

A woman with dark curly hair, wearing a light-colored long-sleeved top and a long skirt, is sitting on the floor in a room bathed in blue light. She is looking towards a large, abstract painting on the wall. The painting features swirling, textured forms in shades of blue and white. The room has a minimalist aesthetic with a white wall and a floor that reflects the blue light. A long, horizontal vent is visible on the wall behind the woman.

A **DEBORAH HAY** PROJECT  
**ART & LIFE**  
*GOOD WORK*  
by **ACERINA AMADOR**



Art and Life: Good Work” is the adaptation of Deborah Hay’s solo “Art and Life”, inserted in the Solo Commissioning Performance Project of said choreographer.

Stimulated by the challenge of receiving a choreography by Hay to adapt it, I maintain the questions bringing them close to my body at the same time that I lay my own views upon them.

Deborah, a highly renowned figure in the dance world, belongs to the generation of the Judson Church of New York, vital for the birth of postmodernism in movement, which brought questions about perception and the body that are fascinating.

“Art and Life: Good Work” is the result of this curious choreographic relationship, not always easy or evident due to the triple placement that Hay puts the artist that receives the solo: Creator, executioner and interpreter.

This triple relationship is lived and questioned, resulting in a thought about dance that is realized at the same time as it is executed.

In this solo, my body perceives its relation with the Earth, immersed in beauty and tragedy. For it seems that this poetic and terrible relation is deeply embedded in creatures like us. And my body can’t do anything else but intensify, tense, transform, longing to find its place, through constant balls of energy in movement, generating auras of search, auras of need.

Using the vision as a fundamental source that generates the dance, renouncing the mental casts that sequence and control the choreography, each time that “Art and Life: Good Work” is born, and it is born each time I interpret it, I am immersed in an exciting perceptive experience, comical, subtle, brute, at a loss of certainties of immense proportions, in an enormous fragility, an abandon of the present, my only anchor, that allows me to listen to the answers given by my body, open to the space and its forces. You are never prepared for Art and Life: Good Work, you never dominate the subject, it’s never under control. It is wind that comes and goes, without wanting to leave a trail, against permanency and toying even with the use of language. And I ask myself what is to do a good work, what is to relate myself with art and life, what is my function as an artist. I won’t try to deceive you: I don’t know.

But I will take note of what my body sometimes finds: Good Work is giving yourself to the world, to time and space, allowing yourself to be impacted by the relationship.

Deborah says that unique, is the time that passes, and that originality is found in the space. In that passionate kiss, that today, you have given. That is Art and Life.

Acerina Amador

