

A choreographed conversation

Sabrina Castillo Gallusser

In 2012, Guatemalan philosopher, Amílcar Dávila, and myself maintained a series of conversations around the choreographic process. These conversations were inspired by our own questions and our conjunct reading of Martin Heidegger's famous essay "The origin of the work of art". Back then, I was also very much interested in the usage of the word *listening* in the somatic and dance spheres. Amílcar and I established an email dialogue that lasted many months and through which we were able to reflect and play with different ideas concerning the creative process. An earlier version of this conversation was published in Castillo Gallusser, S. y Dávila, A. (2012). Pensamiento danzante [Dancing thought]. *Abrapalabra: Arte actual: Creación y contexto*, 45, 9-47.

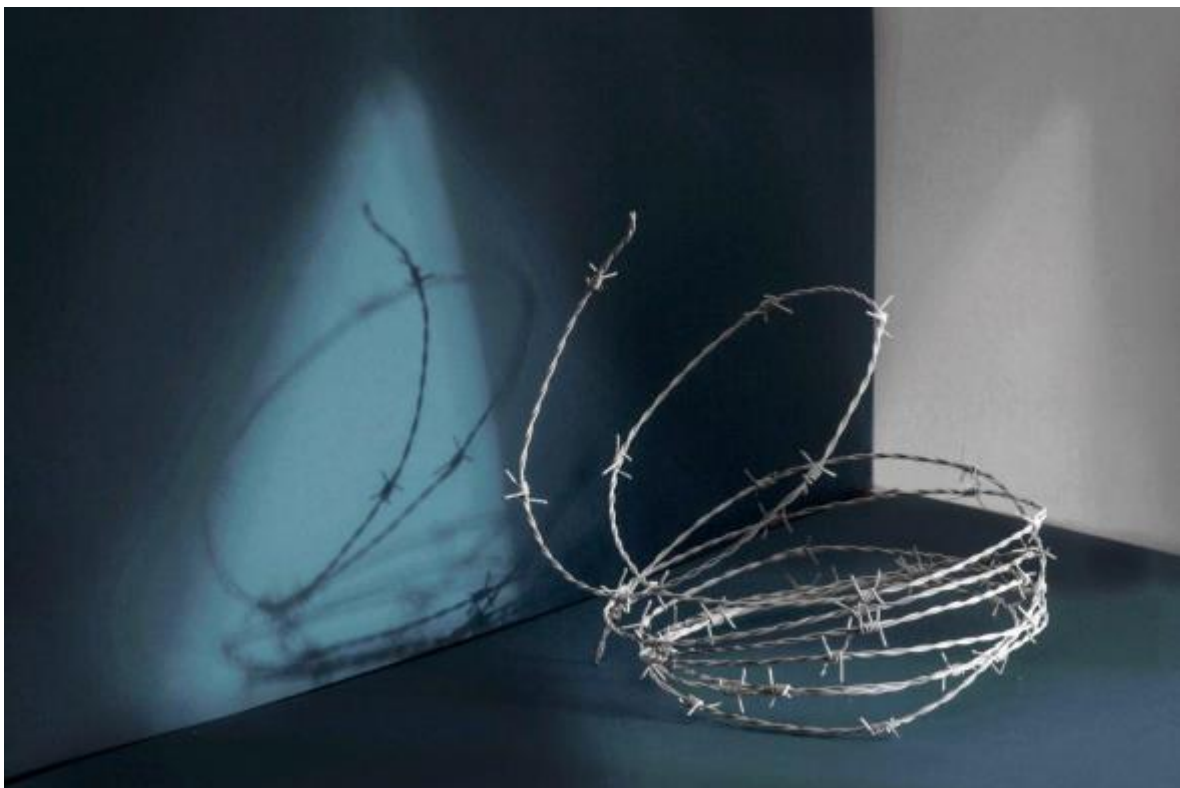
Sabrina. July 14, 2012

I would like to take the paragraph that you wrote on March 6, and play/find other senses in it, something like choreographing a *Theme and variations* with your text. It seems to me that if I vary /re-vary it, we could attract new comprehensions around the ideas that we have talked about. I will omit different words from the original text in each one of the three variations, until we end up with a minimum of words in the last one. From our conversations, I have also condensed some lines which I consider give possible answers to what is asked in your first paragraph. I will elaborate a small text to play/vary with in the same way that I described above. It seems to me that, with this, we may be able to smell/discover/touch new angles in our conversations.

**A choreographed conversation:
Theme and variations**

How do you understand this world which Heidegger talks about? I understand it as a sphere, a horizon, a space of sense and meaningfulness, a matrix that shelters and generates that which we understand as relations among elements, but only after an analysis, which by definition breaks down or takes apart parts that are not parts before they have been that which they truly were: integral elements of a whole or composition —about which, by the way, one may ask who has integrated it, heard it, and composed it? Does one discover, evidence, compose, recompose, vary, build, create, find, invent, alter, provoke, evoke, or convoke the world and oneself, before having been what oneself (and the world) truly was?

Making space for spatiality. Liberate the openness and establish it in its structure. Smell magnetic tensions. Be visceral, logical, and a witness to moving constellations. Be body inside and body outside. Hope that it goes one way and see it go another. Listen to clarify, to describe and to keep that world alive and to let oneself obey its force. Blood and flesh. To advance, to retreat, to mobilize, to stabilize. To be confused. To be able to see and not to see through the openness. To breathe. To discover, to listen, to touch. To reunite pieces that seem to need each other or that could be reunited. To relate them in time and space. Probably to generate variations so that they can be listened to or to let them have a voice or a rebound. Maybe we carry those pieces in the body that we later put together and then we discover. Like listening to something unknown, with the viscera.



Photograph: Ana Werren

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Photograph: Ana Werren

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Photograph: Ana Werre⁴

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