

Choreography and Corporeality: Relay in Motion Eds. DEFRANTZ and ROTHFIELD, Palgrave, 2016. She is currently making her postdoctoral research about post-identity in South-America's contemporary dance at the Université Paul Valéry Montpellier 3.

POST-IDENTITY IN ACTUAL SOUTH AMERICAN CONTEMPORARY DANCE

The aim of this presentation is to interrogate how circulations, fluids, multiples and directly related to transits and human relations, from the perspective of the post-identity-like unstable identities-, could break some patterns of thought about a fixed cultural heritage and thus highlight the specifics of the current practice of contemporary dance in the cultural and geographical territory of South America. The interest of this work is the study of South American identity from a new lens: The production of contemporary dance, which implicitly involves the concept of identity. Here appears a vital issue about what is South America now, its current artistic practices, as a continent-community, and how European influences are involved in their construction – like imaginary cartographies-, their approach to the hegemonic practices and the emancipation quest in search of its own culture. What is proposed here is a theoretical and practical work that incorporates both the acquisition of theoretical knowledge, their application in relation to the base of the problem, and sources from a working in field already carried out. The integration of data found in South American countries 130 interviews in 8 different countries

allows the relationship between the dance practice and its theoretical analysis with transdisciplinary methodological elements in full development.

Keywords: Contemporary dance, South America, cultural transfers, postidentity, imaginary cartographies, cultural/geographical territories, trans-discipline, post-colonial theories.

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Gustavo Vicente is a scholar, teacher, performer and artistic director. Currently, he is a visiting Assistant Professor at the School of Arts and Humanities of the University of Lisbon FLUL, where he lectures on Performance Studies and Contemporary Dance. He did his post-doctoral research 2010-16 at the Centre for Theatre Studies CETFLUL, where he is also the coordinator of the research group, Critical Discourses on Performing Arts. He has published several articles and essays on contemporary performing arts, with special emphasis on Portuguese practice, and is part of the Editorial Board of *Sinais de Cena: performing arts and theatre studies journal*. He is one of the current conveners of the Choreography and Corporeality Working Group of the International Federation for Theatre Research IFTR, and member of CORPUS – International Group for the Cultural Studies of the Body.

Gustavo began his career as an actor in 2001, gaining wide experience both in theatre and

cinema, before going on to win the 1st prize at the Portuguese Academic Theatre Festival with his first project as an artistic director, in 2009. He has always combined his theatre making with a comprehensive research experience.

TRANSIENT BODIES IN HARD TOPOGRAPHIES: A MAP FOR LIFE TOGETHER IN RAIMUND HOGHE'S SANS-TITRE

In *Sans-Titre*, a dance piece from 2009, Raimund Hoghe joins forces with Congolese dancer Faustin Linyekula in what initially seems to be a confrontation between different geographies western versus African and contrasted corporealities, thus referencing topical issues such as cultural belonging, exile and social exclusion - questions already close to the heart of both artists for different motives. But, as the performance moves forward, Raimund and Faustin, rather than resorting to a desperate attempt to place themselves within their own cultural frames, come to assume their fleeting and inquisitive bodies - whileremaining, in so many respects, opposite stage presences. And it is through this same sympathy of purpose that eventually they are able to connect with each other beyond their very different historical legacies and physical singularities.

Drawing upon Michel Foucault's arguments about the body's regulatory systems and José Gil's rationale around the affects of the body, I will argue in this article that Raimund Hoghe's *Sans-Titre* points to an incessant self-questioning of the basis of identity and processes of embodiment as a powerful way of enabling the creation of new and more

empathetic bridges with others. This leads to the idea that it is through a movement of release from the static forces of cultural representation within the body that the subject may connect and become closer to others. From a certain point of view, becoming a dancing body.

Keywords: Cultural embodiment, body regulatory systems, movement, affects

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Choreographer, dancer and university professor. She holds a masters degree 1999 and a Ph.D. 2003 in Communication and Semiotics from the Pontifical Catholic University of São Paulo, in addition to completing her postdoctoral studies at the Universidad Autónoma Metropolitana Mexico City Autonomous University 2016. Lecturer in the Department of Performing Arts of the University of São Paulo since 2003, having been elected head of two consecutive terms in 2011-2012 and 2013-2014. Since 2006 she has been a research leader in the Laboratory of Body Dramaturgy - LADCOR, linked to the Postgraduate Program in Performing Arts - PPGAC / ECA at USP, as well as integrating the Text and Scene line. She is dedicated to the research acting mainly in the subjects related to coevolutionary processes between body, city and its dramaturgies. Elects transits between dance, memory, performance and politics. Idealizer of the *Musicanor* Group, in which she acts systematically, seeking to integrate the

experiences realized there with the researches that she conducts in the university.

BRIEFNESS, PUBLIC SPACE IN MOVEMENT.

Among confrontations and confluences I summon possibilities of multiple coexistences that refund me perceptions from/inside the reality which I am dialoguing with. A reasoning that implies contaminations between dance and performance, through committed dimensions between the aesthetic and the political aspects. In this context, how can we, men and women, install actions to resize the space of the city? Which boundaries in/from that space are imposed on us? What exists in large urban centers that invite us and provoke other ways of being among others, although others and with others? It is the public space moving and each subject involved in it is responsible in the environment. From that perspective, authors such as Diana Taylor, Ileana Diéguez, Marilena Chauí, Roberto Esposito and Zygmunt Bauman rouse focused connections among body, city and politics.

KEYWORDS: BODY, DANCE, BRIEFNESS, CHOREOGRAPHIC INSTALLATION.

BREVIDADES, ESPAÇO PÚBLICO EM MOVIMENTO.

Entre confrontos e confluências convoco possibilidades de coexistências que me devolvem percepções da realidade com a qual estou dialogando. Um pensamento implicado de contaminações entre dança e performance, numa dimensão comprometida entre o estético e o político. Nesse contexto, como podemos, entre homens e mulheres, instalar ações que

redimensionem o espaço da cidade? Que limites desse espaço nos impõem? O que há nos grandes centros urbanos que nos convida e provoca outras formas de estar entre outros, apesar de outros e com outros? É o espaço público em movimento e cada envolvido tem responsabilidade nesse contexto. Nessa perspectiva, autores como Diana Taylor, Ileana Diéguez, Marilena Chauí, Roberto Esposito e Zygmunt Bauman provocam conexões focadas entre corpo, cidade e política.

PALAVRAS CHAVES: CORPO, DANÇA, BREVIDADES, INSTALAÇÃO COREOGRÁFICA.

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Dancer, choreographer and professor. PhD in Performing Arts, 2011, University of Campinas – UNICAMP. MA in Dance with distinction, 2000, Laban Centre for Movement and Dance – City University London. BA in Dance, 1997, University of Campinas – UNICAMP. Professor of Performance, Visual Arts Department, Centro Universitário Belas Artes, São Paulo since 2005. Guest Teacher of Dance, BA in Physical Theatre, Accademia Teatro Dimitri SUPSI, Switzerland since 2010. Has deep knowledge of the Laban System of Movement Analysis and studies classical ballet with a somatic approach, with Zelia Monteiro, since 2002. In 2013 published the book *Dance, front and back*. Currently, tours with her new solos *Desmonte* premiered in 2015 and *Eu Elas* premiered in 2016, as well as engages in different collaborative projects with

musicians, actors and visual artists. Lives and works in São Paulo.

EU ELAS: FEMALE BODY IN CRISIS

EU ELAS, Juliana Moraes' new solo, which premiered at the Museum of Modern Art of USP, in São Paulo, in July, 2016, uses gestures and postures socially accepted as feminine in the West, especially from the 50's, to deconstruct and question these learned behaviors. Moving intensely, however remaining seated for 30 minutes, the artist elaborates a dramaturgy consolidated on the accumulation of gestures in different parts of the body, creating accurate combinations. The solo develops mostly in silence, having the body as a repetitive and mechanic pulse marker, broken by energetic variations on which actions shuffle in extreme acceleration. On the second half of the solo, the silence is broken by a single five-minute song, especially composed by Laércio Resende, that enters and exits unexpectedly. In the end, Juliana draws a plastic bag from her pocket, uses it to hold her breath and speech, and then shoves it all inside her mouth, in a clearcritic to the quietude still imposed to women.

The work focuses on feminine identity built in complex processes of submission and resistance. Such processes are taken to the stage as self imposed rules that seek to defy representation, forcing the performer to deal with her own submission and resistance to behaviours she learned since childhood.

Key words: CHOREOGRAPHY REPETITION FEMININE GESTURES

EU ELAS: CORPO FEMININO EM CRISE

EU ELAS, novo solo de Juliana Moraes cuja pré-estreia se deu no Museu de Arte Moderna da USP, em São Paulo, em julho de 2016, parte de gestos e posturas socialmente aceitos como femininos no ocidente, especialmente a partir dos anos 50, para desconstruir e questionar esses comportamentos aprendidos. Movendo-se intensamente, porém mantendo-se sentada durante 30 minutos, a artista elabora uma dramaturgia alicerçada na acumulação de gestos em diferentes partes do corpo, criando apuradas combinações. O solo desdobra-se majoritariamente no silêncio, tendo o corpo como marcador de pulso repetitivo e mecânico, quebrado por variações enérgicas nas quais ações se embaralham em extrema aceleração. Na segunda metade do solo, o silêncio é quebrado por uma única música, de cinco minutos, composta especialmente por Laércio Resende, cuja entrada e saída se dão inesperadamente. No final, Juliana retira um saco plástico do bolso, usa-o para conter a respiração e a fala, e, a seguir, enfia-o inteiro na boca, numa clara crítica à quietude ainda imposta ao feminino.

O trabalho foca a identidade feminina construída em processos complexos de submissão e resistência. Tais processos são levados à cena como estratégias coreográficas que buscam fugir da representação, pois forçam a intérprete a lidar, no tempo presente, com a submissão e a resistência de seu próprio corpo às posturas e aos gestos que ela aprendeu desde a infância.

Palavras-chave: Coreografia Repetição Gesto feminino