

tion, because I didn't want to go too fancy or big.

Gu: There was a moment of lull in the journey, collectively which got me thinking about how much of a personal journey it is versus a taking-in from others. How do you stay on track with your own thing without influencing/being influenced?

A: It really made me think: how would I do it if I had that body? They don't have the same range as I do so I put real by the question for myself how to generate sensation?

Gu: Working with Eva, I felt how strongly the history of one's life imprints in the body and how the professional experience informs what comes out in the improvisation as well. Talking about style and form: that's not what I'm interested in right now. It's more about simplification. It's a shame Eva isn't with us in the room & we could share and witness together.

The joyful ending of the workshop

K: It was great to see and experience the generosity of joy collectively.

A: I found it hard to get into my own concentration with so many bodies around.

Gu: What role has the audience in the work? Are we able to share the performance with them?

A: Maybe it's just getting used to it, it was the first time. I also didn't want to do too much so that it would make them feel less, or trying something too hard for them.

Gu: In the work with Rachel the dancers were performing fully and the participants spoke being very inspired by seeing this range of possibilities and sharing a space with such experienced professionals. So I think it's ok. I wonder if people in this context compare themselves? Dancers in training might, but in this situation I don't think so.

S: You're demystifying barriers when you're sharing