

LABORATORY CHRONICLE

**When and where do you come into contact with this practice? How was your reception of it? What questions arose?**

I didn't start working with the whole ECLIPSE:MUNDO's team, I started later. Or maybe had I started before? Years ago, Paz organized a working group "the Gerries", in which much of the content began to be drawn. Perhaps they were not so directed to the body of the dancer (the object was out), or to be more precise, the movement was articulated through the action on the objects and on the others, but the trip, the presence, some tools. .. were already there. As a friend and colleague who is very interested in the work of Paz, I have been following her career since we met in Amsterdam, in fact she has been my adviser in some works and we have assembled some piece together. I was able to assist in this way to the development that Gerry's practice had in her later works, and to feel fascinated by them and inspired by her way of approaching choreographic work. Of course I will not deny that that affinity is also given by common conceptual interests, positions and similar training, but I believe that Paz has a special talent to fill content something as fragile as dance through reflection and the generation of new proposals linking it to other niches of the individual and collective life experience. Either way I started later. In order not to get off the hook we had a series of solo meetings in which part of the tools that others had already put into practice happened to me. It was a pleasure to meet them again. It had been a while since I had that feeling of being hung up in the present moment, this time it was my body and my movement that doubled and unfolded time, I didn't have the help of other agents such as objects or other bodies. The continuity or ongoingness was the product of that haptic or proprioceptive look, the look of Selma in *Dancer in the Dark* by Lars Von Trier, or the inclination of the parties on the parts that allowed that landscape to become, as in *Gerry* of Gus Van Sant. It was a pleasure and a problem to sustain that first "so impressive" contact, not to get carried away by the intelligent body that learns paths but by the one who feels inclinations. In subsequent meetings with the rest of the dancers (I already knew Jaime and Arantxa although I had never worked with them. Oihana was a total stranger), it was very enriching to see how the tool acted on their bodies, a learning process. Each one found their own strategies to approach the work, each with its own difficulties. We were mastering the use of the tool, we still didn't know what the *Eclipse* was going to look like. To better understand the work, Paz gave us both audiovisual and written references, we did some Authentic Movement practice that Oihana gave us

(although this was in the second period), some drift proposed by Paz, we drink some beers, we miss each other when the first period ended ... and the year passed.

It was exciting to go to work in Las Naves de Matadero. The studio was not very warmed. We moved between blankets and notebooks. The possibility of transferring the conditions of the studio to the stage was taken into account, so the option of having some elements on the scene was being considered. The encounter with the tool was very rewarding, it was in our bodies although sometimes it seemed to abandon us.

An important turning point was the decision that Paz made for the presentation of the work. The device chosen for the reception of the spectator, the headphones, freed us from responsibilities and allowed us to concentrate on the technical aspects of this dance. The arrival of Chrysa and later the changing rooms or Emilio's teaser led us directly to the presentation in the studio with some guests. We really wanted to put this sustained subtraction into practice, to test the proposed score, and it was apparently a success. From there to the theater, the Nave 11. Dancing in that huge space was a hard pleasure, the polished concrete floor would left marks and bruises after four days of dancing. The enormous dimensions of La Nave was an expectation covered by Carlos's lighting, since we ended up moving in a small square displaced to the left side of the stage. Very good reviews from acquaintances and close friends but very few expectations of *the future* and not very encouraging, such as the film that started the project and that Paz passed us so we could see.

The gig in Barcelona came as *an outside*, an exit point, a flight, an escape. Stop thinking about the planes and think about the out-side-ings, about strategies to not get drunk with the movement. The days in the artistic residency of Graner went by quickly. I did not know the center. I met with some friends who were in residence. We cook a vegetable paella one day. It was a little far from the hotel but the subway (never a meter deserved so much said appellation), the subway line that took us to Graner was taken at least 150 m underground, left us in 20 minutes in the space and the last day we took a bus that left us at the door of the hotel. Now many memories come to me, but the entrance and death of my aunt that occurred precisely during that period, did not let me enjoy the days in Barcelona. It was nice to perform at Mercat de les Flors, I had never done it, and it was a pleasure to see some friends who were in Barcelona. In the talk we had on Sunday in La Poderosa, it was appreciated that the work was well understood.

**Has this practice changed your way of dancing or perceiving the dance or the performativity of the dance that you had learned so far? And if so, in what way? Was there any kind of transformation in your way of moving through this practice? Could**

**you explain what that transformation consisted of? Have you incorporated, applied or used this practice in your own work or in any other context of your life? How?**

It is difficult to verify it with so little scope for action, both due to the few occasions that arise today, where the economy has turned to the educational bubble, there is no money for artistic production (at least in Spain) and if there is any, it is completely intervened by the mediators, as by the type of work in which I have been involved. Each work and each creator has its own needs and fascinations and one, who enjoys, learns and delivers on each proposal, has few occasions in which to propose or develop personal work. Yes, it has helped me and helped me to silver my educational proposal, applying, if not the tool itself, some of the principles that it contains.

## THE INSERTION IN OTHER DANCISTIC PARADIGMS

Some of these principles I have commented on have been:

1. Perceive - doing and doing - perceive on the one hand with their counterparts "what does / what does it to me". That allows the student to move away from the pressure that produces anatomical limitations in the acquisition of technical patterns. Face it with curiosity and in an exploratory way, turning the pattern into something of your own.
2. The inclination, which rescues the interpreter from being devoured by the spiral of time and returning him to the immediate present.
3. Work with tools, which subtracts us from interpretation, providing us with another attention, another concentration, another relationship, and consequently other bodies and other presences.
4. "Chocolate Cake" and "Chocolate Brownie": to talk about muscle density.
5. ...

**Has this work resonated with you in relation to other artists and artistic disciplines? Did it make you think of other dance practices from a historical perspective? If so, in what way? (similarities, differences).**

I think it is a very contemporary work, the device takes the role of dramaturgy, structure, so it could be related to works by artists such as El Conde de Torrefiel or Ivana Müller. In the case of ECLIPSE: MUNDO, the material that Paz proposes, far from being metaphorical or referential, is pure dance, so pieces like "Weak dance strong questions" by Jan Ritsema and

Jonathan Burrows could be a fairly close example. I think that the work is nurtured or rooted in postmodern choreographers such as Yvonne Rainer, Trisha Brown, or Steve Paxton ... It can be seen in the replacement of the narrative line with its climax moments, by a homogeneous continuity that tends to contemplation, in the use of little virtuous bodies in principle, everyday bodies, although in the end it is not true. The work requires not only discipline, but direction, will, sensitivity, attention and concentration ... perhaps the body does not need to be virtuous in the manner of the dancer's stereotype, but the mind, this expanded mind that extends through nerve endings, fluids and viscera, this muscle mind, this body worker, virtuous of time and presence, indeed requires learning and practice. Perhaps it is all these subjects that are learned indirectly and that are so intangible as to call them *technique*, which have taken the place of technique in productions such as ECLIPSE:MUNDO. It is a pity that there are no more chances of working in such as risky and committed as this proposal is. Paz has developed a very rigorous work, which claims the figure of the dancer and the dance in front of that of the choreographer and choreography.

## **APHORISMS**

The attention out. Do not guarantee the value structure. We are outside to be inside. It is already happening, I am satisfied with what there is. Where is it happening? It is a constant restart. Reformulate the frame, change the front. This dance is taking on form. We are always getting into something. Constant attention. Continue the link.