

**DECOUVRETOI: PERFORMANCE-DANCED, UNDER THE SKIN OF A
MALLEABLE SCULPTURE**

***DECOUVRETOI: PERFORMANCE-DANSÉE, SOUS LA PEAU D'UNE SCULPTURE
MALLEABLE***

***DECOUVRETOI: PERFORMANCE-DANÇA, SOB A PELE DE UMA ESCULTURA
MALEÁVEL***



Marcia ALMEIDA

University of Franche-Comté

e-mail: mars.almeida@yahoo.com.br

| 1



How to refer to this article

ALMEIDA, M. DeCouvreToi: Performance-Danced, under the skin of a malleable sculpture. **Revista Educação e Fronteiras**, Dourados, v. 11, n. esp. 2, e021030, 2021. e-ISSN: 2237-258X. DOI: <https://doi.org/10.30612/eduf.v11iesp.2.16487>

Submitted: 14/05/2021

Revisions required: 11/07/2021

Approved: 17/09/2021

Published: 30/11/2021

ABSTRACT: In this article I will discuss the work DeCouvreToi presented at the Centre d'art 6b in Paris, France, as part of the exhibition « Em Outro Poder ». I discuss the artistic process of collaboration between a visual artist, a musician and a dancer and the reflection on the experience of the artistic work. I also present the notion of danced performance, thought from the notion of corpo com-tato da obra de arte. For this discussion I bring as theoretical referential, Arthur Danto, Merleau-Ponty, Larrosa Bondia, Heidegger, Lygia Clark.

KEYWORDS: Dance-performance. Dance. Performative-art. Plastic-art. Process-collaborative.

RESUMO: Neste artigo eu discuto a respeito da obra DeCouvreToi apresentada no Centro de Arte 6b, em Paris, França, como parte da exposição « Em Outro Poder ». Discorro sobre o processo artístico colaborativo, realizado com a participação de três artistas: uma artista plástica, um músico e uma dançarina. Trago a reflexão a partir da experiência da obra artística e seus tecidos sensíveis. Discuto a respeito do saber dançante para a composição artística. Apresento a noção de Performance-Dançada, pensada a partir da noção de corpo com-tato da obra de arte. Para essa discussão eu trago como referencial teórico Arthur Danto, Merleau-Ponty, Larrosa Bondia, Heidegger, Lygia Clark.

PALAVRAS-CHAVE: Performance-dançada. Dança. Arte-performativa. Artes-plásticas. Processos-colaborativos.

RESUMÉ: Dans cet article, j'aborderai l'œuvre DeCouvreToi présentée au Centre d'art 6b à Paris, en France, dans le cadre de l'exposition « Em Outro Poder ». J'aborde le processus artistique réalisé en collaboration entre une artiste visuel, un musicien et une danseuse ainsi que la réflexion à partir de l'expérience du travail artistique. Je présente également la notion de Performance-Dansée, pensée à partir de la notion de corpo com-tato da obra de arte. Pour cette discussion j'apporte comme référentiel théorique, Arthur Danto, Merleau-Ponty, Larrosa Bondia, Heidegger, Lygia Clark.

MOTS-CLES: Performance-dansée. Danse. Art-performatif. Arts-plastique. Processus-collaboratif.

Introduction

To present the notion of danced-performance, first, I will present the work DeCouvreToi. This work is the thread that leads to the reflection I bring in this text. This work was presented in two versions. One, in the form of malleable sculpture, conceived by the artist Alice De Almeida Monteiro and a performance conceived in collaboration with three artists, one of the visual arts, another of dance and another of music.

These two versions of DeCouvreToi were presented at the Centre d'Art 6b in Paris, France, as part of the exhibition *In Another Power* in March 2021.

Therefore, I bring to you a reflection based on the experience "*com-tato*" (avec tact) of the artistic work and its sensitive tissues that emerge from a knowing dance, intelligence necessary to the artistic composition that leads to a Danced-Performance, thought from the notion of body "*com-tato*"¹ of the work of art. It should be emphasized that, in order not to lose the meaning of the initial idea, I decided to keep the term "*com-tato*" in Portuguese, without translating it to any other language.

In addition, I present here the notion of Danced-Performance and invite you to follow this reflection in the following lines.

| 3

Malleable sculpture- DeCouvreToi

DeCouvreToi is a work conceived by Alice de Almeida Monteiro (2021), conceived from fuxicos, which is a handicraft of Brazilian tradition, made with fabric remains. It is an unfinished work in constant movement, since the artist continues to be with other fuxicos. Sometimes, by changing the size of the work, sometimes completing the spaces between the junction of one fuxico and another, because the fuxicos are not made of a regular size. This makes the work even more interesting.

The artist Alice De Almeida Monteiro began this work shortly after the first years of her degree in fine arts at the Panthéon Sorbonne University Paris 1 in Paris, France. It was presented, at some moments, at the university itself, including during his university. In March 2021, he was exhibited with three other works ("*MADE BY YOU*", "*SUCH POWER*" and "*GONDWANA*"), at the Centre d'Art 6b in Paris, France, as part of the collective exhibition entitled "*In Another Power*".

1 "When using the word *com-tato*, using the preposition (*com*) connected by a hyphen to a noun (*tato*) I am referring to the senses that weave among themselves to account for the perception of the space in which the person dwells" (ALMEIDA, 2020).

Through the work "DeCouvreToi", the artist proposes a personal intertwining between Brazilian cultures and those of some countries in Europe, Africa and the Middle East, which she developed throughout her travels.

This work can be seen in two versions, one through a malleable sculpture, presented in suspension and the other through a Danced-Performance.

There is a peculiarity to be mentioned about the work "DeCouvreToi". It can be seen as a simple patchwork of fuxico, in its banal state, or as a malleable sculpture in its artistic state. I will then speak of this double state.

We wonder, it's nothing new, what makes a common object transmute into an artistic object. For this reason, I will open a parenthesis to evoke some ideas on this theme that always arouses the interest of philosophers and observers. I'm not going to make a historical, chronological, linear report. Rather, it is a selection of passages chosen by me to evoke the thoughts of some theorists, as well as certain artistic achievements on the subject in question.

In this way, let us remember that Aristotle considered that, during contemplation, a person finds his source of pleasure in the knowledge that the object contemplated is not real, but a copy. Following Aristotle's idea, I do not see how to think of DécouvreToi as an imitation of a banal object, that is, a patchwork of fuxicos, since the work is not a copy, but the object itself.

Plato, on the other hand, considered that imitation implies illusion, that is, according to him, the person is deceived when contemplating a copy. For example, a painted landscape. It is true that numerous artists intend to transpose a landscape to a canvas, without considering that there is a personal perception in each look and that the landscape will never be contained in a canvas. Perhaps, thinking so, that, according to Plato, the art is reduced to what it contains (a mere attempt to copy an image) because all the wonder that the original image contains is invisible in the copy.

In fact, according to him, mimetic art is impaired because it is a substitute that compensates for the absence of the original object by imitating what it is unable to reproduce. For example, it is better to contemplate a sunset directly than to paint it. Better the thing itself than your imitation. And in this case, I agree with him.

However, art brings in itself its subjectivity. To such an extent that the notion of "*mimesis*" conceived by Aristotle does not refer to a copy of reality, as Plato understood it, but to a transposition. By an artistic gesture, preexist objects are transmuted into poetic objects. This means that poetic art is this suspension that lies between the banal object and the artistic object, which is closest to our work under discussion.

It is interesting to note that Kant considered that, when we attributed an aesthetic state to a banal object, emptying it of its usual function and, in this case, I am referring to the patchwork of fuxico, transformed into malleable sculpture. For him, this new appearance is less in the object itself and more in the eyes of the beret. It is more connected to the origin of this particular vision, with the very attitude of those who contemplate it. Today, however, we also know that in addition to the affections that the person carries within himself and that translate into what he sees, there is the concept that the artist assigns it to the work of art.

It is remarkable that since the advent of contemporary art, certain works of art are or resemble everyday objects. These utilitarian objects, sometimes exposed by the artist without the slightest material transformation, are objects of art and visually undistinguishable from trivial but philosophically distinct objects. This means that the work carries in itself a concept and not just an appearance. However, Kant is right in some respects, because not all observers have the sterile eye and therefore the eye does not reach the subjectivity that art brings. But let us reflect our reflection.

Let's see how, in 1935, in "The Origin of the Work of Art," Heidegger discussed at length a painting by Van Gogh. The reason was a pair of shoes, or rather, high-top bot, left on the floor. The shoe is a tool and, like all tools, is part of a built world. The nature of a tool is that, in fact, it is never alone, because no utility object is thought without its function. The tool is always related to other objects: thus, the hammer is related to the hands, nail, wood and saw. And always about the possibility of acting. In this sense, the shoe, as a utilitarian object, serves to protect the feet and the feet have the biological function of supporting the body and locomotion, therefore, the shoe invites the feet to walk.

What draws attention, however, in this painting by Van Gogh, according to Heidegger, is that the shoe is presented isolated from any utility that would allow it to submit it to any interpretation. In the figure analyzed, nothing indicates where the shoes are, whether they are at the side of their bare feet, or if they were left outside the house when entering after work, etc. Are shoes, as presented in the work, devoid of any meaning and refer only to themselves? Or, on the contrary, it is only by the specific presentation of the work of art that shoes fail to refer to other utilitarian possibilities, that is, to refer to used shoes expressed as utensils and start to have as a starting point the subjectivity that he, the shoe, carries as an artistic work?

So, according to Heidegger, the old shoes that reveal the weariness expressed in Van Gogh's painting open us to a linear or poetic interpretation, like shoes worn for a long time during a walk and may be that of a peasant who used them in the fields of planting, or of a person who had no other shoes to change.

Thus, in this construction, he seeks first to reveal the matter that, in turn, is constituted of sensitive matter, which goes beyond materiality. This raw material gives rise to the instrument, which has an initially utilitarian format: the shoe or, in our case, the patchwork of fuxico. It then differentiates the utility from what reveals something that is not instrumentality: the work of art, the malleable sculpture.

In fact, we see here that Heidegger analyzes the passage from the banal to the artistic state, in the image itself painted by Van Gogh. It highlights this difference between what permeates the mundane and the artistic object discussed by Aristotle, while discussing aestheticization through the gaze of the spectator presented by Kant.

In this successive process of crossing ideas, Danto considers that the very notion of aesthetics was put to the test during the twentieth century. Moreover, the questions posed by philosophy have become increasingly relevant to the convulsions of art.

One of the examples we can have as early as 1964 are Andy Warhol's Brillo Boxes. And they are no different from those that were available in stores at that time. However, the first were and are recognized as a unique and world-famous work of art, while the latter were mass produced and sold for a modest price to be used and thrown away. As Danto mentioned, art restored signs that were extremely important to everyone because they defined their daily lives. Warhol extolled the world in which he grew up and which he took as a reference. Every work belongs, however, to a place, where it comes from and where it returns, from what reminds us and what it refers to us.

Thus, according to Heidegger, the artist therefore has a very important role for society in that he transforms the raw material acquired from the world into a unique material that is nothing more than an artistic work: whether it is a scene, an image or a sound. But what exactly does the state-of-the-art mean in a banal object?

For Arthur Danto, any work of art, regardless of its appearance, can be defined according to two essential criteria: the concept and incarnation of this concept, in addition to the interpretative contribution of the spectator, as Kant proposed. This means that the artist's intention matters in defining what he conceives as a work of art. However, also that the status of a work of art is not arbitrary or only linked to the established reputation of an artist. There is, therefore, something that distinguishes them; but this something is invisible, as Aristotle argued. This means that the subjectivity that a work of art brings, which is intangible to touch because it is not a tangible matter, as well as is inaccessible to describe it by verbal discourse, but that appeals to the senses. Because it is impossible to transpose the subjective into the goal.

Danto uses an enlightening analogy in his article "The Art World": the art world relates to the real world in the same way that the "City of God" relates to the world's theme city for the Christians. And, like Christians, they are citizens of both the Terrena city and the "City of God", the objects enjoy this dual citizenship. Andy Warhol's Brillo boxes are boxes of soap (from the real world) and a work of art (from the art world). Each artist acts as well as a border guard between two worlds, allowing objects to pass from one to the other. And the viewer can also travel from one world to another, leaving the utilitarian relationship with objects, to contemplate them in a way that is uninterested looking, with their knowledge and sensitivity.

I think I explained enough to show that this reflection on the artistic state of a work of art has already aroused many reflections and remains intriguing. Therefore, I will not continue with this reflection, so I believe it is more important at this point to move to another point and discuss about the work itself. Thus, malleable sculpture can be, in the eyes of some, a patchwork of fuxicos. But for the perception of others, it is a malleable sculpture, which is modeled according to the artist's inspiration to present it. It carries a concept that leads those who contemplate it to reflect on the work. Even those who first considered it as a patchwork of fuxicos do not go away without taking the work in the body. This state of affection between the person and the environment is one of the arguments That I have been discussing for more than twelve years and that I presented more recently in another study under the name of "*body com-tato of the work of art*". Let me explain:

| 7

By using the word with touch, using the preposition (with) connected by a hyphen to a noun (tact) I am referring to the senses that weave among themselves to account for the perception of the space in which the person dwells. Merleau-Ponty (1996) stated that the feet hear the noises of the branches that break when being trodden during a walk in the woods, the eyes feel the pain caused by a shard of glass cutting the skin, that is, that the senses do not act without affecting each other, forming a perceptual network. The affection here occupies the place of touching, impressing, sensitizing, emotional, restless, influence. When I say that the senses affect themselves, I am referring to the set of body action for the perception of something. Although the person can highlight one of the senses to perceive, for example the sound of water from a stream. At this point the person acts as if increasing the volume of the sense of hearing to hear that specific sound, com-tato of hearing. This is not to say that the person is not with the skin feeling the vibration that the sound of the movement of the waters of the stream reverberates in the body surface. Or that the person stopped feeling the scents scattered in nature, com-tato of smell. Or even stopped seeing the movement of the water that flows into the stream, with the touch of vision. In this way the person interacts with the world through all the senses, with sense of smell, com-tato of hearing, com-tato of the palate, com-tato of vision, com-tato of the skin. The affectations of the body are the starting point of the world's drive. Movement, body actions are known as the modification of all material and

immaterial objects in the world. The body, it is itself the daily experience of the world, becomes the key to the puzzle of every day that opens to a new awakening. Thanks to the world's *com-tato*, we have access to knowledge (ALMEIDA, 2020, p. 64, our translation).

By this I mean that the person with the work of art lives an experience in which I invite Larrosa Bondia (2011, p. 21-25, our translation) to explain to us:

The experience is "*that's* what passes me on." Let's go with this first. Experience assumes, in the first place, an *event* or, to put it another way, the passing of something that is not me. And "*something that is not me*" also means something that does not depend on me, which is not a projection of myself, which is not the result of my words, nor my ideas, nor my representations, nor my feelings, nor my projects, nor my intentions, which does not depend on even my knowledge, neither of my power, nor of my will. "That I am not" means that it is "*something other than me*", something other than what I say, what I know, what I feel, what I think, what I anticipate, what I can, what I want [...]. Experience presupposes, as I have already said, an event outside of me. But I'm in the place of experience. It is in me (or in my words, or in my ideas, or in my representations, or in my feelings, or in my projects, or in my intentions, or in my knowledge, or in my power, or in my will) where experience takes place, where experience takes place. We'll call it the "*principle of subjectivity*." Or "*principle of reflexivity*". Or also "*principle of transformation*". [...] The experience is "*that's* what passes me on." Let's go now with this pass. The experience, first of all, is a step, a passage, a journey. If the word experience has *the ex from* abroad, it also has *this per that* is an Indo-European radical for words that has to do with crossing, with passage, with path, with travel. The experience supposes, therefore, a way out of itself to something else, a step to something else, *for this ex we talked about* before, for this "*that's* what passes me".

8

This is the learning process that happens because of the "*com-tato*" body of the work. In the act of contemplation, there is a virtual space that affects both the body and the work of art, resulting in an experience and, therefore, a learning.

After this observation, let us return to the work of DeCouvreToi. The artist herself treats the work as a cover, as it connects it to the explicit layers and the subtlest layers of control in which societies treat women's bodies. Later, when I discuss the other way, the work was exposed, through a performance-dance of, this concept brought by De Almeida Monteiro, in his work, will become clearer, but for now I discuss how the work, as malleable sculpture, can be seen: the fabric between small objects of fabric that come together to form a patchwork in its banal state and, in its aesthetic state, a malleable sculpture.

Figure 1 – DeCouvreToi, work by Alice De Almeida Monteiro exhibited in March 2021 Centre Culturel 6B, Paris France



Source: Almeida Monteiro (2021)

Looking at the image above, I think it's clearer why I treated this work as a malleable sculpture, considering that it molds from the way it is displayed. If a person uses it, it takes the place of the skin, shaping the body. If placed in a cube, it turns into the shape of the cube. In other words, it sculpts itself according to what it contains. She turns out to be totally plastic.

To date, I have evoked one of the forms of presenting the work DeCouvreToi, by Alice De Almeida Monteiro, which was exhibited as a malleable sculpture. Next, I will discuss DeCouvreToi's second form of presentation, through a Danced-Performance.

DeCouvreToi: A danced-performance

From now on, I will go through the performance-dance of the presented in March 2021 at Espace Culturel 6b in Paris, France.

It was very opportune that this work was presented in March, the month in which we commemorate the social, political and economic achievements of women over the years, adopted by the United Nations and, therefore, by several countries, because this work is politically charged and demands freedom. Because women's bodies are often watched over by societies.

De Almeida Monteiro treats the work as a cover, because it hides the woman according

to the way she can be seen. This cover allows, especially, to see the body of the user through the encounters of the fuxicos. A look that goes through the layers to see what is immersed, but does not allow the voyeuristic look to fully reveal what is behind, because there is no space between the cover and the body of those who inhabit it, forming a single unit. In fact, the sculpture plastically adheres to the body, in this case, like a cover. And it's a cover that weighs heavily on the shoulders of those who wear it. Dancing with this cover is not very easy. It is necessary to free yourself from this cover so that the gestures become more fluid and lighter.

And it is considering this aspect of control and liberation of the women's body that the artist idealized the performance.

The performance with this work was conceived by the artist creator of the malleable sculpture, DeCouvreToi. To this, he invited two other artists to work on a collaborative process. The musician Marcelo Cura composed a song that collaborated plastically with the work. Marcia Almeida, dance artist, composed a choreography and danced it.

The work was composed with a proposal similar to that of choreographer Merce Cunningham and composer John Cage, who, with an experimental and radical approach, changed our way of thinking about contemporary dance. In fact, from the first works they created together in the 1940s, Cage and Cunningham have decided to separate music and dance. On the one hand, Cunningham created the choreography, on the other, Cage composed the song. Its only point of reference was a "rhythmic structure", with a starting point and a point of arrival. Thus, the two parts meet at the moment of performance: two independent creations in the same space and at the same time. According to Cage, the goal was to make music and dance free, without depending on each other.

The work was built in a similar way. Instead of the rhythmic structure that undertook Cunningham and Cage's work, De Almeida Monterio structured an idea. The artist assimilated the coating with the subjection suffered by women in various societies. So, it was an oppressive layer. Like a skin that peels off, the woman frees itself from what weighs on her shoulders. That's the idea that guided the work.

Each artist worked separately, expressing himself poetically without knowing what would be the result of this set. What they had in common as a reference was the concept proposed by the creator of the work DeCouvreToi. Perhaps the person who had the most contact with the work before the exhibition was the dancer, who experienced the cover and space a few minutes before opening to the public. This process of collaboration between the three artists: dance, music and visual arts, generated a Danced-Performance.

But what is a danced performance?

Several generations ago, performance art emerged in the framework of the plastic arts. Since the mid-1950s, performance art has taken on many complex and unpredictable forms to introduce itself to the public. Contemporary visual artists first opted for an artist engagement in their own person, whether to become an actor or dancer. Because this would require in-depth studies that would provide them with adequate learning, because there is no possibility of becoming an actor or dancer without the specific knowledge of each area of knowledge. Thus, they chose to be themselves a means of contesting, provoking or claiming. And today, documented performance art is collected, preserved and exhibited in contemporary art museums in video form.

Since that time, as well as in dance, the art of performance has as raw material the artist himself, who denounces bodily the vices of societies to bring out political ideas or awaken the awareness of those who contemplate them. Performance art is, at the same time, anti-representative and proactive. They do not represent how the fictional arts, they present, show the errors and real dysfunctions in the order of reality expressed with an established language socially, politically, historically and culturally. The presenting performance of the real is opposed to the fictional art of representation. The power of performance exists in political action without political discourse and, as Medeiros considers, exists in the rift of language established by the social order.

| 11

The art of performance also crosses all of the artistic domains and has contributed widely to its hybridization, although many artists claim a border between performance art and, for example, contemporary dance, as I mentioned in "Aesthetic experience of the dancer in the act of dance, sensitive knowledge, poetic expression: the touch with-body artistic work" (2020). However, the boundary between performance art and contemporary dance is increasingly plastic and dance, in turn, opens to gestures from other disciplines or of everyday life. We can then ask ourselves where the performance is equivalent to dance or what, in certain dance shows, constitutes a performance.

When it comes to contemporary dance, there are many ways to create. Some claims a structure of representation, maintaining the idea and gestures defined by a choreographer. Others open themselves to the expression of the dance artists themselves. A long time ago, a dance line moved away from pure performance:

Bausch, for example, whose work caused scandal 30 years ago, nevertheless worked entirely with dance, with movement. In fact, she applied all the parameters that dance usually contains (technique, stage situation, youth presence), but at the same time placed them in an absolutely different context,

which intended to have a social importance, which questioned the relations between the sexes, examined the problems of violence, which used to exist means, including traditional ones, to situation too far from the system it used. Created another form of representation and another type of knowledge represented. But for this she used her body as an individual. In bourgeois theater this was something revolutionary that, after, imposed itself with relative speed: the presence of the body, emerging from a certain system of stylization (such as, for example, the technique of classical dance), becomes an individual agent of a deindividualized discourse that, however, is that of the theatrical and spectacular device. [...] In a way, therefore, the suppression of dance took place in dance as dance. Today, it is no longer a question of movement or absence of movement, of virtuous or laconic technique. It becomes another subject of choreographic experiences and artistic practices that are articulated in each case around a new questioning, around a new state (FRANZ ANTON, 2009, p. 99, our translation).

Thus, the way the dancer who presented the Danced-Performance, demands of her a dance knowledge, that is, a sensitive knowledge of the body that requires a technical basis for a poetic autonomy oriented to choreographic art, is what I call body acuity: "Body acuity is acquired, when the person can fuse perceptual thought and sensitivity of the body and the environment. This sensitive consciousness of the body does not inhibit spontaneity with many may suppose [...]" (ALMEIDA, 2020, our translation).

I open a parenthesis that still seems important to me to underline to say that the technique is not a formatting of gestures and therefore does not limit them. Whenever I speak of technique, I refer to *the techiné* (from the Greek τέχνη), which from the learning of dance, that is, the acquisition of the knowledge of dance opens to poetic autonomy. This experience gives dance artists an authority for the conscious execution of gestures that are based mainly on a poetic plasticity that allows dance artists to overcome the strict biological functioning, as well as to go beyond the gestures properly established by a way of dancing. In other words, the technique is not the shape of the movement, but offers the expressive poetic autonomy of the danced gesture.

So, I return to the main topic. The process of choreographic composition that artist practices begin with a preliminary study of the research object for composition. In this form of work, once the object of study is incorporated, the next step is a process of creation through improvisation. From this emerges a choreographic structuring remains, which, thanks to the body acuity, allows to leave improvisation for an arrangement of danced gestures. This structuring does not present itself as a shape that formats the movements, framing them in an armor, which only allows them to be what it contains.

On the contrary, during its execution, it is sometimes possible to return to improvisation, because contemporary dance, as it is treated here, is based on a concept and not on a concrete

and immutable form, that is to say that, from a structured composition, it is possible to improvise without leaving the concept that gave rise to the poetic arrangement.

What is Danced-Performance?

We have already seen that the art of performance and dance are elaborated by the artist himself as the raw material of the artwork. And, as Lageira argues, the performing arts that are understood by the performing arts (theater and dance), by the visual, visual and musical arts, are performed bodily.

The Danced-Performance is, then, a plot between the art of performance and the art of choreography. It only means that dance is structured from a study previously performed in space and a dancing knowledge to have the freedom to improvise during the performance.

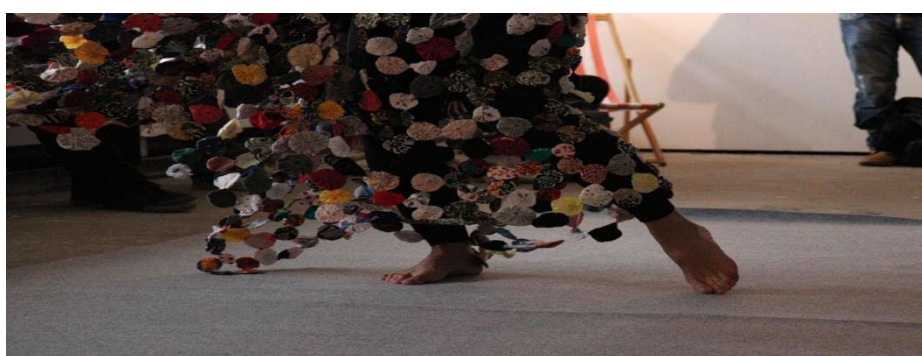
While the artist focuses radically on the execution of an action and the immediacy of the resulting gesture, which is characteristic of performance art, she has the body acuity for dance and therefore her gestures are poetically danced. That's what characterizes what I called a danced performance.

The purpose of danced-performance "DeCouvreToi".

| 13

The best way to talk about this work is to listen to those who have experienced it in their own skin.

Photo 2 – Danced-Performance – DeCouvreToi



Source: Photo by Livia Del Corso, Paris, 2021

I transcribe below the account of the dance artist Marcia Almeida, expressed shortly after the Danced-Performance presentation, for the master's work of the artist Alice De Almeida Monteiro (which you can see in the image above²):

² Photo taken by Livia Del Corso, Paris, March 2021.

This Danced-Performance was created to present Alice's work, DeCouvreToi. It was a work in which three artists participated: Alice for "sculpture", Marcelo Cura for music and I for the Danced-Performance. Thus, from the idea of this "sculpture" and with the progress of music (which gave me the tempo, not the rhythm), I studied the movements (body design) and choreographic path (drawing in space). There was the idea of a script elaborated by the artist to present the concept of her work, which traced a body to learn this sculpture that she designed. From this script and the study, I did, I discovered an accurate structure that left room for improvisation. It was very nice to do this job. It was about presenting a plastic work through danced movements. So, I had to add the weight of the sculpture to the structure of my body and treat it like a layer of skin that "clung" to my outer layer and became my body. I had to feel my axes, my points of support, each of my joints, and be based only on my senses, intensified by dance, since I had no means of ensuring myself, being able to move without losing my balance, without disturbing the vision. Yes, we dancers we see, we lean on space with our eyes. And I didn't have that support, because the malleable sculpture often kept me from seeing through it. The fact of being dressed in an artistic work, a malleable sculpture, made me think of the works of Lygia Clark, who builds habitable sculptures to evoke the sensitive, perceiving the work "inside", during the collaboration. At that time, I myself was a work of art and watching the performance scene brought me different sensations. I seemed to be dressed and looking out for the sculpture in movement, which are two very different visions (ALMEIDA apud ALMEIDA MONTEIRO, 2021, our translation).

Conclusion

To conclude my ideas, I would like to say that dance evokes reflection in at least two cases: for the person who dances and for the spectator.

Knowledge of dance is a sensitive knowledge of the body. When I say body, I don't rule out the head. It is included because it is also the body. The body includes ideas, knowledge, thoughts, bones, lymph, nerves, flesh, fats, skin and everything we know constitutes it, as well as desires, loves, sensitivity, dreams, etc.

When we dance, we perceive every movement, not only of the body, but also of everything around us. This body intelligence that gives access to this perception establishes a connection between the dancer and himself (bone, flesh, skin, etc.) and at the same time with his surroundings (environment, including the public), body com-tato of dance.

While dancing, the philosopher artist questions, reflects, adjusts his actions, solves the problems he encounters during the action, demands body acuity to calculate the weight of each part of the body during performance and also enters in relation to space and time.

On the other hand, without this meaning being a demarcation line, the spectator dances with his emotions, his pulse, his gaze, the movements of his body that accompany every

movement performed by the dancer, his perception etc. There is an organic fusion that makes the viewer live an experience of com-tato of the dance that leads him to a learning of dance, which gives him an artistic knowledge, as a contemplator.

Dance teaches, learns, philosophism and interacts.

When the dance artist recounts his experience during the danced-performance, we see how the sensitive knowledge of dance is philosophical-pedagogical-dance.

REFERENCES

ALMEIDA MONTEIRO, Alice. **Florilège culturel**. 2021. Rapport (Master 2 en Arts Plastiques) - l'Université Panthéon Sorbonne, Paris, 2021.

ALMEIDA, Marcia, Experiência estética do dançarino no ato da dança, conhecimento sensível, expressão poética: Corpo com-tato da obra artística. *In: Arte e estética na Educação: corpo sensível e político*. Curitiba: Appris, 2020.

ARISTOTE, **Poétique**. 48 b 9-12. Trad. Dupont-Roc et Lallot. Ed. du Seuil, 1980.

BOURDIEU, Pierre. Habitus, code et codification. **Actes de la recherche en sciences sociales**, v. 64, p. 40-44, set. 1986. Available: http://www.persee.fr/doc/arss_0335-5322_1986_num_64_1_2335. Access: 10 Aug. 2020.

DANTO, Arthur. Le monde de l'art. Philosophie analytique et esthétique. *In: L'Assujettissement philosophique de l'art*. Paris, Klincksieck, 1988. p. 183-198.

DANTO, Arthur. **Après la fin de l'art**. Poétique. Seuil, 1996.

DANTO, Arthur. **L'Art contemporain et la clôture de l'histoire**. Poétique. Seuil, 2000.

FRANZ ANTON, Cramer. La danse, la métamorphose du corps. **Dans Rue Descartes**, v. 2, n. 64, p 96-103, 2009.

HEIDEGGER, Martin. **A origem da Obra de Arte**. São Paulo: Edições 70, 2010.

KANT. **La Critique de la faculté de juger**. Seuil, 1981.

LAGEIRA, Jacinto. Peut-on naturaliser le corps artistique? *In: FORMIS, Barbara (org.). Penser en Corps, Soma-esthétique, art e philosophie*. Paris:editor Harmattan, 2009.

LARROSA BONDIA, Jorge. Experiência e alteridade em educação. **Revista Reflexão e Ação**, Santa Cruz do Sul, v. 19, n. 2, p. 4-27, jul./dez. 2011.

MAUSS, Marcel. Les techniques du corps. **Journal de Psychologie**, XXXII, abr. 1936.

MEDEIROS, Maria Beatriz. Performance, Charivari e Política. **Rev. Bras. Estudo da Presença**, Porto Alegre, v. 4, n. 1, p. 47-59, jan./abr. 2014. Available: <http://www.seer.ufrgs.br/presenca>. Access: 03 Mar. 2015.

PLATON. **La République**. Oeuvres complètes. Trad. Léon Robin. X, 596 d-e. Gallimard, Bibliothèque de la Pléiade, 1950. t. I.

Sobre a autora

Marcia ALMEIDA

Professeur invité par la FMSH - EHESS et à l'Université de Franche-Comté.

Processing and editing: Editora Ibero-Americana de Educação.
Correction, formatting, normalization, and translation.