

## ARRURRÚ



Being cradled, wrapped in the arms of the mother & father and listening to the song of the Arrorró/Arrurrú is an indescribable pleasure of calm and love. The whisper of the mother, amplified to the mothers of the world in all possible languages, may perhaps still and calm the human species. The magic is in believing.

Arrurrú is a performative wearable device, designed to be and inhabit, whose main characteristic is to contain and provide security. The space generated by inhabiting the Arrurrú summons a self-maternity in a calm, warm and loving way. It evokes a disappearance in the midst of the chaos and speed of current life, at the same time causing a camouflage around the shapes of the natural spaces that embrace us, generating an extension and relationship of sympoiesis.

Arrurrú comes from the Bereber dialect, which names young children as Arrau or Arrew. This dialect reaches the Canary Islands and then America crossing the African borders. Thus some authors have associated the term Arrurrú with the verb Sruru (from the Berebere) which means to cradle, to make the little boy or girl sleep.

## STORY OF THE PROCESS

### KNIT ALL YOU CAN KNIT

Embracing us, osculating in search of containing us, makes me think about weaving everything that is possible to be woven. From the materials beyond a skein of wool or thread, to relating to another person or being.

I dedicate myself to looking at my spider neighbors during their summer work, their large webs expand from morning to afternoon, and they hold the raindrops, and some dust that the wind made travel. I sit down to knit with them and carefully try to rub my hands on their fabrics to see if they can share some of their knowledge with me. I remember my grandmothers and their knitting afternoons, I see myself there making chains pretending that I am wearing a grown fabric.

I decide to start a drift in search of possible materials to be woven. The wetland close to home shows me different possibilities of materials. I find that they should not be too dry to generate a weft between various plant fibers. But Autumn was already present and almost everything was already dry after the hot summer we spent in Seattle.

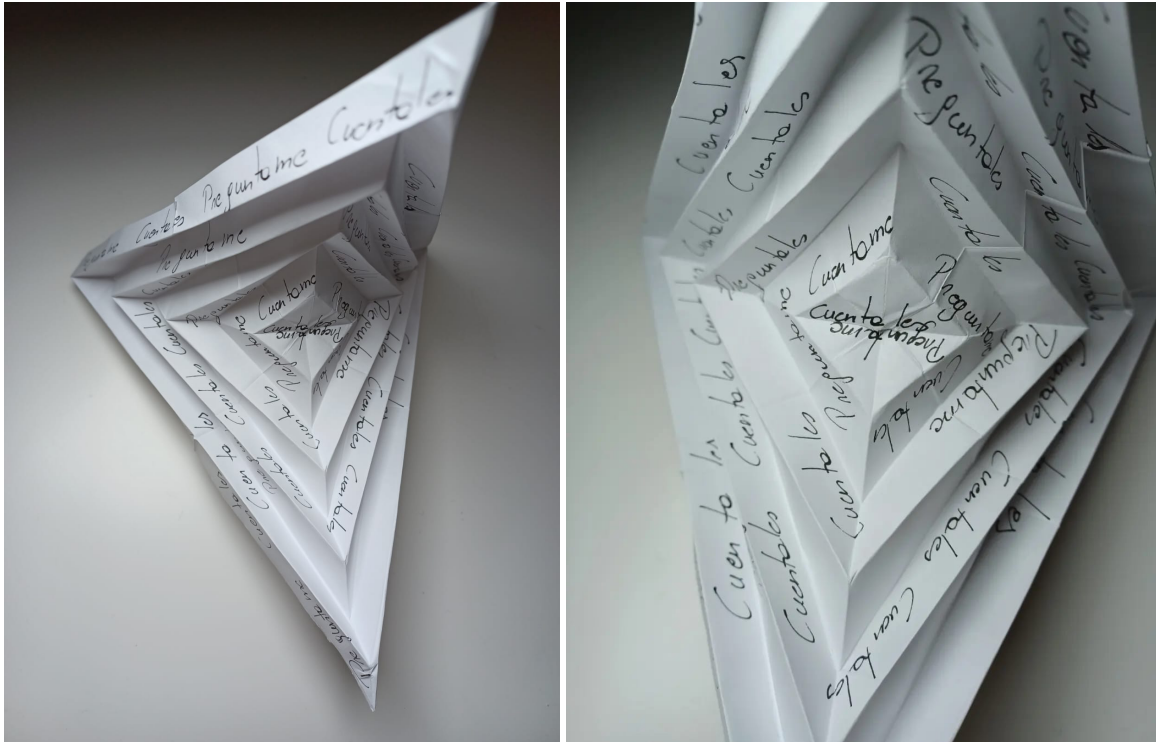


I come across a plastic bag and decide to try to make a plastic yard (Trapillo). Trapillo is a textile recycling technique widely used to weave rugs, blankets, bags and everything you can imagine. In this case I decided to use plastic bags stored that will only generate garbage, to which I could give a better life and find self-maternity in them. Knit everything



you can knit: I did a Open Call network to collect plastic bags through the Buy Nothing group. Hundreds of bags arrived.

I observe the circularity of the web of my neighboring spiders, and I begin to think about hyperbolic spaces and try some models to understand through the making of my hands.



**CUENTALES/ TELL THEM**, was the second layer of the Arrurrú fabric where I had dates every Wednesday with different people, to talk about Arrurrú. Thus, naturally, rag Wednesdays began where I would sit with whoever arrived that day simply to cut plastic bags in a circular shape and then assemble balls of plastic thread, which in the following days began to weave in a circular shape just as my spider neighbor had show me.

A long fabric increasing in diameter began to take shape, and along with it relationships that accompanied its making every day, every week, every month. This is how the Arrurru was born.

**Collection of voices of the mothers of the world** is another layer of the Arrurrú weave, which is made up of a sound weave of voices collected from women who speak different languages and the recording of the sound of moving plastic knit. The sound composition was made in work collaboration with the sound artist Esteban Agosín.









## **PERFORMANCE ARRURRÚ**

This performance consists of a living body covered by the Arrurrú knit, which for 30 minutes will performing how to inhabit and to be in this wearable device. Simultaneously through small speakers located in contact with the surfaces of the space where the performance takes place, small vibrations will be produced, creating an immersive sound in the place. The audience is encouraged to freely roam the space, negotiating the distances to see and hear the Arrurrú.

All technical equipment will be provided by the artist.

### **Human team:**

Idea, creation and performance: Carolina Marín

Soundscape: Esteban Agosín

Photography and Documentary: Clea Eppelin

**Collaborations and thanks:** Rebeca Sánchez, Sadaf Sadrii, Afroditi Psarra, Rocio Peters y Huila Crea, Francisco Ríos Araya, Buy Nothing Bryant (South) Seattle, UW Family Housing Residents, Bulldog News, Gaspar Agosín, Alma Agosín.

Carolina Marín, Chilean, transdisciplinary performance artist, Researcher and Professor. My works have been developed in the line of dance and transdiscipline, around the body as a device in relation to other territorialities, such as video, digital technologies, urban interventions, architecture, nature and somatic practices. My artistic work have been presented at festivals in Argentina, Chile, Mexico, Brazil, España, Canada, Perú, Uruguay, Portugal y United States. I currently live in the city of Seattle in the USA, where I am deepening my studies around the somatic practices of Axis Syllabus, Release Technique of Open Source Forms, and Body-Mind Centering under the teaching of Bonnie Bainbridge. In December 2022 I received the honor of being officially a candidate for Axis Syllabus teacher. [www.kescene.art](http://www.kescene.art)

