

Vocal Dance: investigation on the voice-movement integration, from a complex and multidisciplinary perspective

Vocal Dance: investigações sobre a integração voz-movimento a partir de uma perspectiva complexa e multidisciplinar

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Abstract

This paper aims to approach the bodily-vocal action from a complex and multidisciplinary perspective, regarding its meta-systemic spectrum. This study is part of the experimentation with the Vocal Dance, a work of performance practice, systematized by the North American performer Patricia Bardi. These investigations have as a reference the general notions of method, complexity and system in the philosophy of Edgar Morin.

Keywords: Vocal Dance. Complexity. Multidisciplinary.

Resumo

O presente trabalho tem como objetivo a abordagem da ação corpóreo-vocal a partir de uma perspectiva complexa e multidisciplinar, evidenciando o seu espectro metassistêmico. Fazem parte desse estudo as experimentações com a Vocal Dance, trabalho de criação cênica sistematizado pela performer norte-americana Patricia Bardi. Constituem-se, enquanto arcabouço referencial dessas investigações, as noções gerais de método, complexidade e sistema nos pressupostos filosóficos de Edgar Morin.

Palavras-chave: Vocal Dance. Complexidade. Multidisciplinaridade.

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We are complex creatures, and there is beauty in that.
(Patricia Bardi)

This paper constitutes the synthesis of the temporary considerations that emerged during my master's research². It was carried out between the years of 2015 and 2017, in the Postgraduate Program in Performing Arts, at the Institute of Arts of the University of Campinas, under the guidance of Daniela Gatti, Ph.D. Professor, and in the VMI Somatic Practice Educational Program, at the VMI Center, in Amsterdam, Netherlands, under the supervision of Patricia Bardi³. Based on the general notions of method, complexity, and system in Edgar Morin's philosophy, I sought to understand the bodily-vocal action from a complex, systemic and multidisciplinary perspective. That is, in which the states of alterity of the performer determine the ephemeral and transient characteristics of the work in progress or the artwork. I began from the assumption of opening space to those compositional notions in which the methodological procedures are (re)elaborated throughout the creative process, taking into account the tacit needs of the research.

The practical basis for the development of this study was the Vocal Dance, a process of ensemble creation, systematized by the native New York performer Patricia Bardi. Its origins cross-fertilise performance practice with studies and research developed in the field of somatic education. Patricia has been working on the systematization of Vocal Dance since the 1970s, while she was still living in New York City. In the same decade, her somatic movement practice was influenced by the work of Bonnie Bainbridge Cohen, who at the time was developing the theoretical-practical systematizations in the initial studies of the School for Body-Mind Centering. Bardi, along with Gail Turner, a member of the Meredith Monk Ensemble, among other important names, was a founding member of this school.

2. Research fomented by the São Paulo Research Foundation (Fapesp), processes number 2015/22013-2 and 2016/05261-5.

3. Voice and dance artist, performer, choreographer and educator of somatic movement. From Italian-Irish family, she was born in New York, in 1950.

In the middle of 1979, Patricia moved to London, England, and after that she began a long working journey on teaching and performing throughout Europe. This touring continued until 1993, when the performer moved to Amsterdam, Netherlands, dedicating herself to the more rigorous systematization of studies and practices she developed during her time living in the United States of America and in England. In 1993 Patricia created and founded the VMI Somatic Practice Educational Program, located in Amsterdam. In 2011, she initiated her own centre, the Voice Movement Integration Center (VMI Center), where she offers the VMI Somatic Practice Educational Program, combining Vocal Dance, Voice Movement Integration Somatic Practice and Vital Movement Integration Bodywork, axes soon to be briefly approached in this research.

The reflections carried out throughout these writings are necessarily based on the experiences I had with Bardi from November of 2016 to June of 2017, when I developed a research internship in the referred program. It is common, therefore, that the *corpus* of this paper consists, in part, in my mention on the notions emphasized by Patricia in her classes, as well as in the resumption of the experiences I had with the performer.

Turning to a complex and multidisciplinary perspective regarding the human's forms of expression in the action scene and in life, throughout the research process I searched the articulation of the epistemes that legitimized an analytical conception on the development of the bodily-vocal action, understanding it from its root aspects. In none of the cases the intentions are to teach recipes, formulas or agreements on the subject. On the contrary, these words are constituted, above all, as a way of investigation, as an exercise of reflection, which has its support in the artistic praxis whereas seeking to legitimize a point of articulation and dialogue between multi-area knowledge.

I begin this dialogue from a primary finding, originated along the articulations that were drawn during the research: where each person is deeply crossed by infinite historical processes, which are responsible for dynamizing the forms and possibilities of expression of humans in the world. In phylogenetic and ontogenetic terms, it is possible to point out that we are configured as the confluence of a series of reminiscences of a variety of orders, such as the articulation of innumerable lines of force that are tensioned, originating the potencies that feed our transitory and ephemeral modes of existence.

In this perspective, every bodily-vocal action is generated and modulated from the encounter of innumerable narrative spheres inherent in the anatomical and physiological systems of our corporeality. All bodily-vocal action is dynamized from those internal energies and memories emanated from our deeper genetics, legitimizing the consciousness and the tacit dimension proper to each body system. Thus, existing is to be in constant process of narration of our deepest and collective stories. I refer to those pulses that have constituted through time, at the most fundamental levels, the modalities of organization, development, and expression of the human organism. In this perspective, a body that exists is a body that relentlessly narrates the history of itself and that of its species, circumscribing, in the most literal aspects, the forces of the past in the order of the present. As emphasized by Edgar Morin:

Every act of a living, in its genetic character, produces a present concerning the past and boosted for the future. Every living act brings remembrance and genesis, including genetic mutation, which does not set aside all memory but modifies it.

Each birth is the representation – the presentification – of a past, its re-inscription into a become and, in a way, produces the regeneration of time in and through the genesis of a being (2011, p. 140)⁴.

4. In the original: “Todo ato vivo, no seu caráter genético, produz um presente referente ao passado e impulsionado para o futuro. Todo ato vivo comporta rememoração e gênese, inclusive a mutação genética, que não anula toda a memória, mas modifica-a. Cada nascimento é a representação – a presentificação – de um passado, a sua reinscrição em um devir e, de certo modo, produz a regeneração do tempo na e pela gênese de um ser” (MORIN, 2011, p. 140).

Following this sense, all the time, the past becomes present, based on the actualization of our primordial forms of existence, originating the bridges between the contemporary and the ancestral, between our current modes of existence and our most archaic pulses of life. This allows us to affirm that, legitimized by their extemporaneous aspects; these forces do not belong to any specific time or place, but the opposite. They constitute a kind of collective experiential amalgam that leads us to an infinite ocean of possibilities regarding the articulation of our ways of expression. These forces are configured as the elemental dynamics of life that determine, at different times and places, the ways in which the human being organizes himself existentially.

Based on these principles, it is not exaggerated to say that in the field of the performing arts every work in process or artwork is configured as the encounter of the technical procedures of creation with the innumerable narratives and modalities of expression of our body stratum, necessarily understanding it as an open, dynamic and ephemeral system of vital processes. In this sense, the vital pulses of the artist are in the genesis of the composition process, evidencing the clear transubstantiation of these potencies in artworks, which, in turn, are the revealers of specific modalities of life, reconfiguring the political forms of action of the artist in the world. Thus, the poetic elaboration is originated from a zone of indeterminacies, since in this process of relationality the technique and the body are dislocated in a constant flow of self transformation. The technique transforms the body at the same time as the body re-elaborates the technique, *ad infinitum*, giving rise to a creative spectrum in which our corporeity, in its essential organismic and homeostatic nature, competitively reinvents from moment to moment.

In speculative terms, without the intention of elaborating an absolute and unequivocal thought, these

premises can lead us to the following questions: is there a clear and precise delimitation between the processes of being in life and the creative processes in art? Is there, in fact, a well-defined separation between life and art? If so, what are their delimitations? How do these forms of existence translate into one another? What are ones polymorphisms? What are their antagonisms and asymmetries? If not, how to determine when we are in a state of life, and when we are in state of art? As pointed out, there is no intention here to generate an instrumental and objective answer to these questions. They are, in fact, configured as the premises that currently put me in the movement of creation and reflection.

From these inquires, I bring into these lines what I personally believe to be the basic aspects of the work of the performing artist: the intense work on oneself accompanied by a rigorous reflection on the continuous process of formation, as well as on the development of artistic autonomy. This establishes an horizon where the processes of reflection re-dimension the artistic praxis, as well as the opposite, giving rise to an epistemological flow that propitiates and feeds states of (re) creation of the artist about life, about art. These logics charged of paradoxes (re)articulate the artist's political forms of action in the world, consequently (re)inventing artistic practices.

Understanding (re)inventiveness as an immanent aspect of the creative act, I approach the general notions of method, system, and complexity in Edgar Morin's philosophy. As pointed out, they permeated the research process that gave rise to the considerations contained in the present work, giving me a personal and temporary form of articulation between creations and performing reflection.

For Edgar Morin (2013), the method, as conceived in the Cartesian elaborations, simplifies the research based on

the establishment of epistemological compartmentalization. By its incapacity to approach reality⁵ in its complexity, the Cartesian elaborations overshadow parts of reality, reducing it to simplistic concepts. For the philosopher, this simplification inhibits any possibility of elaboration of thought in its complexity, which, of course, allows doubts and gaps. It is impossible for any system the total intellectual computation of the real. The investigative approach from the perspective of complexity is that one affirmed and verified from the acceptance of epistemological gaps, making us understand that any system that pretends to conceive the world in its logic is an insane rationalization (MORIN, 2013, p. 33).

In this perspective, Morin (2013, p. 22) argues that it is increasingly necessary to integrate the anthropological society with science of nature. That is, the integration of man with principles from the basic axes that sustain life and allow any type of social organization, as well as the epistemological and metaphysical⁶ elaborations, which, according to the philosopher, also need to be reorganized. It is being treated here the resumption of a sophisticated form of connection with those fundamental dimensions to the maintenance of our survival, as well as of our modes of existence, since, according to the philosopher

[...] life is a system of systems, not only because the organism is a system of organs, which are systems of molecules, which are systems of atoms, but also because the living being is an individual system, which participates in a reproduction system, which both participate in an ecosystem that participates in the biosphere... (MORIN, 2013, p. 130)⁷

It is discussed here about the detailed and in-depth understanding of the relationship between life and complexity, and how this perception has the potential to radically alter our possibilities of manifestation in the world through the arts, sciences, etc. Edgar Morin

5. For the philosopher (2013, p. 142), the real is configured precisely as that which resists to the logical abstractions and architecturizations. The real is that which emerges in the *hic et nunc* moment of the state of being. It materializes itself in the organic structure of the subject/object. It is not only what is hidden in the depths of the human nature, but also what is in the material stratum of the being manifested in space/time: "[...] the real is not what is allowed to be absorbed by the logical discourse, but what resists to it. It seems to us then that the real here is no longer hidden only in the depths of 'being'; it also gushes on the surface of being, in the phenomenality of emergencies" (MORIN, 2013, 142).

6. I would also like to add the artistic manifestations, understanding them as possibilities of building the subject's knowledge about himself, about the world and about life.

7. In the original: "[...] a vida é um sistema de sistemas, não apenas porque o organismo é um sistema de órgãos, que são sistemas de moléculas, que são sistemas de átomos, mas também porque o ser vivo é um sistema individual, que participa de um sistema de reprodução, que tanto um quanto outro participam de um ecossistema, que participa da biosfera..." (MORIN, 2013, p. 130).

points out that throughout the twentieth century the notion of system took its place of object, complexifying the methodological processes of research. In this sense, we start to understand the epistemological investigation from a certain enlargement of perspectives, that which, instead of isolating a certain object of study, necessarily conceives it from its relational aspects:

[...] *the system has taken the place of the simple and substantial object and it is rebellious to the reduction in its elements; the chaining of systems of systems breaks with the idea of the closed and auto-sufficient object. Systems were always treated as objects; it is now a matter of conceiving objects as systems* (MORIN, 2013, p. 130, author's highlights)⁸.

Understanding the act of being in life, the world and our relationships as a complex system of systems is a factor that radically changes our notion of reality, as well as how we relate to that reality. From innumerable speculations and studies on the notion of system in the twentieth century, Morin offers us a provisional definition of system, which made the terms organization, interrelation, and totality inseparable. With this, the philosopher conceives "the system as an *organized global unit of inter-relations between elements, actions or individuals*" (2013, p. 133, author's highlights)⁹. In this sense, it was created the notion that every system is constituted of parts that are interrelated (represented in the most diverse modalities: particles, states, actions, individuals, among many others). This gives rise to an organized global unit. In this case, we see that the notions of relation and alteration that the sides can cause in each other are fundamental to the constitution of any system.

Supported by these notions, during the investigation that gave rise to these writings I sought to emphasize the idea that an artistic research is not constituted from its simplification, from its transposition to simple schemes, but on the contrary, from its sophistication and com-

8.
In the original: "[...] o sistema tomou o lugar do objeto simples e substancial e ele é rebelde à redução em seus elementos; o encadeamento de sistemas de sistemas rompe com a ideia de objeto fechado e autossuficiente. Sempre trataram os sistemas como objetos; trata-se de agora em diante de conceber os objetos como sistemas" (MORIN, 2013, p. 130, author's highlights).

9.
In the original: "o sistema como unidade global organizada de inter-relações entre elementos, ações ou indivíduos" (MORIN, 2013, p. 133, author's highlights).

plexification. This works as a sort of magnifying glass, making us understand every study carried out from its elementary aspects. We start to observe, for example, the research gaps, understanding them as constituents of every research processes. In this perspective, it is always necessary to try to find a starting point in the incapacity to apprehend every system in its complexity, a stimulus that restructures the stagnant forms of research and creation procedures. Based on this premise, I aspired for clues guided by a notion of artistic investigation taken by the Morin's sense of method, that in which the same

[...] is opposed to the so-called 'methodological' conceptualization in which it is reduced to technical revenues. Like the Cartesian method, it must be inspired by a fundamental principle or paradigm. But the difference is just the paradigm. It is no longer a question of obeying a principle of order (eliminating disorder), of clarity (eliminating obscurity), of distinction (eliminating adhesions, participation and communication), of disjunction (excluding subject, antinomy, complexity), that is, obey a principle that links science to logical simplification. On the contrary, it is a question of connecting what was separated by a principle of complexity (MORIN, 2013, p. 37)¹⁰.

Based on these principles, it is possible to observe that it does not matter to an integrative perspective the establishment of paradigms or key points for the investigation. Important is the establishment of a principle of complexity, that one unlike the paradigm, is constituted from an epistemological enlargement that is consolidated through its multidisciplinary. This perspective is not the one that offers certainties and universalizing prescriptions, but the one that offers answers in the form of amalgams of disorders and uncertainties that soon are dissolved and become new temporary and transitory responses, this in an *ad infinitum* cycle. It is in this sense that Morin affirms that "*the only valid knowledge is the one that is fed up with uncertainty and that the only thought that lives is the one that remains at the*

10.

In the original: "[...] se opõe à conceituação dita 'metodológica' em que ela é reduzida a receitas técnicas. Como o método cartesiano, ele deve inspirar-se de um princípio fundamental ou paradigma. Mas a diferença é justamente o paradigma. Não se trata mais de obedecer a um princípio de ordem (eliminando a desordem), de clareza (eliminando o obscuro), de distinção (eliminando as aderências, as participações e as comunicações), de disjunção (excluindo o sujeito, a antinomia, a complexidade), ou seja, obedecer a um princípio que liga a ciência a simplificação lógica. Trata-se, ao contrário, de ligar o que estava separado através de um princípio de complexidade" (MORIN, 2013, p. 37).

temperature of its own destruction" (MORIN, 2013, p. 39, author's highlights)¹¹.

Understanding the method as an open, flexible and sophisticated form of investigation – which does not mean less rigorousness –, the philosopher proposes that it "[...] can only be constructed during the research; it can only emanate and be formulated later, at the moment when the term becomes a new starting point, this time endowed of method" (MORIN, 2013, p. 36)¹². Based on these concepts and ways of acting, the research starts to be elaborated, endowed of method. I still insist on the idea that these modes of action are always temporary, requiring constant readjustments to determine new forms of research as the research is re-elaborated. Thus, the consistency of this non-simplified notion of method must reside precisely in its transience and permanent capacity for re-adaptation.

This confluence of ideas gave rise to the referential structure from which I approached the experiences that I had in the work with Patricia Bardi. Hence I could observe more closely the way in which the performer's practices are organized nowadays. At first, Patricia's work is divided into interrelated systemic axes, giving rise to a somatic integrative practice: Vocal Dance, Voice Movement Integration Somatic Practice and Vital Movement Integration Bodywork.

In the first instance, the work with Vocal Dance is linked to the process of performing creation. Patricia Bardi defines Vocal Dance as "[...] a somatic creative practice that frees the voice to be fully alive and reflected in one's expressive vitality and movement" (BARDI, 2016). In this sense, it is configured as a work of creation, which, from improvisation, makes each practitioner discover a personal way of self-expressing.

Referring to improvisation as a field of multiple creative possibilities, Bardi affirms that "[...] the creative aspect is the place where we meet ourselves the most"

11.

In the original: "o único conhecimento válido é o que se alimenta de incerteza e que o único pensamento que vive é o que se mantém na temperatura de sua própria destruição" (MORIN, 2013, p. 39, author's highlights).

12.

In the original: "[...] só pode se construir durante a pesquisa; ele só pode emanar e se formular depois, no momento em que o termo transforma-se em um novo ponto de partida, desta vez dotado de método" (MORIN, 2013, p. 36).

(oral information)¹³. The performer points out that the Vocal Dance improvisation is configured as a tool from which we can shape our experience, giving rise to what she calls “experiential composition” (oral information)¹⁴. Thus, improvisation is the base of the creation processes within the Vocal Dance, generating an ocean of possibilities in which the performer can navigate and create with his voice and movement. For Bardi, the relationship between improvisation and creation is a dialogue. According to the performer, creation can not only be based on the repetition of patterns of voice and movement: it must open itself to a world of discoveries and possibilities (oral information)¹⁵.

In this perspective, the performer sees creation as a hybrid field that needs to be rearranged all the time from the needs and individualities of each body. This makes her work to be organized from a series of elements that allow practitioners experimentalism and investigation about themselves. This conception of creation necessarily gives way to the notion that the poetics of each work is deeply bound up with the reminiscences, histories, perceptions and modes of action of each body, of each human being. The vital potencies of the artist are in the genesis of any poetic elaboration. They are the forces that generate the creative act. In the improvisational process, the body resignifies its intentions of voice and movement, integrating them to dramaturgic contexts. So, we have a bidirectional exchange in which these contexts establish poetic corporalities that, in turn, delimit and maintain the development of situations. Thus, the voice and the movement are resignified in the midst of a momentary and transient contextualization that is established within the universe of infinite expressive possibilities.

As a creative practice, the Vocal Dance is underpinned by the Voice Movement Integration Somatic Practice, which Patricia Bardi defines as

13. BARDI, Patricia. Interview II: testimony [May, 2017]. Interviewer: Rodrigues, Antônio M. V. Amsterdam: VMI Center, 2017. 1 file .wav (57:55 min.). Interview granted during the research internship abroad with funding from the São Paulo Research Foundation, as a student of the in the Graduate Program in Performing Arts of the Institute of Arts of the University of Campinas.

14. Ibidem.

15. Information given by Patricia in a class taught on January 24, 2017, at the VMI Center, in Amsterdam.

[...] an integrative process building upon the dual function of insight and healing, fostered by connecting movement and sound through the body, deepening the effect on the integration of body, mind and emotions.

Well defined vocal and physical somatic practices explore in detail the anatomy & physiology of each body system. This becomes a source for identifying and qualifying resonance and vibration of sound and movement within the body experience (BARDI, 2017a).

The Voice Movement Integration Somatic Practice involves a number of multidisciplinary practices and studies. The Active Breath and the anatomical and physiological study of body systems are some of the primary practices of this axis. They aim to influence and reorganize movement and voice patterns, postural tone and balance and an active integration aligning voice and movement interaction.

The Active Breath is configured as a somatic practice that is organized from essential coordination patterns of movement. These sequences aim to create a more organic connection between movement, voice and breathing. They always have as a basic reference the work with a specific body system, for example, focusing on the skeletal system, the organs system or nervous system.

In this sense, the practice with Active Breath has variations from one body system to another. In Bardi's definition, the

Active Breath is a series of guided movement sequences using the whole body breathing & sound directly with physical awareness & movement. The practice builds progressively from refined, slow, attentive movement patterns aligned with breath, spine & eye movements and evolves sequentially into more whole body rhythms moving actively in space.

Active Breath brings physical awareness into an attentive state of being alive & engaged in ones breath and movement experience.

Voice travels on our breath and awakens the whole body. Circulating energetic breath flow through the body vitalizes our movement enhancing the body's potential for moving the sounding body fully & actively (BARDI, 2017c).

As can be seen, the search for different ways of organizing breathing patterns in relation to voice and movement, and vice-versa, is essential for the organism to open to new forms of self-organization. This equally leads us to an affective, subjective and identitary (re)organization. These sequences are responsible for creating awareness and interaction between functional movement and the subconscious vital biological systems, which influence our feeling and sensory perception for a more balanced pattern of toning physically and vocally. The body starts to use only the necessary efforts to develop the movements and sonorizations, freeing the joints and muscles from excessive and unnecessary tensions. These internal spaces allow the dissolution of tension nodes that preclude the free energy, respiratory and sound flow through the body.

In Patricia Bardi's words, the primary sequences with Active Breath aims include:

- Coordinating the location of inhalation in the body's torso with the flow of exhalation moving through the body.
- Balancing the alignment of the skeletal structure from spine, rib cage & pelvis to the periphery of the limbs.
- Connecting the organs' sense of support for pelvic & thoracic diaphragmatic breathing.
- Identifying central & peripheral breathing patterns.
- Integrating essential developmental movement patterns.
- Activating blood circulatory flow to nourish & cleanse on a cellular level through rhythmic energetic breathing.
- Understanding breath awareness as a guide for following sensation of movement flow within the body.
- Developing the whole body breathing as a support for integrating the voice as a moving force through the body & as a living force actively moving in space (BARDI, 2017c).

This work leads us to clearer precise feedback and understanding of our experiences, consequently guiding us towards more expressive qualities of voice and movement. Patricia always emphasizes in her classes that the real perception of experience (therefore, that of the

present) is very important in the creation of voice and movement expression. In other words, the more attentive perception of the process from which voice and movement are generated, leads us to richer qualities of expression. These qualities emerge from the performer's journey into ones interiority and from the overflow of this interiority as an offering to the other, to the world. From the opening of other experiential levels with oneself and with the other, these inner flows overflow in the form of primordial symbols and experiences. I am referring to primary human experiences that are given to the other in all their archaic rusticity and fragility.

These notions lead us to a differentiated type of listening that is significantly emphasized by Bardi in her classes, the physical listening with the body. Listening physically means perceiving the sound as a vibratory element, that has the quality to modify the most fundamental levels of the energy, respiratory and movement flow of our body stratum. Listening physically is to perceive the sound through its vibratory energy that is manifested in the corporal texture. Thus, the voice is configured as a vibrating atmosphere that comes into contact with other body dimensions, providing contact with the unconscious and symbolic universe of the performer. In this sense, the sound stimulus brings to the surface, images and actions that are configured, in the first instance, not as a mere representation of these latencies, but as an incarnated archetypal experience. It is the interiority of the body; it is the overflow of our universal singularity.

Now I will approach the Vital Movement Integration Bodywork, which informs and influences the creative base of the Vocal Dance. From the Hands-on refined qualities of touch, guided physical re-patterning and Organ Rebalancing practices, this axis focuses on the reorganization of primary and essential movement and voice patterns. Patricia Bardi points out that:

Vital Movement Integration (VMI) Bodywork protocols¹⁶ are defined in detail using touch and physical re-patterning and include both physical and vocal practices. The bodywork experience deepens our awareness and enhances our sensory experience. These observational skills provide nuance and precision to our perception, understanding and expression. Sound illuminates and vitalizes physical presence in the body by synchronizing sensory awareness with expressive movement. By using essential qualities of tone, rhythm, color and texture, the vibratory nature of sound moves fluidly through the body highlighting one's inner sense of flow and feeling. The body can perceive more subtle, defined layers of awareness as the sound guides one to a fuller more aligned sense of self in movement. This connection is further deepened through Vocal Dance & Improvisation [...]. By aligning self-discovery, creativity and communication, improvisation then becomes both a skill and a philosophy (BARDI, 2017a).

These practices also seek to engage the vital (conscious and subconscious) energies of the skeletal, muscular, organs and nervous systems in the performer's modes of expression. It brings out this relationship between the voluntary and involuntary aspects of our organism, evidencing that our vital energies are configured as temporary amalgams. Precisely because they are temporary, these amalgams are configured as a series of indeterminate forces that ascertain our possibilities of creation. In this case, it is clearly perceptible that the modes of organization of our existence in the world are a result of the encounter of an infinite gamma of layers of perception and action. Thus, Patricia Bardi points out that

the organs' volume & inner movement in the torso provides a bridge between the functional structural movement of bones & core muscles and the subtle life sustaining energies of biological inner movement. This interactive bridge creates a dialogue between our conscious (voluntary) and unconscious (involuntary) functions & behaviors. Opening this communication provides a bridge to profound, subtle physical, mental & emotional energies sustaining our awareness & aliveness (BARDI, 2017b).

16.

The protocols in which Patricia Bardi refers are configured through defining a series of guided movement sequences for each body system incorporating Hands-on touch and Organ Rebalancing Practices. From these protocols different levels and qualities of touch are identified to guide the sensory perception and communication between one self and the person receiving the touch.

Regarding the process of focalization of the organs in the development of voice and movement, Patricia affirms that it is included mental and visual stimulus. So, the imagination is of great importance in this process (BARDI; HULTON, 1981, p. 34). It is necessary to interiorize our perception to visualize and feel our internal structures, as well as the vital pulses of the organs. In Patricia's words:

It is a mental process (visual imagery and the imagination) that initiates a kind of contact. [...] The thought and sensation of movement are maintained through a clear visual concentration on the organ's structure, form and placement in the torso, and a sense of weight falling through the organ, bone, joint, and muscles. It is qualitatively different from moving in any other way. The qualitative sensation of an organ supporting movement has a feeling of mass, three-dimensional tissue mass, which activates a movement from all surfaces (front, side, back) of the torso, rather than a linear one-surface initiation (BARDI; HULTON, 1980, p. 34).

It is extremely important to point out that these practices are well delineated, but they are not closed systems. At first, they are systemic guides of an open somatic practice that, in the performer's words, can be reconfigured by practitioners according to their specific needs and focuses. Not constituted as fixed recipes, these three axes (Vocal Dance, Voice Movement Integration Somatic Practice, Vital Movement Integration Bodywork) offer tools and practices that can be combined in different ways, serving to different purposes (oral information)¹⁷.

As can be seen, these practices are based on a global and systemic view of the organism, emphasizing the detailed understanding of their anatomical and physiological systems. This gives rise to the complexity of the forms from which we relate to ourselves and perceive the world. Patricia works with each system separately but does not leave aside the relation and inte-

17.
Conversation that I had with Patricia Bardi in a meeting on November 30, 2016.

gration that each body system contributes and informs within the entire organism. This refined and detailed study leads us to different nuances regarding the qualities of bodily-vocal actions. It does happen because it originates the cognitive understanding of how movement develops and is perceived in our experience. In her classes, Bardi constantly emphasizes the minutious perception of details, pointing out that it is this understanding of the organism that is responsible for re-dimensioning the image that we have of ourselves. For the artist, what happens in the most superficial layers of the body is always a reflection of what is happening internally, in the deeper layers (oral information)¹⁸. Our body systems are always related to each other. They are complex and organized in a network. In this perspective, our external expressions have their genesis in the deepest desires and passions of the organism.

Another important aspect of these practices is the breath. Bardi assumes that breathing is an essential process, offering a complex and flexible relation between movement and voice, and between body and sound. Thus, these practices are based on the intensive work on the respiratory process, seeking to understand it on its most fundamental levels, including awakening internal respiration on a cellular level. With this, we begin to understand the breath in its complex character, conceiving it as a *sine qua non* condition to the homeostatic process of our organism. From a more sophisticated perception of our breathing process, as well as from the complex relationality established between movement, breathing and voice, we begin to create more detailed and refined nuances regarding the expression of our corporeality.

In her classes, the performer points out that in general, the attention to our respiratory flow is underdeveloped. For her, the breath is closely linked to our bodily states, varying according to them. Of course, this relationship is bidirectional, that is, bodily states affect our

18.
Information given by Patricia Bardi in a class taught on November 7, 2016, at the VMI Center in Amsterdam.

breathing, just as our breathing affects those states. In this sense, breathing is a way to the generation of other states of perception and action. Breathing is a powerful and sophisticated way of sharpening the various levels of consciousness related to our bodily-vocal modalities of expression. It is a guide to the ample perception of our bodily states as well as to the more in-depth tacit understanding of the voice flow and movement concerning our organic stratum and time-space. As emphasized by Bardi, “[...] the breath is a way to experience our movement, [...] it is a way to begin to feel how movement flows through the body [...]” (oral information)¹⁹, what in reality, “[...] is the experience of the space moving through the body [...]” (oral information)²⁰, since “[...] we don’t move like concrete, we move sequentially [...]” (oral information)²¹.

In this perspective, breathing is perceiving. The work on breathing is a way to the ample perception of our bodily details, of our experiences. This work leads us to more attentive and self-aware states. Putting in perspective the relation of co-dependency between the details of our body stratum and perception, Patricia affirms that the perception is responsible, in part, for the creation of these bodily experiential details (oral information)²². As pointed out by the performer:

What we are looking for in the expression is to create a dialogue with our internal experience to bring that thought, feeling, history... A kind of perspective into focus. The more we have details, [the more] we have experience in our body. The more of our self, of our sense of self can come to the surface of our perception (oral information)²³.

From these premises, in the processes of improvisation, Bardi encouraged us to visualize the body as an open door. This image allowed me to perceive the body from the muscular, articular and emotional spaces unobstructed during the somatic practices with the

19.
BARDI, Patricia. Interview II: testimony [May, 2017]. Interviewer: Rodrigues, Antônio M. V. Amsterdam: VMI Center, 2017. 1 file .wav (57:55 min.). Interview granted during the research internship abroad with funding from the São Paulo Research Foundation, as a student of the in the Graduate Program in Performing Arts of the Institute of Arts of the University of Campinas.

20.
Ibidem.

21.
Ibidem.

22.
Information given by Patricia Bardi in a class taught on December 7, 2016 at the VMI Center, in Amsterdam.

23.
BARDI, Patricia. Interview II: testimony [May, 2017]. Interviewer: Rodrigues, Antônio M. V. Amsterdam: VMI Center, 2017. 1 file .wav (57:55 min.). Interview granted during the research internship abroad with funding from the São Paulo Research Foundation, as a student of the in the Graduate Program in Performing Arts of the Institute of Arts of the University of Campinas.

breathing. This radically re-dimensioned the perception I had about myself and space, breaking up with my usual patterns of voice and movement. I began to establish displacements based on the support of the space itself, understanding it as a kind of materiality that intersected my body. This expanded perception led me to different nuances of voice and movement, as well as to an ample sense of integration between both of them.

In artistic-philosophical terms, the performer uses an essential terminology to the conception of performing creation from the work with Vocal Dance: “inner narrative”. When this notion was approached, Bardi consistently told us to focus on the internal experiences that the body had to externalize, to tell us. These inner narratives are independent of any strictly voluntary bodily mechanics. They give space to energies, images and sensations of the order of the mnemonic and the extemporaneous, of the order of our deeper genetics. In this perspective, the composition starts to be articulated as an experiential amalgam that is in the constant reformulation of itself, originating, as already said, what Bardi calls “experiential composition”. Thus, we begin to give shape to our experiences, giving rise to temporary and poetical textures. We are talking about a field of possibilities which, precisely because it is open to innumerable possibilities of relation and expression of being, also constitutes a field of transience. That is, this field is not the possessor of the qualities of determining, but rather, those of undetermined, and this is the ephemerality manifested in the processes of creation from the somatic practices with Vocal Dance. From this perspective, the process of attention to details, to the complexity of our body through breathing and the integration of voice and movement, influence and inform the deconstruction of the habitual bodily-vocal patterns, leading us to several manifested bodily narratives, to the universe in which they are generated.

From these practices, it was possible to observe that the Vocal Dance can lead us to a creative dimension that is established on the confluence of at least two experiential universes: the structural and the symbolic one. The first is related to the way in which our organism organizes and articulates its modes of expression. It refers to the established relationality between the several anatomical and physiological systems, and the concrete and immediate exchange of support between them. This notion is very clear when, for example, we take as a base, the relation between our organs and the exchange of support of them with the muscular and skeletal systems:

Each organ is a separate unit, but also interrelates with all other organs, functioning as a system through its rhythm, energy flow, and movement. The tone of the organs establishes the basic postural tone of our skeletal muscles. This tone and the way the organs initiate and sequence the movement in the inner space of the body offers an internal organization that contributes to the patterning of our muscular coordination (COHEN, 2015, p. 74)²⁴.

In this perspective, the lack of correct toning and postural organization of the organs is the generator of the retraction movement of our organism, causing the condensation of its internal spaces. The correct toning and postural organization of the organs generate the opposite movement, that one of expansion of the organism, providing a greater sense of integrity between systems, as well as body three-dimensionality (HARTLEY, 1995, p. 184).

The second experiential universe noted above, the symbolic one, is closely related to the archetypal and mythological dimensions of the human being. Each organ or body system is associated with qualities of perception and experience, which have been built up over time, through the complex phylogenetic and ontogenetic evolutions that cross us. In this sense, each singularity manifested carries the history of all humanity, just as all

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In the original: "Cada órgão é uma unidade separada, mas também se inter-relaciona com todos os outros órgãos, funcionando como um sistema por meio do seu ritmo, fluxo de energia e movimento. O tônus dos órgãos estabelece o tônus postural básico dos nossos músculos esqueléticos. Esse tônus e a maneira como os órgãos iniciam e sequenciam o movimento no espaço interior do corpo oferece uma organização interna que contribui para a padronização da nossa coordenação muscular" (COHEN, 2015, p. 74).

humanity carries the history of this singularity. This gives rise to a collective experiential miscellany, the one that is plural and singular at the same time.

As we move sequentially, more consciously from the organs, we get in touch with energies rooted in the deeper spheres of our corporeality (HARTLEY, 1995). These other experiential spheres totally redimension the relationship we have with ourselves, with life and the world. In this perspective, as Linda Hartley points out,

The idea of bringing awareness consciously into the organs and moving from there is an unfamiliar one to most of us, yet many people find the experience an unusually rewarding one. A whole new world of perception and expression may be opened up, bringing endless opportunities for creative and healing explorations. Learning to access and work with oneself at this level of physiological and psychological process can be very empowering when these deep resources of energy are contacted. We also validate ourselves, our own wisdom and authority, as we develop the ability to facilitate our own process of healing.

Contacting and moving from the organs can give support, energy, power, feeling, and presence to posture, movement, and vocal expression. Holding patterns in the body and mind can be gently released, allowing fluidity and expansiveness to return to our movement. The process can deepen and enrich our experience of ourselves and of life and bring new insight to our quest for self-knowledge (HARTLEY, 1995, pp. 204-5).

Each body system or organ generates specific modulations of energy, movement and voice. Thus it is important to conduct a detailed anatomical and physiological study of our corporeality and directing this understanding to the feeling of artistic praxis. The practical work dimensions this knowledge of more scientific character, leading it to the ultimate consequences regarding the generation of the artistic thought. I am referring to the fact that this strictly analytical and conceptual knowledge enables us, through artistic praxis, to connect other experiential plans that exist in our-

selves, those ones that we never visit or know exist. Thus, it is up to the artist to make more common the passage through these places, determining the ability to carry out these walks through the amalgams of that which is not yet entirely known. These journeys are essential to the development of artistic thought and practice, since the tool of expression of the artist's own philosophical language is his art.

In this perspective, legitimizing the body as a stratum constituted of systems of systems is aligned with an ample and complex perspective related to its structural aspects and its symbolic narratives. This allows the elaboration of a kind of meta-systemic organization of our corporeality, that in which the genesis of a system is in the relationality established between other systems. In this sense, it is possible to point out that the performing action has its origin in a series of systemic amalgams intersected by physical, chemical, biological, anatomical, physiological, technical, aesthetical, historical, political, social and cultural aspects, among many others. Thus the development and contextual manifestation of the expressive modalities of the performer have their origins in the ancestry contained in our deeper genetics as well as in our collective experiential universe. All the lines of force that cross us are responsible for forming us as unique, singular and plural at the same time. And it is precisely the force generated from this paradox that determines us as beings in potency of life and creation.

In short, when the performer develops a poetic action, it must be considered that the genesis of its expression is configured as the resistance of the vital and archetypal human potencies through the ages. Then, the performing action is configured as the pure manifestation of the states emanated from the complex organization that becomes body, moment after moment. This generates poetic textures that are rooted in the ancestry of our species and of our subjectivity. Thus, all the potencies of life of the per-

former are articulated in favor of the creation of a poetic moment that soon falls apart and is replaced by another and another and so on. This acception makes present, in the most literal sense of the term, the complex idea that every human manifestation in the contemporary is configured as the actualization of our archaic experiences through the lines of force of the present.

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