

Anabella Pareja Robinson (2016, 2018)

I remember, a few years ago, the first time I realized that dance and choreography were not always together, that they were two different worlds, and they did not need each other. I also remember the possibility of worlds that were opened to me to investigate from this division. At that time, after years of dance training and betting on that place, I decided to leave it. The conceptual world that attracted me then was easier to imagine out of choreography: objects, words, colors, lights, smoke machines, music, videos, texts, costumes. For some reason I felt that the dance had hindered me to come across this wonderful world, *I could be a great artist*, thanks to this choreographic approach.

A couple of years ago, I began to question creativity, ideas, literality, meaning, art; and those doubts, without much effort, led me to meet the body again. I started to look for a more abstract place from which to being-doing. Probably these questions came from a world reality, from a brutal Mexico. The fiction with which I wanted to work, (which fascinates me by the way), did not correspond to everything I was seeing and learning from reality; nor did it correspond to all the information of contemporary thinkers who were gradually starting to come to my attention.

How to make this world, this reality, more palpable? How to generate thought? What are my tools for doing that? Thus I met again with the body, with its radical political potential, and consequently with the desire to dance as a way to train a sensibility, to inhabit this reality from a more experiential place from which I could generate other realities.

This body and this dance, had nothing to do with my searches from years ago and I felt totally ignorant when trying to develop practices where to put the body, I was missing a discourse with which I could defend this place where I want to be, this being in dance.

Fortunately, when at the time someone made me visualize the dance-choreography division, I encountered Paz Rojo, in Mexico in 2016, and her research: Wonderful! Existential dance! That was my first thought when I listened to her. At this workshop I experienced a way to understand how to dance accompanied by theory and thought so as to generate more thought and more dance.

Paz's practices have given me the tools to empower myself from dance not to doubt it and to generate a discourse through it, which is becoming more and more radical. Although Bifo says that it is not necessary to be radical in this life, I think in artistic research this radicalness contributes a lot, at least that is what Paz's research transmitted to me. After this first experience in Mexico with Paz I was able to finish a dance I called *El Desierto* (2017) and start a new research called *La Forma* (2018), which I'm still currently involved with.

I met Paz, a few weeks ago in Barcelona, at La Caldera, at another workshop. Two years later, an investigation that for me in Mexico had seemed very developed, almost at its end, has opened even more; and it fascinates me again: This has been followed up! Moreover, this time Paz has a clarity and a very beautiful way to share everything she has learned through her research, so I'm encouraged again, because I sense that in dancing there is a lot to scratch, the primary has a lot to offer, doors continue to open: the body, its potentiality, its possibilities once again.

With these two workshops I have again learned to dance, I have again wanted to insist and be consistent with what I live and what I want to explore. So far I have not found how to re-integrate the idea of choreography with this body that is being trained. I perceive that a body can do many things, that its imagination is infinite and that all the time it updates the margins of what is possible and what is

not. For now the big ideas, the occurrences that come from outside the body disturb me. On the contrary, the questions, the problems are for me the place to ask again. Rita Segato says that when people have the opportunity to acquire knowledge and thought it usually takes them to closed, moralistic places in which everything focuses on what is right and what is wrong. In this dance on the other hand, in this body that thinks, in this thing that Paz proposes and that everyone can take to their own places –at least I have done it so–, nothing is closed and everything appears.