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## The secret relationship between the object and the dancer's body in the contemporary dance scene.

**Giovanna Baraldi\***, Guidance: Prof. Sílvia Geraldi, PhD

### Abstract

This theoretical-practical research had as object of study the relation between the scenic body and daily object in the contemporary dance. The investigation had a qualitative perspective and was conducted from practical studies based on theoretical references. Among the objectives, it was intended to identify the object as part of a social and cultural context, to verify its function in the artistic scope and test its interference within a creative process. The study had as an outcome the creation of a solo dance piece, as well as the analysis and theoretical discussion of the process and results achieved.

**Key words:** Scene object - Interaction body/object - Creation process

### Introduction

The present research had as study objective the relation between the dancer and the scene objects, seeking to understand which the function and participation of the everyday object in the dance work creation process is.

The studies were developed through immersion in practical sessions supported by visual and theoretical references so as to enhance body analyses.

The organization of this work started from the investigation and experimentation of different scene objects until defining which ones would be part of the research. Reading texts and discussing with my professor adviser led me to choose a table as a reference element, from which I could go deeper into the subject of dance creation and composition, always seeking to understand the complexity and interference of the object with my body and, therefore, in the creation process.

### Results and Discussion

The choice of the scene object in order to deepen the study was possible through the investigation of different dance-videos from various creators and how they use the distinct elements in scene in their creations. These were responsible for sparking my interest in investigating how the table was used during the creative process. Some of the key works were: 52 portraits (2016) from the association between the artists Jonathan Burrows, Matteo Fargion and Hugo Glendinning; One Flat Thing (2007) by the choreographer William Forsythe; and Off Ground (2013) by Jakop Ahlbom and Boudewijn Koole.

During the development of the research, it became evident that the role of the object possesses a clear relation with the body in scene: its presence allows that the body have access to other varieties of movement that would be impossible without its interference, or else, it provides the researcher with the plausibility to investigate matters as weight, texture, mobility, supports and planes in relation to the same.

Besides the direct intervention of the object in body movement and qualities, I realized the existence of an inverse relationship of resignification of the object from the body actions and its use, which is present in our daily life, in unconventional ways, releasing it, in a way, from their daily and common meanings and usage.

The investigation of the interference of the objects in the creation process occurred in conjunction with the investigation of composition strategies - such as the

Scores, Viewpoints and the Labanian Star - which allowed the exploration of the table under some already know and discussed points of view in the contemporary dance.

The methodology chosen for the development of the research has a qualitative perspective and was marked, mainly, by the dialogue between the records collected from the practical experience and the authors that theoretically based the study (LOUPPE, 2012; SALLES, 2004; SALLES, 2006, Among others), leading me to reflect and understand the creation process, as well as the intuitions, thoughts, feelings and values that permeate the research of the creation of a work of art.

**Image 1.** Opening of creation process, picture by Rodrigo Farias.



### Conclusions

The final analysis of the project allowed the identification of a fragment in the possible relationships established between the dancer and scene objects, as well as, it allowed me to perceive that these relationships are intimate, complex and particularly unique.

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