

The Pulp of the Fruit

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This work prioritizes, within the study of the Dancer-Researcher-Performer Method, the central phases of the Cohabiter with the Source. As core phases of the study we posit: the laboratories for field research, the study of registered data, the data from post field research and an emotional syntheses derived from and routed in the body.

The objective of this work was to perceive and study the affects generated in me, as dancer/researcher, through the corporal experience facilitated by field research. For this, we use tools of the DRP Method¹: field research, documentation of images and data, *dojo* laboratories, the symbolic physical/anatomical structure and sense technique.

In the DRP Method, field research permits the dancer/researcher to enter into spaces using other corporal references and landscapes. According to Rodrigues (2003, p. 105), the relationship of the “Cohabiter with the Source allows for a rich interaction between bodies”. Upon synchronizing with other people, objects, places and cultures, the dancer/researcher opens himself up to a world of internal and external relationships. Rodrigues explains about acquiring a synesthetic experience which occurs during field research:

During this phase the researcher’s body changes. One observes an increase in the body’s availability as well as an openness which permit a deepening of the researcher’s interactions with the field research. The corporal language from the field is impregnated in one’s own body. In this moment the body expands. (Rodrigues, 2003, p. 108).

The place chosen to conduct the field research was the City of Pedra Azul in the Valley of Jequitinhonha in Mina Gerais, Brazil. The revelry of the Boi de Janeiro, is held in this city. The *Boi de Janeiro* is connected to the “Folias de Reis”. It involves music, games, dance and a long stroll through the city. The main characters are a large bull, a man and a doll almost three meters high.

¹ *DRP (Dancer-Researcher-Performer) is BPI (Bailarino-Pesquisador-Intérprete) in Portuguese.

The field work lasted 10 days. I followed this popular pageant during its evening trajectory, preparing the Bull and Doll ornaments for the festivities, helping with the harmonica and sound equipment warm-up, watching the euphoria of the children running after the Bull and the giant Doll and observing the daily activities of the chief of festivities out of season. I had contact with his family and friends. Together with them I experienced their joys, the memories of the fest, the emptiness of unemployment, the yearning for a chocolate bon-bon, the silence of afternoons without company, sickness, an almost fatality of a member of the pageant and the lack of food and routine by many impoverished. During my stay in the Valley of Jequitinhonha I kept field diaries and documented my experiences through film and sound recordings. These daily field registers were structured in two columns in a notebook showing the division of the actual happenings and what my feelings were of them.

After the field research phase, we initiated the corporal laboratories. Rodrigues and Tavares (2006) say that “the corporal laboratories developed in this central stage are a transit between the field research and the space containing both reflexion and performance”. (p. 124)

The corporate labs focused on refining the feelings and sensations which affected me during field experiences, causing a fluency of movement and expressive quality. We began as such by collecting the data provided by the corporate state produced as result of expansive field experience. This collection of data consisted in extracting from the body the deepest emotions which highlight and reveal the information whose origins come from the relation between the dancer-researcher’s own story and the field research. It is through these actions that we clarify the internal content.

As a result of this gathering of information, we obtained a defined characterization of bodies: body-girl child, body-doll, body-bull, body-vulture. In this work phase “ we call the body, the result of a molding process, in other words, a figure of emotional attributes, senses and gesture well defined”. (Nagai, 2008, p. 14).

With more profound exploration, these bodies, that is, the feelings, sensations, images and movements, were centralized in a single image, obtaining an incorporation of a unique persona that is denominated Girl.

Girl possesses a young child's body of about 4 years old. She has dry/brown braided and embedded hair. Her face is streaked with mud and dried snot, likewise her hands; under her nails, badly painted with pink polish, are remnants of food. Her teeth are rotten. Her skin is sunburned and earth sodden. The Girl possesses two objects: a Doll and a Bull's mask. These objects are the fruits of internal projections of the Girl. It is as if each one of them was a part of her.

With the development of this personage in the experimental corporal labs, and through direction, by Graziela Rodrigues, and performance, we raised some considerations in terms of basic construction of emotional and symbolic content of this personage. It was discovered that this content might be comparable to the pulp of a fruit, that is, what is the richest part, the most intimate and pleasurable of the personage.

This synthesis was divided in seven (7) moments and organized in the following topics: 1 - the backyard of the imagination; 2 - Fleeing Grandmother's house 3 - the crossing over of obstacles; 4 - the fight with the Doll; 5 - The Bull as fear; 6 - The Doll's crying 7- The small river that cleanses sadness.

With this itinerary or script we are able to perceive a connection of internal content of the persona Girl with potential fairy tale archetypes : we have a personage with a generic name similar to her object., easily identifiable and recognizable in performance. Besides, this personage tracks a conflict that takes her to a pathway of difficulties (fear, solitude, family conflict, dangerous crossing, hunger, among other things) . The trajectory of her life brings her to an intimate and revealing discovery of herself as she confronts her ghosts and fears. This refers us to a body that has a life force characteristic of fairy tales heros and their corporal capacity of individualization.

We conclude this research emphasizing the importance of the DRP as a research Method which works the contents that emanate inside and outside of the body, without imposing models. This way, I was permitted to visualize my body as unique and special upon deepening my feelings, sensations and movements through Girl and which are intimately connected to my own personal life story. We can also conclude the exceptional importance of artistic practice in order to represent and express the richness of social relations and their corporal images. Turtelli (2009) , in discussing her experience as a Dancer/Researcher within the DRP Method tell us: "we situate our work in

dance as Art in tune with the social-cultural context and try to 'touch' the spectator, wake-up meanings, bringing forth reflections and questioning". (p 7). The artist is capable of communicating to others feelings generated in himself while experiencing the world of affective relationships.

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