
First incursions into the art of meeting

Primeiras incursões na arte do encontro

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Abstract

Written in the format of an essay on the author's "body-form" and on her final piece for the Dance undergraduate diploma, this paper intends to explore concepts such as place, "bodygraph" and urban performances.

Keywords: Dance. Non-spectacular places. Bodygraph.

Resumo

Escrito na forma de ensaio sobre a "ficha-corpo" e sobre o trabalho de conclusão do bacharelado em Dança da autora, este artigo propõe-se a explorar conceitos de lugar, corpografia e performances nas ruas.

Palavras-chave: Dança. Lugares não-espetaculares. Corpografia.

Life, my friend, is the art of meeting, though there are so many mismatches in life.

(Vinicius de Moraes)

When one applies to the dance undergraduate course at State University of Campinas (Unicamp), they send a short curriculum vitae, in which there is something like a body history.

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They fill a form indicating which kinds of dance they practice, for how long and with who. Some may include professional activities. In my case, I tried to name all dance schools where I had had classes and all possible genres I had once tried, even if they were all brief experiences. My form had to be fully filled.

By that time, I had a point of view concerning body and dance very different from the one I have today. Today I would probably include in my form the inveterate habit of getting lost and my aversion to GPS, adding as well a vast research I did in the streets of Campinas, asking people if they would give me five minutes of their time. If before I imagined my body experience was epitomized to conventional practices in very specific places, I turned a blind eye to how much my “body-form” was already filled.

All I wanted was to learn how to dance. However, right in the beginning of the dance course, I saw I was getting further and further from learning what I used to call dance. I was about to find out that this learning process would be like getting lost. I specialized in getting lost - which literally happened, since I normally consciously go out for walkings in unknown routes. Reference points came up little by little, but the unknown was far from ending. Streets that reminded me of something I had seen before - though they were actually completely new - would unfold in lanes, squares, no way out alleys, railways, ever ending blocks and in the bet that soon ahead there might be the end of the maze. During these undergraduation years, I was instigated to avoid known and pre-established paths and to walk through new ones - they were all unique in terms of perceptions, starting points, journeys and arrival points. More and more, I saw myself creating dance, a dance that will never be ready and, therefore, will never be completely learned.

As it may happen when we get lost, there are moments of affliction and those of gratitude, like when we find out a cute café with a nice showcase somewhere unexpected. Therefore, when I got at the forth year, time when we should prepare a final piece, I must have been taken by the fear of leaving home, not being able to come back and only facing no way outs. Fear gave place to confidence in the unexplored when I found out a cozy place - I was sheltered by the group whose final piece would be supervised by professor Holly Cavrell.

Theoretical cartography

Our professor intended that we challenged ourselves, dancing in places where dance is not expected. Holly Cavrell had already developed with her company, Domínio Público, several pieces for unconventional places. These were not site specific, for, although they required deep interaction with space, the same piece could be presented in different places. One of the challenges of the dancers in “Posso dançar pra você?” (Can I dance for you?), which was performed more than a hundred times in different locations by Domínio Público, was to become part of the structure and of the fluxes that already existed. Another challenge was to create an almost instantaneous connection (empathy) with people to whom those were conventional places.

Dance performances out of stages and theaters date from the 1960’s and 1970’s, being related to the Judson Church movement in the United States (CAVRELL, 2017). Dance and other art forms asked themselves about their codes, materials and particularly about who the artist is and what this person does. By performing gestures of the quotidian and ordinary movements, dance also moved towards quotidian and ordinary places. The scenic use of daily life elements stimulated a reflexion on what dance is, where it happens and who performs it. The explosion of the limits of what defines dance also had an impact on the sense of a body that is proper to dancing - that is to say, people started to ask which body and what function the dancer should have. How different is the dancer, the dancing body, from the viewer, the non-dancing body? When dance happens in unconventional places, especially in those urban places open to pedestrian movement, everything is on the scene, including pedestrians. Hence, these people are also performing the scene, agents over everything that is being created there.

Ahead in this text, we will come back to the discussion of the audience participation on the scene. By now, I would like to highlight that, by opting² to dance and create dance to

² Not always unconventional spaces are an option: sometimes artists face difficulties in financing studios and other equipment for their training, practices and presentations.

unconventional places, one chooses a space that, in comparison to conventional stages, is highly charged of identity. Identity in the sense that it does not admit so many masks. We often forget - or simply ignore - that, as Lepecki (2010) puts it, the floor that we normally consider proper to dance is a violated soil, transformed and artificially made so that we be able to dance. Hence, while traditional dance places are relatively more malleable - for they admit movements, sceneries, lightening, sounds, i.e. *masks* -, the unconventional places are less flexible. If, in the first case, the artist brings to the composition elements from outside, in the second, it is the artist who reconfigures himself according to the features of the surroundings.

Here we need to deepen our understanding of unconventional places as alternatives to traditional scenic places, such as stages and theaters. For our undergraduation final piece, we were looking not only for any place different from traditional places, but, still following Lepecki's (2010) argument, for places that were not somehow "neutralized" by the illusion of subjectivity and autonomy. Such illusion is implicit in the idea of free movement, independent and without obstacles, that one may see and accomplish in traditional dance floors and studios. We needed to search for places that were actually places. We had in mind the differentiation that Carreira (2007) and Jacques (2008) make of places from no-places and from spectacular places, respectively. Both authors define "place" as a site of identity, relations among people, collective and individual memory. These sites are characterized by the experience of complex exchanges among the people who occupy them and by these people and the physical and symbolic structures that conform spaces.

Investigating street theatre, Carreira (2007, p.4) reminds us that "the social space of the street is never neutral". Referring to Marc Augé (1998, apud CARREIRA, 2007, p. 13), the author define no-places as "sites that are not anthropological places, since they cannot be defined by the construction of 'memory'. This kind of space simulates representations - as it is the case of shopping centers - a city where conflict does not exist"³. If we understand conflict as the interaction among differences, diversity and inequalities, we soon realize that where

³ All quotations in this texts are a version of the original text in Portuguese, translated by the author. The only exception is the excerpt from Cie Willi Dorner website.

conflict takes place it does not exist a completely autonomous unrestricted space for all the coexisting multiple independent subjectivities. Unveiled the illusion of modernity on the autonomous subjectivity (LEPECKI, 2010), we should see that subjectivity, besides being limited by its surroundings, it is also built by it. Therefore, it is not the result nor the utmost expression of a sole individual. We build ourselves by the exposition to differences, to conflict. A place without conflict is a space that has been pasteurized, creating the illusion of homogeneity and completeness, as if one's subjectivity had already concluded a given process of formation and was now in the world to live limitlessly.

Also Jacques (2008) uses a negative term to characterize everything that is not a place: these are spaces of “no-experience”. The author uses the concept of “bodygraph” to identify experiences inscribed in the body. And, if she denounces “spectacular, superficial bodygraphs”, she equally believes in the bodygraphs of “resistance to spectacularization, i.e., the opposite of commodity body, image or simulacrum, product of the contemporaneous spectacularization itself” (JACQUES, 2008, p.5). She sees in the urban bodygraphs, result of the body interacting with the city, a possibility of fleeing from the processes of spectacularization. Just as these processes pasteurize places, they also neutralize the potential of citizen participation and of “the body experience of cities as a quotidian, aesthetic or artistic practice in the contemporary world” (JACQUES, 2008, p.1). By bodygraph, the author understands the register of a lived experience that is inscribed in the body and configures it.

I saw in this concept a similarity to that “body-form” I mentioned before. I realized my form had more content than I imagined and even included my errant adventures in the streets, because Jacques (2008) describes the wandering as one of the strongest stimuli to urban experiences, those that generate a complex and deep urban bodygraph.

When we get lost, the relation of our body with time and the surrounding space transforms. Our pace becomes slower and our look, more attentive (JACQUES, 2008). By wandering and getting lost - by carefully and intensely embodying the city -, I found something that legitimated much of my body-form. Not that anyone needs this concept to legitimate any of their experiences. However, I started to notice that I carried with me urban bodygraphs and

I began seeing them as significant memory and source of knowledge related to particular experiences I had gone through. Considering dance, for example, I realized that my dancing body was not confined to the dance studios. I understood my history was not at all restricted to these places, so that the perception I had of situations I had lived transformed.

My urban bodygraphs

There are uncountable memories inscribed in my body which I will not know how to describe. Surely, all contribute for me to move the way I move today. Nevertheless, two of them were quite intense and significant to a urban bodygraph, for putting me contact with the city in a more direct, profound and transformative way. I describe them in the following paragraphs.

I spent a significant amount of time in outdoor public spaces (central neighborhoods and bus terminals) in the city of Campinas for an academic research in the years of 2013 and 2014. I asked passersby to answer a survey. I, who had never paid a lot of attention to this kind of thing, was then suffering to conquer the look, the ears and the bodies of at least a hundred people. So short was the time I had with each person that empathy between us had to arise almost instantaneously. The survey, which ideally lasted twenty minutes, became a five-minute tongue twister, though it could be lengthened for half an hour. Language was totally adaptable, as long it did not compromise interviewees' comprehension on the subject. Costume was somewhat neutral, professional and amicable. My feet carried my body for hours, in an act of resistance, and all my body structure walked in search for the best approach locations - when necessary, I would also march alongside interviewees.

Not very conscious of this, I would soon become more intimate with the streets, their fluxes and structures. The second remarkable experience I had would intensify this acquaintance. I am referring to the residency I took part in 2015, at the Dance Sesc Bienal, *bodies in urban spaces*. Directed in Brazil by Ian Dolan, member of the Austrian Cie. Willi Dorner, this piece had already been taken to other parts of the world and presentations would

normally be performed by nationals from the visited countries. The piece is described as the following

“bodies in urban spaces” is a temporarily intervention in diversified urban architectural environment. The intention of “bodies in urban spaces” is to point out the urban functional structure and to uncover the restricted movement possibilities and behaviour as well as rules and limitations.

By placing the bodies in selected spots the interventions provoke a thinking process and produce irritation. Passers by, residents and audience are motivated and prompted to reflect their urban surrounding and there own movement behaviour and habits. “Bodies in urban spaces” invites the residents to walk their own city thus establishing a stronger relationship to their neighbourhood, district and town. The interventions are temporarily without leaving any traces behind, but imprints in the eye-witnesses’ memory. (CIE WILLI DORNER, 2007)



Image 1 - bodies in urban spaces. Campinas, 2015. Picture: Tamara Tanaka

Why does intervention produces irritation? One may find reasons on the confront situation created by the performance while detaching from the urban usual scenery, obstructing

it. Flashy costume colors and human sculptures certainly contrasted from the downtown usual landscape. They also seemed to disorganize downtown procedures, which were determined by routine fluxes and structures. In groups, we would run through crowded streets and quickly compose a form (Image 1), to be kept for some minutes. Possibly many passers would get surprised by what they would see. But where does irritation exactly come from?

Two years after these experiences, by the time of our final piece, it was not hard for me to glimpse the potential of the disobedient body (RIBEIRO, 2017), of the subversive body that is where it was not supposed to be, irritating somehow. I saw myself proposing other locations for my warming-ups. I did yoga and improvisational dance in unexpected places throughout the university campus. Together with my colleagues, we decided to investigate places of our everyday lives. Our first exercise was to mindfully experience the quotidian, revisiting places not as avid artists, but simply sharpening our perceptions. More and more, rehearsals and experiments happened outside the studio and ran away from common dance spaces.

Meetings

I should say a little about us. We were then a group of students who did not know each other very well, gathered by the functional motivation of finishing undergraduation. Maybe precisely because of that, we would see in meetings - casual, intentional, quotidian or unexpected ones - a new motivation. We would start to meet ourselves, getting lost together in an unknown path. We then hoped to grasp the intimacy of two people hugging amidst the everyday rush, the subtlety of a smile exchanged between two unknown people who do something more than a commercial transaction, the mysterious empathy that arises in small talks. Willing to investigate everything that happens despite the utilitarian logic that penetrates our lives and shapes many of our actions into functional attitudes, we permitted ourselves to look beyond the end of undergraduation, the end of the day and the end of obligatory rehearsal hours.

We were then touched by what seemed most common: the mismatches. We asked, surprised, despite the indifference in speak and looks, the individuality of our actions, the goals of efficiency and productivity, how are meetings produced? Meetings are the opposite of indifference, they happen when paying special attention to what surrounds us and, now and then, disturb our schedules. Meetings and mismatches become concrete in the streets and other outdoor spaces, penetrating in subjective ways, modifying our ways of being in the world. Said differently, urban rhythms and requirements (imagined or not) put us in positions of meetings and mismatches with ourselves, with places and with other people. Under these circumstances, we create a bodygraph composed by emotions, sensations, thoughts, gestures, movements and rhythms of meetings and mismatches. By artistically experiencing some outdoor places that were part of our routine, we intended to find out and keep configuring the bodygraph of our met or mismatched bodies. We should pay attention to routes already inscribed and be open to new body inscriptions.

Remaking paths

In our creative journey, we explored at least two paths. One of them was to experience public quotidian spaces, now from an unpretentious, though artistic and very attentive point of view. Something in there, which would be automatically inscribed in our bodies, could become material for a composition. Another path consisted in set up short dance pieces inside the studio and then taking them outside. If we would follow the lead of the previous volume of *Conceição/Conception*, “Babel: traditions, translations and betrayals” (CONCEIÇÃO/CONCEPTION, 2018), we could say that we have lived these three situations: i) we questioned the tradition of dance presentations in scenic spaces; ii) we believed, naïvely and for some moment, in a literal translation of what we specifically created somewhere to other places; iii) we were, fortunately, betrayed by the paths we went through, questioning our ideas on dancing in public spaces.

By remaking paths, not only we expected to be freed from a certain illusion of autonomy, but also we were moved by the belief in the potential of everyday meetings and in a dance that is common to us all. We wanted to get closer to what is common to more than one person, investigating the empathy that arises in the roughest situations. We searched for non-spectacular places, because we wanted to artistically experience the conflict intrinsic to human relations, naturally not neutral. We knew that mismatches, all this human dryness, are one aspect of conflicts. In spectacular places, if there are not conflicts, there are not meetings either. We needed to bet on the aspects of conflict situations that were not necessarily those of confront and indifference in relation to what is different from us. We were more particularly interested in the aspects of conflicts that bear meeting, empathy and compassionate perceptions of oneself and of other people.

We should remind ourselves that non-spectacular places shelter conflict not only by gathering a diversity of people and behaviors. There exists a second layer of conflict - or, better yet, contradiction - which relies in the fact that places and people with whom we share our existences are not the places and people who live in our spectacularized imagination. Our imagination and ideas of how things should be are also somehow delineated by a spectacularized culture that creates patterns for our relationships, our longings and our meanings for life. Saying differently, those non-spectacular places and people do not exist in our illusion of autonomy - and here we make another reflexion on Lepecki's (2010) work. In spite of that, the spectacle, that is to say the possibility of succeeding in our society (total autonomy), although offered to us all as a real possibility, is only accessible to some layers of society, whose sensation of independence and freedom is nonetheless also an illusion (SENETT, 2012). To ordinary people, we understand that, although the places they live are not spectacular, the relation to these places is. By occupying them, we are not usually worried about creating *sui generis* spaces (which they already are). Our efforts are turned to abandon them as soon as possible - and, if everything goes right, climb on society and start living in a spectacular place.

We use the terms spectacular and illusory in a correlated way, and now adding Senett's essay (2012) on the values of the contemporary society to the previous analysis of the concepts of space and bodygraph. Although Senett referred specifically to United States society, I believe there is a strong parallel with other societies that also participate in globalized relations. It is a study on the transformation of moral values accompanied by a change on work relations that happened during the 20th century, explaining how the logic of globalized markets affects significantly on personal relations. Therefore, although non-spectacular places support actual (as opposite to illusory) subjective experiences, the probability of these experiences to happen diminishes drastically under the utilitarian logic that coordinates globalized production of goods and services and the constant reproduction of ideas that nourish the illusion of spectacle.

Who are we, though, to judge what real and illusory relations are? We could never impose any action that could be seen as arrogant - as if it was less illusory and more real than what is already there. Still we wanted to propose a little subversion coming from a brief errant wandering in the functional logic of the markets - defined here as that which flattens our lives in supposedly neutral transactions of supply and demand. This logic is dysfunctional to our sensibilities, composed by impartial stories, diverse memories and huge creative potential. The conflict relations of non-spectacular places are guided by a spectacular market logic, which by its turn, as we have seen, does not make sense when the illusion of autonomy is unveiled. Yet this logic can be given some extraordinary meaning. As Michel de Certeau (2002) points out, the quotidian can be (re)invented, as long as we are able to transforme, uniquely and by our own criteria, what comes to us in a flattened, patterned and massified way. That being so, we fortunately betray the absence of meaning of certain apparently functional logics and reveal, to who might want to see, their dysfunctionality in provide meaningful narratives for live.

How could our undergraduation final piece contribute to this reinvention? As we have seen, resignify the most banal elements of our quotidian life experiences makes them unique and special, accounting for actual subjective experiences - which does not mean we may then be able to reach illusory complete autonomy. We may say these are aesthetic experiences, since, according to Kastrup (2010, p. 40), "aesthetic experience may be found in life, whenever

it ceases to be a banality”. Still according to the author, “art produces aesthetic experiences in a special fashion” (KASTRUP, 2010, p.40). So we believed our final piece may be a small stimuli to the reinvention of many quotidians, including ours.

All our creative process was built on procedures of listening and sensibility to our surroundings. We had sharpened our perceptions and that was what we could offer to whoever saw us. By developing the understanding on what is “aesthetic” and “artistic”, and by finding in “aesthetic experience” a concept that depicts the dialogue between Art and Aesthetics, Kastrup’s analysis (2010) may be applied to several art pieces. But, by emphasizing perception on aesthetic experiences, the author seems to summarize our discussion, presenting Bergson’s point of view (2006a, 2006b apud KASTRUP, 2010, p.40), which “distinguishes perception employed in practical life, driven by interest and put to service of action, and the aesthetic perception, disinterested and free from the limitations of utilitarian life”.

Hence, without disqualifying urban quotidian life, yet bearing in mind there are less utilitarian possibilities of experimenting, we can affirm that in Art “the transformation of perception is what really matters” (RIBEIRO, 2017, p. 47). In performances that happen in outdoor public spaces, it becomes evident the dialogue “between what exists and what could possibly exist, the real and the imagined, the authentic and [that] which is our memory”⁴. We then see the possibility of transforming perception, once in these spaces the quotidian is somehow directly transformed by performative action, right in the eyes of passers and audience. Inserted in the performance, by simply being there, composing the scene and being observed, these people are, at the same time, viewers, performers and potential subverters of the order.

In our choice for public spaces, we did not want nor could use these spaces only as another scenic element. As we have seen in the concept of “bodygraph”, space needed to be inscribed in our bodies, instead of functioning as a mere backstage. A more precise point of view on the places chosen is that they are the artistic proposition themselves and we, *grupo*

⁴ Excerpt of oral communication, written and given to the author by prof. PhD Holly Cavrell, who presented it in the Program of Post-Graduation VI Internal Seminar of Research Mario Santana at the Arts Institute of State University of Campinas, 2018, Campinas.

5+1 (as we named us), another scenic element. We should not however banalize our agency, since

[a] performative action in the streets is not something that should be thought of as a juxtaposition to the public space, i.e., performance does not “glue” to an already existent dynamic as if it was something apart. It is necessarily an interference and, therefore, a disturbance of that one may suppose it is the “normal dynamic” (RIBEIRO, 2017, p. 42)

We were truly proposing a break of tradition by searching urban non-conventional places to dance, for everything they tell and allow us to say. Although we did not wish to provoke aversion, disturbing the normal fluxes of those places, we needed that our invitation to disobedience - to modification and to transformation - was indeclinable. Moreover, according to Fausto Ribeiro (2017, p. 61), who researched performance in the streets, there is in these actions the willing for “subversion of the urban quotidian”. The artist does not go to the streets to show his correct way of seeing things, but by embracing the prominent diversity, he has the purpose of providing the outburst of a multiplicity of subversions. So, accordingly to what has been discussed,

disobedience then is related to the search for other forms of relation to the city, denying or at least criticizing the patterns of the functional game of the consumption market, of the work world and of the governmental projects, which generally reinforce the previous ones. (RIBEIRO, 2017, p.61)

At a slow pace

In the beginning we were shy. As Ribeiro (2017) reminds us, part of the purpose and innovative character of performances in public spaces resides in the fact that it is not necessary to invite nor attract an audience beyond the people who are already there. In this case, the author speaks specifically of the theatre of invasion, term nailed by Carreira (2007 apud RIBEIRO, 2017) to designate theatrical performance that takes the space by assault, by surprise. In our first experimentations, however, I believe we were the ones taken by assault by

the space. Our first adventure happened in a place of little traffic and movement in the campus and had only a few viewers. Image 2 is the final scene this short performance set up for the end of a course supervised by Gustavo Ciríaco, resident artist in the Department of Body Arts at Unicamp for the first semester of 2017. The Brazilian artist, rooted in Portugal, invited us to put in practice a little of his research on site specific performances. Although our final piece for undergraduation did not intend to be site specific, this was an opportunity to go outside the studio and observe carefully the requirements of other spaces. When performing in unconventional places, not always we have the time we would like to perceive how space configures the artistic creation.



Image 2 - Scene of a site specific study. The performance happened at Unicamp, in Campinas, 2017. The author of the picture is unknown.

Soon we risked outside the campus: Taquaral park and the bus station of Campinas. Continuing the training for perception of the space, we felt comfortable to create small improvised performances. Little by little, we would start translating our knowledge of dance and public spaces - our bodygraphs - into a performance. Our first trials showed the lack of fluency in translating that knowledge. We set up a whole scene in a studio and then took it out

to a space of great movement: the walls of the room exploded infinitely and we faced some difficulty in being present in the broadness of the new space. Another time, we tried to reproduce scenes from the bus station in a park of the campus. It took us some time to notice that the scene - naturally unusual in the bus station - seemed unreasonable in the park.

We felt betrayed. As opposed to what we expected, there were not words to replace one another completely. We realized the best translations are not literal. They are versions. Yet, because they do not faithfully depict the original, versions are still essentially betrayals. The versions of irreproducible sensations may at utmost bring meanings closer. Thus we will have sensations of what exists and of what could possibly exist. It seems to me that to approximate these meanings, connecting what exists and what could exist, it is necessary to be intimate to those sensations, minimally recognizing them. Such a translation of what exists into what could exist is like a collage of these two texts, a version of simultaneous translation; it is the transformative process that

first happens through the understanding of natural processes that happen in a space, and not by the imposition of a artistic view. Only then the artist interferes with the ordinary and the homogeneity that surrounds us and try different ways to attract viewers and help them look landscapes differently.⁵

As a result, as much as we wished to depict and instigate meetings, we were also urged to produce them incessantly in the form of hypothetical connections between existing worlds and possible worlds. Slowly, we weaved a web of meanings that connected us and produced as well the conductive thread to people who occupy the spaces of our dance. We called our piece “TEIA” (WEB)⁶: besides using an elastic web set among trees in the central square of the campus, our piece would also work as a spider web that places itself in the path of unaware

⁵ Excerpt of oral communication, written and given to the author by prof. PhD Holly Cavrell, who presented it in the Program of Post-Graduation VI Internal Seminar of Research Mario Santana at the Arts Institute of State University of Campinas, 2018, Campinas.

⁶ TEIA was supervised by professor PhD Holly Cavrell and assisted by Raíssa Costa and Nicolli Tortorelli. Performers were the author of this article, Janaína Betel, Letícia Benevides, Maria Beatriz Cantore Ferro and Nina Raw.

insects (Image 3). Someone crossing the square may be captured by the strangeness of our actions, without any prevision of getting back to normality.

What would be the reason of a performance in public spaces if not the meetings between performers and viewers? We ended up betraying ourselves - or perhaps we gave the final coup in a quotidian betrayal. Our simultaneous version of what exists and what could exist completed in a state of presence that was not about the individuality of each performer. We would not experience a moment just for ourselves, instead we would connect to the surroundings, generating infinite possibilities of meaning to what could be seen - and the people who see become creators themselves. Presence is the basic requirement to establish immediate empathy between performer and viewer, from where intimacy may arise together with complicity and capacity for creating meaning for both parts. We are finally betrayed in our automatic and daily paths, in our social roles and, even if for a brief moment, we are fortunately betrayed by Art.

Last considerations

My body-form has transformed. I bring today a bodygraph with new urban inscriptions. One must first consider the benefits in terms of movement repertoire. Perception of the unusual space has brought new possibilities of moving the body. Since then, I search for further integration to space, using specific procedures. Walking in the streets has become a constant experiment⁷. Parkour has also come up as a kind of practice that proposes movement challenges that require great capacity of concentration and connection to space. As a process and an artistic product, additionally, the experience of dancing in unconventional spaces demanded a deepening and broadening of perception of the surroundings that would hardly be investigated inside a studio. Back to this environment, I realized significant improvement of the attention to the scene, as opposed to a certain closure into myself. That is to say, there was an

⁷ As we saw in the beginning of the text, gestures from everyday life have become an artistic subject for a while. In this sense, the research in dance counts on several studies on ordinary movement danced in the urban scenery, such as AnDanças, work of artist and researcher Laís Rosa, commented by Villen (2018).

improvement in strengthening scenic presence, which is essential do the performing artists, wherever they chose to present their work.

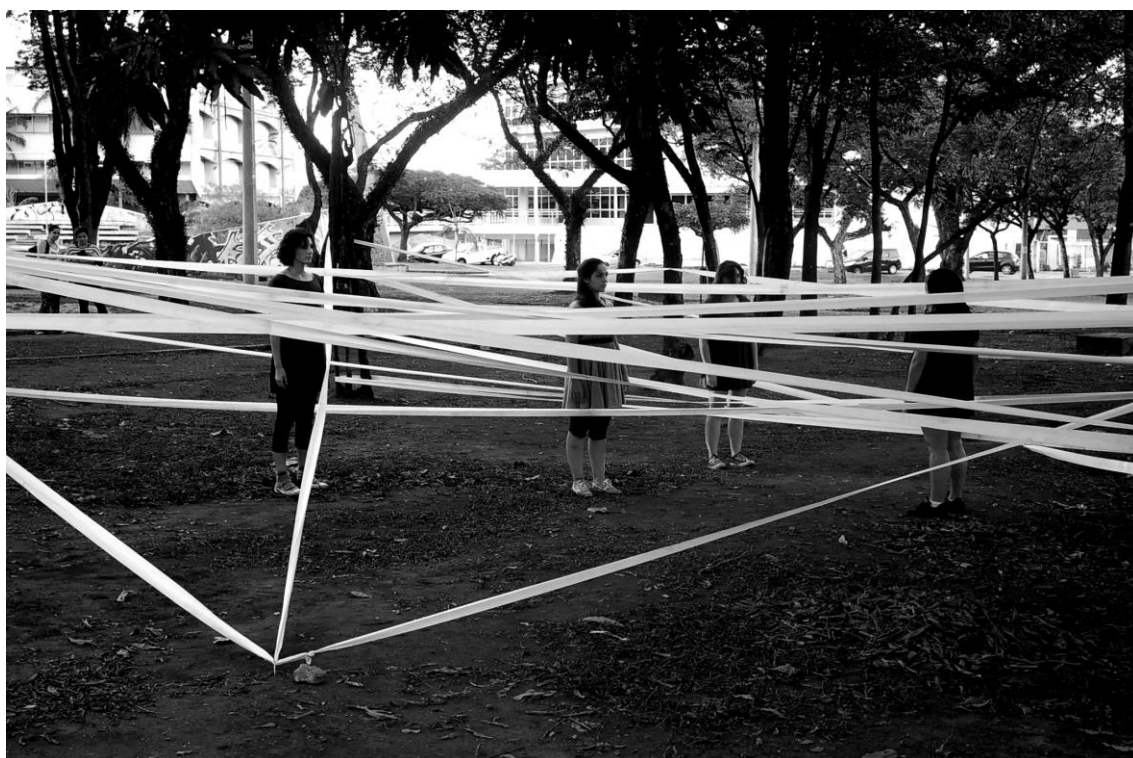


Image 3 - TEIA. Unicamp, Campinas 2017. Source: photographer Rodrigo Cruz.

Amidst the learnings of dancing in unconventional spaces are the challenges of dealing with: the unforeseen in the streets; the limitations to movement given the irregularities of the floor; and the need to bring forth a strong sense of empathy, urged by the absence of barriers between artist and audience. In the root of these challenges are the questionings brought in this essay, motivated and expressed by dance in unconventional places, although concerning broader problematics of our society. This is about places we build and occupy, ways by which the city conforms our bodies, and relations we make with people that participate in the collective quotidian building of our paths. The poetics danced in the research places provided

a subversive look into these issues, pointing to an errant wandering, deviant from the installed pattern.

We saw in meetings a way of experiencing new relations with ourselves, with other people and with space, discovering their transformative potential. At each rehearsal (all inevitably a preview of our piece) and at each presentation, we built a web of instant relations, grasped by the dialogue on what we have in common: routine paths, everyday searches and pursuits, transmission, reception and collective creation of empathy. Performers and viewers, who can not be epitomized as such anymore, would simply occupy the space together, becoming attentive to interactions that may come up and those that could be imagined and created in their lives.

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