

Mira Jo Hirtz (2013, 2014)

Dear Paz,

Attending your workshop and trying to follow your ideas about moving in a way that would make become invisible, decentered and not productive. Also your introduction, in which you talked about the machine and us being part of it, even having it inside of us; [but] the more crucial part was the way we actually tried to practically do philosophy. I actually experience it through *what the body can*. This really impressed me and still bothers me a lot, though not in a negative way ☺ sometimes I think that my way of perceiving it might have changed a little bit-. Also the very relaxing moments of just doing [...] and still not being nihilistic, of being somehow absolutely present but without demands, I kept that somewhere inside (or outside...).

Concentration on functions, senses or external perception made me think of the discussions about subjectivity as something not to be sought inside, but as an effect to be created. Thus generating a different type of subjectivity, which reminds me more of the collapse of the subject and the object: This kind of self-presentation is not about producing, but about working with the room (in a broad sense). [Two words]: destruction and deconstruction in art and philosophy. But destruction is not to be understood from its negative connotations, but as a giving up of the idea that one can or must hold on to something, that changing is a mayor building up great effort; instead, change happens trough *revelation, dropping the curtain, keeping in motion*. Change is not an alternative or an opposite, but a shift in mode. It also places the emphasis on that very performance movement, being it the crucial point: there is no deeper inner essence to be found, but a *surface to perform*.

Few ideas after your workshop: 1. The secret is more important than the artist. 2. Being free not by breaking borders but by creating our own. 3. Readymade: taking what is already there, accepting it. [...]. 4. Subjectivity as something that is outward, spatial, as a body and a space which are in a material continuum. 5. Not doing something in order to... but just doing it. [...] 6. Losing the self and thereby winning it in a general way?

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Notes Written in the context of the festival *What can a body do?* (Madrid, 2014)

On the third day we started to use our gaze and touch more intensively. It's not about: "What can I do with the objects?" but about "What is happening within this situation?"

Finding the path of the thing itself becomes a practice of doing "whatever". But you are not intentionally doing "whatever", you find yourself doing it. You follow the logic of the "whatever-thing" waving in the background and underneath all the time.

Doing it made me think of this early animation clip, though our practice wasn't about repetition. Still, the feeling it creates is similar for me: Your attention, constantly shifting and trying the keep up with what's happening, gives up after a while. Images become abstracts, actions lose or change their meaning and you realize that there is a logic inside the room

which is working but still not possible, as there is much more going on than the space would allow.

Playing the experiment of being invisible, as we are doing and not being productive, we arrived in the world, totally into it. As Manuela Zechner later that evening in her book presentation of the "nanopolitics handbook" put it: We are learning by doing what we can do. Which means first: undoing what we want to produce within this situation, until the objects suddenly become something unknown.

What is the result? A catastrophe: a creation that has a different kind of logic compared to what we are used to, something that is nothing and yet absolutely here.

What to do with this? How to go on? What is the next step?

And how to apply this practice to other fields out of the dance/somatic area?

The methodology of it also consists of knowledge about what our bodies inhabit, about your roles in a context and then about dismantling this. In how far do we need experts and profession? And what would it mean to work with people totally out of a performative field? Again: How to apply?