

GEOPT is structured along 5 physical/ philosophical concepts that have a close connection to performance strategies. These concepts have been drawn from a postdramatic perspective, where virtuosism has been enriched with the benefits of failure, where presence has merged into a wide range of absences, where narratives have been deconstruct into non-chronological fragments and into virtual multi spatialities. They are: repetition, interruption, vibration, apparatus and deconstruction. They shape the core of our investigations in relation to the recurring principles.

For the sharing at IFTR, we will focus on the first two: repetition as developed in Deleuze's ontology and interruption as developed in Walter Benjamin and Alain Badiou's writings. Through a performative exercise, we will exhaust these notions to open a discussion on the hiatus between technique and creation. The proposal is directed to the embodied practice thematic thread of the embodied research working group.

\*\*\*In addition or as an alternative, we will be glad to share a practice where the participants can experience the sources of our findings. In this format, we suggest working with one specific exercise we are very acquainted with, The Winds Dance, an exercise which grounds a great deal of research developed by our common group The Bridge of Winds. By deconstructing this practice, we articulate and explore repetition and interruption to approach new technique strategies to potentialize a performers creative process.

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Andréia Nhur is a dancer, actress and researcher, working in the interface between theatre, dance, music and body-voice studies. She has graduated in dance at UNICAMP/ Brazil and has doctor degree in Communication and Semiotics at PUC-SP/Brazil. In 2011, she made an internship in the Dance Department at University of Paris 8 France. As a dancer and actress, she has already performed in International Festivals in Brazil Panorama-Rio de Janeiro, International Dance Festival-Recife, Portugal Festival da Fábrica and Belgium Festival International de Théâtre de Namur. Since 2007, she performs with her mother, the dancer and musician Janice Vieira, in autobiographical dance pieces with Pró-Posição Dance Project. In 2013, the project was prized by the APCA Association of Art Critics of São Paulo by the ensemble of pieces in dance. In 2015, Andréia Nhur was also nominated best actresses by the APCA for her performance in "Are the stars forever?" with Katharsis Theater Group, directed by her father, the director and dramaturg Roberto Gill Camargo. Since 2013, she is a professor of Scenic Arts Department at University of São Paulo USP.

### REFLECTIONS ABOUT THE EMBODIED SOUND IN THE DANCE OF EASY PIECES

This research discusses the artistic experience of the project Easy Pieces: Sonorocoreographic Platform, in which body, sound and voice are

involved in choreographic and musical events that arouse different cultural memories in sonorous and spatial traces. Easy Pieces names the most recent work of my artistic partnership with my mother, the dancer and musician Janice Vieira. Since 2007, we have worked together as performers, making use of the crossroads between dance, theatre and music. The process of creation of "Easy Pieces" brings together sonorocoreographic studies from pieces by the German composer Johan Sebastian Bach, in dialogue with sonorities and movements of our cultural memories. We use the term sonorocoreography as the emergence of singing voice in movement and music played in movement, in scenic designs that shows the inseparability between perception, motor habit, memory and musicality. The interest in abording this process of creation is to highlight the embodied character of voice and sound, whose emergency occur in the relationship between body and environment. In order to dialogue with this perspective, we seek contributions from authors of Body Studies, Sound Anthropology and Cognitive Sciences, whose research approaches about perception, sound production and movement, such as: Alwa Nöe 2004, José Miguel Wisnik 2006 and Helena Katz 2011.

### REFLEXÕES SOBRE O SOM CORPOREADO NA DANÇA DE PEÇAS FÁCEIS

*Esta pesquisa aborda a experiência artística do projeto "Peças Fáceis: Plataforma Sonorocoreográfica", em que corpo, som e voz estão implicados em acontecimentos coreográficos e musicais que suscitam diferentes memórias culturais em traçados sonoros e espaciais. "Peças*

*Fáceis" nomeia o mais recente trabalho de minha parceria artística com minha mãe, a bailarina e musicista Janice Vieira. Desde 2007, trabalhamos juntas em cena, fazendo uso da intersecção entre dança, teatro e música. O presente processo de criação reúne estudos "sonorocoreográficos" a partir de peças do compositor alemão Johann Sebastian Bach, em diálogo com sonoridades e movimentos das memórias culturais das artistas em cena. Para nomear o tipo de engajamento corporal e sonoro pretendido, adotamos o termo "sonorocoreografia" como emergência da voz cantada em movimento e da música tocada em movimento, em desenhos cênicos que se valem da indissociabilidade entre percepção, hábito motor, memória e musicalidade. O interesse em abordar esse processo de criação está em evidenciar o caráter "corporeado" da voz e do som, cujas investidas se dão na relação entre corpo e ambiente. Para dialogar com tal perspectiva, buscamos contribuições de autores dos Estudos do Corpo, da Antropologia do Som e das Ciências Cognitivas, cujas pesquisas se aceram de temas como percepção, produção sonora e movimento, tais quais: Alwa Nöe 2004, José Miguel Wisnik 2006 e Helena Katz 2011.*

*Palavras-chave: corpo som dança sonorocoreografia*

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