

## **Co-Inhabiting with the women that work in the soil**

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The central goal of this work is to study and deepen the \*DRP (Dancer-Researcher-Performer) methodology, going through the axis of the DRP.

The aspect that stimulates the search and conquest of a "real dance", which contains actual contents of life. It also provides tools and courage, so the dancer can break the crystallizations and patterns imposed by conventional dance. The path for this was found in the DRP methodology. Throughout two years of research of Scientific Initiation under the guidance of PHD Graziela Rodrigues, the researcher went through her first process in the DRP.

The first project, entitled "Experiencing the DRP (Dancer-Researcher-Performer): reaping the dance with women that work in the soil," focused on the axis Co-Inhabiting and Inventory in the Body. The co-inhabiting was developed with women that work in the coffee plantations. For a year, the researcher experienced the coffee cycle from the viewpoint of those who work directly with the soil.

As proposed in this axis, the immersion has happened as much complete as possible. Without taking away her own identity, the researcher set out to live as those women, to seize in her body the contents and bodies of those women. She used the same transportation, ate the same food, wore the same kind of clothe, worked in all stages of the cycle and also slept in the house of one of the women. The immersion allowed that the exchanges between researcher and researched happened in a level beyond the verbal. It was a sensitive exchange. In the field, some specific women were observed closer. The researcher observed and experienced that their bodies have a genuine quality of movement, which is hardly found in the conventional techniques of dance. Despite the poor life and almost miserable, the women have bodies with physical and emotional strength. Their bodies give them the capacity to work for a long period and doing a heavy work. It is possible to say that the need of survival gets them to exceed and expand the limits of their body. These aspects

were intensively experienced by the researcher, who had her body imbued by the contents and senses of these women.

\*Translation of BPI (Bailarino-Pesquisador-Intérprete)

After each visit on the field, laboratories were done to work from the interior to the exterior the field contents peculiarly seized by the performer. As expected, personal contents from the Inventory in the Body came up and were properly worked.

“On this Co-Inhabiting stage, the research of itself gives another step: it removes the clothes that cover parts of the occult altar, and then the deepest questions of its history come to light”.

(Rodrigues, 2003, p. 105)

When *co-inhabiting* with women who reap coffee and then developing the contents seized and awakened in the axis Inventory in the Body, the researcher reached a deepening of her own identity. It was a determining point for the development of the expressive qualities and movement qualities. From the synthesis of the work that was oriented and directed by Graziela Rodrigues, the field contents and the dancer-researcher, the character Jura was born.

Through Jura, the performer went to meet her originality, allowing her body to develop expressions and movements. Given the incorporation of the character, it was initialized a work in the axis Structuring of the Character. It was done on the new project “Structuring of the Character, DRP (Dancer-Researcher-Performer) method: the dance reaped in the women that work in the soil”, which continued the previous work.

Jura lives the landscape of the streets of the coffee soil, where the body mixes itself to the leaves, twigs, bugs and dirt. The character also lives the dirt road and the terraces where dust is present and protects her body. On these spaces, her histories of life were developed; Jura is the woman that lives the cycle of life alone and abandoned in the nature. She goes through suffering and fear to the pleasure of her dance, ending this cycle when she goes back to the soil. Her body is full of things stick together; her dynamics of movement and tonus vary as per the situation lived by her. These strong sensations on Jura’s body were experienced a lot by the dancer-researcher in the field. Dealing with the bugs, feces used as fertilizer, the hands constantly dirty – including in the mealtimes – were situations that marked on the body.

The affective relationship established with the women that work in the soil have allowed exchanging with them. This content very subjective and hard to be described inspired until the last presentation of \*"The flower of the coffee".

\* Translation of Flor do café

It is choreography scenic product created from the elaboration of a roadmap nurtured by the field contents and the performer, both worked through the character. The roadmap aimed to deepen and strengthen what brings more sense to the performer's body and is more organic for her.

The method acts with completeness because it has the necessary tools that enable the performer to go deep inside him or herself and also deep on the other and on the art. The development of the Bodily Image is naturally obtained on this project. It is worked since the first steps until the last presentations; on dealing with the emotions, on discovering the originality, on deepening the human relations and on learning to see and assume the defense mechanisms.

The processes and works inside the DRP methodology reach certain closings, but the performer's research on herself, on the other and on the own method does not stop. Given its high degree of dynamism, the DRP totally covers the dancer's needs and development. It forbids the stagnation in the movement of going forward. The stagnation might happen in some moments, as a part of the process. However, the development is the theme of the DRP. To Merchert:

"On this vision of a movement that directs to the own development, I make a correlation with the ritual of the jongo: the dip in our indoor, unlacing the internal nodes. It means the clarity of some emotions. Thus, we emerge strengthened to throw ourselves in the conquest of a new path". (Melchet, 2007. p. 48)

At the end of the process, the personal consciousness and the relation with the world change. These perceptions are opened to the reality, the life and the art of the dance. The feeling is of removing a dark cloth that was in front of the eyes and the body, allowing another interaction with itself and with a world in which the truth is a constant search. Also, the originality and singularity of the human being comes first.

Continuing the researches in the DRP, the researcher has chose as focus the study in the interactions of other contents, which are also obtained on field researches of women that deal with the soil and with those contents that have

already installed on their body. The research is ongoing in the Post Graduate Program of the Institute of Arts of Unicamp.

The field research is concentrated in the state of Tocantins and focuses mainly in the region of Jalapão, which was chosen because it is very peculiar. It maintains, until nowadays, old habits of life that are part of an agrarian culture conserved. In the many villages and communities the houses are made of adobe (brick and cement of loam) and covered with straw of buriti. There is no water, the kitchens are annexes and when there is a “bathroom” it is a straw structure with a pipe used as a shower.

“It is in the miserable places that we find a nascent hope”

(Caruso, 2007, p. 79).

Despite all the transport limitation, health and food, the co-inhabiting allows a feeling of completeness while a human being. Nothing is missing when living with these people that have a life force really strong. They still do not feel the chaos that spreads quickly around the world. The relation that is established with them is really pure and the relation with the soil is the closest as possible. The environment is lived by itself.

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