

Dear Paz,

So here is the hardcore testimony. But it will be maybe too personal.

So I happened to take the workshop with Paz back in 2012 in Vienna. As a dancer that used to think about forms and authenticity in a certain way the workshop was a direct attack or a thread to believes I had stored over the past at least 5 years. Why? Because for the first time I was challenged with a thought that dance might not be happening inside me. That the location of the activity I produce isn't necessarily centred in my body. I should say, that I am at the end also not sure if this is what Paz meant, however it is what her workshop triggered in my mind. I remember her saying: "dance is happening next to you", "dance is happening on the periphery".

To this day I am working on ways how to drive the attention of the audience away from me, despite me being a source of the performance people came to see. I believe, and this is only my temporary conclusion, that I am not the true source of authenticity the audience should look at.

Me as a performer can only be a communicator of a cypher to be decoded, while not even being sure if I delivered the code correctly. Plus, to deliver the code still doesn't mean that the audience have the means to make a use of it, because the question is: a code to what? I would say to a world that doesn't have anything to do with the performance. In other words, the performance doesn't exist. There simply isn't any. There is only a world outside of it, which is certainly not taking place in the theatre, while I am performing.

After her workshop, at least 5 people I know went to work on new performances. All working with the information they received in their own ways. It was exactly at that time Me, Anna and Costas decided that we want to make a company and use the information as a glue to hold us together. And it happened so for the next 5 years in which we created *Corpse of a dance piece* and *It beats soft in the veins* that even got a nomination for the 10 000 euro price, but we didn't get it at the end. They gave it to a girl that was talking about being raped by several man. The main plot and question of her show was whether she asked for it or the man just couldn't help themselves making this terrible decision.

*Corpse of a dance piece* was entirely about Paz ideas. About producing without purpose, about resistance to development of dance vocabulary, about weight, articulation and materiality that is just occupying time and space that was on purpose structured as less as possible, about trying to be invisible while acting on high energy level.

After the show, one of our sponsors said, that it was little bit too much for him, especially the part where we were sitting without any motion for over 10 minutes, while our dj would mix sound samples recorded in the streets of Cairo.

*It beats soft in the veins* was different because although the practise of Paz was still our rescue net in case we get lost, I personally started to have doubts about one thing Paz was talking about. And this is the form. Again, maybe I just got it wrong at that time, but for her the form wasn't something she would give much importance to. For Paz it was all about the pre-form, that in my understanding meant mainly sensation and sensitivity from which the form results. But there was one problem with it. When I was watching her videos all over again I noticed that she is actually a pretty good dancer. What does it mean? Well, for example a great control over her body. Precise isolations,

precise choice of locations where she articulates, legible functional decisions within the gravity, great awareness of positioning of limbs. Of course she can afford to talk about pre-forms if she has the ability to catch the eye of an audience member with her powerful and flexible body.

We didn't have that. I realised we didn't even have such conversations at all. Since then it all became about stressing and coming back to a form and to what more precise dancing could mean and do. *It beats soft in the veins* had to my opinion clearer structures and forms and Paz ideas where not contradicting any of that. At first when you meet Paz, you think that this is all very radical and strict, but the longer I have been working with the ideas, the more I realised how much space there is for its interpretation and understanding.

Petr Ochvat