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PHD professor and researcher at the Department of Performing Arts- São Paulo University / USP-Brazil, where she also directs the group LAPETT [<http://lapettcia.wordpress.com>]. Concluded studies at Hochschule Für Musik und Tanz –Cologne, and at Folkwang University -Essen in Germany, country where she lived and worked from 1985 to 2004. Pereira intensified the academic studies and concluded the Post Doctorate (2009) and PhD (2007) at the University of Campinas (Unicamp -Brazil). Author of different choreographic pieces, and different articles about dance including the book: - Traces of Tanztheater in the creative process of ES-BOÇO - 2010 / by the publisher Annablume - São Paulo. Sayonara Pereira's research covers topics such as: the creative process of performing works with contemporary themes, the memories inscribed in the artist's body, and the analysis of quotidian gestures in association with elements found in the Tanztheater/German Dance. Between December 2015 and August 2016 she develops a new research at the Freie Universität Berlin/ Germany with scholarship from São Paulo Research Foundation (FAPESP).

Dialogues between Quotidian Gestures, and Memories Inscribed in the Body to a Poetic Construction of Choreographic Scores

This article presents data from observations and experiences that have been developed with bachelor's students from the program in performing arts in the School of Communications and Arts at the University of São Paulo (USP / Brazil), in the courses taught by us in 2010-2015. The starting point is the historical period, set in the early twentieth century, referring to the German Dance and theoretical and practical research, some of its protagonists, which are being studied by the author for several years. Specifics are observed in these studies, such as: the introduction of quotidian gestures and actions, or the interest that interpreter's personal traces are brought to the movement. The unfolding of this research, which began in the last century, reverberate to the present day on the variation of the farming method in dance. In this sense that the author has used the expression memories inscribed in the body, to talk about faculties which constitute a set of knowledge, values and knowledge that can be seized through different performative practices. One may question what values are part of the memory, and how it can be preserved. Thus has interest to engage in dialogue with the body of the interpreter, who is also a poetic and social body, which supports signs, which bring brands of societies and cultures in which these signs originate; intuit gestures, expressions, body language, and translates different worldviews. It is still the same body that will let up, and re-enroll numerous times throughout his individual history is enriched through different records and body codes. Authors such as Pereira, Ropa and Salles, dialogue and contribute to the research's development. Key words: German Dance, quotidian gestures, memories inscribed in the body, choreography