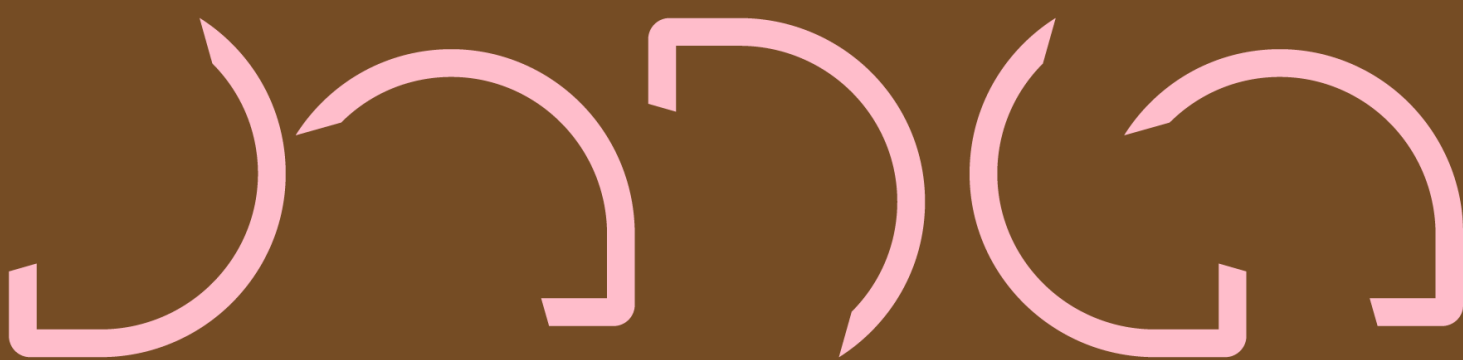


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Contemporary Studies in dance: mutual relations of cooperation of the bodies on the scene

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ABSTRACT

This article presents cooperation strategies in artistic and pedagogical action in the field of Dance from practice as research. Through a fruitful relationship between critical analyzes of artistic works and pedagogical practice in the Dance Degree course at UFS, different types of knowledge constructed another investigative and political perspective on the body in the relationship of dancing with others. Listening to the body in relation to the different bodies (objects and dancers) that constitute the scene is problematized, using as a basis two contemporary dance works by Grupo Musicanoar (SP). One of the objectives is to identify the communicational, aesthetic and intentional relationship of performing, but also the unusual friction between a system of actions based on body sciences and contemporary dance studies. The writing of this article is part of a doctoral research carried out in the Postgraduate Program in Performing Arts at USP/SP.

KEYWORDS contemporary dance; dance cooperation; choreography; intentionality; Musicanoar Group.

RESUMO

Este artigo apresenta estratégias de cooperação na ação artística e pedagógica no campo da Dança a partir da prática como pesquisa. Por uma frutuosa relação entre análises críticas de obras artísticas e a prática pedagógica no curso de Licenciatura em Dança da UFS, diferentes saberes construíram um outro olhar investigativo e político sobre o corpo na relação de dançar com o outro. Problematiza-se a escuta do corpo na relação com os diferentes corpos (objetos e dançarinos) que constituem a cena, trazendo como base duas obras de dança contemporânea do Grupo Musicanoar (SP). Um dos objetivos é identificar a relação comunicacional, estética e intencional do fazer cênico, mas também, a fricção inusitada entre um sistema de ações pautadas nas ciências do corpo com os estudos contemporâneos em dança. A escrita deste artigo é parte de uma pesquisa de doutorado realizada no Programa de Pós-graduação em Artes Cênicas da USP/SP.

PALAVRAS-CHAVE dança contemporânea; cooperação na dança; coreografia; intencionalidade; Grupo Musicanoar.

Contemporary Studies in dance: mutual relations of cooperation of the bodies on the scene

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Initial Crossings

This text presents part of my doctoral research titled: *Transrelações dos corpos na dança: objetos e dançarinos em cocriação*²³. Based on a system of codependent actions in dance composition, I propose perceiving various bodies (both materialities and performers) as indispensable presences for the creation of a work. The visual aspects of the scene, promoted within the academic context, have enabled textures emerged from the idea of mutual cooperation among different bodies, which present an alternative movement organization in dance compositions.

Several conceptual perspectives, such as: the politics of movement in dance (Lepecki, 2017), the meaning of movement (Berthoz, 2000), teaching/learning (Anastasiou, 2007), body communication (Katz e Greiner, 2005) and intentionality (Searle, 2010), have contributed to expanding strategies for artistic and pedagogical practices in dance. Artists, whether in training or professionals, reflect on their conceptions, considering the various ways of understanding body actions in aesthetic experiences. Based on *artistic-pedagogical* investigations, I believe that the boundaries between dance, education, movement politics, and choreography (Lepecki, 2017; 2012) re blurred. The latter provides coherence to perspectives, wherein the artist's sensitive matter is produced in cooperation, sometimes in pairs or creative collectives, evoking sharing and exchange of knowledge.

It is important to emphasize that this study, as part of doctoral research, is intertwined with my academic trajectory in the Dance Teaching Degree at the Federal University of Sergipe (UFS). The way experiences affect us in university teaching evokes body knowledge that is crucial for mapping epistemological paths in dance studies. According to pedagogue and philosopher Jorge Larrosa Bondía (2019), the role of experience in our productions involves what happens to us and constitutes knowledge intrinsic to

² Research completed in 2022 with the Postgraduate Program in Performing Arts at the School of Communication and Arts (PPGAC/ECA) – USP/SP, under the guidance of Prof. Dr. Elisabeth Silva Lopes.

³ Title in English: *Transrelations of Bodies in Dance: Objects and Dancers in Co-Creation.*

collective existence. The possibility that something may happen to us or affect us is highlighted by the author as a gesture of interruption, and only the subject of the experience will be open to perceive and turn it into knowledge of their own transformation.

I observe that in the interaction between bodies in contemporary dance studies, or the steps of a partnering dance, the experience transcends aesthetic observation; it involves a becoming, shared actions in an unending flow. Classroom experiences, with artistic processes based on listening to the body, have revealed broader knowledge, thus allowing a new perspective on the processes of communication and self-awareness of the body. Here, it is pertinent to approach the concept of *Corpomídia*. The perspective of the body as *Corpomídia* proposed by Greiner and Katz (2005) offers pathways to reconsider the notion of the body in contrast to the idea of information input and output. Greiner and Katz (2005) assert that the goal of understanding the body as media is to view it as a provisional agreement of ongoing agreements between information, transformation, storage, and production. The changes occurring in each body happen constantly and distinctly due to the specific conditions of information in each environment.

The contemporary dance scene has highlighted other perspectives on space sharing and possible multiple relationships established with others (dancers/objects/environment) in dance creation. However, connections with my artistic/academic experience, with inseparable thinking between dance and movement politics (Lepecki, 2017), have underscored the relevance of practice as research in weaving dialogues with works involved in various relational and interactive processes. The choice of choreographic proposals such as *Vapor* (2007) and *Deslugares* (2013), by the Grupo Musicanoar (SP) has become essential for this research, aiming to weave facts into the composition of dance scenes through cooperation processes.

Founded in 1992 by choreographer and dancer Helena Bastos, in partnership with Raul Rachou, the Grupo Musicanoar is a group that contributes to the scene of contemporary dance studies in Brazil and understands that any composition stems from shared processes. Among the works in the group's repertoire, specifically,

two of them, previously mentioned, have raised interesting questions about the body in the scene. Although these works are quite different from each other, they address similarities in the way I have understood the collective construction of bodies. Thus, I pose questions that highlight various types of relationships in scenic compositions based on artistic practice as research in dance (Fernandes, 2013).

The Collective Relationship in the Performance *Vapor*

This performance is part of the Grupo Musicanoar's repertoire and premiered in 2007 in São Paulo through the Rumos Itaú Cultural Dance 2006/2007 grant. The conception of the performance *Vapor* (2007) is by Helena Bastos, with direction by Vera Sala. The performer-creators are Raul Rachou and Helena Bastos.

At the beginning of *Vapor* (2007), a spotlight illuminates Raul's hands holding Helena's head. In a gradual unfolding that starts with a gentle and slow manipulation, the action expands into increasingly larger proportions until the performer rolls her across the floor, impressing the audience. It is hard not to think of violence, restraint, and control. The "choreography" of the relationship between Helena and Raul's bodies. The investigation was based on manipulation procedures, and what happens on stage, in front of the audience, are actions that were previously agreed upon and rehearsed (Spanghero, 2013, p. 69, our translation).

From this perspective, it becomes crucial to raise the following question: does the action begin when Raul supports Helena's head, or does it emerge when her head rests in his hands? If the understanding is based on intentions of cooperation in the relationship between the bodies, it may not be coherent to question who initiated the action in this dance. The simultaneity of actions occurring in both bodies, in relation to each other, through continuous agreements, is recognizable.

Despite the work being based on the idea of one body manipulating another, there is a presence of mutual actions, almost imperceptible or untranslatable, occurring simultaneously due to the reciprocity between the two artists in this contemporary dance performance. This artistic work proposed by Grupo Musicanoar presents, in a way, a framework that highlights gender issues in

relation to the notion of power exercised by bodies. Although the performance *Vapor* (2007) is composed of a cisgender man and woman duo, in the performance, these categories alternate, exclude each other, combine, intersect, and blend. I assume this happens because there is no need to explain the dance or affirm the duo by biological sex. There is also the relationship constituted by the fluidity of the movements of the two dancers, and the minimalism of the aesthetic choice, which is no less dense for that. In *Vapor* (2007), dialogues occur regardless of sex or gender in significant intentional affectations of both bodies.

There is a wealth of information contained in the trust and control relationship between the two bodies. The organizational modes of the choreography and the movements proposed by the duo Helena and Raul in *Vapor* (2007), although previously experimented with and rehearsed, and thus presented to the audience, provoke sensations of insecurity, danger, and the possibility that a small lapse, a distraction, or a momentary disconnection between the dancers could quickly deconstruct and diminish its power. I do not believe this happened in the complex connection developed by the artists. Even if it gives an impression of risk, the opposite sensation of control over the movements, rhythms, and intertwining proposed by the dance is stronger and absolutely requires the dexterity of the artists. In this performance, the duo must be attentive to each other for the work's success. By risking losing control, the duo emphasizes the effect of control over the bodies.

Understanding an artistic work from the perspective of collective action allows me to draw a connection with the notion of *Collective Intentionality*, as presented by Searle (2010). The author addresses the notion of collective behavior as a characteristic that goes beyond a mere combination of individual intentions. The characteristic of action cooperation depends on intentions having the same objective in executing an activity and how each person organizes their actions towards the shared purpose. Searle (2010) highlights the inconsistency of discussing collective intentional behavior without considering the importance of individual intentions, or specific intentions. The author asserts that the distinctions in

actions may have an imperceptible condition in contexts based on the collective. We might consider that this assertion challenges the modes of existence of a collective action not implicated by the actions performed by each body.

The statement I propose based on the study of *collective intentionality* is structured around two co-implicated moments: 1) The collective intention is the realization of the performance *Vapor*. 2) The actions 'Raul holding' and 'Helena falling' are the individual intentions of the performance *Vapor*. In other words, these instances complement each other. The modes of action of both bodies co-created the performance from the singular intentions of each body. From this perspective, we have a system of collective intentionality. The shared relationship of the scenes in *Vapor* (2007) implies the assertion of the statement: we are dancing together.

When mentioning collective actions based on shared objectives, Searle (2010, p. 145, our translation) states, "There is no bodily movement that is not a movement of the members of a group. Just think of an orchestra, a dance company, or a football team". However, the author explains that the best way to perceive collective behavior as distinct from individual behavior is to observe the existence of types of intentions of bodies in collective occasions, as well as in singular situations. Thus, the notion of the collective demands a broader understanding. In the case of the performance *Vapor* (2007), the intentions are organized around the shared desire for the performance to occur. Helena and Raul are on stage for this purpose.

The concept of *collective intentionality* presented by Searle (2010) is exposed as a biological condition. We are beings capable of social development through cooperative behaviors. We share intentional states daily, such as beliefs, desires, and intentions. According to the author, collective intentionality occurs through intentions like 'we believe' and 'we intend.' These conditions differ from intentions like 'I believe,' 'I intend,' in instances undoubtedly caused by the collective.

Having a perception process based on the concept of collective intentionality—of '*we*' intentions—illuminates the general constitution of the relationship between bodies committed to the

cooperative act of dancing. This indicates that a process of cooperation on stage stems from the sharing of actions, driven by the readiness of the bodies, reverberated by beliefs and desires for the realization of the work.

The Sharing of Actions Between Dancers and Batons in the Performance *Deslugares* (2013)

The Musicanoar Group has been previously examined, particularly regarding the creation of the performance *Vapor* (2007), which focuses on listening to bodies through two dancers. It is important to continue with this group to explore other characteristics of relationships presented, for example, in the work titled *Deslugares*⁴ (2013). This work provides a broad discussion on the organization of other modes of existence in the construction of shared processes, through sensorimotor skills and the relationships between dancers and batons.

Professor and researcher Beth Lopes (2015) notes that the very title of the work, with the prefix 'des,' expands the notion of place, suggesting oppositions or negations of fixed spatial constructions arising from the interactions that occur. The author writes, having witnessed a rehearsal of *Deslugares* (2013), about the significant details concerning the constitution of the work, implicated in the relationship established between the bodies involved.

The performers initially walk through the space, carrying red batons of varying sizes and spreading them on the floor, creating a game of sticks. At some point, Raul lies on his back among the tangle of batons, while Helena weaves other batons between Raul's arms and legs, creating planes, vertical and diagonal lines, and forming three-dimensional patterns (Lopes, 2015, p. 29, our translation).

Lopes (2015) points to the complexity of mobilizations in both bodies: objects and dancers. With the architecture composed of accumulated batons, various images are created through the

⁴ This work was directed and conceived by Helena Bastos and co-created by Raul. It was shown in 2013 at Sala Paissandu, Galeria Olido - São Paulo/SP, and at Sala Renée Gumiel of the FUNART Cultural Complex - São Paulo/SP. An excerpt from the show can be seen in the presentation held exclusively for students of the Saturnino Pereira School, in 2015, at CEU Inácio Monteiro, in the city of São Paulo/SP, through the link: <https://www.youtube.com/watch?v=yoBbw4IR1Lw>.

established relationships. The characteristics of each body present in the scene become relationships agreed upon through 'listening' and their physical structural differences. The numerous batons with varying sizes enable diverse actions akin to an improvisation game, yet it is a game full of intentionality.

Choreographer Helena Bastos (2003) asserts that with each movement of the dancers in finding solutions for actions with the batons, they create a simultaneous process of making and knowing on the same temporal scale. The interactions, constituted by the intentions and cooperations presented in the work, manifest in multiple forms. In addition to the batons, they create various supports with the floor and parts of the dancers' bodies. When the bodies are on the floor, this support allows Raul, Helena, and the batons to simultaneously vibrate, roll, sway, crawl, and/or tremble with the relationships provoked by the environment.

Lepecki (2012), drawing on discussions by Giorgio Agamben and Jacques Rancière, proposes in his text *Coreopolítica e Coreopólicia* the idea of choreography as Coreopolitics. The expansion of the concept of choreography as a way to think about the body in dance is implicated in the understanding of the co-constitution between art and politics. This allows for consideration of which actions emerge, for example, in the interwoven relationships of senses and affects.

[...] a choreographic politics of the floor would attend to the ways in which choreographies determine how dances root themselves in the floors that support them; and how different floors support different dances, transforming them, but also transforming themselves in the process. In this infinite dialectic, a co-constitutive resonance is established between dances and their places; and between places and their dances (Lepecki, 2012, p. 47, our translation).

I propose that objects choreograph the dances emerging from the encounter with others and the constitution of the themes that comprise the work's conception. The work reaffirms a Coreopolitical commitment to modes of existence based on the instantiations established between the discussion themes of the proposal and the presence of bodies: dancers and batons. The notion of the presence of bodies is understood from André Lepecki's perspective, which states that:

[...] presence as a way to access the specificity of artistic creation in the 'body arts' (or arts of co-presence), such as theater, dance, performance, and even in those arts that conceive the object as body or presence [...]. In other words, presence as that which invokes and activates the dimension of the duration of experience, the entry into the flow of materials and bodies in relational coexistence (Lepecki, 2010, p. 44 and 45, our translation).

The *Corposbjetos* (wooden batons) invoke multiple conditions of existence that generate processes of subjectivation within the relationship. These consensualities create a sensitive fabric of mutual agreement. With the exploration of spatiality presented by the performance, I align with Lepecki's considerations when he states that "[...] all Coreopolitics requires a distribution and reinvention of bodies of affects, of senses. Every Coreopolitics reveals the deep intertwining of movement, body, and place" (Lepecki, 2012, p. 55, our translation). The scenes in *Deslugares* (2013) become Coreopolitical when they frictionally explore the existences emerging from the spatialities in the relationships between bodies.

The agreements in the performance reveal imbalances, intentions of actions, negotiations with physical space, and the spaces provoked by the availability of the batons, challenging adjustments for the conditions of body movements. As previously discussed, any system is subject to conditions of variation. The uneven floor demands management strategies for the artists' "stumbles" with the batons, requiring them to maintain a constant state of readiness.

The presence of trios at various moments in the scenes, constituted by the interactions of bodies with the environment, also weaves other dynamics, making the composition oscillate between Raul/Batons/Helena, floor/Batons/Helena, and floor/Batons/Raul, etc. Helena Bastos (2014) asserts that other forms of knowledge emerge in interaction processes, constructing bodies available for cooperative actions. This statement reinforces the active participation of the objects (batons) in the relationship within the

scenes of *Deslugares* (2013) through a process of attentive listening by the artists to the spatial and interactional possibilities of each present body.

Sensations in this process of attentive listening stimulate bodily skills and solutions that contribute to organizing our mode of action. The physical touch in a partnered dance provides support for certain decision-making processes during the interaction. In October 2021, American David Julius and Lebanese Ardem Patapoutian were awarded the Nobel Prize in Medicine and Physiology for their research on how the nervous system operates with sensations of touch and temperature in the body. This discovery deepens our understanding of the complex interaction between our senses and the environment by highlighting specific receptors responsible for this interaction. This knowledge reinforces discussions in the field of dance about the connection between the body and the environment, as well as between bodies in interactive processes. This somatosensory system provides self-perception based on contact stimuli, which is fundamental to decision-making in dance relationships.

In the interaction between two dancing partners, there is an important property that undoubtedly intervenes and has not yet been discussed: the laws of natural movement. When two dancers need to coordinate their moving bodies, they must perceive these laws, which are linked to the brain's internal mechanisms (Berthoz apud Corin, 2001, p. 48, our translation).

The mechanisms identified by Alain Berthoz are defended in anticipation of the consequences of the desired movement. In this sense, actions are cognitively desired trajectories with the ability to make sense-based choices that will organize movements. The structuring of perception involves our ability to foresee the consequences of action, combined with memories of past actions and other desired actions in an implicated manner.

These studies influenced me and sparked an interest in understanding other relationships in dance that are necessarily structured by different types of bodies on stage. I have presented the performances of *Vapor* (2007) and *Deslugares* (2013) as clues

for thinking about relationships in dance constituted by mutual cooperation. I am now interested in exploring another dimension of research into these relationships established in performance, particularly through pedagogical practices in dance.

Artistic-Pedagogical Approaches

To assume a provocative stance is to open pathways for the transversality of knowledge emerging from the particularities of each body. From this perspective, the knowledge constructions that each studied work reverberated in this research process led me to discoveries beyond conventional knowledge and stimulated pedagogical actions focused on recurrent revisions of methodological procedures.

Anastasiou (2007), in addressing rigid teaching methods based on the teacher's absolute knowledge of the student, proposes the concept of "*ensinagem*"⁵ as a different way of thinking about teaching committed to learning through sharing knowledge between students and teachers. The educator's proposal is based on the awareness of which goals are necessary for teaching, and it is not only aimed at content acquisition. In the context of this research, I questioned how to propose conditions based on expanding the understanding of body relationships in dance. Thus, I challenged myself to investigate other understandings of body relationships (Objects/Dancers – Dancers/Dancers) through the component of *Estudos Contemporâneos em Dança*⁶.

It is worth noting that the concept of relationship developed in this research initially intersected with my background in Ballroom Dance and was expanded through the body organization modes presented in the performance Vapor (2007). As previously discussed, this work, by fostering different perspectives on scenographic organization in dance, prompted me to consider

⁵ It is the process of working with knowledge, that is, a practice between teacher and student that encompasses both the action of teaching and learning, resulting from actions carried out in the classroom and outside it.

⁶ Since 2016, I have been teaching this component in the Dance Degree Program at the Federal University of Sergipe (UFS) based on artistic-pedagogical provocations with the perspective of correlations between bodies (objects/dancers). The classes have been proposed based on installations, improvisation laboratories, and dance performances.

pathways for understanding the process of sharing actions with other bodies on stage (objects/materials). Therefore, it became necessary to stimulate experiences through a critical appreciation of the scenes presented in this performance.

After watching the work again with students, we had two phases: first, a presentation of perceptions and the sensations that were reverberated; and second, I suggested forming pairs to experiment with movements arising from the contact and 'manipulation' of bodies based on what they had observed.

In the first phase, the students' reports presented divergent perspectives based on their perceptions of the actions of both bodies involved in the work (Helena Bastos and Raul Rachou). Some argued that there was cooperation in executing the dance, while others pointed to the subordination of one body to the other. In the second phase, we explored the mode of existence of each body presented in the performance. Each pair decided who would experiment with the scenographic conditions presented by Helena Bastos or Raul Rachou. Subsequently, we reversed the roles of each student and reopened the discussion on their experiences.

In this subsequent discussion, some students restructured their arguments, while others continued to insist on the idea of one body being passive in relation to the other manipulating it. These different perspectives contributed to further studies on improvisation processes, observing which adjustments were necessary between both bodies for the dance to occur. It is important to note that although *Vapor* (2007) was not conceived as an improvisational performance, the reorganizations of bodies due to the potential unpredictability of actions on stage, through mutual contact, establish and demand improvisations based on the readiness presented in the scenes.

It is relevant to state that the construction of this performance was involved in processes of complicity and maturity among the artists, which were developed over years of collaboration. To stimulate perceptions of codependency, frequent studies are necessary. Nevertheless, the experiences with students generated initial discussions pertinent to expanding perceptions of correlation processes. This knowledge about collective construction served as

an introduction for proposing experiments based on relationships with objects/materials.

Kinesthetic Relationships of *Corposbjetos*⁷

Recognizing that the characteristics of materials can suggest modes of interaction with improvisational dance processes, I proposed experiences based on studies of perception. In March 2020, I began working with students in the Improvisation⁸ course with only two materials—plastic wrap and bubble wrap. As we were deep into the immersion process, the meetings had to shift to an online format due to restrictions and the need for social isolation because of the pandemic. In this new teaching format, the research was observed through the computer screen. Each student had their materials (plastic wrap and bubble wrap) to explore possible actions arising from contact with these other bodies (materials), and how they could move and interact together. To significantly enhance each student's perception, I employed a kinesthetic perception approach. Kinesthesia is presented in physiological studies as a sixth sense of the body, a sense of perceiving movement.

The *sense of movement*—proposed by the French neurophysiologist Alain Berthoz (2000)—known as Kinesthesia, is explained as a cooperation among various multisensory inputs, such as vision, vestibular receptors, proprioceptors, cutaneous receptors, and gravity receptors. Through this system, the body enables different perceptions with numerous abilities that are not always stimulated and often remain unknown. The skin, ears, muscles, and joints are examples of kinesthetic receptors that, along with other senses, allow for different modes and dynamics of spatial organization. According to Berthoz (2000), our movements are guided by an internal representation. These movements aim for desired trajectories based on sensory choices that enable us to

⁷ Abject bodies are bodies whose lives are not considered lives and whose materiality is understood as unimportant.

⁸ This component brought the possibility of continuing the studies developed in the Contemporary Studies in Dance component, in the Bachelor's Degree in Dance/UFS.

direct our movements. The researcher asserts that our brain operates with predictions of the consequences of actions, relating to memories of past actions and possible outcomes for organizing future actions.

In the experiences of the *Improvisation* course, the structure of the student's relationship with this *corpobjeto*⁹, facilitated by kinesthetic perception, provided sharper insights into the expanded structural dimension of each materiality. This occurred due to changes in the materiality from heat or contact with another body and/or the environment. Due to its elasticity, plastic becomes adhesive when in contact with another body. This characteristic evoked various sensations, such as the sense of liquidity reported by the students during their improvisation processes. The malleability of this material allows for considerable stretching before any potential rupture occurs. The stretching introduced a resistance that contributed to alternative possibilities of interaction through contact. Other changes in the structure of this *corpobjeto* promoted relational alternatives, such as when this *corpobjeto* (plastic wrap) took on the shape of a cord or when it adhered to a second skin with which it was improvising.

To continue the studies, I introduced bubble wrap to explore additional improvisational possibilities. This *corpobjeto* consists of layers of plastic with small air bubbles between them. It is primarily used in the transportation of fragile items as a cushioning resource against potential impacts. The bubbles act as pads, supporting various pressures collectively. Each isolated bubble, when pressed, caused pops that generated different sensations during the improvisations. This experience stimulated the perception of movement emerging from the interaction with bubble wrap, thereby enhancing body awareness and expanding movement possibilities with the other body in the improvisation process. In this regard, the actions were cognitively desired trajectories with the ability to make sensory choices that allowed the organization of movements in

⁹ I suggest this neologism with the intention of emphasizing the object as a body necessary for existence strategies based on the conditions proposed in artistic and pedagogical actions in the field of dance.

various relationships between the students' bodies and the plastic bodies (bubble wrap and film).

Studies on kinesthesia have shown that perception is an intrinsic condition of human beings, being fundamental to the execution of any bodily activity. In this sense, when we dance, we do not necessarily think of using it, but it is activated instantly as soon as sensory receptors perceive movement. Consequently, we expand our awareness through the perception of the other with whom we are dancing.

Final considerations

In the experience of teaching dance, fostering dialogues with other fields of knowledge becomes essential for developing critical pedagogical proposals that move beyond the unidirectional perspective of knowledge transfer. The conceptual perspectives, in conjunction with the experiments developed in this research, have expanded the understanding of body partnership in dance through sensorimotor procedures, power relations, and attentive listening to bodies. This pedagogical practice, inspired by artistic works, has become one of many actions that broaden and continue to broaden studies on the ways bodies act in cooperation. Consequently, it weaves possible new perspectives on the modes of existence of the body in the artistic and pedagogical scene within the field of dance. By paying close attention to these studies, we need to more carefully observe how we move with others—both objects and dancers—and how others move with us. The commitment to finding approaches and perspectives on the body through kinesthetic relational strategies provokes relevant perceptions of an alternative policy in improvisation and composition in dance.

I hope that the insights presented in this research have provided new ways of thinking about the factual actions of body codependence in dance creations, specifically regarding the relationship between dancers and objects. The realization of this perspective of shared making, exposed through sensorimotor experiences, is necessary as it allows us to focus on a system of

transrelations to which we are co-implicated in the creation of things in the world. Moreover, sharing my knowledge production with the field of dance in the university context would be no different.

The possible articulations presented in this article are not intended to validate a single perspective and/or concern from the studies of body sciences and/or related knowledge areas but to recognize that other research involved in expanding the understanding of body relations in dance helps us think more broadly about our creations in/with dance. Awareness that we are part of a system that moves with other bodies, as well as moves them, implies an unstable and unfinished state where creation unfolds. Thus, the writing of this article is influenced by various states of perception and other perspectives, believing in the unending continuity of re-signifying our artistic-pedagogical actions through a system of actions established by the movement policies of bodies in dance compositions.

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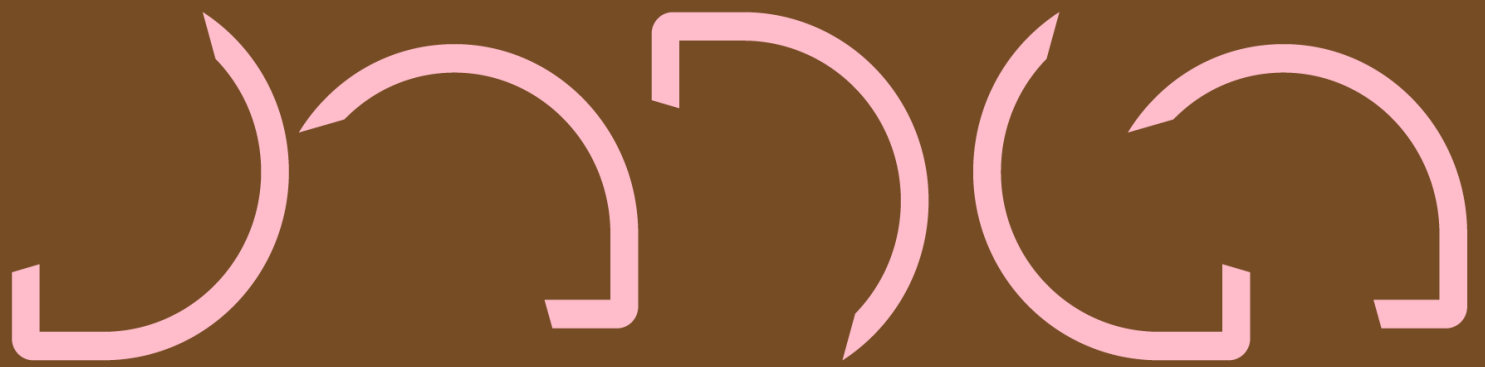
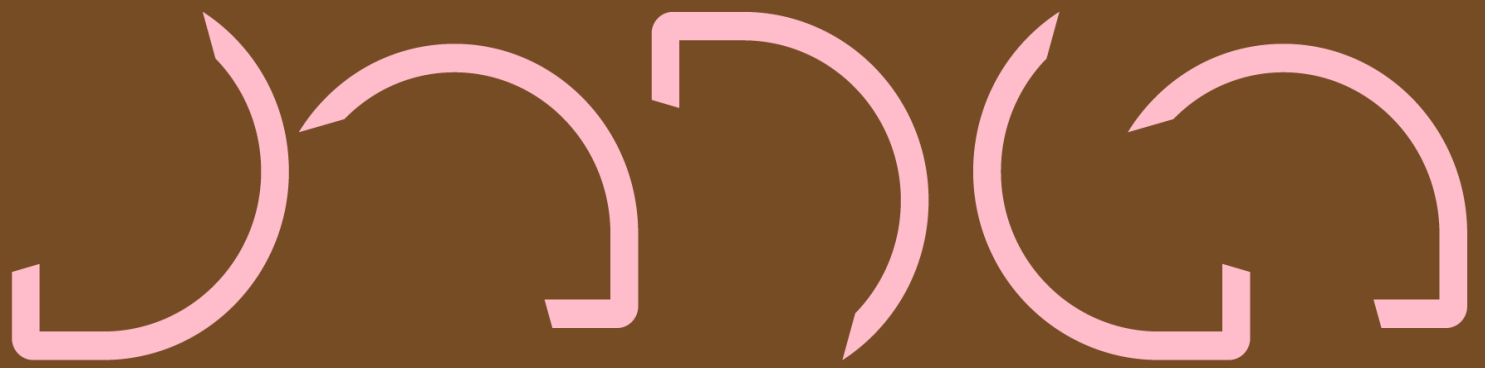
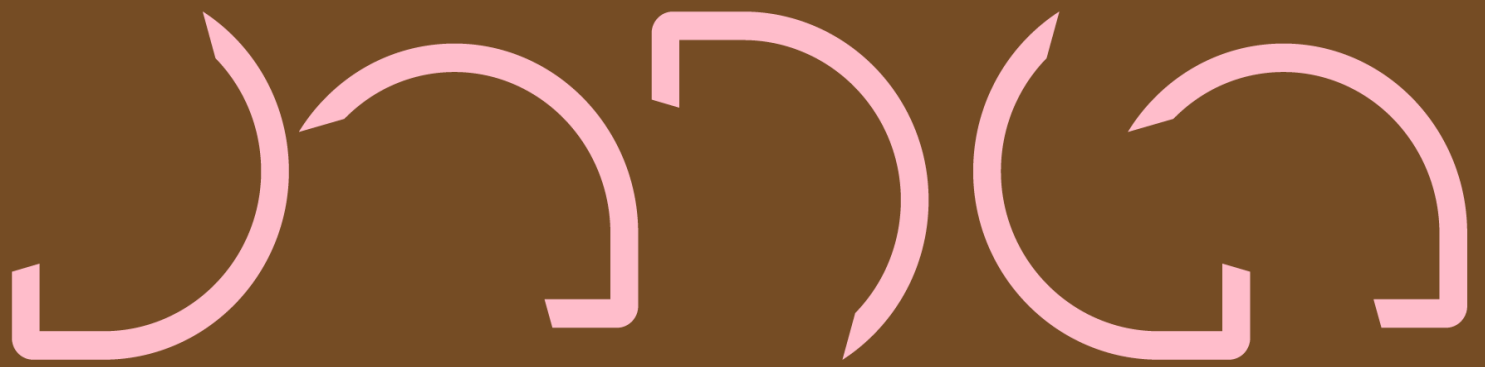
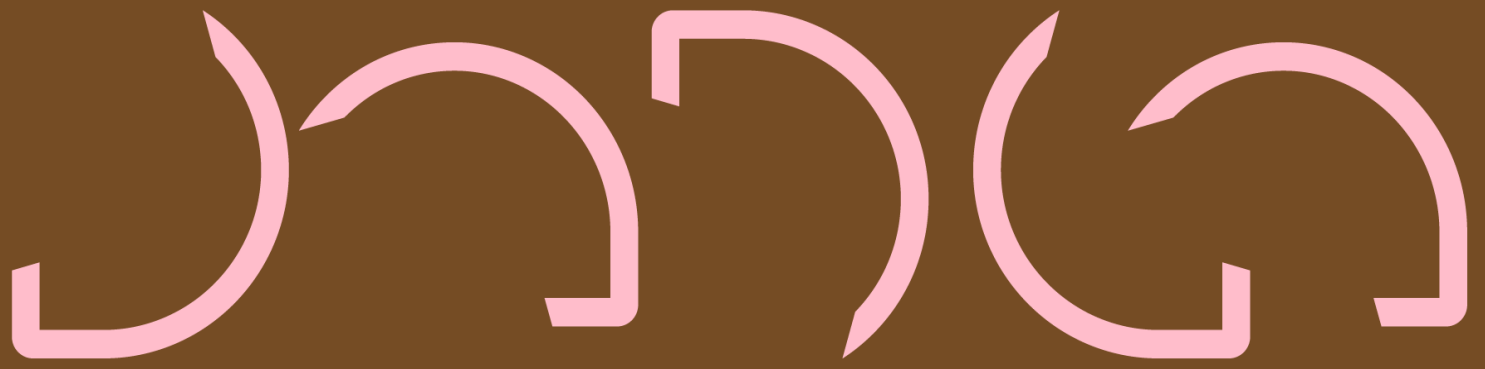
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