

“Dance to the *Source*: the reverberations of presenting a show created within the DRP (Dancer-Researcher-Performer) method into the field where the *Cohabit with the Source* was realized”

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Introduction

Created in 1980 by the Prof. Dr. Graziela Rodrigues the DRP (Dancer-Researcher-Performer) method proposes a creation process based in the artist's originality. The body identity is the focus.

In the DRP development it was necessary to search for studies that consider the consciousness of the movement in relation not only to the technical body, but also to many other aspects. These aspects compose our perception and expression in the world: feelings, thoughts and especially our emotions.

Since people have dance taboos regarding the artist's emotion, Graziela Rodrigues looked for psychology studies to confirm and enhance what was already being experienced within the DRP. She found, especially in the Body Image studies, explanations that made clear and palpable what goes on in the process of the artist who experiences this method. To the DRP Body Image studies SHILDER (1994) and TAVARES (2003 and 2007) are the main authors used also those who bring many dimensions that are part of the body image. It is considered the complexity inherent to this concept, as, for example, on TAVARES (2003; p. 34) definition:

The term body image has often been associated with the visual image of the body. However, image refers to the mental image or mental representation, which is much broader than only the visual representation of an object. The concept of mental image is not tied to a specific sensory modality, but integrates affective, social and physiological experiences with multiple sensory inputs (touch, temperature, vision, proprioception and others).

About the DRP method, TAVARES (2003; p.50) points:

(In the DRP) The emphasis given on the artist's recognition of genuine feelings and movements gives to the process a big potential as an element that facilitates very special experiences to

the development of the dancer's body image. It is possible to imagine the complexity and depth of such a process that assumes the search to the originality at the heart of the artist's body.

In my path inside the DRP method, oriented and directed by professor Graziela Rodrigues, there was a clear development of my body image. It passed through constructions and deconstructions until it was incorporated to the character hawk-woman, which is the synthesis of all my artistic process. There was some overcoming of challenges, idealizations brakes, acceptance and integration of the body itself and its contents. It had as result the improvement as a dance performer.

I will briefly describe this research actual moment, then it is possible to have a better understanding of it:

Before this project I was already under the orientation of professor Graziela and I have developed the Scientific Initiation research: "The experience of the BPI method in dance creation: the body as a meeting place". During this research I could experience the method on its total, going through the several stages that the DRP proposes to the creative process.

To experience the *Cohabit with the Source* axis it was conducted a field research in the village Xavante de Sangradouro, MT, near the town Primavera do Leste. By taking all the necessary care and respecting the peculiarities of the field in question, it was an experience permeated with empathic relationships.

Cohabiting with the Source depends not only on the theoretical understanding of the field or the amount of time spent there. It takes the quality and vitality that are present in the relationship with the other. (RODRIGUES; 2003, p. 112).

The first body laboratories came from the field experience. It was possible to get what was seized in Sangradouro through the dance.

My body then revealed, mainly, sensations, images, movements and emotions related to contact with the Xavante women. Living with them was a rich emotional field that brought out many senses and questions. The content apprehended was a mix of strength and resistance with an extreme fragility. It was expressed as shyness on the looks that deviate in the corner posture. New and old, weak and strong, angry or benevolent, the Xavante women were kinesthetically absorbed by my body, transforming my body image.

Other contents that emerged are related to social and controversies questions regarding the Brazilian indigenous reality: prejudice, territorial dispute, tight space limits, losses, crisis on the cultural identity, transformation, devastation of natural resources, among others. These topics are part of the daily life of the Xavante people and, therefore, their bodies. For this reason, it all was also seized by my body.

The DRP proposes that the field contents aim a total movement. The dancer is conscious of his or her tonus body, senses, images and emotions, which brings out what is most precious on its interior. It also brings what needs to be reported: a true that results from several interactions of the dancing body. This is a synthesis that is shown only after many digs, tireless dives and a meticulous craftsmanship of threads that through the logic would hardly be reached. Through the dancer in motion it is attached in original and unexpected combinations.

This perspective made possible to delineate more clearly images that often seemed somewhat disconnected. It was possible to realize the content they did not allow the flow of movements. For many times it left my body inert and without the senses or cluttered on destructive images. On those times the director and advisor gave a special attention that facilitated the understanding of these contents, to transform or remove them from the body.

There was a constant effort to deprive myself of idealizations and expectations to what was processed in the laboratories. Gradually, it was possible the nucleation of the *Character*, after many constructions and deconstructions of my body image.

Then, the hawk-woman *incorporation* happened and it aggregated the impressions that came from my cohabiting with the women and also aspects of a Xavante myth, though I had not previously read or heard anything about it. At this stage of the process the director pointed out that when the *cohabit* is deeply felt it is possible that the body enters into the mythology and archetypes present in the field researched, even if the performer had no prior knowledge of them.

The hawk-woman brings the metamorphosis, turning into an animal to deal with the inherent difficulties of the environment, to overcome death and move on with its vital impulses. Its body is made of mud, roots, trunks, bones, meat, viscus and a strong uterus. The animal becomes human and assumes

itself as a woman when it approaches the baby that needs the mother's care to survive the hardships of luck. It follows paths in search of survival between landscapes of fertile ground of the smelling forest or gray ground, and of all dry and burned, affirming the will to live and to protect its child.

In the *Character's Structure* stage there are many new possibilities to be explored: the character is not closed but has its own life. So, in each day it is possible to discover more aspects of its characteristics, histories, strengths and weaknesses. This dynamism enables the performer's body image development.

The contents expressed by the character will indicate a route to be built for the show. This is not structured on a rigid way and it can be modified as per the new requirements that might come from the character. According to TURTELLI (2009, p. 138):

In the DRP perspective the performer can not put him or herself "ahead" the character. He or she does not dominate the character and will never fully know it. It is alive, not in books, and it will always be amazing.

From what the hawk-woman expressed it was created the show *"Birthplace"*, which debuted in the Ecological Park Emílio José Salim, in Campinas, SP. The show was presented twelve times during the months of November and December 2008, December 2009 and March 2010, in São Paulo and other cities.

When thinking about what would be the best routing to this research in a way that my development within the DRP method could continue, we came with this masters project proposal: to take the result obtained in the field research to the *Cohabited Source*, the Xavante, thus completing the "Birthplace" cycle.

By taking it to the Indian village, we want to see what the reverberations of this contact are. The aim is not to present the "Birthplace" as something done and closed, but to let it available to the direct influence of the community. The goal is to know if this choreographic work has in fact reached the proper depth in the field searched and what dialogue level may occur with the Xavante. It also aims my development as a performer in this new exchange of body images that will happen.

On this new contact the dancer-researcher-performer will now expose him or herself. It proposes a different relationship between "researcher" and

"researched" and may provide many topics of discussion and deepening in the DRP method and also in the knowledge related to the Body Image.

*Nascedouro in Portuguese.

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