniks. It is described as an anti-naturalist, techno-materialist and gender-abolitionist movement, where *xeno-* stands for alien, foreign. (Hester 2018)

These movements converge in the inherent gender inequality of technoscience, while simultaneously envisioning its emancipatory capacities. If science and technology have been developed at the expense of women’s—let alone other dissident groups’—participation, the question is what point of departure these feminisms can take. To try to be an activist within a cause that was born from inequality is an ongoing task of reconfiguration. But it is necessary; we have to reappropriate these practices, too. The idea offered by these movements is for feminism to steer a path between technophobia and technophilia, to neither reject existing technologies, nor to uncritically embrace technological change. (Wajcman 2004)

Eventually, cyberfeminisms understood that science and technology were male-dominated fields, in comparison to second-wave feminism, where technoscience was seen as gender neutral and the problem was considered to rely on the lack of women’s presence in the space. (Wajcman 2004) Nowadays, technoscience is often conceived to go in conjunction with the exploitation of nature for capitalist ends, and movements like ecofeminism relate this to the exploitation of women.

Ecofeminism (or at least its initial trends) is considered to be a gender binarist and essentialist movement, where woman is associated with creation and nature, and man is associated with war and destruction, “a project that not only feminizes creation but also masculinizes destruction”. (Hester 2018) For these reasons, it has been discredited by many. One of the things that can be recovered from this framework is its

concern with centering the role of ecology and climate change as major global issues.

Cyberfeminism and ecofeminism are often regarded as diametrical movements, where the role of women within nature and technoscience is debated. Yvonne Volkart coined the term techno-eco-feminism as an attempt to show there can be an intersection. She talks about creators that connect with other beings through techno-scientific means, like Špela Petrič, who mothered plant embryos with the hormones extracted from her urine. It is about the “queering” of powerful dichotomies. (Volkart 2020)

To be a tEckhnO feminist activist, one must be aware that the anti-racist, the environmentalist and the LGBTQ+ fights are intertwined with the feminist fight and share a stake in the struggle for collective liberation. None of us are free until we all are, and one’s main fight should not disregard others. As an artist, the origin and afterlife of materials used should be as important as the concepts behind the work. As an activist, one must not fall into hypocrisy and draw arbitrary lines between emancipatory movements. Techno, eco, feminism, art and activism should all work together. In *transcendence - trance 'n dance*, I am using a technology⁴ that refers to the components as “master” and “slave” and to the cable ends as “male” and “female”. How can such a thing as technofeminism even exist, in a context where these words are still widely used? This is where we must generate change.

When exhibiting the first prototype of *transcendence – trance 'n dance*, a U.S. friend remarked how “Latin” this was, regarding the hip movement and the ass. It is allegorical when conceiving the region as *el culo del mundo* (the ass of the world), “in the ambiguous sense of the place of pleasure and contempt at the same time”. (Galindo 2020) At some point during the decision-making part, I was listening to an episode of the podcast *La hora trans*, where Jovan Israel, a Mexican non-binary artist and DJ, talks with the host Luisa Almaguer, a Mexican trans woman, about how the anus is such an important **degenitalization** organ because it “unites us all”. It is a point of pleasure that we all share. Whether you have a vagina/vulva/clitoris, penis or intersex genitals, you will always have an anus. (Almaguer 2019) For a while, I considered involving my anus in this project or changing the original idea of using my vagina, precisely to make this statement, but then that would mean we would have already arrived in paradise.

⁴ ESP32 modules are wireless microcontrollers which “give orders” to each other to communicate, instead of using cables to do so.

The vaginal probe I use is an intrusive object; it is made of hard material, and I feel it all the time, especially when I move. This is a reminder of the oppression that my genitals, our genitals—the starting point of gender oppression—are subject to, and which in my performance will liberate, express and expand themselves through technological means. I feel the need to work from my own experience, where it is about my body and my reality as a cis woman. This does not mean I disregard the fight of women who do not have a vagina, who are especially exposed to extreme danger, or even the fight of men within feminism. The great thing about the technology I am using is that it can be worn both in the vagina and the anus, and it works similarly, so it is for anyone and everyone. It is all about the **hara**, an energetic point close to the genitals, which my dance coach Fazle Shairmahomed says is the spot of connection with our ancestors.

2.7 Dance

As Fazle always remarks: our bodies have also been colonized, just like territories. As a Dutch Surinamese-Hindustani Muslim queer person, **he/she/they** often refers to problems concerned with the politicization of **his** body. **Her** way of reappropriating these territories is through the liberation of the body, through dance. In the form of decolonizing rituals, **they** work with trance states to connect with **his** ancestors. Fazle and I collaborated to create choreographic elements for the dance component of *transcendence – trance 'n dance*. I chose to work with **her** because in the dance sessions **they** organize, we dive into a journey to heal the trauma and pain our ancestors have experienced during colonialism. We explore the connection between the heart as a space of emotions and the **hara** as a source of strength.

During my performance, I dance to free my body, navigating a series of movements that correspond to the timeline of the narrative. The piece is improvised, but there are choreographic elements that activate the vaginal muscle sensor in different ways. This is how I control the actions and mediate the battle. From starting in pain and ending up in pleasure, I navigate different movements alluding to the eagle, the snake, and the rave. As an activist, dancer and technician, I feel the responsibility to use the arts to reclaim the body and transform our suffering, and that of our allies and ancestors, to bring change to the future, by learning from the past and through revolting in the present.

3. CONCLUSION: CELEBRATION

The body is a party, a delicious celebration of senses and sensations. Let us enjoy it. After years of existing in this *cuerpa*, I fully engage in the

journey to heal my body and mind in regards to that which for my spirit was always inherent: pleasure and joy. Carrying painful stories in my vessel, I understand that the effort is immense.

Within the research for this performance, I delved into diverse subjects which, for me, all embody poetic means with political ends, movements that I personally engage with. The personal is political. I am loosening the soil and planting the seeds for a future constellation to occur, a bright destiny where I commune, collaborate and cooperate with the change generators. We are not free until we all are, and we need to unite to destroy **cis-temic** violence: capitalism, colonialism and patriarchy.

I call myself a tEckhnO feminist activist, creating the term “tEckhnO” as an attempt to demonstrate how powerful dichotomies/binaries can coexist, stressing that the way to break these codes is through poetic-political activism. Being immersed in a field that is closely influenced by technology and realizing that this is a quality inherent to humans, I critically question to what extent technophobia and technophilia can coincide and whether technology can be emancipatory or the exact opposite. Given that bodily characteristics are some of the main motivators of discrimination and marginalization, I concentrate in corporeality and how genital differences generate gender and body constraints.

I connect to my Latin American origins, to a culture that has been shaped and harmed by Europe, while at the same time existing and creating within a European context. My current circumstances and privileges allow me to create a transgressive type of work, so I must remain critical and aware of my positionality. I recognize how much both cultures shape my creation and wonder how *transcendence – trance 'n dance* would be received in my home country, hoping to be able to introduce it eventually.

I make kin with my collective sWitches in an interdisciplinary manner, remaining true to collectivism, diversity and plurality. Reclaiming the witch and her rebellious, noninstitutionalized ways, with a body that dances pleasurably to the beats of the obscure, I tell you a story, my story, **herstory**.

4. REFERENCES

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5. APPENDIX: POEM

phrases, pledges
by pamela varela

my great-grandmother was a land
and just like the Mexican grounds
taken she was
by a European man

trinchera de guerra
a body is a land
continuously regenerating
a body embodying time

transgenerational experiences
rooted in ancestral stories
collective trauma
transmitted into our spirits
presente in our bodies
carrying painful stories in our vessel
the grandchildren of generations of rape

capitalism-colonialism-patriarchy
hammering our Selves
is hope on the horizon?
hope should be no diamond

patriarchy at the forefront of pain,
of restraint, of constraint
cisgender men exerting domain
–don't let them tell you that is the natural way–

and capitalism committed
to racism and sexism
a system that does not value
the looks of a body
that is just not the Vitruvian man

binary constructions rejecting "the other"
a history that does not
tell herstory, theirstory

so if imprisoned by language
then poets to break the code
myths myths myths
myths can be retold

se la robaron, she was stolen
a woman taken by a man
oh, dear great-grandmother
I light a candle on your name
Cande
your story is the fuel of my fire

and thanks to all the rebels
who changed my path
so that I won't be
taken by a man

so here we are, protesting
the new mestizas, a breed of antagonist cultures
daughters of an encounter of ravaging essence
gaining control of the dangerous streets
so that the eleven Mexican women
who die everyday
at the hands of men
will march then

heartbeat rising when walking the night
do you think it's fine
to walk with your keys between your hands?
the night, the obscure, the shadows
taken away from us
unaccompanied?
to depend or to endanger

and is home any better?
to perform the unremunerated job
of raising kids and feeding husbands
choose one: whore, mom, nun
I choose none

gender binarism professed
biological differences stressed
those with uterus oppressed
so let us protest

united in the struggle
to destroy cis-temic violence
intersectionality striving diversity, plurality
to construct new realities and virtualities
inclusive bodies, including bodies

from politics to poetics
from activism to art
of movements that heal
and its creator creatures
the change generators:
the rebels
the dancers
the poets
the witches
the serpents

dance as a form of protest
“for the joy of a body that enjoys
and dances on the ruins of order and progress”⁵
movement connecting us
physically, spiritually, sexually
to our joy and our struggles
the rave as subversive
and the power of collective dance
breaking away from the framework of norms:
“political disobedience, sexual rebellion”⁶

loosening the soils, planting the seeds
for a future constellation to exist
a bright destiny where we
commune, collaborate, cooperate
for change, to change

reclaiming the witch and her rebellious ways
with a body that dances to the beats of the obscure
I let the quietened voices
living in and around me
guide my way
mi cuerpa, my body
enjoys, joys, joins
to rebel, to dance
I rebel, I dance

⁵ Maldita Geni Thalia @desculonizacion

⁶ Materia Hache

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