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Amanda Piña



July 2008, Claudia Bosse's studio, Vienna, Austria
Photo: DD Dorvillier
Amanda Piña became the postcard child for the show at Dance Theater Workshop. Daniel Zimmerman made color separated prints of the image of the reclining choreographer – cyan, magenta, yellow, and black and white – to turn into scores. Amanda holds this score in front of her, in yellow. I was working with Erin Cornell, Amanda, and Elizabeth Ward that summer.

Querida lindita Dorvillier, esto fué lo que pude escribir sobre tu trabajo. It was very nice to put it into words now... You can also keep it for yourself if it doesn't fit in.

Dear DD,

I was thinking about what to write and I would like to say something about how I *feel* for your work, rather than what I *think* of it.

I remember working with you on *Choreography, a Prologue for the Apocalypse of Understanding, Get Ready!* It seemed back then that in your work movements did not fall into categories. Not only were there no better or worse movements, there were radically no hierarchies between them or between the images we created or even between the senses engaged in dancing or witnessing the piece. Each of the composed elements existed and had value in themselves; they were important and unimportant at the same time. In your work *movement* was like *bonding*, it manifested from a feeling of bonding. The dancers bonding with the movement, movement bonding with the space, people bonding with time, light, colors, music, sounds and words. In your work movement is like affect, like a form of love. It is a love that is not like love in language, constructed and also restricted by meaning. It is a love in the attention you give to things and in the way you work them out with others, a sort of *labor love* that holds things together. I loved working with you because of this; it gave me a sense of freedom and clarity not only about *what* but *how* one creates, to make a dance become something relevant.

February 3, 2014, Vienna, Austria
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