

Bárbara Foulkes (2016, México City).

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Dear Paz,

It was a good wink to receive your email because, for a while, I have been wanting to share my gratitude to you. Your work has made me spin several degrees. I joined your workshop at the 4x4 festival, in June 2016 in Mexico City. Your workshop entered my body as water. I remember that at the time I believed that I already knew the practice you proposed, that my body had already gone through those questions and those principles. I remember thinking that getting to replace the word “exploration” for “curiosity” in terms of action involved a familiar terrain for me. [...]. So far so good, that “not knowing” had allowed me to do the odd piece that left me more or less excited to continue on the road.

Your workshop was a way to conceptualize and revise previous ideas, a way to realize what I was doing. And I remember the confrontation with myself, with my thoughts and subjectivity, when I started your practice without everything that could allow me to suspend my own projections; I was confronted with *knowing* that I *didn't know* what I was doing.

To perceive is to do
To do is to perceive

One of the strongest imprints your practice left on me regarded the relation –or my way– of living and thinking the notion of desire. How is desire structured? Does it come from a lack or from pleasure?. Desire as a look to the future, or a projection, or as a *being behind the action*, behind what happens. What if the desire is behind me? What if I don't look for it? If my thinking goes behind my body, then, I give rise to a new way of structuring thought, and therefore, desire. Last year, a student who was doing your practice, [...] was letting her body flow through space as a whirlwind, letting her see her *release* dance—or her coded– techniques. She was understanding that “leaving the thought behind the body” was not thinking. When she really started to perceive, she understood where the proposal was going, which had nothing to do with “not thinking”, if not with thinking differently than we are used to.

As for the relationship with desire, three sentences that influenced me last year:

"I desire the things that will destroy me in the end." Silvia Plath.

"Protect me from what I want." Jenny Holzer.

“Feminism isn't about making women strong. Women are already strong. It is about changing the way the world perceives that strength.” GD. Anderson.

“Perhaps this last phrase of re-signifying strength also has to do with re-signifying desire and pleasure”. Chau, Sigmund Freud and colleagues.

These phrases let me to turn on the *tortilla* when in a performance that consisted of destroying a giant sculpture, I realized that when it was not destroying it (because the weight or the mysteries of physics did not allow it), I was angry so I tried to break it. If I struggled to destroy it, the game would lose sense and the piece started to not work. The strategy to get out of that conflict was to know that I had to keep listening, thus with the dialogue of weights, of forces, the encounter with whatever it was happening. If I fought and the thing did not fall, I remembered that the game was not really to destroy the sculpture, but it rather was in the encounter of the different materialities.

Another reflection that has grown over the years has to do with a kind of analogy between the film

Gerry, and tornadoes. The force of tornadoes is a force that travels spirally and at each of its points is a different dynamic which in turn modifies every place it passes through. Tornadoes are formed from the encounter of different densities of air, that is to say, different materialities that without modifying one another generate a new force. I feel this is an example of how without modifying each other, new potentialities can be generated.

Notes from my 2016 notebook and some reflections that are transcribed from notebook to notebook:

In this practice, movement and action are not explored in search of all possible ways of doing something, but are immersed in looking within what we are doing. Immersed in the qualities, its climate, the texture, tasting the action. Before these principles, I have found myself transferring the practice to bodies, which when they hear "to taste" they remained in the pleasure of the tasting, rejoicing in that pleasure. So, to solve that tasting problem I remember *Gerry* once again, and I return to it, the constant journey, to keep the path open, the change in the landscape, the open wound. Stepping from one to another, no one cancels anyone, everything is valid, everyone is equally interesting, everyone is equally different.

It is not in the result in which we see the sculpture, a form, if not in the way, in its being alive. In the transformation it receives, it is moved, and the transformation it produces, changes the position of the bodies that move it and the space in which it is. One by one, no one cancels anyone, nothing cancels anything. Everything is valid. Let's explore all kinds of possibilities and look at each one.

The objects in their weight, imbalance, fall. Qualities of what is happening. What can *a* body do, out of the body?

To keep the pathway open. That's why we never stop arriving. Keeping the pathway open to realize what is alive, to give account of the body. [...] It is not in the result in which we see the sculpture, the form, but in its way, in its being alive. The action is to perceive how different forces are already contained within the body. It's not that they are creative, they are present in everything that is happening and everything that is happening is interesting.