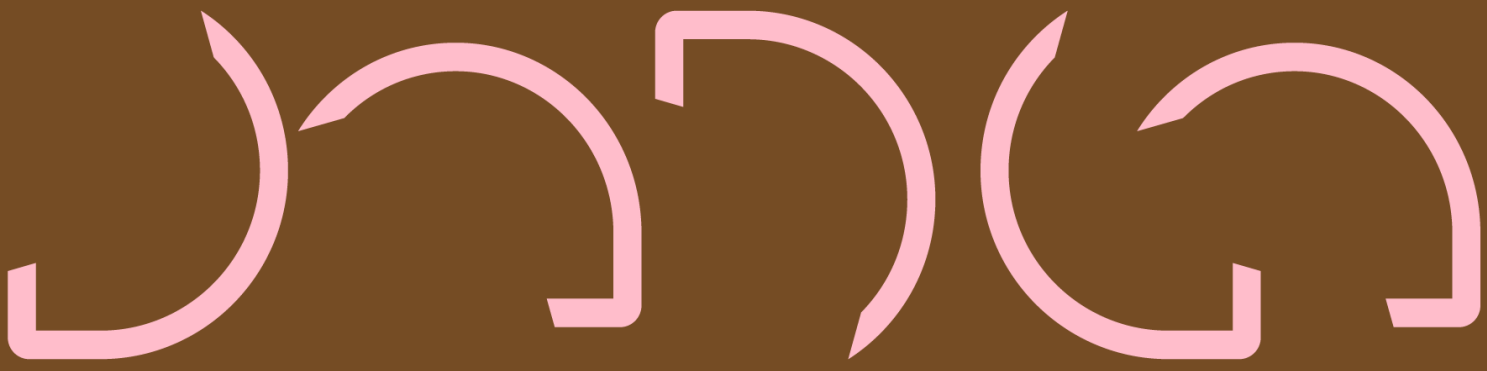


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# The improvisation as a form of insurgency

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## *ABSTRACT*

This article sets out to reflect on the strategies of improvisation as a potentially insurgent act. By approaching it as a cognitive skill aimed at solving problems, it seeks to draw possible distinctions between actions performed daily and artistically, obviously considering the relationships between bodies and their contexts, in order to observe the fact that cognitive behaviors are not immune to the biosocial order established and constructed by the macrosystem. It also addresses some historical traits to highlight the way improvisation was thought of by Western artistic movements within the area of dance knowledge.

KEYWORDS Improvisation; Dance; Body politics;  
Movement; Cognition

# The improvisation as a form of insurgency

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Before we get into the specifics of the object of reflection in this article, it's worth saying that staging is understood as a shared space-time between: something of a metaphorical nature that is presented and an audience, and therefore involves the establishment of intrinsically political<sup>2</sup> relationships, given that the term refers to the relationships established between different people in a common space. Sharing aesthetic choices in public spaces, whether we know it or not, are actions permeated by political issues. By proposing a reflection that raises questions about the forms of biosocial organization, it possibly intervenes in reality in the direction of reaffirmation or tensioning of the consensual. Thus, it may or may not promote shifts in the audience's perceptive and behavioral habits, favoring the emergence of other ways of reading the phenomena of the world.

Although it was only in the middle of the 20th century that improvisation was adopted as the raw material for choreographic staging (in which both the composition of movements and the proposition of space-time relationships take place in the immediate present), improvisation has always been part of creative processes as a strategy for reorganizing what is known, enabling the discovery of other ways of thinking about dance.

Professionally staged dance, especially in the post-monarchic period, especially in the mid-18th century, was marked by fertile artistic movements that turned to research into the dancing body, characterized by intensified investigations into the communicative potential of movement when organized choreographically (KIRSTEIN, 1997). To this end, it was necessary to adopt other premises regarding dance. In the Baroque period, the artistic languages (until then, politically sheltered and fostered by royalty) set out to conquer their own autonomy, which led to a break with the ideals conveyed by institutional dramaturgies, which

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<sup>2</sup> From the Greek politikós, (polis = city and tikós = common good). The term arose concomitantly with the formation of the Greek City-States, approximately in the 4th century B.C. These cities, which were formed through the grouping of different tribes, socially organized around rural oligarchies, required negotiation strategies between different tribes.

obviously intended to establish codes of conduct (etiquette) in order to naturalize the replication of power relations and promote the hierarchies necessary to distinguish and demarcate social classes.

But before we look at improvisation as an insurgent political trait in the history of Western dance, written and disseminated by the North Atlantic axis and of which we are tributaries (due to colonial processes), we need to recognize it as a natural ability. The Darwinian Theory of Evolution tells us that our bodies carry a neurobiological project to be implemented and that it is in the relationship with their environments that the multiple processes that constitute us take place, remembering that all these processes occur in order to consolidate the possibilities that the project has. And among the cognitive skills needed to deal with the vast world, bodies develop the ability to improvise.

Every time we are faced with problems brought on by the demands of life and the resources available (repertoires) are not enough to achieve what we want to solve, we improvise. However, as everything that happens both in our bodies and in the world is procedural, it should be emphasized that the solutions found to these problems are not final or definitive, but rather are found in the flow of time that updates and possibly transforms them.

Cognitively, intelligent processes have improvisation as their substrate and, as mentioned above, they operate in decision-making aimed at solving problems. However, it is important to remember that intelligence is not a kind of archive made up of pre-existing solutions, stored in memory and preserved from the action of time. Its processuality presupposes that different agreements are made based on the information and knowledge available, which are updated so that the most appropriate solution to the problem is found. Thus, the greater the amount of information available, organized as knowledge, the greater the possibilities of variations in these agreements, which are always circumstantial and potentially innovative::

Innovative behaviors are generally not new units; rather, they are made up of a new combination of old elements: a different stimulus prompts a

standard behavior, or some new combination of movements is used as a response. [...] A base formed by existing knowledge is, of course, necessary for a wealth of skills, the ability to make predictions and creativity. You can't be a poet or a scientist without a good vocabulary. [...] Shakespeare didn't invent the vocabulary he used. He invented combinations of those words, most notably the metaphors that allow relationships to be imported from one level of discourse to another. (Calvin, 1998, p.30-35).

Our neurobiological project contains the possibility that our motricity is organized based on the multiple combinations of four (04) foundational actions, which are present in the construction of each and every movement and through which innovative movements can be designed. These are the multiple possibilities of combinations between: flexing, extending, tilting and twisting.

So, when faced with a problem, the greater the knowledge, the greater the chances of finding or inventing a combination between the foundational actions that was not previously available. And when this happens, we enter the field of creation. However, contrary to what is widespread and accepted by common sense, creating is not a space of absolute freedom, but rather an act of restriction delimited by some problem, some question or hypothesis (Peirce, 1995). The possible solutions will be conditioned to what we already know, since we are only capable of asking something of the area we are part of and, for better or worse, we are familiar with its contours, substrates, properties and premises. However, there is no way to achieve differentiated solutions by doing the same thing, because the more a behavior is known, however complex the combinations that make it up, the further it is from the higher levels of intelligence, in other words, from creation.

Of course, you think of each experiment as something isolated from all the others. Has it not occurred to you, for example, that you might venture to think that every connected series of experiments constituted a singular collective experiment? What are the essential ingredients of an experiment? Firstly, of course, a flesh and blood experimenter. Secondly, a testable hypothesis. This is a proposition that relates to the universe surrounding the experimenter, or that relates to a well-known part of that universe, and that merely affirms or denies some experimental possibility or impossibility. The third indispensable ingredient is a sincere doubt in the mind of the experimenter as to the truth of that hypothesis (Peirce, 1995, p.292).

The evolutionary propositions of cognitive sciences tell us that all our cognitive abilities can be specialized by intensifying their exercise. Including in these processes the enhancement of some perceptual capacity, understood here as a mediator of the body's actions, as well as the construction of the knowledge inherent in these actions (with emphasis on those that involve deliberate action by the subject in observing and formulating understandings about the ways in which these actions are organized). For example: a chef constantly exercises his palate/olfaction and, when tasting a dish, is able to identify all the ingredients that were used in cooking it, while a non-expert is only able to recognize that it is, or is not, a good dish. Continuing with the reflection, when a body that doesn't specialize in movement bends down to pick up something that has fallen to the ground, does it carefully engage with the here and now of the action? Is it able to recognize what combinations occur between the foundational actions of the movement and how they are actualized in the course of its realization?

Given their metaphorical nature, the dance movements that will be staged require reconfiguration and, to this end, several of their instances will have to be analyzed, requiring mastery of what constitutes them so that other combinations can be invented. This specialized knowledge, for example, presupposes recognizing: What joint angles are needed for the action to take place? Or, what are the bone directions that will guarantee its continuity? Or what oppositions are needed to stabilize it? Or, how much force is being used during its execution? Or how do you size up the distances between your body and the ground? Or, how much weight is being placed on each of the supports? Or, what spatialities are you producing? Or, or, or?

In short, only knowledge of the instances that make up movements, as well as mastery of their properties, will enable the body to investigate and invent other ways of moving. And the construction of this knowledge will guarantee access to possibilities that were previously inaccessible to recognition. I insist on the question of knowledge because, time and again, our rationalist tradition insists on minimizing the knowledge that emerges within

praxis, as if these actions didn't require study and were spontaneous occurrences, often anchored in questionable arguments that idealize notions of "talent". Nobody is born a philosopher, scientist or artist; obviously the body has preferences, in other words, it has biocultural pre-dispositions. But without many hours dedicated to study, there is no way to develop and consolidate the knowledge necessary for professionalization (Sennett, 2009).

When we move, what is presented is what the movement is made of. In other words, by presenting the agreements that constitute it, movement communicates something. However, it is not capable of communicating things that are alien or foreign to what constitutes its own materiality. By adopting this premise, we are forced to understand that a body that lowers is only capable of telling us that it is lowering. In addition to the obvious and necessary issues relating to technical specialization in movement (mentioned above), it is worth asking: What differentiates an everyday action from a stage action? The hypothesis is that the non-specialist's purpose is to pick up the paper that has fallen to the floor, in other words, the action anticipates and projects the future; while the body specialized in dance movement engages in the immediacy of putting it down and picking it up will already be another present. This difference in purpose changes not only the way the same action is performed, but also what it communicates.

An end without means is as alienating as a mediality that only makes sense in relation to an end. If dance is gesture, it is because it is, on the contrary, nothing more than the support and display of the medial character of bodily movements. Gesture is the display of a mediality, the making visible of a medium as such. [...] Gesture is, in this sense, the communication of a communicability. It specifically has nothing to say, because what it shows is man's being-in-language as pure mediality. (Agamben, 2015, p.59-60).

According to Professor Helena Katz, in her doctoral thesis *One, Two, Three: Dance is the Thought of the Body* (COS/PUCSP), published in 2005, dance movement presents the way in which the body thinks about dancing in its relations with the world. Based on this thesis, I understand that the difference between an everyday movement and a danced one lies in the fact that actions reconfigured as dance movements present their



mediality through the relationships and spatialities they propose. To do so, movement needs to externalize the way the body deals with the specificities that make it up, vibrating its possible intensities, durations, dimensions, trajectories and flows. In other words, dance movement presents not only the combinations that constitute it, but also the way in which these combinations are qualified and how they are being procedurally realized in the immediate present.

In view of what has been said so far, we are forced to admit that our cognitive abilities to improvise (on a daily basis and/or artistically) are only triggered by the need to solve a problem. Problems bring with them questions which, in turn, unfold in the formulation of hypotheses and, generally, it is these that, when tested, potentially promote some displacement in relation to the perspectives adopted by our understandings.

Obviously, hypotheses vary in their complexity, regardless of whether they affirm or deny issues relating to the world in which we live or the epistemological field in which we operate. But without them, we get lost inside our work and are easily hijacked by the patterns of movement established and consolidated by the studies and professional experiments to which we have been exposed. On one occasion, in a conversation in a bar with Fernando Martins, a dancer with a long career in dance companies (public and private), he told me: "I left because I was exhausted from dancing things I didn't understand".

Understandings can only be developed when we have access to the premises on which some specific type of reconfiguration of movements is based. Therefore, in order for there to be any displacement in relation to what is known, given that our repertoires are not universal, we need to ask something of the problem that presents itself and decide which verifiable hypotheses, due to their factual insertions in reality, the improvisations will be based on. We can only ask what the materiality of the body in movement can solve, which means that

frustration is guaranteed no matter how fervent the desire to levitate.

When we follow current choreographic productions in our territory, there is considerable evidence of the presence of cultural and epistemological traits that make them regress to consensual, consolidated and often outdated understandings of the history of Western dance; and, consequently, conservative and not at all insurgent insofar as the contestatory trait of art is suppressed. And despite the consolidation of contemporary dance in the 1990s, marked by the abandonment of pre-established models, it's as if there was a past that didn't want to go away, and in insisting on its permanence, self-referentiality, distanced from the problems of the world and our area of knowledge, walks without stumbling blocks, but also without an audience.

Improvisation is not immune to this cultural trend and can be analyzed as a symptom, insofar as we see each body moving as it sees fit, performing "its dance", regardless of the artistic, political and social context in which this dance is inserted. According to Agamben (2009), our actions are not at all contemporary insofar as they partially or completely adhere to the common sense of our times.

Unreflective adherence to this aesthetic order, refractory to the changes favored by critical thinking, produces setbacks and this is externalized through a type of movement in which the conceptions of improvisation that emerged in the 1960s underlie, or even more seriously, when they resort to the ideas of a subjectivized expressivity implemented in the first decades of the 20th century. The point here is that training techniques establish behavioral patterns, create a set of pre-dispositions that guide choices and restrict possibilities. This doesn't mean that technical training is irrelevant or unnecessary; on the contrary, technical knowledge is essential for practicing any profession. Furthermore, we cannot ignore the fact that there is a lot of knowledge embedded in their formulations, but the possibility of insurgency

against the tacitly established can only occur to the extent that this knowledge is scrutinized.

Familiarity runs the risk of generating just more inert denotation. The challenge posed by inert denotation consists precisely in dismantling tacit knowledge, and for this it is necessary to bring to the surface of consciousness that knowledge which has become so obvious and habitual that it simply seems natural. (Sennett, 2009, p.206).

### **The political nature of actions...**

For Lazzarato (2014), capitalism, since its emergence in mercantilism, has acted to produce subjectivities that assume as “natural” something that is in fact constructed, and in contemporary times, the power and control devices used to establish this General Intellect (delimiting desirable ways of feeling, acting and thinking) are social subjection and machinic servitude. Subjection works to maintain dominant logics, since it hierarchizes the social and defines the roles that subjects occupy within its macrostructure, but this device alone is not capable of controlling the political and social confrontations that can arise in the form of counter-devices. Because, within the binary oppositions they establish (man/woman, artist/non-artist, boss/employee, white/black, human/sub-human, etc.), conflicts can emerge with the power to encourage the emergence of reflections/actions capable of destabilizing the established order. But the production of dissident discourses and dissonant languages is of no interest to capitalism. Therefore, it is necessary to add a second power device, thus adopting machinic servitude to guarantee the control of behavior and desires. Transforming subjects isolated in their individuated subjectivities (a kind of neo-anthropo-individualism) into mere transmitters and multipliers of values and beliefs that depoliticize action and guarantee the maintenance of power by not raising issues that focus on overcoming both capitalism and its exclusionary logics, which operate through the stratification of society into classes, gender, ethnicity and race.

These control devices operate in all areas of society and, given that the system needs to update itself in order to continue reproducing, it encourages and attributes to art the function of

reforming, but never innovating to the point of revolutionizing the dominant logics. Productions of this nature will be marginal and the risk of being assimilated by the macrosystem will always be present to the extent that the discussions they implement become unacceptable.

What lies at the heart of capitalism today is less knowledge than a process of subjectivity production centered on desire, on which even knowledge, information and cultural production depend. It's not a question of cognitive subjectivity, but of techniques of power (subjection and servitude) that act transversally in a multiplicity of forms of activity (Lazzarato, 2014, p.50).

For anachronistic practices relating to improvisation to be abandoned, it is urgent that we escape the binary logics and habitual surface dynamics that are so stimulated by the positivization of what living in society has become these days. I understand that one of the features of this positivization is the suppression of the object of investigation, in other words, instead of what is thought and done maintaining a connection with its object (the movement), there is a tendency to ignore it or submit it to some belief system, which promotes the reduction of the object to a kind of "epistemology" of desire. And in order to overcome the symptom of the absence of doubts, which are the only ones capable of producing other agreements within cognitive behaviors, the first step presupposes refusing the mystique that an experiment carried out by the body in movement is not related to an operation of thought, as if the act of improvising could do without any form of planning and reasonableness. Obviously, when it comes to discovery, such planning will not be guided by deterministic causal logics, but rather will have the role of designing something to be implemented in the course of the improvisation itself, in which the unexpected will always be observed. But what will be the triggers for the process? What are the problems that arise and make it move? What is the purpose of improvisation? What is it trying to discover? What procedures (testable hypotheses) will be adopted to encourage discovery? Which emerging forms will be selected with a view to their verticalization? How are tested hypotheses subjected to doubt and updated, or even abandoned?

One of my philosophy teachers used a phrase that I never tire of repeating and, unfortunately, its validity continues to be affirmed: Those who don't know what they're looking for don't know when they'll find it!

### **historical traces...**

Throughout its more than six centuries of existence, dance as an artistic language has produced a great deal of knowledge. But in order to place this knowledge, produced by the area, in the flow of the changes necessary for its evolution, it is essential to adopt the premise that this knowledge is not inaugurated by our personal experiences. Whether we know it or not, we are the fruit of some of its epistemological lineages and we inherit from them the understandings produced when we are exposed to the information they convey about the body, movement, expression, scenic representation, space and even improvisation. And if we are unaware of the premises that guided the formulation of these epistemologies, we are bound to replicate understandings that have been overtaken by history.

At the French Royal Academy of Dance (1661), in addition to the academic line (Italian tradition), the line of personal innovations was adopted, which was dedicated to the search for novelties and allowed dancers with great technical excellence to completely reformulate the ways of executing a step during rehearsals, as well as inventing others (Marroco, 1981). Curiously, the musician and ballet master Jean-Philippe Rameau (1683-1764), one of the pioneers in the reformulation of the opera-ballet (an aesthetic that was still conditioned to institutional dramaturgies), was the target of complaints from his neighbors due to the constant “noise” his shoes made on their ceilings.

Although the eighteenth century was marked by major reforms, such as reflections on the communicative potential of the dancing body taking center stage in choreographic research, the nineteenth century saw a kind of affirmative backlash from academic traditions. Since they aimed to transcend the flesh, the materiality of the body and movement, understood as instruments,

should only serve their ideals. It was up to the modernist movements to definitively break with ways of thinking about dance that idealized, sacralized or mythologized the body, understood as an audiovisual occurrence constructed through the rhythmic connection of pre-defined figures. Modernism, to a certain extent, rescued what had begun in the Baroque, by assuming that the body in movement is the object of dance (Hercoles, 2005).

Both within ballet, unfolding in modern ballet, and in the emerging modern dance, the search for different modes of expression intensified. In modern ballet, the entire movement vocabulary and understanding of dance, built up until then, underwent profound transformations. With the Russian dancer and choreographer Michel Fokine (1880-1942), considered the father of modern ballet, the scene gained volume, the body weight and movement ambiguity through the desecration of clear and distinct lines.

The multiple proposals housed under *modern dance* were marked by two currents, the American one, which invested in an idea of expressiveness linked to psychological and personal states, dedicating itself to the search for new movement vocabularies, consolidated in different training techniques, but which, in general, did not stress the compositional logics established by *romantic ballet* (Lawson, 1976). Above all, with regard to its linearity (beginning/middle/end) and the idea that dance is capable of discussing “some theme” (universality of movement), as if movement (a tactile-kinesthetic phenomenon) could harbor verbal logics. These conservative traits show something that could be classified as a kind of youthful fundamentalism, as if it wasn't necessary to know what you wanted to deny or as if the act of denying automatically produced something new. From these historical traces, it can be gauged that the idea of “my dance” emerged in this period, even more so if we consider the ascendancy of *modern dances* in the formation of dancing bodies in Brazil.

The other current, of European origin, focused on social and collective issues (due to the contexts imposed by the great wars). It didn't deny the knowledge produced as a trait, but rather questioned and tensioned this knowledge, in other words, the European choreographers didn't burn their books. Given the subject of this article, an example of this current is the improvisation method systematized by Rudolf Laban (1879-1958), one of the pioneers of *modern dance*, linked to German *expressionism*. Laban redefined the role of improvisation in creative processes by investigating the potential of human movement (Rengel, 2003). His aim was not to pre-establish, recombine or reform some vocabulary, but rather to rescue the plasticity of natural movement patterns in their relationship with space, valuing the singularities of bodies during movement. And here, the idea of "freedom" underlies the superficial and mistaken readings of such propositions, as if the possibilities of movement were infinite and unrestricted.

However, thinking of improvisation not only as a strategy for creating other forms of movement or rescuing potential, but also as scenic material itself, occurred with greater intensity during *post-modernism* in the United States. The pioneering Anna Halprin (1920-2021) redefined the usual understandings of dance at the end of the 1930s by thinking of it as a phenomenal experience that promotes a perceptual connection between artists and audiences. In doing so, he strained the usual relationship between spectacle and spectator, breaking down the boundaries between performance and reception. His choreographic compositions were based on scores created from kinesthetic sensitivity, adapting their execution to the immediate present, presenting a *procedural product*, dislocated from the idea of presenting something entirely pre-defined to be apprehended by a passive spectator (Ross, 2007).

Among his students were: Meredith Monk, Ruth Emmerson, Sally Gross, Simone Forti, Trisha Brown and Yvonne Rainer; some of them involved with the *Judson Church Group* (1962-64), whose artistic propositions were committed to the

premise of experimentation (Banes, 1987). The collective was made up of dance artists, musicians and visual artists<sup>3</sup>. The type of staging proposed can be exemplified by Steve Paxton's *Contact Improvisation* (1939-2014), which established technical principles and developed movement vocabularies, but did not define (choreographic) space-time relationships in advance, given that unpredictability was the founding operator of possible combinations (Paxton, 2022).

### São Paulo traits...

In Brazil, the Laban Method was introduced by Hungarian-born dancer Maria Duschenes (1922-2014), who moved to São Paulo in 1940. In a small adapted room in her home, the late Dona Maria worked as an educator and choreographer and was responsible for the training of several stage dance artists, including: J.C. Violla, Juliana Carneiro, Denilton Gomes, Júlio Vilan and Thales Pan Chacon. The improvisation method systematized by Laban is still used today as a pedagogical strategy to expand a repertoire of movements and thus broaden the possibilities of combinations that a body can find for the questions and hypotheses it formulates in the face of the problems it wants to solve.

Contemporary to Dona Maria, the Minas Gerais dancer Klaus Vianna (1928-1992) moved to São Paulo in 1981, after a long, recognized and award-winning artistic career, which began in Belo Horizonte (as choreographer of the Klaus Vianna Ballet, from 1958 to 1962), then continued in Rio de Janeiro (with special emphasis on body preparation for the groundbreaking staging of *O Arquiteto e o Imperador*<sup>4</sup>), and in Salvador (as body preparer for the Grupo de Dança Contemporânea (GDC), at the Escola de Dança/UFBA, in 1980), and was also a visiting professor at the

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<sup>3</sup> Among them: Aileen Passloff, Carolee Schneemann, David Gordon, Deborah Hay, Elaine Summers, Fred Herko, James Waring, Jen Scoble, Jessica Cargill, Judith Dunn, Lucinda Childs, Malcolm Goldstein, Meredith Monk, Philip Corner, Sally Gross, Steve Paxton, Tony Holder, Trisha Brown, Yvonne Rainer.

<sup>4</sup> In Brazil, the first production took place in 1970, directed by Ivan de Albuquerque. The production, considered one of the milestones in the history of theater, won several awards for its cast and crew.



same school from 1963. Klauss' invaluable contribution to improvisation is its unusual use as a means of building technical skills. His innovative approach deconstructs the logics implemented by current training techniques, both in ballet and modern dance. His unparalleled proposal trained a whole generation of dancers and body researchers (of which I was fortunate enough to be a part), including various dance artists, actors, journalists, psychoanalysts and doctors who also attended his classes. I was a colleague of Carlos Martins, Cristina Brandini, Dolores Fernandes, Duda Costilhes, Ethel Scharff, Helena Bastos, Lenora Lobo, Ligia Veiga, Márcio Aurélio, Madalena Bernardes, Mariana Muniz, Paulo Contier, Silvia Rosembaum, Vivian Buckup, Zé Maria and Zélia Monteiro who, to this day, develop their scenic work (individual and collective) adopting improvisation as the means and material of staging.

The ascendancy of *Judson Church's* experimental proposals, especially that of *Contact Improvisation*, developed by Steve Paxton, was present through *Estúdio Nova Dança*<sup>5</sup>. The studio was founded in 1995 in São Paulo by dance artists Adriana Grechi, Lu Favoreto, Thelma Bonavita and Tica Lemos, and until 2007 it played an important role in the production of *contemporary dance* linked to experimentation, becoming a reference space for training, research and creation. The *Tuesdays for Dance* project, which took place weekly for seven years, transformed the studio's terrace into an important space for presenting contemporary dance experiments. Based on collaborative creative practices, each of the studio's founders created their own Dance Companies and Cia Nova Dança 4, formed in 1996 by the partnership between Tica Lemos and Cristiane Paoli Quito, adopted improvisation as the raw material for its staging. A new generation of dancers was formed there, among them Cristian Duarte, who later set up his own Cia (Christian Duarte em Companhia) and who also adopts improvisation as the raw material for his staging.

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<sup>5</sup> Dance Research and Creation Studio, located at Rua 13 de Maio, 240, 2nd floor in Bixiga (Bairro Bela Vista/SP).

Another artistic manifestation that doesn't belong to the aforementioned lineages (Maria Duschenes, Klauss Vianna and Steve Paxton), but which adopts improvisation as a choreographic material, is the GRUA (Gentleman de Rua) group. The group emerged within the Balé da Cidade de São Paulo in 2002, on the initiative of dancers Jorge Garcia, Osmar Zampieri and Willy Helm, then performers with the company. The formation of the group was marked by the search for the expressive singularities of the bodies, as well as strategies to resist their institutionalization. Because, as we know, repertory company performers are educated to reproduce results. Their bodies are trained and specialize in: a) copying movements constructed by others, obviously aiming for fidelity of copying; b) memorizing long sequences of steps, where the body is concerned with minimizing future errors and not with the execution of each one of them as they are performed; and c) externalizing the movement through the projection of the images it produces, rather than externalizing the way the movement was constructed, since the bodies generally don't have access to this. Today, the group is looking for ways to intervene in the perceptual and behavioral habits practiced on city streets, in order to produce some displacement in social choreography.

### **However...**

Faced with the arguments presented, which start from the premise that the act of improvising is related to the discovery of new solutions for the body performing the action, it can be said that: whether it's to build technical skills, reconfigure a step, invent new vocabularies or configure the scene, the subject of improvisation is movement. But the problem that seems unsolvable relates to the slowness with which history moves, fortunately, with its loyalty to facts and indifference to our desires, made up of innovative (but rarely revolutionary) flows and conservative ebbs that occupy long periods, most of the time exceeding the duration of our lives. But, with a few exceptions, I sincerely hope that we are witnessing artistic productions that are in a tsunami moment, in that phase where the waters flow back and then present themselves with a disruptive power capable of

changing the whole landscape. And that the affirmation of habits is only a means of overcoming them, capable of restoring the *mediality* of the gesture, establishing an environment that favors other forms of existence and that the rescue of its insurgent character promotes the emergence of other *politikós* actions.

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