

**A study of the Inter-personal and intra-personal relations  
experienced by the Dancer-Researcher-Performer (DRP) in  
scenic creation and learning process**

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This project focuses on intra and inter-subjective relations experienced by the performer who uses the Dancer-Researcher-Performer (DRP) as a method in the creative and learning processes of the scenic arts. The DRP, developed by Graziela Rodrigues, is structured on the basis of three dynamic axes which build upon each other: the 'Body Inventory', the 'Co-inhabiting with the Source' and the 'Structuring of the Character'. In her doctoral dissertation Rodrigues (2003) defines each of these axes. One can understand the 'Body Inventory' axis as an immersion in oneself, a process through which the interpreter seeks contact with his personal and ancestral experiences incorporated in his own body; he searches for his original sensations and movements and little by little he gains liveliness and integrity. The 'Co-inhabiting with the Source' axis involves field research and laboratory practices emphasizing personal relationships based on experiences that are strange to him but that will lead to self disclosure. In other words, from an external stimulus the interpreter deepens his self-knowledge and models in himself synthetic bodies apprehended from the inhabited source. The 'Structuring of the Character' axis is the fusion of the modeled bodies; it gives birth to the character, with independent will and muscular tonus. In the precise moment the character asks for a name and indicates the next steps of the scenic show, a cycle of the DRP is completed.

Confronted with other types of methods, the DRP gives attention to the performer's body, legitimizes it as a creative tool, and so validates the unique experience of the self/performer who is not submitted to predefined ideas. It is a method that guarantees connection with the performer's identity and this contact will make possible the emergence of a genuine dance that the

performer creates based on his original sensations, images and movements, not tied to conventional patterns but working with his unconscious moves that tend to become conscious. The DRP seeks to reach the inviolate self and to undo protective mechanisms that alienate the interpreter from his genuine gestural context.

The objective of the DRP method is to study of relations that interfere in the creative process trying to understand how these relations are structured. These relations can be classified as: relations of the interpreter with himself and with the other, or intra and interpersonal relations. They are dynamic and can be perceived in the three axes of the DRP method allowing the interpreter to make a deep investigation about himself. Published material about the DRP, along almost thirty years of research and experience, elucidates its rich and diversified scenic resources. This study focuses on this published work: doctoral and master dissertations, academic articles and presented scenic shows. A qualitative content analysis of this material will be undertaken.

The study of relations requires an investigation about self identity development, which is related to the notion and perception of body image, as Tavares (2003) points out. Both identity and body image are in constant development and have a complex structure. However, as Tavares (idem) indicates, this structure is heavily rooted in the first years of our lives. Graziela Rodrigues (2003) corroborates with this argument stressing that life experiences are determining factors of body image structuration, “especially at the beginning of its development”. For the DRP, these experienced relations allow a better acceptance of the individual’s reality and personal history, often denied or blocked. The DRP assumes the importance of considering some of these relations, allowing the interpreter to recognize himself, to amplify his relation with himself and to better perceive reality without becoming tied to conventional body patterns.

Rodrigues and Tavares (2006) point out that, according to Paul Schilder, interpersonal relations start from body images, a principle that is taken as the starting point of the present project. The development of a body image in the context of scenic creation using the DRP method requires a full understanding of the interpreter’s relations with others and how he amplifies his own body image. The above mentioned authors also consider that it is necessary to

eliminate 'prejudices' (previous judgments) in the interpreter's relations with others and work in the direction of an emotional openness in order to reach a high level of unconscious connections. In other words, attention to a character preparation that favors the body openness to the reality of others is stressed by these authors. Rodrigues (2003) indicates that it is through these contacts that the interpreter intensifies self perception and emotions. Turtelli (2009) confirms this aspect mentioning that feelings and sensations of her 'body inventory' (intra-personal relation) were intensified as she experienced the 'Inhabiting with the source' process (interpersonal relation). It is also necessary to consider the interpreter's integrity which presumes the acceptance of his own sensations.

Further comments about the comprehensive contribution of the DRP are made by Tavares (2003, p50). This author considers that these corporal interventions should not be seen only as a method of scenic creation but also as a resource for the development body image and personal identity.

Erskine (1997) is one of the sources used in this study due to the relevant descriptions he makes of the notions of 'contact' and 'relation'. According to him, a relation is facilitated by the harmony of feelings: when one enters in connection with someone one reaches some sort of plenitude. For Erskine, emotional contact is essential to human relations which require reciprocity, making it possible a 'unity of relation', an 'affective symptom' resulting from a non-verbal interpersonal contact. He also points out that communication of affection happens more often, and with greater intensity, through non verbal body language. To him, harmony of affections and relations are basic human needs that guarantee individual security and stability as one tries to overcome blockages and traumas.

Initial ideas about relations are presented here as a starting point of investigation. Relations are understood as crucial for the application of DRP as they are to the interpreter. A specific aspect of these relations is put forward through each of the axes that characterize the DRP, and as one aspect becomes salient the others are maintained in the backstage. The emphasis on relations, a characteristic of the method, contributes to a creative atmosphere where the interpreter presents his originality, overcoming his fears and blockages and revealing himself; a process that promotes the emergence of a lively identity, exalting its essence, bringing about movements, sensations and

images that arise from the interpreter's unconscious through self incorporation.

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