

Layla Tafur (2017, 2018)

Paz's work could be condensed in the following argument: choreography's regime versus the state of dance. To put it in a simplified way: Choreography submits dance to a place of order. Something that is diametrically away from what dance, or *the state of dance*, could do/be at first. The physical, corporeal result of this practice is to be found in "the form of the activity", that is, a form that is constantly at potentiality, without becoming defined. This is what Paz calls a *state of dance*. The problem of the meaning or value of form is the issue here (in my view), both in Paz's discourse and practice. And with the idea of whatever [...]. It is a dance that dances in the gap.

In my view, the question is in the time, it is in the kind of pace this practice involves. There is the question of how to modulate temporality, not just shaking it and exciting it, but containing it. Maybe it is about getting into time. The continuous undifferentiated. Distinguish between beginning and end. This is solved in the practice of Paz with *whateverism* [...]. In the state of dance, nothing is particularly intended even if what is transmitted or communicated is very concrete.

The rhythm of this practice adopted a single form of manifestation, a restless rhythm, agitated but constant in its agitation, as a "pedal note".

The twilight of fear

sequence shot

anonymity

what is found

Not inside not outside

Open a question. Or rather three: when, where, who.

Haptic vision.

Eyes for a common world, Marina Garcés.

Release the vision, let the eyes fall to the body.

Territories of the visible and invisible.

360° vision in the body, the sensitive eye, the eye involved. Touch and be touched.

PRACTICE SEEING IS TOUCHING: Eyes of the skin droopy eyes to the body.

My perceptions: Restless rhythm - natural cadence. How to get out of there? How to go to another less automatic rhythm? If I want to move in space, continuity appears. Continuity. Consistency, then the subject appears. Does slowness bring coherence? The need to solve?! To Leave it open, how?

How to commit to what it is not yet. Dissidence = autonomy. Resistance vs. dissent. Resistance, desert insist!. Agamben's movement = abandonment. *Kinesis* of Aristotle,

relationship power and act. The act of potentiality as a potentiality. Imperfect movement = with a lack of end, is a lack. The sign associated with the insignificant. Enter the form through literalness.

PRACTICE: DANCING IS ENTER

Use. Use without production. Praxis is the good will of what the body already has ? [...]

Perceive = receive - welcome

Welcome this matter.

The impersonal: moves, weighs, *volumizes*. It is texturized, densified, articulated...what is its time?

(For me the question is in the time, in the rhythm with which the practice engages the dancer. Accordingly, there is the following question: How to modulate temporality, not just shaking and exciting it, but containing it, getting into time?)

Weight, texture are prior to the activity. Being prior to the activity. Distribute the attention. To let be, to let something happen which is already happening, this is the state of dance. The form that appears when you really dance is the form of the activity. And for this we must empty the issue of value which is not that of the use-value.

THOUGHTS ABOUT PRACTICE

The problems: If you do it in order to be seen = you are not owning your own time.

PRACTICE I PUT ON THE FORM

Form- frame - set of relationships.

I repeat as a way of? spherical.

To repeat not to affirm the form but to lose sight of it.

Visit - Revisit one/itself.

Research: search for the second time (Becky Hilton).

THE NIGHT/ THE ECLIPSE (own thoughts)

The night, the dream of reason produces monsters. The dream of dance produces dance.

The night, the dark, the other (all with or) the secret and the mystery.

The night helps the roles blur in the night and the dance has that capacity. The night brings togetherness. We appeal to a type of dancer who is whatever.

To see as a form of dance. To cancel that border that appeals to your eyes alone or to the whole body.

Dance the blackness of a body.