

revista
brasileira
de estudos
em dança

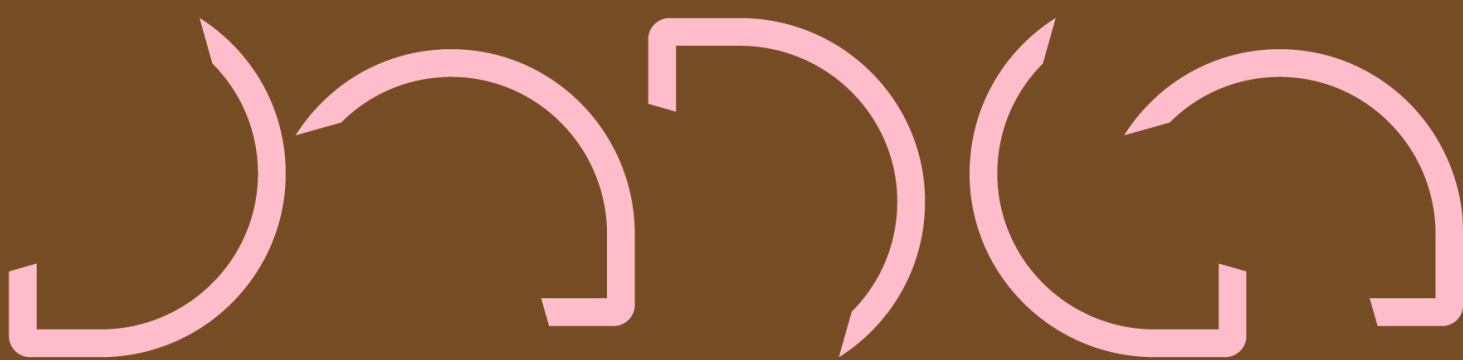
Self-Education, Reinvention, Resistance: Aesthetic and Political Creations through Contemporary Dance

Autoeducar-se, reinventar-se, resistir... criações estéticas e políticas com a dança contemporânea

Claudia Madruga Cunha

Daniella da Costa Nery

CUNHA, Cláudia; NERY, Daniella da Costa. Self-education, reinvention, resistance: Aesthetic and Political Creations through Contemporary Dance. **Revista Brasileira de Estudos em Dança**, 03(05), p. 33-59, 2024.1.



ABSTRACT

The body has been the focus of several theoretical discussions throughout the 20th century. Nietzsche, Artaud, Foucault, and, in the last three decades, Deleuze and Guattari, in alignment with these authors, revisited Artaud's concept of the body and proposed it as a practice of resistance against the massification of our affects. This theoretical framework is drawn from a cartography that problematizes the persistence of certain bodies within the contemporary dance activities offered by the Guido Viaro Dance Group. We critically examine an artistic process involving contemporary dance (Setenta; Rocha; Lepecki), developed during a weekly meeting, which is divided into three phases: 1. The body as a process of co-creation; 2. The body as a process of self-undoing; 3. The body as a process of (de)composition and recreation. Our objective is to demonstrate that these bodies, which persist in alliance with dance, embody modes of resistance and engage in a process of self-undoing, which leads them to affirmative, joyful, and light ways of being in the world.

KEYWORDS: body without organs; contemporary dance; undoing oneself; self-creating.

RESUMO

O corpo foi foco de algumas teorizações que atravessaram o século XX, Nietzsche, Artaud, Foucault e, nas três últimas décadas, Deleuze e Guattari, alinhados a estes autores, retomaram o conceito artaudiano de corpo e o sugeriram como prática de resistência à massificação dos nossos afetos. Esse aporte teórico é recortado de uma cartografia que problematiza a permanência de alguns corpos, nas atividades de dança contemporânea ofertadas pelo Grupo de Dança Guido Viaro. Problematizamos um processo artístico com a dança contemporânea (Setenta; Rocha; Lepecki), desenvolvido em um encontro semanal, composto por três momentos: 1. Corpo processo de cocriação; 2. Corpo - processo de desfazimento de si; 3. Corpo - processo (de)composição e recriação. Nosso objetivo é mostrar que estes corpos que permanecem em aliança com a dança, trazem modos de resistir, de produzir certo desfazimento de si, o que os remete a modos afirmativos, alegres e ligeiros de estar no mundo. Palavras-chave: corpo sem órgãos; dança contemporânea; desfazimento de si; autocriação.

PALAVRAS-CHAVES: corpo sem órgãos; dança contemporânea; desfazimento de si; autocriação.

Self-Education, Reinvention, Resistance: Aesthetic and Political Creations through Contemporary Dance

Cláudia Madruga Cunha (UFPR)¹
Daniella da Costa Nery (UFBA)²

¹ Postdoctoral and doctoral degrees in Education, Master's and bachelor's degrees in Philosophy. She is a professor in the Department of Arts at the Federal University of Paraná (UFPR) and a faculty member in the Graduate Program in Education (PPGE/UFPR). She coordinates the Rizoma Group: Laboratory of Research in Philosophy of Difference, Art, and Education.

Orcid: <http://orcid.org/0000-0002-2867-5566>

E-mail: cmadrugacunha@gmail.com

² Currently a Ph.D. candidate in the Graduate Program in Education (PPGE) and holds a Master's degree in Education from the Graduate Program in Education: Theory and Practice of Teaching (PPGE: Tpen), both at the Federal University of Paraná. She also specializes in Body Consciousness/Dance from the Paraná School of Arts (FAP) and holds a Bachelor's and Teaching degree in Dance from FAP. As an artist-teacher-researcher in Dance, she coordinates the Guido Viaro Dance Group and is a member of the Rizoma UFPR Group. Orcid: <https://orcid.org/0009-0003-3912-2187>
E-mail: daniellacnery@gmail.com



Image 1. Credit: Maria Ravazzani

Anticipations

According to Greiner (Uno, 2022, p. 9), "Deleuze and Guattari questioned how to construct (for oneself) a body without organs," an authorial body capable of perceiving the excesses of political, ethical, poetic, and aesthetic frameworks imposed on us, on our bodies, constantly surveilled as we are by the maneuvers of the capitalist state, which imposes debt, competition, and consumption upon us.

The context in which Antonin Artaud (2018), poet, writer, and playwright, in his radio work *To Have Done with the Judgment of God*, first proclaimed the notion of the Body without Organs (BwO), problematized how organs, in their set of pre-existing determinations, overwhelm the body and impose limits upon it. This concept was coined after World War II, a time when societies were reorganizing into new states and forms of government, which for Artaud (2009; 2017) embodied the "judgment of God," as they constituted an organizing rationality of the body, creator of organs, that adapted and chained them to institutions, idols, words, and defined territories for human bodies.

Artaud (1999) intended to renew this organizing system, which dominates the body and dulls its passions and drives, through the exaltation of obscure points where powers organically articulate. These voided points refer to the ways in which power is internalized in the body, how it penetrates corporeal matter and subjects it to

politics, which organizes the body from the outside in through institutions such as the family, religion, medicine, the state, the military, and industry.

For Artaud (apud Uno, 2022, p. 67), our illness stems from submission to a poorly constructed human form, an image or figure that leads us to a state of "petrified, paralyzed, mummified, automated, incarcerated, electrocuted, drugged, incarnated, dancing, screaming body." This is the issue Artaud leaves us with: it is necessary to undo or deform a body's form, to find ways to self-transform, to self-educate, to do as he did: "immerse oneself in one's own undoing, in a state of near-language, near-thought, near-body" (Greiner, 2022, p. 9), in search of another self.

This dispossession of self is sought "in" and "through" art by Artaud (2009; 2017), and, years later, in the meeting between Gilles Deleuze and Félix Guattari (1996), especially in *A Thousand Plateaus*, vol. 3. Such a practical perspective will call for an ethical attitude that not only contributes to the undoing of self but also activates an affirmative potency, often in a lethargic state, dormant within our bodies. The undoing of Artaud's *Body without Organs* (1948, 2009), in Deleuze and Guattari's understanding, speaks of a threshold that the body needs to reach—a point of fragmentation and limit—in order to remake itself. This symptom or limit state leads to the production of a *Body without Organs* that seeks disorganization, which approaches art and takes artistic activity as the possible form of its shapeless state.

It is through art that we can deal with our undoing, making this disruptive symptom a mode of resistance against our own elimination of senses and their re-elaboration. Hence, the need to problematize the relationship between body and language, to reinvent, to reclaim this body that gradually loses itself, deviating from its organic perception of the world, traversed by aesthetic elaborations that shape it, by words of command that normalize it and dictate how it should act and think. After all, language, with its symbols, signs, and significations, is what judges, defines, characterizes, and imposes models of thought and action that alienate the body from what it is and what it can become. To reinvent this subjectivized,

subordinated body, manipulated by the orders of good and evil, and to seek new forms of expressing it, we turn to rhythm and dance. Deleuze³ and Guattari, at the end of 1969, jointly published two works: *Anti-Oedipus* (1995b) and *A Thousand Plateaus*⁴ (1996), in which they discuss Artaud's concept of the Body without Organs. The authors seek a body capable of self-institution, of differentiating itself and expressing in a singular manner the relationships and processes it establishes with material and immaterial things. Inspired by Artaud, these authors argue that the Body without Organs is not desire, but possesses desire, and before being a concept, it is a practice (Deleuze; Guattari, 1996). This body can be fluid, airy, whirling, chaotic, sometimes like autumnal music. In any case, it is a limit-object for a practice and a work to be experienced (Uno, 2022, p. 259).

Deleuze and Guattari (1996) address the relationship between body and language and a third form of subjectification: interpretation (Lapoujade, 2002). Artaud's Body without Organs becomes a BwO, a cartographic body, geophilosophical, formed by lines that can be territorialized, localized for the purpose of being displaced, arranged in new compositions. This disorganized body can reveal itself as a rhizomatic body, an agglomeration of lines, a multiple unity, a cartography that reinvents itself, clusters, and dissolves into other lines in a flux of existence. Subject to the event, the Body without Organs (BwO) is an existence always in the process of definition, indeterminate and irreducible to the transcendental forms invoked by traditional philosophy.

In the quest for reinvention of the body's powers to resist, dance becomes a means to challenge the rational crystallizations that weaken us and disempower us from becoming what we desire. We understand that the search for the undoing of a socio-politically influenced and culturally organized body—shaped by values and

³ Before his collaboration with Guattari, Gilles Deleuze developed a philosophical thought that drew on the work of both Nietzsche and Artaud as interlocutors to problematize the relationship between thought and life. Deleuze particularly employed Antonin Artaud's notion of the Body without Organs (BwO) briefly in his work *The Logic of Sense* (1974), originally published in France in 1969.

⁴ Both works were published in France: *Anti-Oedipus* in 1972 and *A Thousand Plateaus: Capitalism and Schizophrenia* in a single volume in 1980. In Brazil, *A Thousand Plateaus* was published in five volumes.

structural models—legitimizes Artaud's (1986, 1999, 2009) intention, as exposed in his work. In performing what others expect of us, we pay little attention to the implicit power we possess to reinvent ourselves through our own bodies.

This study's tone and rhythm, through post-structuralist thought, problematize the notions of the body that have permeated us since the 20th century, through the account of the experience of a contemporary dance group, a privileged space for constructing the debate between practice and concept—the Body without Organs.

To this end, we map the ways of being, acting, and resisting of a group of dancing individuals and their multiple, different, diverse, and dissonant bodies. These bodies bring to dance their own annihilation, the frustrations and impossibilities of daily life, external judgments, self-judgments, and the (self)flagellations to which we are subjected daily in a capitalist society. These dancing bodies activate affirmative, joyful, and light ways of being in the world.

With the notions of rhizome and cartography, Deleuze and Guattari (1995a), in *A Thousand Plateaus* vol. 1, suggest that the internalization of what comes from outside the body produces, in reverse, a body for the soul, bent to what Artaud (2009; 2017) called the judgment of God. To reverse this process and overcome the dualism of soul/mind/abstract and body/matter/substrate, it is necessary to establish a schizoanalysis (Pelbart, 2016). Schizoanalysis demands a form of estrangement, of not self-punishing or allowing oneself to be judged by dominant rationality. It suggests a form of analysis capable of finding light, fluid forms that are not abstract, but concrete practices, that remove us from conditioning and enable transformation and reinvention, our way of being in the world through the body. Through art, it is essential to find our forms of estrangement within the world and to remain in this estrangement as a form of self-determination (Deleuze; Guattari, 1996).

We reflect on the fact that some individuals have turned to dance, remaining dancers as bodies, living in a society organized by competition, incessant pursuit of profit, and commodification. Bodies that navigate between strata of race, gender, ethnicity, class; transitional and fleeting bodies, slow and fast in their quest for survival, in their desire not to stagnate, striving to meet their ideals,

often imposed by models that dominate us. Bodies that fear the end of the world, the annihilation of natural resources, class, gender, racial, and religious violences, the imminent threat of a third world war.

In this context, we constantly ask: what are the forces that annually bring back the individual bodies seeking in dance a way to reinvent their expectations of themselves? What do they find in the artistic process? What compels them to return to a practice inspired by Lepecki (2005; 2017), Setenta (2008), and Rocha (2016)? A practice that demands those who wish to continue dancing to be present and committed to weekly meetings lasting 3 hours, that is, 180 minutes, during which different activities related to dance are developed.



Image 2. Credit: Maria Ravazzani

Background of the Body without Organs

Nietzsche's (1992) thought destabilized artists and thinkers at the turn of the 20th century. Nietzsche demanded that we constantly reexamine the origins of our values and morality. This demand arose from a critique of the moral and normative assumptions that constituted bourgeois society, with the philosopher aiming to draw our attention to the fact that a chasm had developed between thought and life, separating thinking from feeling, the abstract from the concrete, saying from experiencing, crystallization from dancing.

Following Nietzsche's critique of modern dichotomies, Artaud (1986) critiques the theological system, demonstrating that the body or the powers of the body submit to the organism, to an external organizing agent, which internalizes a fixed subject of enunciation that dictates what the body should be. The body, constantly

subjected to higher orders, internalizes training and self-discipline, losing the capacity for self-assimilation. Lapoujade, in *The Body That Can No Longer Endure*, states:

Nietzsche, in *On the Genealogy of Morals*, and Foucault, in *Discipline and Punish*, are decisive in this regard: it concerns the formation of bodies and the creation of an agent that imposes self-discipline on the body. For Nietzsche, it is an animal body (which must be trained), and for Foucault, it is an anomalous body (which must be disciplined). Through the splendid pages of Nietzsche and Foucault, an entire system of cruelty is imposed upon the bodies (2002, p. 84).

However, this cruelty, as discussed by the aforementioned authors, not only interrogates the body at its deepest level but also questions how much it can endure. It endows the body with a strength that is almost comical, cynical, or lyrical, a strength that reveals, in the body's ultimate capacity to endure, a final level—a place that cannot be surpassed and at the same time is a force for reinvention. This strength tends to expand into a resistance that reveals an inner capacity within the body, often dormant, which is only discovered when the limits established by the body with external elements are exhausted (Lapoujade, 2002).

These demarcations of the possible and the impossible that test the body refer both to the capacity to think and to the use of intelligibility, which is articulated linguistically and expressed corporeally (or artistically), constituting in the experiences of the individual a proper use of these given forms, supported by a prior rationality that elucidates both. These forms only enter a state of resistance when a feeling of impossibility fragments the body.

To educate oneself through dance, to move, to let oneself flow, to lighten up. To dance in order to confront the unexpected, to move on unstable ground populated by other bodies, to dance to shift from anesthesia and passivity, locating in Nietzsche's (1998) critiques what lies behind what makes us excessively human. We are also seduced by the provocations left by Foucault (2011; 2012), concerning forms of knowledge and power, which show us the standards of normality, processes of subjectivation and objectification that operate through dispositifs. These elements constitute a framework that deploys our vital energies under the dogmas of biopolitics or a microphysical exercise of power, aiming to manipulate

and organize our ways of life and bodies. To move out of states of lethargy, to resist the symptoms imposed by a capitalist logic, to disrupt the logic of profit, commodification, and its languages that act upon our bodies, suggests undoing a certain bodily order as it is established, in order to create new meanings of existence, perception, and sensation of the body itself.

Dancing to Escape the Judgment of God and Avoid Self-Annihilation

We understand that authorial dance allows the body to stretch thought into gesture, in the possession of an expression without prior data, a nearly anarchic dance that invites an exercise where dancing and thinking form a multiple unity in the conduction of rhythm, a multiple unity of another possible world. The Foucauldian care of the self becomes a vector in the Artaud-Deleuze-Guattari triad, guiding a will for self-affirmation, for self-creation that requires an undoing of what one already is, in a vigilant and prudent manner, in order to become another of oneself. This task seems almost impossible in the daily lightened life we live, in which it is not common to open gaps for reinvention. It seems increasingly difficult to grant ourselves the right to listen to ourselves, to perceive ourselves, to estrange ourselves, to live our body's inadequacies. Contemporary dance, with its erratic character, both calls an exhausted body to its annihilation and invites it to remain in a state of estrangement, enjoying the errant moments. In this threshold of inadequacy, subtle transformations may arise, slow or intense movements that stir the powers and forces that traverse us.

Resistance here is enacted through the body and the aesthetic and political instances that traverse the bodies of individuals who dance, for better or for worse. Dance can be a political tool of resistance and selectivity, of care for the self, as Foucault (2012) noted. Observing bodies that dance without profit motives, without the aim of professionalization, we see bodies fleeing from strata, agencies, and machinic structures of enunciation and expression that codify us.

Bodies that engage in dance, attending contemporary dance classes in a public space where bonds must be regularly renewed, confer value upon the public, strengthen cultural policies when they occupy this space. They give life and meaning to a place, to the same extent that this space they take for themselves contributes to the construction of new meaning agencies, to the creation of new collective forms of resistance to social, cultural, and economic massification. Dancing can be a way to practice a Body without Organs, escaping forms of domination that render us sad and passive, that make us react reactively, that turn us into fascist, diseased, and cancerous bodies (Deleuze; Guattari, 1996).

Engaging with these notions of the body presented in the twentieth century, but which also accompany our current context in their ethical, aesthetic, and political perspectives, we bring forward the experience of the The Guido Viaro Dance Group⁵. Particularly, the perceptions of the dancing bodies that constitute this group, which, alongside other concerns, align with the methodological procedures that organize, in a cartography, the twists and shifts of these dancing individuals, who voluntarily participate annually. This group has developed ways of expressing itself through contemporary dance. These experimental modes of dancing tend to align differences and reinvent unconventional aesthetics through singular exercises that balance flows of desire, mutilate some of these flows so that others may survive, and, in doing so, establish an immanent ethics where each body affects and is affected within a common space.

These practices and exercises in contemporary dance, in dialogue with the revival⁶ of the Artaudian concept of the Body without Organs (CsO) as explored by Deleuze and Guattari, enable us to view dance as an expanded practice in which the body embodies the play of affects and affections as a vital force (Spinoza apud Deleuze, 2017). This new iteration of the CsO provides a kind of antidote to annihilation; through the act of affecting and being affected by other bodies, the body can attain states of lightness and joy, which allow

⁵ Dance Group from the Centro Estadual de Capacitação em Artes Guido Viaro, affiliated with the Secretaria Estadual de Educação do Paraná and located in Curitiba.

⁶ Cf. Deleuze & Guattari, *A Thousand Plateaus* vol. 3

it to resist the policies that deplete and discourage it from creating new ways of life. However, reinventing oneself requires shedding old pains, traumas, and memories, which also demands careful consideration for a successful reinvention of the self.

Prudence as a practice of self-recreation and reinvention requires careful consideration in the exercise of the Artaudian Body without Organs, since the dramatist suggested a zero state of ourselves, a threshold between destruction and creation. In some experiments, experiencing this place of exhaustion of our vital forces may lead to destruction in a manner inconsistent with a vitalistic ethics. Prudence is needed to ensure that this detachment enables us to become another version of ourselves. Experiencing the metamorphosis of a body that can no longer endure, affirmatively, playfully, joyfully, and not reactively, fascistically, or vindictively, is not something to be undertaken without a certain serenity.

It is no longer a question of what a dance group can add to its members when engaging in collective dancing that does not aim to professionalize its dancers. Rather, it is about demonstrating that different bodies and individuals are capable of utilizing their active forces to create rhythmic and aesthetic forms that resist reactionary politics and their everyday threats to life. This practice does not seek profit but invests in the gain of energy derived from rhythmic movement, which releases individual and collective potentials, allowing both individuals and the group as a whole to redefine their relationships with their bodies.

Regular participation and commitment to the activities of a dance group translate into investing time for oneself, allowing for a flexible, dancing body capable of rhythmically disorganizing itself, self-perceiving its own artistic dissonances and limits. Granting oneself the right to dance brings to the surface the overcoming of expression and public appearance impossibilities. Dancing shifts the conditions of being "with" and "in" the relationship between the individual, the body, and the group, consenting to connect with a creative process, something shared and experienced differently at each weekly meeting.

The powers of creation influence a body previously rigid and disenchanting with itself, its motor and rhythmic capacities. The

perception of the relationship between dance, body, and rhythm gradually overflows with limitless intensities, feelings, expressions, movements, and other possibilities that inhabit this connection, which is both disruptive and coherent, and yet fulfilling. Through cartographic procedures, we have been tracking this group: its processes, spaces, times, rhythms, and both collective and individual reverberations. Everything is movement within the dance group, and by observing these agitations of disintegration and creation, we employ cartographic⁷ research, a form of analysis in the midst of a journey. We view contemporary dance as an activity capable of producing a certain disintegration of these bodies, challenging what the capitalist state of competition and profit has disenchanting and commodified.

Aesthetics and Politics in Contemporary Dance

Dance, as a vehicle for an "other" body—one that needs to reinvent itself—becomes a tool for releasing distressing intensities imposed by society through language and daily routines. We advocate for a dance practice empowered by the art that permeates it, making it impossible for a dancing body to remain the same, to remain rigid and unchanging, burdened by representation and a life that has become intolerable, as Rolnik (2016) described.

Finding one's own reinvention through dance requires a full surrender to it, a fusion or reinvention through art, and the unmaking of a body whose flows and potential energy are subject to the law of value and the axiomatic of capitalism (Pelbart, 2016).

⁷ We delineate here the theme of a doctoral research that is being developed within the Graduate Program in Education at the Federal University of Paraná.



Image 3. Credit: Maria Ravazzani

Dance, as a vehicle for an "other" body—one that needs to be reconstituted—becomes a tool for releasing distressing intensities imposed by society through language and daily routines. We advocate for a dance practice imbued with the art that permeates it, making it impossible for a dancing body to remain unchanged, rigid, or burdened by outdated representations and intolerable life conditions, as Rolnik (2016) articulated.

Finding one's own reinvention through dance necessitates a full engagement with it, a fusion or reinvention through art, and the unmaking of a body whose flows and potential energy are constrained by the laws of value and capitalist axioms (Pelbart, 2016). Lepecki (2005) posits that dance, by incorporating a context and referring to a world, operates with traits that distinguish it from others. Given that art and politics emerge as dominant forces within the immanent field of dance, revealing lines that interrogate it and distribute possibilities for intervention and mobilization, he conjectured that dance practice could evoke a social theory capable of sharing with politics "the ephemerality, the precariousness, the identification between the product of labor and the action itself, the redistribution of habits and gestures, and the increase of powers" (p. 46).

According to Amarin (2010, p. 19), "the body is the vehicle and scale of art. It is what we are and what we have. When we free ourselves from the duality of body and mind, we can understand the

true correspondences between action and thought." Bodies that desire to dance and find pleasure in a collective setting, aiming to resist and liberate other forms of expression, seek to rethink themselves in rhythmic expression.

This perspective allows us to understand that knowledge, education, culture, and institutions restrict and adjust the body and its capacity to interact with the world. Bodies that move through dance and attempt to break free from socially imposed expressions and internalized representations (Courtine, 2013) are not necessarily seeking to eradicate these models but to reinvent themselves within their existence.

In a temporal sequence, the issues raised by Nietzsche (1992, 1998) influenced Artaud (2009), and allowed for the anticipation of art as a fundamental action capable of dismantling or deconstructing the idealized human of Western Christian culture. Both identified a self-punitive body that must be exhausted to be reinvented (Lins, 1999).

As Rocha (2013) notes, the body in contemporary dance is emerging as an intensive domain—a common body seeking to release unconscious forces, affective atmospheres, viscosities, textures, and densities. In this fusion of forces, there is a procedural unbundling of organs. According to Pelbart (2016, p. 62), unbundling the organs means distancing oneself from “internalized sensory-motor models.”

The education proposed within the dance group is a process of unlearning, a dismantling of an individual-body, of a process of individuation, and entering into a game of experimentation where dance dismantles rigid lines—lines that need to be made flexible (Deleuze & Guattari, 1996). Traditional dance often comes with binary and rigid lines that can lead to violent divisions—either this or that, right or wrong! These dualisms and linearities relate to linguistic codifications that adjust bodies to intended meanings, hardening their escapes (Uno, 2018). Such lines represent a horizon that perpetuates control mechanisms crossing our bodies, demanding perfect movements, linked to morality, memory, habits, conventions, and crystallized artistic modes of dance, dictating a single possibility or correct path to pursue.

To escape this arborescent dance, one must cut its roots and dance on the grass, becoming the grass, the weed that proliferates through dance in an intense, flexible, and undefined flow (Deleuze & Guattari, 1995a). Engaging in movements and games of time-space, experimenting with the improbable, unmaking oneself, and opening up to other, more fluid, playful, and wild possibilities. Entangle in lines that do not seek outcomes or endpoints, but rather a sense of movement in a continuous process of creation and recreation.

Dance possesses the capacity to flex and even multiply these lines through provocations that create brief deviations. Stepping away from the axis, from verticality, experimenting with new spatial planes. To dance is also to undance, to fall to the ground, to become the ground and lose balance, to levitate and change focus, to sway in alternating ground supports. It is to experience the intensities of small modifications, mutations sometimes imperceptible at first glance, but which, through flows, outline new ways of affecting and being affected (Spinoza apud Deleuze, 2017). For Deleuze and Guattari (1995a), what exists are lines, and each of us is an aggregate of these lines. There are molar lines, more rigid, which refer to what accommodates us in the world and initially defines us; molecular lines, referring to the collectives and groupings to which we belong, such as profession, religion, race, or ethnicity; and lines of flight, which promote fractures in the more rigid territories constructed by previous lines, lines that tend to weaken the creative powers of educational and artistic processes.

Lines break into lines of flight and multiply into many others. In this sense, dualism does not prevail, good and bad, but rather, in these escapes, new configurations can be encountered—from oedipal resurgences to fascist concretions. "Groups and individuals contain microfascisms always awaiting crystallization" (Deleuze & Guattari, 1995a, p. 26). We propose that dancing can divert and project lines of flight, leading to a game of rupture, return, liberation, and self-disjunction that paves the way for the creation of an overflowing life. To dance is to explore the unknown, to lose oneself and discover new paths and new starting points, to break with protocols, to rupture. Dance is to provoke one's own rhizome.

It is impossible to exterminate ants, because they form an animal rhizome, of which the majority can be destroyed without ceasing to reconstruct itself. The rhizome encompasses lines of segmentation according to which it is stratified, territorialized, organized, signified, attributed, etc.; but it also comprises lines of deterritorialization through which it constantly escapes (Deleuze & Guattari, 1995a, p. 25).

Tracing the map with rhythmic and arrhythmic, flexible lines means proceeding without a predetermined and fixed script, allowing oneself to be guided by surprises along the way, and permitting lines of flight. Amorim and Costa (2019) suggest that dancing can be likened to flying on a witch's broom: swift, abrupt, with heart pounding, accelerated breathing, uncertainty, and power. This metaphor illustrates that such flight pertains to lines of escape, which we dare to believe can break with socially and politically imposed categories, classifications, and judgments, allowing the repeated action of dancing to serve as a vehicle for creating new modes of life.

Dancing and experiencing unknown movements, creating destabilizing bodily states, dancing through pain, reeling in pleasure, spiraling into the unknown, leads bodies to zones of approximation. In this contagion, disintegration is welcomed as a way to perceive dissonances and harmonies, to gather one's own energy, a will to power, and a mode of returning to routines and strategies of self-reinstatement, self-education, reinvention, and resistance.

Educate, Reinvent, Resist



Image 4. Credit: Maria Ravazzani

This cartography presents pedagogical-artistic procedures to observe how a dance group, which has been performing for six

years, finds its modes of collective persistence and resistance. This methodology branches out with lines where the lines-body of a professional—dance teacher, creator, manager, and currently, researcher of her own practice—intertwine with the lines of a philosopher contributing to this writing and the other lines composing the dance collective. These interlines reflect a sharing of meanings, a dancing of lines that continuously update, creating and dismantling territories.

Amorim and Costa (2019, p. 5) state that cartography not only occurs between lines, but inevitably, observer lines become observed and vice versa, lending and receiving overlapping and intersecting lines, connected in a formless and endless composition of possibilities. Deleuze and Guattari (1995) describe three types of lines in cartography—hard, flexible, and lines of flight—that constitute and interact with each other in undefined, non-fixed quantities, forming individual, unique patterns with their potentials and dangers. According to the French authors, the body is traversed by lines, designs, and paths originating from multiple directions. It is a body shaped by its previous exposures in the place where it was born, lived, embraced, affected, and disrupted. This collection of lines, comprising the body and the world we live in, creates connections and compositions in ways of being.

We are intersected by lines in all directions and on all sides. Lines are present in every stratum of life, in everything we inhabit, where we circulate, where we work, play, love, and experience affections (AMORIM; COSTA, 2019, p. 914-915).

These bodies, willing to transform through dance, intertwine in a present entanglement, within a contemporary context where each body represents its own contemporary production. There exists a permission for disassemblies, an openness to what may occur unpredictably, including moments of falling into a void of despair, a sigh of relief, a smile of surprise, or a state of suspension. This is a fractured territory, as Deleuze and Guattari (1996, p. 77) observed: “my territories are out of reach, not because they are imaginary; on the contrary, because I am tracing them,” thus they are open, fractured spaces.

Creating maps, or tracing lines in dance processes, involves observing how lines work together to produce creations, fractures, and destructions. Mutation and multiplicity! Costa (2020, p. 14) reminds us that Deleuze and Guattari, when discussing cartography, favor lines of flight, because “we must consider how ethically we are willing to experiment with and endure the world in its unpredictability and variation” (Deleuze; Guattari apud Costa 2020, p. 14). The line of flight allows for the overflow of the structures and systems that compose us, through movements that rhythmically flex us, breaking through stagnations. By integrating into a dance group and engaging with other singularities beyond one's own, a multiple individual, composed of various lines, navigates a map in movement. This process, being rhizomatic, can open up to lines of flight.

As Costa (2020, p.13) noted, Deleuzian-Guattarian cartography should not be understood as a research method but rather as an ethical endeavor, serving as a “reading of individuals and/or collectives based on the lines that compose them.” According to Rolnik (2016), cartography enables thought to perform ideas, capable of tracking the transformations of desire that outline the texture of lines, the interplay between people, things, and propositions, which branch out on a plane. Barros and Passos (2014, p. 18) suggest that “cartography as a research method is the tracing of this plane of experience, following the effects (on the object, the researcher, and the production of knowledge) of the very course of the investigation.” This engagement enriches the connection between the subject, the object, the research, and the researcher, forming a set of shared learnings and experiences that lead to a dialogic gathering.

In addressing the possibilities of cartography, Pozzana (2014, p. 56) refers to “[c]reation of ways of doing, perceiving, feeling, moving, and knowing, which are not separated from the world, from human and non-human objects in articulation—affects in transit.” Regarding the encounters experienced by the group, it can be said that there is an empathetic listening, as if reading through the everyday contradictions, advancing the proposal. This advancement occurs by creating and dismantling heterogeneous vectors and temporary alliances. According to Deleuze and Guattari (1995), cartography, like the rhizome, reveals the multiplicity that each

member of the analyzed dance group is composed of. Each individual is a web of lines that branch out into a network where their disparate bodies refer to strata, lines, and agencies that at times articulate, connect, and merge, and at other times disconnect, deviate, jump, and scramble, beyond verticality and hierarchy.

Cartography involves mapping out a common plan for intersections, amplitudes, and modes of occupying the geographic spaces that surround us and understanding phenomena, thus reducing the distances between what we think and what we articulate. Such a plan is termed common not because it is homogeneous or because it gathers actors (subjects and objects; human and non-human) maintaining relationships of identity, but because it facilitates communication between heterogeneous singularities, on a plane that is pre-individual and collective (Passos; Kastrup; Tedesco, 2014).

When we engage in cartography, we are not merely using instruments to gather data; we are entering into a process of encountering and disengaging from ourselves and our relationship with the world. In an immanent ethics, something emerges as a starting movement, of bursts, of non-fixed and indeterminate lines. Cartography does not operate with truths and hierarchies, but with the rhizome, as it is open, model-free, and can weave connections between the researcher, participants, and the environment. A rhizomatic-cartographic research (Cunha, 2022) aims to execute a common plan, non-homogeneous, a plan of intervention, relation, and co-production in the creation of alternative modes.

Three Moments of an Artistic Process with Dance

Through a cartographic research approach, we venture to uncover the fabric that accompanies an artistic process and the transformations or self-reconfigurations of the bodies of the individuals involved, the living forces that traverse, inhabit, and evade it. In the case of the Guido Viaro Dance Group, the weekly meetings, each lasting three hours, facilitate the gathering of these bodies through a contemporary dance approach. This approach is not limited to the adaptation and experimentation with dance techniques

but also involves a flexible and open planning of an annual performance, including theme, choreography, costume, sound design, and lighting, among other actions, all conceived collectively. At each meeting, the Group engages in three intertwined actions identified as: (1) Body as co-creation process; (2) body-dismantling; and (3) body-(de)composition. These core areas are not necessarily experienced in this order, nor are they rigid, impermeable blocks. They are fluid, often blending into one another in almost every proposal. These three core areas of study are experimental and are in a state of melting and fusion, integrating encounters that are not enclosed with a beginning, middle, and end. Each practice day spills over into other moments-movements of serialization and discontinuity, with ideas being sketched, recovered, and updated weekly. Adopting an experimental dance practice as a research process, cartographing the dance group being coordinated and the professional artistic practice involved, triggers a spiraled retrieval of times that revisits and alters provocations, crossings, mobilizations, and transformations of directions and constant flows (Rolnik, 2016). We briefly outline the three core areas:

1) Body as Co-Creation Process:

The procedures are presented in individual proposals, in pairs, in small groups, and collectively. Starting from provocations, issues are raised, and the exploration of what to do, what to present, possible and improbable choreographies and themes begins to take shape. As Rocha (2016) noted, during improvisation, attention is distributed between what occurs within the individual body and the other bodies sharing the same space and dance, without ignoring the space in which they circulate.

Differences serve as moving potentials in the creation processes, operating dialogically and artistically, not in large productions, but on a smaller scale, with proximities that are not reproduced but unique. Each participant has a role, contributing to a dance of relationships. There are exchanges, dancing conversations among multiple bodies, with the potential to create their own

dances. This approach situates dance as a form of bodily expression, as conceptualized by Rocha.

In this proposal, theory neither happens nor succeeds. It is concomitant with the event, exploring its gaps not to complete them, but to dance along. This is a distinctive feature of a discourse in which content and gesture are not easily distinguished. Perhaps we could call it a bodily discourse. That is why, here, there is no place for any manual. In fact, in dance, we are already fed up with manuals. Instead of a manual, I propose sharing. Here, first and foremost, is a conversation through dance (2016, p. 82).

Choreographed scripts escape being merely the ordering of steps and their possible variations; they emerge from a process of studying relationships, the body with its repertoire, weaving readings with the space and what happens within it. It involves the presence of the body in the world, connected to the context, and the body being engaged and reflective (Lepecki, 2005). There is a call for multisensoriality from each body, which, when shared with other bodies, immerses in a dissonant process where both protagonist and observer are part of an environment, being influenced and altered by many things.

2) **Body-process of self-deconstruction:**

Each year, the group establishes and begins a process of co-creation of a dance or choreography to be presented at the end of the year. In February, the collective gathers to brainstorm ideas and themes for that year's proposal. Techniques for reading and listening to the presence of others are employed to promote an expanded perception and territorialization of oneself, those around, and the surrounding space.

Some approaches to somatic techniques derive from elements adapted from contemporary dance techniques (Setenta, 2008; Rocha, 2016; Lepecki, 2017), as well as other transversal knowledge and practices from yoga and Pilates, forming a weaving of sometimes bizarre combinations and compositions. For the estrangement of the "between" to occur and for the self-deconstruction to happen (Artaud, 2009; 2017), prior choices must be made to create an unsettling and provocative environment.

The bodies, with their unique multiplicities, interact with one another, proliferating energies and intensities, revealing each body's modes of operation, open to expanding its movement possibilities with the other present bodies. Between sound and silence, the slowness of movement and the intensification of rhythm, a heightened state of presence emerges. The body is gradually deterritorialized, allowing itself to be affected by other bodies and by the very act of deconstructing itself.

In dialogue with these theories, these bodies, as living matter and fields of affect, through dance, explore the possibilities of enduring, imagining, and inventorying feelings and emotions. They revisit their affections, relieve deprecating memories of themselves, and allow the emergence of becomings, intensities, and rhythmic gestures that reflect their capacities to affect⁸ and be affected (Espinoza apud Deleuze, 2017). This capacity to affect and be affected refers to the notion that the body possesses unlimited potential, as one cannot fully know what the body is capable of. This form of self-dissolution, the establishment of exercises, movements, and rhythms that reveal states of almost-language, almost-thought, and almost-body, overflow and stretch boundaries, lines, becoming entangled, evasive, and confused. Time turns into moments and events in which, for fractions of a second, life is disappropriated from itself. The weighty and tense aspects of daily life, the economic and political threats that surround us, and the process of desubjectivation to which we are daily subjected—the endless exercise of helplessness and resistance to this state, which consumes our daily energies—reactive forces are expelled in these rhythmic moments where a body abandons itself to embrace another, without a defined purpose, with an intention always forthcoming.

3. Body Process (De)composition and Recreation:

⁸ According to Gilles Deleuze's (2017) interpretation of Spinoza's work, affects and affections are powers of the body. Affects refer to the body's capacity to affect and be affected, to be influenced and impacted by other bodies. Affects allow the body to transition from one state to another, while affections are the results of these momentary states, through which affects, as they pass through us, either increase or decrease our capacity to act.

Force, resistance, flexibility, alignment, breathing, techniques for falls, rolls, and displacements are incorporated into the class proposals in constant dialogue with the awareness of the diverse bodies present in the room, as well as the needs and potentials of each dancing body. Not only does this involve the inclusion of different bodies, but also advances to the acceptance of differences and possible reorganizations to accommodate everyone in the proposed actions (Martins, 2022). Such techniques, sometimes considered "more technical," aim not for automation or perfect and virtuous execution but for identifying paths to conscious and empowering execution for investigation and creation. Departing from Cartesian inheritance, this area experiences the thinking body and openness to non-rigid and non-pre-determined attempts. It establishes a deep (re)recognition. Queiroz notes that,

When bodily awareness identifies mechanisms that imprison the body and stagnate its flow, highlighting detrimental constraints, it reveals the transformative potential in the dynamics between mind and body and establishes a political project for the body (Queiroz, 2011, p. 29).

In a considerable amount of time spent on floor exercises, the relationship with the ground is deepened and expanded, transforming it into a "friend" and a significant support for dancing, rather than being viewed as a place of negation and error, as is often the case in many dance styles. This approach broadens the possibilities for transitioning movement in space, allowing for new supports and perspectives to be explored.

The dance group's meetings become a large laboratory. In this setting, each body engages in experiments, attempts, and expectations. At times, individuals may recognize small achievements in their performative gestures; at other moments, fragments, dissonances, and disproportionate positions lead to eruptions, forcing a recalibration of their path and forging new routes of "bodies among bodies."

Conclusion

The practices of the dance group, when analyzed through the philosophical perspectives of Nietzsche, Artaud, Foucault, Deleuze, and Guattari, and their interpreters such as Rolnik, Lapoujade, and Uno, present a multifaceted view of an educational and artistic space that is public and open to interaction with diverse bodies, including workers, teachers, students, and art enthusiasts. Revisiting the concept of the Body without Organs, borrowed from Artaud and expanded by Deleuze and Guattari (1996, pp. 24-25), reveals a quest for a body that does not wish to "remain stratified – meaning, subjected – but to precipitate the strata into a suicidal fall that does not cause them to fall back upon us, heavier than ever." In other words, it is understood that a body may desire to engage in a practice that alters it, in the sense of revising its relationships with itself and with elements that do not directly pertain to itself but are transversal.

The body is a field of forces, and it is necessary to go beyond: "installing on the stratum the opportunities it offers, seeking a favorable place there, eventual movements of deterritorialization, possible lines of flight, experiencing them, ensuring here and there conjunctions of flows" (Deleuze & Guattari, 1996, p. 24). In response to our initial question, the bodies of individuals who continue to attend the The Guido Viaro Dance Group can be understood as disruptive, anti-aesthetic, dissonant bodies—bodies that seek to break free from the limitations of their strata (economic, social, cultural, class, professional) and liberate the intensities that traverse them. By investing in maintaining their dance practice, they invest in their own remaking.

Referências Bibliográficas

AMORIM, Alexandre Sobral Loureiro; COSTA, Luciano Bedin da. Uma introdução à teoria das linhas para a cartografia. *Atos de Pesquisa em Educação*, Blumenau, v.14, n.3, p. 912-933, set./dez. 2019. Disponível em: <https://ojsrevista.furb.br/ojs/index.php/atosdepesquisa/article/view/8045>. Acesso em: 14 ago. 2024.

AMORIN, Claudia. Apresentação – a arte como território livre. GREINER, Christine; AMORIN, Claudia (Orgs.). *Leituras do corpo*. 2.ed. São Paulo: Annablume, 2010.

ARTAUD, Antonin. Para acabar com o julgamento de deus - texto retirado de transmissão radiofônica, 1948. Disponível em: <<http://bibliotecanomaade.blogs-pot.com/2008/01/arquivo-para-download-para-acabar-com-o-.html>>. Acesso: dezembro de 2023.

ARTAUD, Antonin. *Escritos de Antonin Artaud*. Tradução C. Willer. Porto Alegre: LPM 1986.

ARTAUD, Antonin. *O teatro e seu duplo*. Tradução T. Coelho. São Paulo: Martins Fontes, 1999.

ARTAUD, Antonin. *El ombligo de los limbos: el pesa-niervos*. Tradução K. D. Edmondson, Buenos Aires: Los cachorros, 2009.

ARTAUD, Antonin. *A perda de si: cartas de Antonin Artaud*. Tradução A. Kiffer e M. P. Fernandes. Rio de Janeiro: Rocco, 2017.

BARROS; PASSOS, Diário de bordo de uma viagem-intervenção PASSOS, Eduardo; KASTRUP, Virgínia; TEDESCO, Silvia (Orgs.). *Pistas do método da cartografia: a experiência da pesquisa e o plano comum – volume 2*. Porto Alegre: Sulina, 2014.

COSTA, Luciano Bedin da. A cartografia parece ser mais uma ética (e uma política) do que uma metodologia de pesquisa. *Revista Paralelo 31*, Pelotas, v. 2, n. 15, p. 10-35, dez/2020. Disponível em: <https://periodicos.ufpel.edu.br/index.php/paralelo/article/view/20997>. Acesso em: 13 fev. 2024.

COURTINE, Jean-Jacques. *Decifrar o corpo – pensar com Foucault*. Tradução F. Morás. Petrópolis: Vozes, 2013.

CUNHA, Cláudia Madruga. Cartografia e pesquisa rizoma: especulações e experimentações em arte educação. In: CUNHA, Cláudia Madruga (Org.). *Cartografia: insurgências metodológicas e outras estéticas da pesquisa*. São Paulo: Pimenta Cultural, 2022.

DELEUZE, Gilles. *Lógica do sentido*. Trad. de Luiz Roberto Salinas Fortes. São Paulo: Perspectiva, 1974.

DELEUZE, Gilles. *Espinosa e o problema da expressão*. Trad. do GT Deleuze – 12; coordenação de Luiz B. L. Orlandi. São Paulo: Editora 34, 2017.

DELEUZE, Gilles; GUATTARI, Félix. *Mil Platôs: capitalismo e esquizofrenia*. Vol. 1. 2. ed. Tradução Lúcia C. Leão e Suely Rolnik. São Paulo: Editora 34, 1995a.

DELEUZE, Gilles; GUATTARI, Félix. *O anti-Édipo: Capitalismo e esquizofrenia*. Tradução Joana M. Varela e Manuel Carrilho. Lisboa: Assirio & Alvim, 1995b.

DELEUZE, Gilles; GUATTARI, Félix. *Mil Platôs: capitalismo e esquizofrenia*. Vol. 3. 2. ed. Tradução Ana Lúcia de Oliveira, Aurélio Guerra Neto e Celia Pinto Costa. São Paulo: Editora 34, 1996.

FOUCAULT, Michel. *Vigiar e punir*. Tradução Raquel Ramallete. Petrópolis: Vozes, 2011.

FOUCAULT, Michel. *Arqueologia do saber*. Tradução Luis F. B. Neves. Rio de Janeiro: Forense universitária: 2012.

LAPOUJADE, David. O corpo que não aguenta mais. In: LINS, Daniel; GADELHA, Silvio. *Nietzsche e Deleuze – Que pode o corpo*. Rio de Janeiro Relume Dumará, 2002.

LEPECKI, André. “Desfazendo a fantasia do sujeito (dançante): ‘still acts’ em The Last Performance de Jérôme Bel”. In: SOTER, Sílvia; PEREIRA, Roberto (Orgs.). *Lições de Dança V*. Rio de Janeiro: UniverCidade, 2005.

LEPECKI, André. *Exaurir a dança*. Performance e a política do movimento. São Paulo: Annablume, 2017.

LINS, Daniel. *Antonin Artaud - o artesão do corpo sem órgãos*. Rio de Janeiro: Relume Dumará, 1999.

MARTINS, Giancarlo. Crise do comum: a dificuldade para estabelecer vínculos comunitários e outros modos de estar juntos. *Revista Brasileira de Estudos em Dança*, Rio de Janeiro, v. 1, n. 2, p. 103–121, 2022. Disponível em: <https://revistas.ufrj.br/index.php/rbed/article/view/55301>. Acesso em: 14 ago. 2024.

NIETZSCHE, Friedrich. *O nascimento da tragédia ou helenismo e pessimismo*. Tradução de J. Guinsburg. São Paulo: Companhia das Letras, 1992.

NIETZSCHE, Friedrich. Genealogia da moral – uma polêmica. Tradução de P. C. de Souza. São Paulo: Companhia das letras, 1998.

PELBART, Peter Pál. A potência do não. In: FURTADO, Beatriz; LINS, Daniel. (Orgs.). *Fazendo rizoma*. São Paulo: Hedra, 2008.

PELBART, Peter Pál. *O avesso de niilismo – cartografias do esgotamento*. São Paulo: n-1, 2016.

POZZANA, Laura. A formação do cartógrafo é o mundo: corporificação e afetabilidade. PASSOS, Eduardo; KASTRUP, Virgínia; TEDESCO, Sílvia (Orgs.). *Pistas do método da cartografia: a experiência da pesquisa e o plano comum – volume 2*. Porto Alegre: Sulina, 2014.

QUEIROZ, Lela. Corpo, dança, consciência: circuitações e trânsitos em Klaus Vianna. Salvador: EDUFBA, 2011.

ROCHA, Tereza. Dança e liquididade - um estudo sobre tempo e imanência na dança contemporânea. *Dança: Revista do Programa de Pós-Graduação em Dança*, Salvador, v. 2, n. 1, p. 9-21, jan./jun. 2013. Disponível em: <https://periodicos.ufba.br/index.php/revistadanca/article/view/8297>. Acesso em: 14 ago. 2024.

ROCHA, Tereza. *O que é dança contemporânea?* uma aprendizagem e um livro de prazeres. Salvador: Conexões Criativas, 2016.

ROLNIK, Suely. *Cartografia sentimental*. Porto Alegre: Sulina, 2016.

SETENTA, Jussara. *O fazer-dizer do corpo – Dança e performatividade*. Salvador: EDUFBA, 2008.

UNO, Kuniichi. *Hijikata Tatsumi – pensar um corpo esgotado*. Tradução: Christine Greiner e Ernesto filho. São Paulo: n -1, 2018.

UNO, Kuniichi. *Artaud – pensamento e corpo*. Tradução C. Greiner e E. Filho. São Paulo: n-1, 2022.

Received: 02/06/2024

Approved: 19/08/2024

REALIZAÇÃO



UFRJ

PPGDAN
UFRJ

Anda
associação nacional de
pesquisadores em dança