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**GAGA:**  
in search of the common

Demmy Cristina Ribeiro de Sousa

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## *ABSTRACT*

In this text I start from the interest in promoting a reflection on the language of *gaga* movement, developed through the Israeli choreographer Ohad Naharin, in the early 90's. An artist of interventions, shocks and events proposes in his methodological language and choreographic works the contact with other worlds, where the rules are different. In this way, I use the perspective of observation, experience in workshops, participation in regular classes, analysis of bibliographic and methodological materials, videos, interviews and shows, with the intention of identifying the common that affects their practice.

KEYWORDS *Gaga*. Ohad Naharin. Common. *Bathsheva*.

# GAGA: in search of the common

Demmy Cristina Ribeiro de Sousa <sup>1</sup>

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<sup>1</sup> Manauara, dance artist, teacher, researcher in dance-theater and Gaga's language of movement. I am a Capes scholarship holder. Doctoral student in Performing Arts (UDESC). Master in Letters and Arts (UEA). Full degree in Dance (UEA). Email: [demmy.h@hotmail.com](mailto:demmy.h@hotmail.com).

### *Gaga?*

In the same proportion as we move, *Gaga* affects us as the class creates rhythm, body, dynamics, and texture. Sometimes you feel funny with the appearance of the movement, but no one cares what it seems. Well, everyone is the same. Being funny, silly, and letting your eyes guide. Just connect the passion of moving.

A small stimulus can take us to many places. Even at the end of the class we are contaminated by a feeling of "extraordinarily-brightness-ferocity". *Would it be the sparks left by Gaga? Like a volcano that just erupted. Feeling that makes you feel more colorful. The impression you give is that everything you thought you knew has gained another meaning - vivid (Figure 1).*



**Figure 1:** *Gaga* class demonstration.

**Source:** Published on the social network *Gaga*<sup>2</sup> on November 22, 2022.

In this moment of exploration of dance, an experience happens that affects and brings something to the fore, sometimes it escapes. I note that the means of learning occurs through crossed lines, having an extensive vocabulary and that is constantly updated. But *how to describe Gaga? What would Gaga be? Gaga?*

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<sup>2</sup> Publication available at: <https://www.instagram.com/p/CIRiDymOTZg/?igshid=YmMyMTA2M2Y%3D>. Accessed on November 22, 2022.

It is an experience that plays with temporalities revisits the past restores meanings so that they can be re-saturated in the present, at the same time, that launches into the future engines that drive, that accumulate and do not cease. Maybe that's why it's difficult to come up with a solid thought about *Gaga* because it's an ever-moving language. Its essence is cumulative in the becoming of its existence. She's the movement itself.

In language it is possible to observe multiple layers that form throughout their experimentation. I understand these layers as the way we perceive the existence of things. It's the revelation itself. It's the vibration of the existence of something. *Duration*. It is worth emphasizing that its practice reveals important states in the body, such as - *availability, pleasure, the explosive power of movements, listening, conflicts*, etc. Its training is dynamic and follows a variety of instructions that allow the participant to taste an extensive range of stimuli. From Ohad Naharin's speech about his language in the article published on the website *Dance in Israel*<sup>3</sup>, by Gallili, in 2008:

"Gaga challenges multi-layer tasks. It is fundamental for gaga users to be available for this challenge. At once we, the users, can be involved in moving slowly through space while a quick action in our body is in progress. Those dynamics of movement are only a portion of what else might go on at the same time. We are letting our mind observe and analyze many things at once, we are aware of the connection between effort and pleasure, we connect to the "sense of plenty of time", especially when we move fast, we are aware of the distance between our body parts, we are aware of the friction between flesh and bones, we sense the weight of our body parts, we aware we hold unnecessary tension, we let go only to bring life and efficient movement to where we let go... We are listening, seeing, measuring, playing with the texture of our flesh, we might be silly, decorating our inside, we can laugh at ourselves (...)." (NAHARIN *apud* GALILI, *Dance in Israel*, 2008).

In this sense, language simultaneously explores the duration of several movements, manifesting something that lives in the depths of the individual. Conjuring other worlds as if casting a spell on us. This is because it explores the process of forming the movement instead of the form. This allows you to carefully explore each fragment, capturing what usually escapes in the creative

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<sup>3</sup> Text published on the website: <<https://www.danceinIsrael.com/2008/12/gaga-ohad-naharins-movement-language-in-his-own-words/>>. Accessed on February 14, 2023.

process. In other words, it is a more human work that instigates your participant to think about themselves, about their habits.

### *Training and Gaga Lexicon*

In the middle of Hurricane *Gaga* something changes course, and the storm threatens invisible layers. The storm passes through the *groove*<sup>4</sup> bringing abstract ways of moving. Then, the *shake*<sup>5</sup> brings small agitations that take place in strategic areas until it reaches the *quake*<sup>6</sup> that contaminates the whole body. In the final stretch, during the wind you float<sup>7</sup> with the help of the float. It is a storm that advances destroying habits until it hits the eye of the hurricane (Figure 2).



**Figure 2:** Storm *Gaga*<sup>8</sup>.  
Personal archive, 2023.

<sup>4</sup> Groove represents the internal rhythm.

<sup>5</sup> Shake represents the rattling that happens in isolated areas of the body.

<sup>6</sup> Quake corresponds to the earthquake that reverberates throughout the body.

<sup>7</sup> Float is the floating state of the body.

<sup>8</sup> In the image, it represents my understanding of the *Storm Gaga*. In a *Gaga* class, the participant receives many stimuli simultaneously from the teacher, students, environment, temperature, music, panting. Everyone collaborates in building a collective chaos, but you need to be attentive to your body, to what the small and large movements are being formed.

When you access the center of the - *eye of the storm* - it is the experiential range between *order-chaos*. It's a common place. Habitable. That follows its flow. The sensory awareness that provokes us is rebellious. *Gaga* is born from the unstable and the stable, while being sensitive to the form that snatches us. As Naharin explains in the British documentary *Move: The World of Dance* (2020), directed by Thierry Demaizière and Alban Teurlai:

"Listening to my body is something that fascinates me. Dance connects me to the field of sensations. At once, I can connect to my pure form, my inner animal, my passion, in the sense of existence. Dancing doesn't mean performing. In fact, it is an intimate act that you can do alone. It means allowing chaos to find its comfort zone. Dancing is like being in the eye of the hurricane, which is a very quiet place. When I dance, I'm in the clouds. A feeling of happiness, I can't think of something that gives me more pleasure than dancing." (NAHARIN, *Move*, 2020).

*Groove, shake, quake* and *float* are stimuli from the *Gaga* language, during classes they are frequently used words. They arise from vocal commands with the objective of instigating the practitioner to perceive and promote small actions that happen inside the body. As challenging and exhausting as it may seem, your action enhances all the movement and connect with pleasure.

*Gaga's* stimuli can be called *Gaga Lexicon*<sup>9</sup>. According to Hogstad (2015), there are approximately 32 words that serve for research, where I can cite some: *lena, biba, pika, dolfi, ashi, tashi* etc. Most of the time, its origin contains sentimental value, for example, the word *dolfi* is in honor of Naharin's gardener and his intention in practice is an alert to be available to move.

The understanding of *Gaga Lexicon*, only happens through the teacher's demonstration, helps in the active and direct focus that the body needs to achieve at that moment. In addition, there is also the substitution of technical words, for example, the word "meat" is used instead of "muscle". Other expressions used are metaphors as an example: *strings in the arms, helium balloons lifting the knees, softness in movement, moving the bones away from the meat, pasta cooking, etc.*

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<sup>9</sup> The *Gaga Lexicon* are fixed terms in *Gaga*, for their better understanding they need metaphors.

There stimuli allow an approximation and a more subjective knowledge about one's own body, allowing everyone to have their experience with the gaga. As Naharin states in the text written in 2008 by Deborah Gallili:

Gaga challenges multilayered tasks. It is essential for gaga users to be available for this challenge. At the same time we, the users, can be involved in moving slowly through space, while a quick action on our body is in progress. These movement dynamics are only one part of what else could continue at the same time (...). (NAHARIN apud GALLILI, 2008).

In this sense, *Gaga* allows you to explore the body by potentiating sensitive layers that inhabit the unspeakable, preserving the individual way of moving. Its practical and theoretical development officially began in the 1990s, within the *Batsheva Dance Company*<sup>10</sup>, by Israeli choreographer Ohad Naharin (Figure 3). Throughout his artistic career Naharin suffered a back injury, thus causing a change in the way he relates to dance.



**Figure 3:** Ohad Naharin teaching *Gaga*'s class.

**Source:** Published on *Gaga*'s<sup>11</sup> social network on October 11, 2022.

<sup>10</sup> The company was founded by Baroness Bethsabée de Rothschild, at the time she was studying dance in New York with Martha Graham and invited her as her first artistic consultant. In February 1990, Naharin took over the artistic direction of the Israeli company. With her arrival, she proposed working differently with the dancers, gradually inserting the "Ohad class" as a form of body preparation, which would later be called *Gaga*. For more information, follow the access link to the company's website <<https://batsheva.co.il/en/home/>>.

<sup>11</sup> Publication available at: <<https://www.instagram.com/p/CjIR8RNrOHw/?igshid=YmMyMTA2M2Y=>>>. Accessed on October 11, 2022.



According to the choreographer in the documentary *Gaga: The love of dance*, produced in 2017 by Tomer Heymann, this accident would have occurred during a performance and felt his leg sag and become numb. And he adds that, "over the years, I have received a lot of wrong information about how to take my body, how to use my body. Slowly, I ended up damaging my back more and more."

During his recovery the artist had to readapt and learn from his obstacles, as he clarifies, "dealing with my limitations was the most significant learning experience in the study of my body." (*GAGA: The love of dance*, 2015). He then begins to develop *Gaga* by researching ways in which she could explain and create a language from words and movements.

His approach explores the process of formation and elaboration of the movement, rather than the result. It is possible to recognize and break the limits and explore the creative potential, which is part of the intimate. Its dimension in terms of work contains a pre-existing universality in the layers, the only obligation we have is to listen to our body. But *how does Naharin relate to the common in gaga? And how to identify them?* Such implications arose from the experience with language and in the appreciation of his choreographic works.

### *In search of the Common in Gaga*

In the process of creation, I realize that the place where I live there is a double movement, there is a policy of waiting that allows the *common* to appear within the interpretative set. In the context of practice, every movement is linked to the process of attention, of being connected to the present moment. It is at this moment that layers are revealed and the vitalization of the *common* is perceived.

Capturing the essence of the *common* in the current context is challenging. Since over the years the model of capitalism has modified the collective relationship and privatized itself in systems and norms. It impregnates, contaminates, and manipulates all fruition of artistic thought, from the thought of Christian Laval and

Pierre Dardot in the book *Common: Essay on the Revolution of the 21st Century* (2017) points out that, man as part of the cosmos and participant in humanity must conforming his interest to the obligations of life in society, he moves according to his wishes and relates based on social contracts. In the context of bodily practices, the relationship is due to proximity and physical touch being fundamental to dance.

In view of this, when bodily practices seek to enable a vision beyond the predominant model of production, it echoes its collapse. When the choreographer inserts in his work other ways of relating and perceiving the world, he starts to highlight the possibility of the existence of other worlds. Based on this, I consider that the individual can exist in several planes of experience as if he belongs to several worlds.

About the existence of an individual in this world, David Lapoujade in the book *The Minimum Existences* (2017, p. 14) reflects, "it exists as a body, it exists as "psychism", but it also exists as a reflection in a mirror, as a theme, idea or memory in the spirit of another, so many ways to exist in other planes." What we naturally call the world, are several *interworlds*<sup>12</sup> which connect and intersect during their relationship.

The way everyone relates is not an existence, but a way to make it exist. The perception of the *common* is not in what we already know, but in what will still be created, all existence comes from a gesture being a way of revealing forms of existing in the singular. That is why the enjoyment of the *common* within the collective threatens the normality of the system.

In the context of the artistic work, it can change the perception of the viewer generating a glare in the face of events, in other words, our "Perception is participation." (LAPOUJADE, 2017, p. 47). This glare I understand how the subversive potential that collide with the images they harbor in everyday life, inviting us to reflect on the naked reality.

During the practice of the *Gaga* language, teachers work through the intersection between speech and movement, enabling

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<sup>12</sup> Term used by David Lapoujade, in the book *As Existências Mínimas* (2017, p. 14).

contact with different layers. Even if the classes take place through improvisation in dance, they always return to the vocabulary created by Naharin - *Gaga Lexicon*. This acts directly and actively to focus on parts needed now. Thus, finding our individuality, the common based on the images formed by the movement. As Naharin explains (*Move*, 2020):

Listening to my body is something that fascinates me. Dance connects me to the field of sensations. At once, I can connect to my pure form, my inner animal, my passion, in the sense of existence. Dancing doesn't mean performing. In fact, it is an intimate act that you can do alone. It means allowing chaos to find its comfort zone. Dancing is like being in the eye of the hurricane, which is a very quiet place. When I dance, I'm in the clouds. (MOVE, 2020).

Naharin's vocabulary allows you to intensify the engine, encompasses the ability to articulate and listen to your body before saying what you must do, listen to the balance, before you need the music. For this, it is necessary to connect with the animal instinct using all the layers in a deep investigation, it is in this search that the *common* is reached.

I can compare the experience with the *Gaga* language, being a fabric composed of patchwork, which I call with recurrence of layers. The relationship established between the practice and the management of images are the social, political, and cultural components that inhabit the individual. In the act of the relationship they intersect, clash, collide, cause tensions thus revealing other perceptions.

Any mode of existence involves the notion of experience. The unfolding of the layers of thought arises through primary choices, it is from the importance we give to the primary that we focus our attention on something. I can say that *Gaga's* stimuli are only reached when I reach a conscious state of attention, in other words, I give importance to the event that occurred at the time of her appearance. For this reason, teachers repeatedly mention the phrase - "Be available."

As if it were the agitation of agitated things, this concerns the interest I place in a certain action. The finitude of things like Whitehead (1944), points out that things have a finitude, which only

exist because something opened this portal. It can be understood from the excerpt below:

The notion of mere fact is the translation, in thought, of the habit of simple existence to coordinate with the needs of external activity. It is the recognition of the occurrences of nature in which we and all the things in which we are immersed. It has its origin in the idea of ourselves, considered as a process, immense in other processes that are beyond us. (WHITEHEAD, 1944, [s/p].

The perception of variants is given by the relationship between things. We create events that have some related characteristics. For example, *Gaga's* teacher mentions the stimulus and demonstrates possible beginnings, so her participant highlights them in the completeness of the creative process. Thus, the participant develops the ability to experiment with abstract images without judgment, in addition to expanding body awareness and flexibility. In each class there are challenges with the intention of promoting the creative unlocking and updating of the repertoire as a compass for its interpretation.

For example, when *Gaga's* teacher brings the provocation of the "pasta that cooked too much", it is immediately rescued in the memory the last time I ate or prepared a pasta. In view of this, the image suggested in the teacher's body, the images of the other students and the junction of my memories of the "noodles that cooked too much", simultaneously create many modes of existence that merge and generate a variety of images. This relationship I compare them as a universe that interconnects to many planets, where they are in perpetual resonance and in a relationship of "interworlds"<sup>13</sup>.

I believe that this phenomenon is only what drives things to become things. For things to become things, they need a thought to keep them alive and that they can build a cosmos of things that connect with each other. In the *Gaga* context, the teacher is the source of this connection.

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<sup>13</sup> According to Lapoujade (2017, p. 15) – "beings are plurimodal, multimodal realities; and what we call the world is, in fact, the site of several "interworlds", of a tangle of planes."

### *Gaga Experience*

Dance can be seen as a gateway to implicit and explicit knowledge. From the thought of Einav Katan, in the book *Embodied Philosophy in Dance: Gaga and Ohad Naharin's Movement Research* (2016), Gaga acts as living vibrations inside the body and makes you realize the origin of things. Its entire composition is a living, perceptive, expressive, and body-guided process and opens space for the interaction of meanings imposed from its appearance.

My first contact with *Gaga* took place in October 2019, where I attended a workshop on language, was directed by the former member of the *Batsheva Dance Company*, Shamel Pitts. The workshop focused on the body tools presented in the proposal developed by Naharin.

The experience provided in the discovery of new creative possibilities to unlock body tensions. During the workshop, the stimuli were presented to us gradually, one of them was the *lena*, located in the center of the body in the region of the navel and uterus, which is responsible for the activation of force and locomotion of the movement. From the vocal command, the class was creating form and body, being requested variations of intensity in the movement that changed from 30% to 100% of energy.

I can say that the *shake* appeared in class from a command, requesting that our body rattle like the movement of a snake and the same should happen between the vertebrae, like an echo. In the introduction of the *float*, he warned us that its use would need to be accompanied by a smile, which would give us the feeling of floating and make the movement lighter.

As the days went by, the demand increased. On the third day, the class began with the explanation of the *fufu*, located in the leg region as if it were a mermaid tail. During the training, he asked us if we were feeling pain and that we should turn it into pleasure, and it could be compared, such a movement, with a stretching. In addition, he told us that *Gaga* is poetic, because it follows the flow of energy that is present in the body and soul. On this day, it seemed to me that all the training was creating life within us, it was possible

to experience the movement that was born internally and ran through the extremities.

It allowed me to find movements that I had never chosen, because everyone was born from improvisation in dance. In addition, I realize that there is a certain mystery that permeates language, because its appearance acts in a mysterious way. At every moment it is plasticizing what will be transformed into introjection of the event, its expression will always be a simultaneous relationship between feeling and spreading, in other words, it is necessary to allow yourself to move from the sparks that occur in practice.

From this description, I can affirm that the effect of the relational is the glue that gives support so that things can appear in their formal instance. It starts to act as a platform for other things to happen and enable all the possibilities that coexist in the body, accessing restricted layers that the *common* hides. I understand that in the *Gaga* experience you need to be first available to play in your playground.

In the description of the video *A rehearsal with Ohad Naharin* from the *Paris Opera*, published on August 28, 2018. Naharin comments on his practice:

The gaga style is related to my research. For me, the dance studio is a laboratory. I believe that my role as a choreographer is not to create steps, but to help the dancers to overcome every day the limits of what is familiar to them, to help the dancers in the search for their languages in motion, and their way of connecting their emotions, their feelings, their demons, and their sensuality to make it a way. (A REHEARSAL WITH OHAD NAHARIN, 2018).

It is evident that the very act of dancing is above all a question of form and appearance, it is also a physical phenomenon and a cultural product which includes forms of relationships that are established through the structuring of movement. It can be seen as a behavioral process that generates concepts and feelings, where we manage to create a form of pulpit while keeping an eye on the extent of sensations.

In the book *The Life of the Spirit* (2009, p. 17) by Hannah Arendt, he states that "nothing that is as it appears, exists in the

singular." I can relate to the appearance of movements during the creative process, the reflective thinking of the issue generates an action. For everything that manifests itself in the field of appearance has already been socially established.

The appearance allows us to have a universal projection of the body with other elements, in the context of the *Gaga* is the toolbox itself. It's like creating a playground where we must learn the rules and codes and disable some body techniques or even habit. Eventually it causes a violent rupture and changes the order of things.

When the individual distances himself from the understanding of the things that appear, he opens to a new understanding. The external forms are diverse and are organized symmetrically, while inside they are only perceived through agitations. As in Portmann's definition (apud ARENDT, 2009, p. 24) this shaking of perception would be an "inauthentic appearance", because its visibility is co-dependent on an interference and a violation in appearance. In the case of *Gaga*, I realize that magic happens in the rupture of the normality of the system, in the sense of the mechanization of the body. This action allows the movement to metamorphose.

To achieve such interaction in the body depends on a deep listening and expansion of the awareness of physical sensations, since the instructions happen through images that stimulate the imagination. Instead of focusing on the "what" of the *Gaga* motion shape, it highlights the "how", flickering a series of qualities and options to move.

On the other hand, during your practice your participant starts to question the habits and think of dance as a state of contemplation. Eventually it only occurs from the abandonment of masks and the stimulation of new propositions, as Lapoujade points out (2017, p. 62), which is "need to undo the plot of these solid habits to introduce in new connections, sew new pieces that will extend it and that make ramifications." The solidification of these habits influences the creation process and makes it a difficult path.

The *Gaga* proposal takes place through crisscross lines. Its entire repertoire is used, the experiences intersect and give rise to

new images. The updating process takes place in internal and external layers at the same time, in a way, it is a way to structure the experience and bring out the creative identity. I understand that the materialization of the movement will always be one step ahead of the verbal description, because it is necessary to make the action a reflective act. In this case, the excited imagination in class collaborates in the emergence of these images.

In this circumstance, what makes it interesting is how the provocations have repercussions on the body response. The habit is not something you are aware of, unless you are excited to think, but in *Gaga* all the research happens through the reception of the cracks caused by the storm.

So, I'll go back to the image of the hurricane. In its naturalness it causes enormous destruction wherever it passes, its formation takes place in the encounter between a center of low pressure and elevation of the temperature of ocean waters, which increases its evaporation. Water vapor, when condensed, releases heat, are the main ingredients in the formation of the hurricane.

In the structure of the hurricane itself it is noticeable the existence of a closed circulation center, in which the winds blow into and around it. Poetically I associate his formation with the contact of the *Gaga* practice, because all the transformations that happen inside there is an order of stability and tranquility, to reverberate in the extremities. It is necessary to review some patterns already studied and seek other ways of working. Create the possibility of something that is not linked to any instance, find other ways to study and solve problems that arise throughout the work. *Gaga* the understanding is in the detail, in the revelation of the layers and in the power that the body transforms.

I realize that there is a continuous relationship in terms of *chaos-order*, we just can't see it, but we can taste it. In this regard, Naharin comments on the interest in chaos as an object of research:

Even when you are not moving, the flow of information in your body. Listening to your heartbeat as the sweat drips, and as the energy flows. You feel the skin touching your clothes. All this can be chaotic because it is difficult to describe. So, that's something that attracts me in the composition. (MOVE, 2020).



Naharin shakes the perception of dance through body language that enters in opposition with other layers. But *do these ruptures also happen in Naharin's choreographic works? And how does this creative form dialogue in the body of the dancers?* In the choreographic framework there is a structural conflict of choreography that happens in the relationship between *form-dynamics, order-chaos, music-dance, and work-spectator*. He often uses this intention, as if they were, at the same time, allies, and adversaries.

For example, in the work *The Hole* of 2013 (Figure 4), the choreographer problematizes the process of construction of meaning and evokes the non-sense, I notice that it does not destroy the meaning, but destabilizes its interpretation. In the show, body language is used as opposed to other elements, it can be seen as a particular space that has its own codes.



**Figure 4:** Choreographic work *The Hole* (2013), by Ohad Naharin.

**Archive:** Gadi Dagon<sup>14</sup>.

The collective narrative is presented through the dancers, they redefine themselves in space and persist in the talk about themselves and in the encounter with all the elements. We are the effect of linguistic use, the subject exists outside of it as a personality

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<sup>14</sup> Image available at: <<https://www.timeout.com/israel/things-to-do/batsheva-dance-company-presents-the-hole-by-ohad-naharin>>. Published on December 9, 2018.

and individual, language crosses us in all layers. Naharin has a creative and aesthetic strength, the power of his work is in the discovery of other worlds.

In the middle of the dance the political route is opened when eight dancers head to the center of the stage and lie down on the floor. Meanwhile, eight dancers with their hands on their mouths in a circular shape, this gesture resembles the image of a megaphone. They are positioned on the outside of the stage camouflaged among the audience. At the time described, both groups start a count in two languages: Arabic and Hebrew. Women remain standing and men begin to squirm on the floor.

As the rhythm of the count increases the dancers squirm until they turn their body, with their fists closed they begin to punch the floor. According to Ruth Eshel<sup>15</sup> (2013), all this action emanates a spiritual look and can be compared to the call of a *muezzin* to prayer. The language of movement draws attention because it contrasts with speech.

In *The Role* the choreographer uses body language as opposed to other elements, it can be seen as a particular space that has its own codes. The collective narrative is presented through the dancers, they redefine themselves in space and persist in the talk about themselves and in the encounter with all the elements. We are the effect of linguistic use, the subject exists outside of it as a personality and individual, language crosses us in all layers.

The tension suggested by the choreographer promotes a systemic speech that speaks from a character. In other words, the dancers during the act do not present themselves as characters of themselves, but as agents of enunciation. They create on stage a place conducive to reflections of discursive forces. The tension established in speech between the two languages does not belong only to the cast, but to the collective which demonstrates a cultural and social ancestry of the now.

In this regard, Ohad Naharin explains about the influence of this on his work, "it is not about expressing my political opinion. This is the research of the composition. It is the search to find the right

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<sup>15</sup> Available at <<https://www.haaretz.com/israel-news/culture/.premium-batshevas-naharin-stays-fresh-with-the-hole-1.5237440>>.

tension between all the elements, texture, dynamics, volume and delicacy." (MOVE, 2020). Even if the choreographer did not make it explicit about the influence, it should be noted that during the creative process political ideas may arise even if there is no intention.

Using the term presented by Hans-Thies Lehmann (2017, p. 248), in the book *Postdramatic Theater*, this shock triggers a linguistic disturbance which it calls the theatrical *poetics of disturbance*, because language itself comes into conflict. In the choreographic context this disturbance is present in the relationship between speech and the body.

In this sense, being and meaning conflict, that is, they cannot establish an immediate meaning. Because something is suggested and exposed, but it coexists in the aesthetic configuration itself an obstacle in its reading. This directly affects the understanding of the work, to the point of leading us to the discovery of contradictory meanings, this weaving has loose threads where they are already tied throughout the process. The power of this is established in the dynamics of language use.

Naharin sews tensions already conceived during the creative process that are revealed through already structured layers. Its understanding crosses the composition of speech and the body generating a rupture; however, it is evident that there is a structure that expresses something and communicates. This break in meaning impacts us, because it confronts us to reflect on everyday life and brings us closer to the vision of the event.

In the scene in question the rupture is in the event between the repetition of Arabic and Hebrew, but it is only perceived because there is a structure, and the clarification of the meaning is the drive within this structure. Supported by this, I use the term *cries* cited by Lehmann (2017), being the hidden infrastructure of language, in other words, is what escapes the meaning.

The existence of the *chora* is given by the relationship between public and work, it helps in the projection and expansion of other understandings. In *The Hole*, the choreographer problematizes the process of construction of meaning and evokes the non-sense, it does not destroy the meaning, but destabilizes its

interpretation. In this sense, the work comes to be seen as a choreography (LEHMANN, 2017, 247), being the "deconstruction of the discourse centered in the sense of invention of a space that subtracts from the law of *télos* and unity." Acting directly on the desemantization of language.

In this perspective, its realization as a deconstruction of language transforms and multiplies meaning, it does not make the "disaggregation of meaning is not in turn destroyed in meaning. She parodies."<sup>16</sup> However, it is not an arbitrary act is technically necessary, for example, if you realize that you can use a word in another way it is necessary to perceive it first, since it is feasible to create variants and provide a similar experience in the public.

It is worth noting that without the construction of a social world there is no meaning, on which the interpretation of events is dependent. In Naharin's plays it is perceptible the coexistence of *shocks* presents in the layers of the scene, causing the audience to question themselves. Lapoujade (2017) in his book *William James, the Construction of Experience*, cites that these *shocks* occur from events, which calls it *pure experience*, as something that forces us to affirm the thing being external to our perception. That is, something purely imperceptible.

This *pure experience* is about the subject's relationship with the world. Events are generated from other events, which clash and create other images. With this, it is possible to create different interpretations in this interweaving. But *how do these shocks articulate in The Hole?* I assume that the territorial conflict caused by the language is the shock caused during the event of the act. The conflict becomes the mediator between the public and the work because it empties reflective issues and becomes a political project where the traditional and social sense is displaced in the subject of the play.

The feeling of tension resumes the conflict as if it were a filter that is absorbed in the body of the dancers, they mediate the political crossing to the public. That space takes other proportions comes to be recognized as *the hole of events*. The conflict is no longer

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<sup>16</sup> *Ibidem*.

between the dancers but becomes directly in the relationship between the viewer and the work. In this way, the reception of the work is shown in a dynamic way extending a *body-sensory* knowledge.

It is worth noting that dance opens space for associations, it is in its receptive process that a "finitude and the falibility of knowledge as to the infinity of our non-knowledge is revealed." (BRANDSTETTER, 2012, p. 107). Daily movements when used on the scene, can bring changes in your understanding, in this sense, the habit itself is questioned. The dance and choreography projected on stage configure some knowledge, which the author comments:

Dance and choreography, as body movement in space and time, configure a situational knowledge: the kinesthetic orientation of the body, its balance, its position, its dynamics; the orientation in space and the structuring of time in rhythmic processes and the body configurations in the encounter in movement with the other. However, neither this kinesthetic knowledge of dance nor scientific research on dance can be directly applied or translated into a practice. But this point is exactly your political point. (BRANDSTETTER, 2012, p. 109-110).

Ohad Naharin's dance manages to imply interruptions and disturbances that impact his audience. The movement indicates abstract routes that reveal layers numb by habit, thereby expanding the field of interpretation in their choreographies. Dance is a mediator between form and content, as Poschmann comments (1997, p. 04), "Since it provokes the production of meaning through a semiotic process that first, builds the "content" and, simultaneously, makes perceptible, through a self-reflective movement, the conditions of its own existence." Naharin uses aesthetic ways and agency in the articulation and transformation of power that flourish in the dialogue with the work.

Naharin's dancers articulate these images, not only perform them, but experience it by making their dance a manifestation of meanings through movement. Passages are created within the choreography directing their interpreter to the origin of the movement and not to the appearance, it allows them to investigate their own habits. As Katan (2016, p. 18) explains – "The articulation

of the movement always involves a new recognition for familiarity, even when this familiarity is implicit. Consequently, while dancing, the dancers do not only articulate movements, they articulate their act of physical understanding.”

I understand that this articulation does not only occur in the development of meanings, but there is an incorporation of meaning within the dance. The dancers have social and biological bodies, which share experiences of dance in the here and now, bring together in the field of understanding their physical techniques as a suggestion to solve challenges that materialize during the creative process.

*Gaga*, as movement research emphasizes in research for joints in restricted layers, gives access to reflection between mind and body. It allows you to extract something new from the movement even if it is familiar, it breaks with already conceivable assumptions. As Naharin comments, "They have tools that other dancers don't have." (MOVE, 2020), this occurs, because they become aware of their weaknesses of atrophied places in the body and from the training of the *Gaga* seek to collapse and potentiate in movement. They become more sensual, dangerous, mysterious, and beautiful dancers.

Within this creative flow briefly crystallizes and projects itself in the experience of feeling, its concept is already in action, in performance. From this, I can use the term *agency* of Erin Manning (2016), I would be employed in the sense of focusing on things to legitimize and reveal something greater. The agency is the force that causes the change that is happening and crosses the individual. I can interpret it as an idea that is revealed in the act of dance and corresponds to that idea that sticks and perseveres and drives such desire, which persevered in the movement.

Everything that happens in the material sense also happens from a conception of the body endowed with senses. The body is the sensory apparatus, it is the minimum unit for experience in the world, in this case, Mannig (2016) defines this *minor gesture* relationship. It concerns the edges of perception, the body goes through feeling, perceiving, and experiencing it. We reach a certain level of rationality, because before we allow ourselves to affect by

the least the magic happens in the relationship in not transforming the images, but in creating metaphors from them. As Manning (2016, p. 11) explains:

The smallest gesture is the activator, the carrier, the agency that traces the event. It moves the unconscious to consciousness, makes sensitive the unspeakable in the sayable, makes resounding effects of the field that would otherwise be hidden in the experience. He is the direct force capable of conducting the affective tonality that resonates in the non-conscious and articulating it, bordering it inside the consciousness, in new modes of existence. (MANNING, 2016, p. 11).

The *minor gesture* leads the event to other ends and allows the largest to manifest and the unknown to be revealed. Allows you to look at something before the formation of the word, for example. It takes the body to a state of freedom, the gaga does not adhere to the oppressive way of modulating the movement in the body, she acts in its driving as a playground. The sense of freedom for Manning (2016, p. 27), ponders that it "is the way the event is expressed in its own happening." Enables conditions is a force that triggers creative possibilities, perhaps it can be understood as an inner feeling of knowing oneself that agencies personified reflections.

I can use Naharin's example, "Can you explain the sunset to a blind person? Or tell a dream without ruining it?" (MOVE, 2020) I understand that ideas arise to help the development of the process, but some relationships are difficult to define, they simply happen, materialize, and corrupt the normality of things. For me, the magic that involves the understanding of the gaga is in the unspeakable, in the *common*, at least, in the something that does not fit in words. Perhaps in this sense that the artist does not define his language as a technique. *Gaga* does not fit and does not limit herself to a defined category, as artist Meredith Monk describes:

It is strange that these techniques have been coded. In fact, sometimes I wonder about it because I think that when things are coded or named, then something dies. I feel that art really works with the unnameable. As soon as you name it, the mystery is lost. (2009, p. 37 apud HOGSTAD, 2015, p. 05-06).



I understand that the technique is just a means of accessing the understanding of movement, but *Gaga's* daily training improves their physical abilities and recognition, as a form of body reorganization. Every investigation happens individually, as a game activates creativity.

On the other hand, I consider the *Gaga* practice to be a technicality. In it there is a relationship that overflows, which goes beyond interpretative layers. In this space the unspeakable can feel, but there is no clear definition as Manning (2016, p. 47) describes, "The technicality would be the experience of how the work opens up to its potential, to its more-than. The technicality is this unspeakable quality of the more-than - it is possible to feel it, but it is difficult to articulate it in language." It is the compound that preserves the technique and at the same time molds itself, every technique has its technicality. Because it is difficult to talk about the unspeakable that occurs in this power.

Our body is formed by techniques, for example, walking, running, jumping, speaking, etc., are techniques that make up our existence. In consistent training we use our habits to get closer to what we want to achieve, the techniques work as an artifice to get closer to what we want. When the individual closes in this system it is difficult for the novelty to appear. Regardless of each training received throughout the journey, the body is similar able to go beyond its family limits. What Naharin establishes in his vocabulary is the creation of a means to access body research in relation to being in the world, as he explains:

No matter our training, we must always face the same strength, gravity and how you deal with it. If someone is very coordinated and out of place or has a very good dance technique, that's an advantage. So, what I am trying to do is give them the keys to open these treasures that are there, because they are talented, passionate, imaginative and I take advantage of their wealth. And while we do it, we forget about school and styles. (A REHEARSAL WITH OHAD NAHARIN, 2018).

It is not about transforming the body into just an execution of movement, but about having the discernment to detach from habits and know how to be affected by it. Well, *gaga* is a training practice, first it is a research tool. It questions how the interpretative sense of



the movement is given, expands the very possibility of artistic making.

It is an open source always in a state of becoming and subject to constant redefinitions, it is not constituted as in the tradition of dance in each vocabulary. But a dictionary, who's writing never aspires to end and the terms are an invitation to a subjective reading, a platform of permanent growth with body organization that varies throughout the process. I consider the reception of perceptual expansion, which such aesthetic intentions influence in the way of moving.

Contact with practice promotes a continuous dialogue between interconnected parts, between my body and the environment. However, I recognize that it is a continuous engagement that immeasurably enriches individual skills and creative capacity. Because, *Gaga* provides the ease of appropriation of size, speed, texture, flexibility, and intensity, being possible to map the body and cross dimensions and the extension of the euphemism to exaggeration in an instant.

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