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The dance that moves Joyce Barbosa

a profile narrative written in literary journalism

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RESUMO

Existem diversas maneiras para registrar a história da dança. Nesta pesquisa foi eleito o viés jornalístico (primeira formação das autoras), utilizando técnicas do jornalismo literário como forma de pesquisa e escrita. Este trabalho é um fragmento de um produto jornalístico feito como pesquisa, da mestrande Samara, no Mestrado Profissional de Jornalismo na UFPB sob orientação da Prof. Dr^a Glória Rabay, tendo como recorte a ação de mulheres com/na dança e que constroem um viés autoral. Com entrevistas em profundidade, realizadas por vídeo chamadas devido a pandemia de Covid-19, o diálogo com as perfiladas foi transformado em narrativa perfil. Para tanto, a pesquisa teve o apoio teórico dos pesquisadores Edvaldo Pereira Lima (1995), Sergio Vilas-Boas (2007) e Mônica Martinez (2014), ancorando-se também nestes autores para realizar uma escrita em primeira pessoa. Fazer esse registro histórico através dos perfis das artistas é o que está incluído no pensamento e na proposta de micro história, sendo, a partir deles, contada a história da dança na Paraíba, em especial de João Pessoa.

PALAVRAS-CHAVE história da dança; Paraíba; mulheres; perfis jornalísticos; micro história

ABSTRACT

There are several ways to record the history of dance. In this research, journalistic bias was chosen (first training of the authors), using literary journalism techniques as a form of research and writing. This work is a fragment of a journalistic product made as research, by the master's student Samara, in the Professional Master's Degree in Journalism at UFPB under the guidance of Prof. Dr. Gloria Rabay. Having as a cutout the action of women with/in dance and who build an authorial bias. With in-depth interviews, conducted via video calls due to the Covid-19 pandemic, the dialogue with the profiled was transformed into a profile narrative. For that, I had the theoretical support of researchers Edvaldo Pereira Lima (1995), Sergio Vilas-Boas (2007) and Mônica Martinez (2014). Also anchoring on these authors to write in the first person. Making this historical record through the profiles of the artists is what is included in the thought and proposal of micro history, being, from them, told the history of dance in Paraíba, especially João Pessoa.

KEYWORDS dance history; Paraíba; women; journalistic profiles; micro story

The dance that moves Joyce Barbosa

a profile narrative written in literary journalism

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Opening the doors

To begin tracing the lines of this text, some questions need to be said. The writing of the text uses a “literary self” to express the subjectivity of the first author, Samara Melo, also moved by dance, who developed the research with the collaboration and guidance of Glória Rabay, in the context of Graduate Program in Journalism at UFPB. Through literary journalism, in particular the profile narrative, a report book was built with the life stories of five women from the current Paraíba dance scene. The substrate selected for this publication, in addition to talking about the methodological path used, presents one of the profiles that made up the book, that of Joyce Barbosa, the last intertitle of this work.

In the field of journalism, book reporting is understood to be one of the journalistic genres that proposes to delve deeper into topics of social and/or historical interest. Whether in physical or digital format, one of its main features is the detailed and extensive writing, in addition to the various narrative possibilities. Edvaldo Pereira Lima (1995, p.15) states that the Book Reportage “Plays a specific role, of providing expanded information on facts, situations and ideas of social relevance, covering an expressive thematic variety”. Journalism's perception of the need for materials that dealt in a more humane and in-depth way with the facts was consolidated after World War II and brought journalism closer to literature, resulting in what is known as New Journalism.

Initiated in the United States between the 1960s and 1970s, New Journalism gained supporters all over the world and, according to SOARES et al (2010), was consolidated after the publication of the book *In Cold Blood* (1966) by Truman Capote. For Pena (2006),

What will bring about the advent of the New Contemporary Journalism in the 1960s, in the United States, is the dissatisfaction of many press professionals with the rules of objectivity of the journalistic text, expressed in the famous figure of the lead, a narrative prison that recommends starting to matter answering the reader's basic questions (PENA, 2006, p. 53).

For Martinez (2014), this journalistic product, today more referred to as literary journalism, has conceptual, technical, aesthetic and ethical frameworks that allow the literary journalist to delve into the deepest dimensions of reality in order to investigate, rescue, understand and, finally, report in a more comprehensive way the meanings, links and connections existing in the event (MARTINEZ, 2014, p.66). That is, literary journalism, in addition to more in-depth data collection, allows the insertion of literature resources in writing, allowing authors, in this case the authors, more freedom to narrate non-fiction realities and personal and subjective insertion in the text. This choice marks the narrative of the text, the "I" present in the text bears the marks of dance and the subjectivity of the first author, and can be distinguished from the declarations of the central character, Joyce Barbosa, through graphic devices: while the insertions corresponding to the experience of the first author, especially those found within Joyce's speeches, are marked by [brackets], the testimonies of Joyce's full speeches appear between "quotations", to make the text more "clean" it was decided not to refer to each citation, need according to ABNT rules. I point out that all of Joyce's testimonies were taken at the time of the interview that took place on April 12, 2021 via the Zoom platform, due to the covid 19 pandemic.

Finally, to turn the doorknob and open the doors once and for all, it is necessary to emphasize that this text subverts, as far as possible, the academic moorings and ABNT norms, using narrative strategies of literary journalism - Written in first person (despite being signed by two people), with insertion of dashes to denote dialogues, description of scenes, temporal organization different from the chronological one of life, insertions of reflections of the authors, and some other traditional arguments of literature. Always with the desire to make the experience of the text a fragment

of the experience of dance, research and the meeting of people in the midst of the pandemic tragedy experienced all over the world from 2020 onwards.

Warming up...

The construction of this work started from the approach of the in-depth interview, the life story and the profile report book, methodologies commonly applied in qualitative research and bases for the construction of profiles in the journalistic area.

Also configured with an approach focused on gender studies, it is perceived the need to look at which methodologies are used in this field and how to “link” them. Bearing this in mind, a more refined look is already common in gender studies, concerned with more subjective and unique issues, and it is found as a field where methodologies involving oral narratives can be well understood and applied. I am based on the thought of Rocha-Coutinho (2006, p. 67), treating oral narrative as something more than the experience itself, reflecting on their meanings and on the identity of the speaker. In this way, the researcher finds a broader picture about his interviewee.

The open and in-depth interview was the method chosen for being able to guide the conversation in this research that wanted to profile women from the dance scene in João Pessoa-PB, contributing to the construction of a local history of dance, and, at the same time, to give freedom for the answers and comments of the participants, conditions that help in the construction of the book reportage profile. Interviews are the most appropriate method for investigating understandings of human reality, giving the researcher the possibility of knowing the interviewee's view of the world and the subjects discussed. It also grants the possibility of researcher/researched interaction. Being carried out face-to-face, the interviews, even if semi-structured, provide the researcher with details of the investigated theme that would other-

wise be difficult to obtain, besides allowing access to the information contained in the non-verbal expressions (Fraser and Gondim, 2004).

Still regarding the interviews, Cremilda Medina (1990) in her book "Entrevista: the possible dialogue", observes that during an interview the parties involved have the opportunity to interconnect in a unique experience, when the result of the interview approaches a true dialogue. Medina's proposal (1990) is built on the combination of several aspects that involve the interview process, from the construction of the agenda to the writing of journalistic material. These are interviews that seek to understand the subject interviewed and their nuances. This work fits into the classification of "Comprehension Interviews – Deepening" (Medina, 1990, p.15). Within the subgenres of this trend, we fit into what the author defines as a "Humanized Profile".

The humanized profile can be built to tell the story of any person, because according to Medina (1990, p.19), everyone, including the anonymous ones, has something important to say. In the case of this work, we set out with the objective of building a reportage book profile of dance artists from Paraíba, a work that lends itself, among other things, to recording part of the history of dance in Paraíba. But how is the history of dance constructed? Thus, like the history of anything else, it has been built in life, in time, in space and in social contexts, but dance, with its singularities and ephemeral characteristics typical of the arts, plunges us into an even deeper question when it comes to the construction of its history. It is precisely this ephemerality that does not only support the marking of significant dates and a "closed" timeline to build the history of this art. Dance is something beyond the mere expression/reproduction of the real, it starts from the real, but finds possibilities and escapes beyond it. In this sense, in a visceral way, in this text we resist the burden of dance history, in the sense spoken by Guarato (2022), paraphrasing Hayden (1966) when he speaks of the burden of history, that is, the "inability of history to put itself at the service of of life, in the sense of life that occurs now, in the present time" (Guarato, 2022, p.5).

As Beatriz Cerbino (2005) says, it is not new that questions about the history of dance are asked, as well as the perception that this work is not the easiest, being considered a challenge. Cerbino points out that, in general, the history of dance is understood to be historical facts and events that are little connected temporally and spatially and that “forgets” any questioning, thus she questions the most common way of thinking about the history of dance, a form that only registers events in the field of dance, but that does not question or put tensions with other fields of life, knowledge and society. The author also shows that in dance, as it usually happens in the historiographical construction of other fields, one only looks at the macro event.

In the historiographic current called micro history, the proposal is to think of history from another point, from the 'micro'. Among these micro points, life stories are a possibility.

The objective is not to forget about the collective, but to build an approach perceived from a new space-place. Bringing new looks and perspectives to facts that were only dated/documented. Bearing in mind, also, that whoever writes about a story, adds his story to that narrative. Being the narrated fact - in this case the dance - a constituent part of the narrator himself.

The construction of this story, which starts from a micro perspective, requires awareness and attention to the associated possibilities and difficulties. The process of reflection on memory goes through the source/interviewee and also through the author/narrator, since whoever writes the story also creates and recreates taking into account the sources and himself.

In this sense, it is important to point out that the first author of this work is also inserted in Paraíba dance. Since the age of eight, Samara has been a student of this artistic language and for almost ten years, she has been giving private dance lessons. In her trajectory as a student, she was already a student of some of those profiled, including Joyce Barbosa. For almost four years, she has been intensifying her studies in dance, either in courses with teachers from outside Paraíba or with her entry into the Degree in Dance at the Federal University of Paraíba and participating in artistic research groups at the same university.

Rehearsing...

In the case of semi-open interviews - or semi-structured, as Fraser and Gondim (2004) call them -, the script only had the role of a guide covering the interests of the research. For the construction of this script, we also followed what Duarte and Barros (2005), according to them, the questions in the script should start from the research problem and be constructed in the most open way possible, to give room for dialogue; the script should contain few questions, the researcher should be attentive and make the most of all possibilities for questioning that may arise from the basic question, which will only be deepened according to the interviewee's answers. Experience has shown that the script is flexible, changing in the process.

The construction of the script for the interview with the profiled character took into account all the aspects pointed out here in addition to the attention to the verbal and non-verbal expressions of the people interviewed, thus making an overview of the maximum of oral, expressive and sensorial information that aim to enrich the construction profile narrative.

That said, the agenda and script of interviews for the profile differ from the agenda and script used in everyday factual journalism, since in the first case depth and "humanization" of the profile/interviewee are sought, hence the search for the necessary construction of a relationship of trust between the interviewer and the interviewee. The initial agenda of the interview with Joyce consisted of 15 questions that covered her academic background, the way in which dance entered the interviewee's life, whether she considers her artistic works and performances in dance as a place of feminist activity, how did the creative processes, etc. Questions that informed about facts, accomplishments and also about the personality itself. In addition to the 15 questions, the script also contained eleven topics/theme that helped to keep the course of the interview within the research needs, but that also left a space

for the interviewee to let flow the story about her life and also certain daydreams about the themes.

Questioning political-artistic positions, his influences and his creative processes, work and the influence of dance in his life were delicate fields, permeated with silence. In this type of interview, silences are as important as speeches and you have to be attentive. Attentive to also see the "sublime contained in the trivial" (VILAS-BOAS, 2003).

As previously mentioned, this is a substrate of the product presented at the PPJ, a professional master's degree, and other women were interviewed, in all of whom the following criteria were met: presence in the artistic dance scene in the State of Paraíba, having dance as the main professional activity of their lives, producing authorial works that have some connection between their lives, their artistic works and feminism. Very briefly, here I define an artist as someone who creates, produces and/or teaches art. The choice for Joyce Barbosa met these criteria.

The first interview and only interview with Joyce was held on April 12, 2021 already in video call format through the Zoom platform, which made it possible to record the interview in video and audio. It was not known how long the protective measures against Covid-19 would be necessary and some signs of how each one would be affected by this began to appear. Therefore, these interviews should take place following all the strategies on how to get all - or most - of the possible topics in an in-depth face-to-face interview.

In this new format of online interviews, it was necessary to search prior to the interview, of a deeper nature about the life and performance of the interviewee, as well as an increased "attention" at the time of the interview. Perhaps more than in person, the "thread" of the interview could not be lost and it was necessary to be - even more - attentive to the gaps and cues that the interviewee was letting slip in the interview.

Therefore, the option of conducting the interviews via video call was established. It is necessary, at first, to deepen and adapt how to interview in depth, perceive the "unspeakable" and build an

increasingly productive dialogue in this new format. The script remained the same, but before the interview, some more specific topics in the profile's life were raised so that she would also be attentive to them.

Even with preparation, online interviews bring up very specific issues, often merely technical, which are not under our control. Such as: the oscillation in the internet signal, the difficulty in listening to the interviewee's speech at times, the image and sound locks. But, in addition to these technical difficulties, the fact that we were 'crossed' by screens already filtered things that could be interesting details for the profile. Even with these problems, the semi-open interview technique made things flow relatively smoothly during the interview. The openness of letting the profiled respond with objective answers, but also with more subjective answers, ended up giving information about the way she sees the world and her dances in the world, thus bringing, traits of her personality, beliefs and vision of world.

Opening the curtains

We arrive at the narrative construction of the profile. Not that this choreography of words and dances ends here. It is also necessary to 'find out' what happened, in addition to what is described in the practical result of this research. On this route, it was often necessary to create a path between the stones. A huge and unexpected stone appeared, the Covid-19 pandemic. Which posed equally unexpected conditions for the realization of this work. About the person profiled, I noticed the desire to share their experiences in dance, mainly because they understood the need and strength of a record like the one in this work. Dance permeates many aspects of her life. It is not restricted to work only, but becomes a way of life.

The choice to narrate the book with the presence of the first author of the text (Samara Melo) was inspired by the speeches of Vilas-Boas (2008, especially on the topic he calls transparency - and on the many experience reports read in annals of dance congresses, so the narration of Joyce's profile was also permeated by Samara's presence as a spectator, artist, teacher and writer.

Learning, discovering and listening to what moves those who move in the scene has also become a process of self-knowledge and questioning. Perceiving new perspectives on the dances that were put on stage, building a deep, complex 'widely human figure' crossed by infinite things brings even more the materiality of an art that feels and that says what dance is like.

Recording the life story of a name from the Paraíba dance scene was also putting into words years and years of a life devoted to the art of movement, which is directly intertwined with his own life in a complete aspect and which continues in this loop.

To write the entire profile report book, it was necessary to learn to 'dance according to the music that played' and played the life story of the chosen women. Especially the choreographed dance with the words from the interview with Joyce Barbosa left a deep impression on me. For making her artistic choices better understood, for showing me how deeply art is connected to life, for seeing how the micro history of her life is connected to the macro history of Paraíba dance, for listening and thinking about the complexity of life, of the we feel and what we build in it. Now, I bring here part of the practical result: the profile of Joyce Barbosa.

Joyce Barbosa - She's being

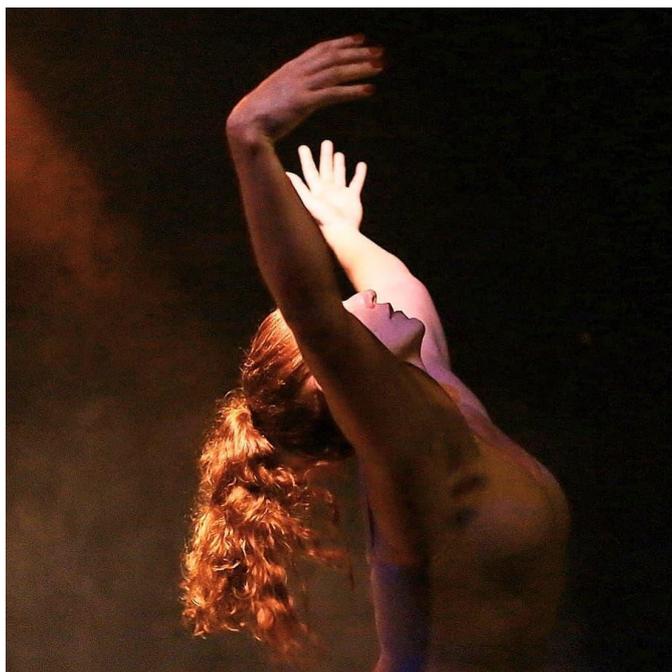


Figura 1 – Rafael Passos (2018). Para . For all to see: Joyce Barbosa, a red-haired woman has her hair tied in a ponytail, arms raised, wearing an outfit in her skin tone, the background of the photo is in brown and reddish tones. The photographic record was made while she performed a presentation of the event Miragem LAB - Coletivo Paralelo e Berraboi that took place in the art space called Miragem in João Pessoa.

Joyce always leaves the audience full of questions. And certainties.

And it looks like it will always be like this. It was like that when I watched her dancing Castelo at the small Teatro do Sesi, in João Pessoa; when I was his Modern Dance student at the State Center for Arts in Paraíba; when I listened to some of his interviews; when I watched his solo “Mydriasis”, at the majestic Teatro Santa Roza and every time we talked. Always came out on a deep dive of questions. Questions about dancing, about that dance, about what it did to me, what it did to the world... And certainties. Mostly the certainty of possibilities.

I learned of Joyce's existence through a friend, who suggested that I take classes with her when I was in a moment of search for the reconstruction of my dance. I didn't want to take ballet classes anymore, I wanted to see my body transit through other movements. I remember my friend saying, "I don't know what

she's like in class, but on stage, she's a volcano." And I was looking for something that would do just that, that would make those questions boil in my body, I didn't even look back, I signed up for the course.

Born March 23, 1984, with the sun in the sign of Aries. Red-head, fair-skinned, with freckles, strong and firm physique, as well as her way of speaking; curious black eyes and owner of an unsettling seriousness, Joyce Matos Barbosa, born and raised in João Pessoa is the daughter of Sebastião, from Paraíba, and ngela, from Rio de Janeiro. Joyce discovered dance through Rhythmic Gymnastics. Realizing her resourcefulness in this activity, her coach, Márcia Ramalho, invited her to participate in the Paraíba Gymnastics Selection and it was during this period that she realized that her eyes shone not because of gymnastics, but because of the gymnastics choreography, that is, because of dance. "I discovered that what I really liked most about gymnastics was the choreography. And I told my mother that I wanted to do dance". In this way, gymnastics, the ribbon and the ball paved the way for everything that followed.

And many things came. At the time, in the late 1980s and early 1990s, there were three major dance schools in the city of João Pessoa: Oldmar, José Enoch and Stela Paula. Joyce ended up being enrolled by her mother at the Estúdio de José Enoch, which operated in the Torre neighborhood. She spent a year and a half in classes at that studio and then migrated to Jazz e Cia, Stela Paula's school. And the thing, the love affair with dance, as she herself comments, was getting firmer and stronger.

Six months after joining Jazz e Cia, Stela herself invited her to join Sem Censura, the school's dance company made up of adults. Joyce was 12 and "didn't know what to expect, [laughs]". The Company was directed by Stela Paula and received guest choreographers from other states and/or countries to prepare the dancers and assemble or recreate choreographies already danced by the group. The first choreographer of this phase of Joyce at Sem Censura was Luís Roberto, from Pernambuco. This line of work was heavily influenced by Modern Dance, mainly by the work of American dancer and choreographer Martha Graham. "The

work with Luís was very severe and he, at times, was a little rough. To this day I know the choreography of that first year. It was 1996... so you can already see how things went". His performance in Sem Censura lasted six years. "These meetings with choreographers and artists from different places taught me about improvisation and at that time I realized that my body wanted to flow to this place of improvisation. And Sem Censura is a company that does not explore the body in this place. It is a company that works with choreography, this is its aesthetic choice. A very valid choice, but one that no longer fit me at that time."

And from then on, Joyce began to experiment and transit through other spaces. She went to take classes at the Escola de Dança do Espaço Cultural, being a student of Lilian Farias, at Colégio Pio X, with the girls from Cia An Dedans, and it was there that she would meet her companions from the beginning of one of her greatest artistic endeavors, which in At the time, I wouldn't even have imagined the possibility of it existing. Joyce loses her gaze on the horizon remembering that time, it seems that she is momentarily diving into a time tunnel that takes her back to the past.

In 2003, in one of the editions of Fenarte (National Art Festival), a festival took place in João Pessoa, which brought big names and artistic companies to the city's theaters and opened space for experiments and premieres of local shows on a parallel stage. And it was on the parallel stage, set up in the square, that Joyce debuted the solo called "Presente Ausente", inspired by a work by Gabriel Garcia Marquez called "On love and other demons". And from this presentation, desires about developments already arose.

In the following year, 2004, at the State Show of Theater, Dance and Circus of Paraíba, the "Ausente Present" was transformed into "The Shadow of What We Were", in which Joyce now shared the scene with Canízio Vitório. At the end of this presentation, Joyce tells that she said to herself: "if this doesn't work out, my relationship with dance ends here". And even before I could find the breath to ask about the reason for this decision, she already tells me: "Because it was all very intense, very painful. The

dancing was too much. I only saw dancing. Waking up was dancing, taking a shower was dancing... And that sucked me a lot". Joyce is really a volcano, in terms of intensity. And at the show's awards night, she wins the award for best dancer. "I confess that I went to this award very disappointed, thinking that nothing would come of it. When I heard my name being called to receive the award, I couldn't believe it. I even thought, is this a sign to continue?". Whether it was a sign or not, it continued and still keeps the trophy.

During this period, in the early 2000s, Paralelo Cia de Dança already existed. The company founded and directed by Joyce, began to take its first steps there. The work "Proverbs I" was being prepared, a show that was set up inspired by an excerpt from the bible that talks about enemies. The first Paralelo rehearsals took place on the mezzanine floor of the building where Joyce lived "It was a disaster! We used to beat our legs a lot in some gutters on the mezzanine. When we moved to rehearse in Lília's building, it was wonderful. Because at least the floor was marble and we got hurt less." Lília Maranhão was the prima donna, the first dancer to be invited to participate in Cia Paralelo. And from then on, every year Paralelo released at least one new work. In 2007, the cast consisted of Joyce Barbosa, Lilia Maranhão, Vanessa Queiroga and Francine Ouriques and the show that year was "As Três Irmãs", inspired by the work of Russian writer Anton Chekhov.

In 2008, with the death of the choreographer Rosa Cagliani, the setting up of a show of hers contemplated by the FIC (Culture Incentive Fund - Paraíba) was left open. To continue the montage of this work, Bia Cagliani, Rosa's daughter, invited Joyce. The show was called "Pulsção" and the cast was formed by Cia A Cena, created by Rosa Cagliani herself. "It was very difficult work. For everything. Rosa was a very important woman for me in an artistic way. It was with her that I had my first lesson on how to do my own dance and how tough it is. You learning the steps and dancing to someone else's choreography is difficult, but it's possible because you're not saying anything. It's someone else saying using your body. But you have autonomy, speak for yourself with your body, without any mediation... it's something else... and Rosa

was the first person who let me know the real thing about it". [I keep thinking who was the first person who threw this real one at me...] - In addition, the fact of working with people who already had a built-in way of working also made some things difficult. The show also featured live music, so the directing work was for the dancers and the musicians. "It's been a pretty intense few days, including some not-so-nice things I've heard. But it is a job that I am very proud to have done."

After "Pulsação", Joyce dedicated himself to putting together the show "Castelo" with his company - Paralelo, inspired by the work of the writer Franz Kafka, which premiered in 2009 and had a revival in 2014. From 2007 to 2010, the shows "As Três Irmãs" and "Castelo" were more present in the Cia's repertoire, as they had been contemplated in several public notices such as the Municipal Culture Fund (FMC), by João Pessoa and the Funarte Dance Award Klauss Vianna (circulation category) for "Três Irmãs" and "Castelo" won the FIC and also the FMC - João Pessoa). It was crazy".

It was at that moment that the girls from Paralelo conquered their first headquarters, which was located in Largo de São Pedro Gonçalves, in the Historic Center of João Pessoa. At that time the cast consisted of Lilia, Joyce, Vanessa and Aretha. The Paralelo network continued to grow stronger and was always composed only of women. In 2011, after touring the northeastern states with "As Três Irmãs", Vanessa and Joyce returned with a certain amount of anxiety. The "thing" of the tight choreography was starting to bother me and the desire to go to other parts of the movement seemed very instigating. At the same time, shortly after the death of Pina Bausch (1940 - 2009), a film was released called "Sonhos em Movimento" (film released in 2010, directed by Anne Linsel and Rainer Hoffmann) about the last work done by Pina, the new montage of his famous show "Kontkthof". The film made Vanessa pulsate with the idea of what would become the "Pina Experiment", which after conversations and debates about how this experiment would work, had its premiere made at the end of 2011, being the "Pina Experiment N1", within the schedule of the

extinct Festival Mundo (Festival that united several artistic activities in a program that favored artists from the alternative scene from Paraíba and Brazil and that took place mostly in the Historic Center of João Pessoa). And since then, the experiment has been one of Paralelo's strongest activities, now in its 42nd edition. "Experimento Pina" is a performance that takes place as an intervention in urban public spaces, seeking to create a dialogue between body and space, based on improvisation and that uses the work of dancer Pina Bausch as a filter for movement.

Improvisation is a branch of dance that always questions its order within a "disorder", within a wide range of movements and actions. And Joyce gives a very pertinent concept about improvisation, "Improvisation is a way for you to tell a narrative, your narrative, in a freer way. With your points, your commas and your words. And because I strongly believe in the power of the word and in the narrative as a path to healing, these are also the things that make me improvise".

And life went on moving in other spaces as well. Joyce, who already had a degree in law from UFPB and a master's degree in economic law from UFPB, joined the Master's in Dance at UFBA in 2012. Leaving João Pessoa and moving to Salvador. Right after her master's degree, she starts her doctorate in São Paulo studying Communication and Semiotics at PUC. From the doctorate, the book *Economies of Dance* (2017) was born, where he debates the conceptions and theorizations of an economy associated with dance. Today she is a post doctor in Performing Arts by UFRN.

Only returning to João Pessoa in 2014, the year in which his company celebrated its 10th anniversary, the desire to build a show to mark this date began to come true. The show was something that was being put together, but they didn't know exactly what it was. And after much conversation and research, Joyce understood that she wanted to dance-talk about the feeling and act of speaking and not be understood by anyone. The "Lebenswelt" was born there, a German term freely translated as "lived world". This "commemoration" show was also a place of restlessness to think about what had already been danced by them in these ten years, what was left of it and what could come. And what followed were

two more shows that would form a trilogy, “Lebensform” (2016) and “Lebenskraft” (2019), which was danced only once.

During this trilogy, Paralelo had its headquarters installed elsewhere, still in the Historic Center of João Pessoa, but now on Rua Maciel Pinheiro. The first floor of one of the historic mansions that had a single large room with a wooden floor. This space was also shared with Cia Ser..tão Teatro. The cast of Paralelo also underwent changes during these years. Iara Costa, Elis Xavier, Débora Régis and Mylla Maggi passed by there. “I love them all, but it was hard to work with that many people. It was delicious, but it wasn't very easy”.

In those years, Paralelo also performed performances linked to improvisation that took place in public places, such as Boca de Forno; also linked to fostering improvisation, such as “ImprovisAÇÃO”, this was open to public participation, a moment of collective improvisation, in addition to the Paralelo dancers; and debates such as “Falar Dança” which in 2017 were winners of Rumos do Itaú Cultural, being the first company from Paraíba to win this public notice and thus had greater strength - and financial - to continue on the scene. Bearing in mind that in Brazil, “culture is apparently not one of the most important things”.

In 2019, things needed to be rearranged. It became unsustainable, financially, to maintain the physical space that was the headquarters and they went up on stage for the last time in April 2019. on stage together it was in April 2019 to dance Lebenskraft at Casa da Pólvora”. The Paralelo Dance Company became the Paralelo Collective and each of the dancers continued with their projects.

Literature and constant research are part of the way Paralelo built its artistic works, associated with the questions and concerns they encountered in the course of life and also in their performances as dancers. “I divide Paralelo's performance into three moments: from 2004 to 2009 we have Modern Dance shows thinking it was Contemporary Dance; from 2009 to 2010 we flirted with Contemporary Dance, but it's still not it; and from 2011 onwards, especially after Experimento Pina, I say that we started doing Con-

temporary Dance. Because we start to think about territoriality, cultural approximation, we start to make readings that flee from the specificity of dance, about symbolic exchanges, about male domination...”

Thinking and bringing to the scene things that came from their experiences and their new perspectives on life, it was confirmed once again how much dance can shape and intertwine with changes and discoveries in life and about life. “The ‘Lebenswelt, Lebensform and Lebenskraft’ Trilogy is perhaps our most political work. Which are words in German precisely to not be able to be said or to be said with difficulty. My questioning was also about trying to understand why we are so close to what is distant from us and so far from what is close to us. Why do people identify the song we dance to when it's Beyoncé, but not when it's Jackson do Pandeiro? And so many other artifices of regional culture that we use within the shows. Because it seems that people only observe the pyrotechnics of the dance. Just like when we use some songs in French, the rhythm seems beautiful and the person doesn't understand anything and likes it, but at the end of the day it's a song that has super macho lyrics...”

Another thing that interested and continues to interest Joyce in the construction and in the creative process is how a political thought is 'fixed' and it dissipates into the future. Presenting the present and playing for the future on a diagonal axis, as Hannah Arendt says. It is a moving question that thinks about the now that exists in the life of each dancer to think about a dance of the now, but also of the past and the future. “Life and dance cannot be separated. They happen together. It's all interconnected. The beginning is the end and the end is the beginning, so there is no life without dancing or dancing without life. They're the same thing,” Joyce tells me with absolute certainty.

Joyce talks about two works that came after that, “Bailado” (2018) in which she shared the scene with musician Lucas Dan from Paraíba and her solo “Midríase” (2019). In this show, the audience stayed on stage to watch and was delighted to see her walk across the stage with such intense, firm and light movements, wearing a long satin dress that created her own dance within the

dance and carrying some flowers. wilted in the mouth to show that beauty also grows old and becomes sad, but it always has beauty. Joyce repeated a circular movement with her arms while playing the song Cucurucucu Paloma, by Thomas Mendez, sung by Caetano Veloso, on the album “Fina Estampa Ao Vivo” (1995) on the orange JBL box that was positioned on a stool inside the scene. . Near the end, while she took a popsicle from inside a glass with her mouth and sucked it sensually and maliciously to the sound of the song Cheia de Manias, a great success of Raça Negra (1992), but which was sung there by a woman. Joyce there was the eruption that spoke of Mydriasis and took the audience to all the places of that word.

Joyce narrates her career with dance with affection and pride in her trajectory. It's beautiful to see/hear her speak, even if online, she's always present and that's one of the most beautiful things about people and art, the presence “Dance for me has always been something very serious and professional, I could never see it as a recreational activity. . Dance brought me questions about movement, about dance itself, about life. It made me think about a multitude of other issues that don't necessarily have to do with dance. I dare say I was not pleased, but not in a sad or pejorative sense. But it was such an important thing that I did for the senses that dance did for me, I made it a job. And the people who were with me ended up being involved in it too. The dance cannot be done in any way. To be quite blunt, I never knew how to handle dancing lightly. Perhaps today this relationship is a little lighter...”. And she keeps thinking and saying that maybe this look at dance also has the weight of the leadership and administrative positions that she has had at Paralelo. But it wasn't just that, it was the sum of all these things with the other things, the things we feel.

And it's actually about feeling, I think it's always about him that you want to talk and ask, because you can't erase the senses. As she leans back in the chair and drinks water I ask: “What does dancing make you feel?” and what follows is a repetition of my question in Joyce's voice and a brief silence. For a moment I thought it was a delay or some problem with the internet connection, but I saw that it wasn't that. It was the silence of the seeker.

And she comes very close to the camera to tell me what she thinks: "Dance has not made me feel absolutely nothing now". But I see that her face remains that of someone who is still searching, so she sighs and tells me: "I think the dancing is fine... I think the silence is fine. [there follows another brief silence in his speech] And that silence didn't mean anything. It was a profound silence. But from time to time he started trying to babble a few words, but I haven't been able to feel anything." And I remain silent.

...

"And what makes you follow?" I ask in an attempt to bring the words back. But silence and search ensue. "It's curious... if you had done this interview to me 5, 7 years ago, maybe I would have nicer things to tell you. But now... I think that in five years my relationship with dance has changed a lot. She had a passion... that doesn't exist anymore. I built a relationship with dance that is no longer a passion, it has been love for a long time, it is a work relationship, of making me think about its senses... Now, at this moment in my life, for everything that has happened in the last two years on it, I... I'm kind of at a loss for answers. To say that I feel something for her... or what keeps me going... what keeps me going is something I don't know how to name, but it's there." And once again silence catches us. Now one full of emotion and teary eyes, those that are more than necessary, are a breath of fresh air. And she continues: "Actually, I think she's wandering, she's in this proximal zone like this... she's kind of lost, she's floating... There's a sentence by Galeano that talks about utopia, he says that utopia is on the horizon. But, what good is utopia on the horizon? It's to make you walk. Every time you walk, utopia moves away, but it makes you walk. So, I think that working with dance in a country like Brazil, in the Northeast, has this utopian character that makes you walk. And sometimes the terrain is dry, steep, but sometimes it's leafy and you meet nice people along the way... But I think I keep going because I don't know what it is. It is this zone of indetermination. I just know that it's there, that it exists, that it's strong and that it will last. And that's it".

Another brief silence follows, but this time with a smile on his face.

Then I question what it has been like to do and think about dance in this pandemic moment we have been living in since March 2020. She says that she has moved away from dancing a little, but that she has strengthened ties with music. “I had already been strengthening ties with music since 2018 and with the pandemic, this naturally became stronger”. The project with the singer and songwriter Guga Limeira from Paraíba was one of the important points in this connection with the song “We started a letter exchange project”. Each one wrote in their own language and the idea was to actually leave the letters in the mailboxes at each other's homes. And from that, a song was born that we made in partnership and that the singer from Paraíba Maria Alice recorded in 2020. Through Guga, I also met Amorim and I started to write things and have the courage to send him. And from these writings he made music... I felt very flattered and happy with these partnerships”. Even before the pandemic, there were also other possibilities for partnerships with musicians from Paraíba, such as Lucy Alves and Nathália Bellar. But, the pandemic has restructured those plans. “At the beginning of 2020 I was taking an arts course in Brussels and then I was going to Portugal to perform and give some lectures. But due to a personal problem I had to go back to Brazil first. And when I arrived in Brazil, the pandemic exploded and everything I would do here was postponed. Even so, my artistic production during the pandemic was much more focused on music than dance.”

She says all this and explains that she sees a reason for her interweaving with music in the last two years. “You know, I became more involved with music because, because of personal tragedies, I just couldn't move anymore. I tried until the beginning of last year, I went and came back, I went and came back... When I understood that it wasn't working, I decided to shut the movement down a little. In the last year I have only been able to handle the written word well”. I see, right behind her, a painting of a woman's face, traced only with black lines on white paper and she tells me that she painted that herself, but that even that had stopped too. “Now I feel like something is starting to exist again with dance.

Gradually I think I'm coming back. As I said, I think she's now started trying to tell me something again."

Life, that big-little thing, is always happening in its huge range of aspects and spaces. One of these most recent events was the appointment of Joyce to be a professor of the dance course at the Federal University of Alagoas. "I confess that I did not expect, that at the beginning of a pandemic, in such a difficult time that I was going through, I would receive an email from UFAL telling me that I had been nominated and should go there to take office. I thought it was a joke of the universe, lol." But it wasn't a joke and this journey as a college professor began. "I strongly believe in quality public education. And the exchanges in classes have been delicious, even if online. Let's discover new things, new paths. The university gives us the ability to see the other and so we see ourselves too". Joyce really is a volcano. Deep, dense, noisy and at the same time silent. Owner of a condensed force, which, even when stopped, does not stop moving and which, when it erupts, moves itself and those around it. That is always nourished by the earth, what you live with, who you live with and with whom you lived. It is something that is, but that mainly is being.

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