

# trilogy review

## English texts

note: the original title in Portuguese is trilogia **revista**, the word “**revista**” meaning both magazine and review.

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## PRESENTATION

| Mariana Vaz

trilogia revista is the first publication about CIA. NOVA DANÇA 4 (CND4) made and directed by the group. Its main focus is research recently developed by the company within the INFLUÊNCIA TRILOGY, structured into three shows: INFLUÊNCIA – PRIMEIROS ESTUDOS (2008), O BEIJO (2009) and TRÁFEGO (2010). The goal of investigation in the TRILOGY was to “join the corporeity and subjectivity of dance to the texture of fictional plot”. The TRILOGY also celebrates CND4’s 15 years of existence, founded in 1996, from the partnership between Cristiane Paoli Quito (up to then, theatre artist) and Tica Lemos (up to then, dance artist).

The TRILOGY marks the maturity of the company: traces of digestion and decantation of its 15 years of investigations and inventions within the same cast are to be found in the three movements. In order to be able to build and communicate stories onstage, in real time, the group would have to revisit the range of trainings through which it traveled, in addition to diving into genres and subgenres of theatre and film, the specific focus of the trilogy immersion.

From the institutional point of view, if earlier an independent and marginal company, CND4 reaches new ground during the series: the company has been recognized with awards and public investment programs in the municipal, state and federal spheres; O BEIJO was appointed to the Prêmio Bravo in best Dance show in 2009 and received the Prêmio Governador do Estado de São Paulo para a Cultura 2010, in the Dance category. The public has grown as well: unforgettable shows in the Teatro Anchieta (SESC Consolação) during the Opening Circuit of TRÁFEGO, with 70% capacity in all performances, culminating in a full house on the last day. Enormous satisfaction for those who are used to the public – up to now reduced – for dance in São Paulo.

revista arises also from an old desire of the group: having been object of innumerable textual productions of others (monographs, dissertations, theses and articles, among others<sup>3</sup>), it now has the opportunity to publish its researches, as well as present the researches of the collective which is formed within the group<sup>3</sup>, record and

disseminate its points of view. After all, as text, research can reach different circuits from scenic production, as well as remain beyond the group’s and each member’s lives.

Persons eminently connected to the practice (characteristic which definitely binds them together), none of them had embarked upon an academic path or proposed to write a textual systematization of the group’s research. At the same time, they resented a certain incomprehension of their artistic proposal: many times they did not recognize their investigation in others’ writings. In 2008, I started to co-elaborate writings and projects of CND4. Since then – and also within this publication – I believe that my role has been to help them in the attempt to transpose their practical lexicon into writings, which may be comprehended also because not initiated within Dance Theatre Improvisation (as they refer to the language they created and operate).

trilogia revista emerges from this background and also divides into three sections (here referred to as movements), in Portuguese and English, which supports the intention to cover broader ground and be known and recognized in Brazil and abroad. Photos of the three shows illustrate the publication: images complement and color the texts.

In order to compose the first movement we have invited dance researchers (Marina Guzzo), theatre researchers (Silvana Garcia) and film researchers (Rubens Rewald) - who closely follow CND4’s research and production – to contribute essays and enrich discussions regarding the trilogy. In the second movement, the TRILOGY is addressed by the members of company, according to their point of view. The “epistemic polyphony”, another characteristic of the group, may be verified in the writings. Each author has chosen his or her path, without interference from any directive. The second movement is the individual expression of the collective (plural). Finally, in the third movement, more objective information concerning CND4’s production per se and each of the three TRILOGY shows’.

Marina Guzzo is influenced by the company’s language and zigzags reflections, from the interactions between Dance and discursive Social Psychology. Marina immediately defines the word “influence”; I then realize that in daily life, the greater use of this word is in the negative sense: referring to power games, epidemics, pandemics and viral surges. Here, on the contrary, influences travel as epidemic artistic enthusiasm, creative energy and poetic lenses. Marina also highlights the political side of performing continuous research under the form of trilogy, an essential aspect discussed also by Quito.

Silvana Garcia contributes two enlightening essays, which place the research and production of CND4 in connection to the studies and history of scenic improvisation in the Theatre. The first one, about O BEIJO, and the second, about TRÁFEGO. It is worth noting that INFLUÊNCIA – PRIMEIROS ESTUDOS has not been overlooked. On the contrary: if O BEIJO is a mature proposal, it includes the previous research of PRIMEIROS ESTUDOS, which is made clear in Silvana’s essay, as well as in the writings by Quito, Cristiano Karnas and Érika Moura. In the writings by Cristiano and Érika (performers-creators of CND4), one may also note practical examples of the “bodily mimesis” introduced by Silvana.

Rubens Rewald discusses his unusual trajectory as dramaturgist of a dance company that has scenic improvisation as language. In “Vias Expressas” (research conducted by CND4 in 2004, financed by the Programa de Fomento ao Teatro for the city of São Paulo), Rubens introduced theatre and film classic genres to the group, study employed as axis for the immersion in the TRILOGY. Between the first and second movements, a poetic intermission by Steve Paxton, essential influence to CND4, creator of Contact Improvisation and of the Material for the Spine<sup>4</sup>.

Quito’s writing has its own time set by reticence. It is a profound exercise of memory. Like concrete poesy, it sculpts the page and composes an esthetic, poetic, institutional and political trajectory. Tica Lemos and Diogo Granato explore the role of conscience and art in making choices. Diogo suggests the improvement and taming of tastes from what he refers to as “the autocratic’s autoconscience”. Tica on the other hand starts at bodily conscience as tool for learning and choosing from the start point of sensations, in life and in the scene. In Tica’s writing, retro influence among art and life, trainings and health is explicit; bodily conscience as a means to experiment the world and dialogue with (in her words) the “mysteries of dance”.

The musicians Cláudio Faria and Natalia Mallo explore their unusual condition of permanent members of a dance company. Natalia describes the challenges concerning the construction of a soundtrack for O BEIJO: an excessive soundtrack aiming at emotional conduction. She addresses also the creation of the secretary character that, behind her computer, conducts the soundtrack onstage, in real time, playing with dancers and light. The trumpet player Faria revisits the research that originated the jazzy-pop live soundtrack of TRÁFEGO. In order to create the themes, the trumpet transforms into an extension of his body and “absorbs stimuli of performers’ bodies”.

The reader is invited to entangle into the textual-plural and imagistic web that follows, traveling with CND4 and its influences. •

4 Tica Lemos and Cristiano Karnas address these techniques in their writings.

ÉRIKA MOURA IN O BEIJO  
SESC AVENIDA PAULISTA  
PHOTO: OTAVIO DANTAS



first  
movement

About Trilogia Influência and Cia. Nova Dança 4: dance, theatre and cinema

1 Text from the TRÁFEGO programme, Circuito SESC - 2010

2 Among which, my master’s thesis: CAMARGO, M. V. O fazer artístico como catálise: experiências do corpo e da dança. Master’s degree in Social Psychology, PUC-SP. 2008

3 All members of CND4 have been invited to contribute with writings.

# Trilogies, influences (loves) and resistences

| Marina Guzzo

## #1 influence<sup>1</sup>

in-flu-ence [in-floo-uhns] (Lat *influentia*) 1 Act or effect of influencing. 2 Power or action that one exerts on another or on certain facts or businesses. 3 Prestige, preponderance, power or action on another. 4 Moral authority. 5 Preponderance. 6 Influx. 7 Enthusiasm. 8 *Physical* Phenomenon by which electric charges appear in discharged bodies, when approximating them to a charged body.

## #2 come as you are

I felt honored when Quito invited me to write an essay for this publication on the **INFLUÊNCIA TRILOGY**, a project by **CND4**. The honor came from being able to collaborate in a discussion that very much interests me, with people whom I admire, about one of the dance works that most “influences” my own trajectory in dance. I promptly accepted the invitation, and since then have been thinking about what would be the standpoint and argument of this essay. After all, I share the conception that words produce meanings, create realities. To think is, above all, to create meaning for things. Thus, the act of writing, of choosing the words, of minding the words, defines and gives visibility to the meanings of our experiences. Experience becomes, then, the word that leads this writing exercise about dance. Because it would be difficult to speak from any point of view other than that of experience – that is what the almost 15 years of **CIA NOVA DANÇA 4** have been about.

## #3 figure-back

My experience with the **INFLUÊNCIA TRILOGY** was mainly as a spectator. I have seen the presentations of the works innumerable times in different cultural centers and Sesc units (at the time during which I worked at the dance department of this institution). I also consider to have participated as a student, not in the legendary Estúdio Nova Dança (unfortunately I did not arrive in São Paulo in time to enjoy it), but at Espaço (current headquarters of **CND4**), attending Clown classes (with Cristiane Paoli Quito), Improvisation and *Parkour* (with Diogo Granato), some of the company’s preparation techniques. I had the opportunity to live, in my own body, some of the ways and situations that emerged onstage in a virtuous manner. The great enchantment perhaps comes from this: whenever watching an exhibition, I was left with the sensation and the will to dance. More than that, I could see in the audience the

influence or the action power of dance “in telling its stories”.

## #4 movement-image

Therefore, I wrote this essay as an improvisation exercise based on the encounters with (and influences by) the words that define the **INFLUÊNCIA TRILOGY**. And how the trilogy, in its turn, influences dance as artistic language in the contemporary scene of the city of São Paulo and in the Brazilian reality. From this project – the **INFLUÊNCIA TRILOGY** – actions unfold which are, in my perception, political. And here, I think of a type of politics that inseparably becomes artistic practice, created from a network of people and objects, texts, images, places, that is, materiality and sociability. It consists of a type of politics that reinvents discourses and places, which are apt to resist in the present. A work of art (in the case of the trilogy, 3 works), does not represent the real, but puts the narratives of a complex web in motion in a permanent process of creation in interaction with the audience: with the critic, with the space. A composition of forces and affections. The trilogy visibly organizes all of the narrative produced by the encounter of Quito and Tica, Mauricio, Alex, Érica, Lívia, Cris, Diogo, Gisele, Dora, Marisa, Natalia, Faria, Rubens, Mariana, Mariá. Each body, each story, each encounter.

## #5 unison

This dance, which we have heard referred to as “contemporary dance”, and that, just like ourselves, is created from the forms and encounters with the world. This world that surrounds us – which is both real and imaginary – and that acts on the way we exist. Many of these encounters generate potency: they help build our idea of present and past; they trace our routes of reference and crystallize or feed our sentiments towards things.

It’s the encounters that influence us. And influences are the things that build us and at the same time, make us walk. A kind of love that runs through our body (always the body): *a phenomenon by which electric charges appear in discharged bodies, when approximating them to a charged body.*<sup>2</sup>

## #6 to put back

**trilogy**<sup>3</sup> 1 *Greek* Set of three tragic works by the same author presented in a contest in the solemn

2 One of the definitions of Influence (*Influência*) in the Michaelis dictionary.

3 Definition from Dicionário Michaelis (translated by us).

*INFLUÊNCIA – PRIMEIROS ESTUDOS*  
CCSP  
PHOTO: ROGÉRIO ORTIZ

games. 2 Any work or poem divided in three parts: the *Divine Comedy*, by Dante, is a trilogy. 3 Literary or scientific piece in three parts; triad, trinity, trio.

## #7 replay

The **INFLUÊNCIA TRILOGY**, a project by **CIA. NOVA DANÇA 4**, offers us a unique image from three loves, three performances: **INFLUÊNCIA – PRIMEIROS ESTUDOS, O BEIJO** and **TRÁFEGO**. In each one, we see the body flirting with passions of dance, cinema, the theater, the clown and the acrobatics. And since there is no love without knowing the object of love, we were able to see in each performance of this project the bodies-dancers-improvisers orchestrated by the scenography, objects, music and lights, knowing more and more about each influence that presented itself to the movement, gifting us with incredible (and many times ephemeral) images. To know what we love, it is necessary to share the everyday living, because it is in the intimate experience that revelations happen. And it is this very sensation: from each phase of the **TRIOLOGY** we get closer to Steve, Tati, Nelson, Alfred, Beckett, *Parkour*, Keaton, Chaplin, and so many imaginable others.

## #8 entrances and exits

In each piece of the **TRIOLOGY**, we find the old loves of dance: the music, the theatre and the cinema. Each one is embodied when presented as an axis for the choreographic dramaturgy. Contrary to following a certain text or projecting certain images – as usually seen in works of dance that seek this relation – we see the text, the scenes, the characters, through the improvisation dance-theatre, which is a technique and, at the same time, unites in itself several other techniques of dance, martial arts, theatre and *parkour*. The Improvisation allows the interpreters’ bodies to surrender to their loves and influences, building the images from their encounters.

## #9 material for the spine

A kind of “prologue” deserves distinction: an encounter-performance with Steve Paxton that took place in 2007 seems to give shape to the ideas and to the possibility of designing a systematized path of research in dance. Upon re-watching all the videos of the company, I perceive that encounter as an “archaeological piece” of the imminent future. It seems as though a question stems from that moment: how to resist and continue to do exactly what interests us and transform ourselves from what life presents us? The construction of the trilogy as an image of resistance is like that of the



surfer in the sea (Quito always talks about this, as does Deleuze): he does not fight frantically against the strength of the sea, nor does he let himself be carried like a buoy by the waves. He knows how to say yes and no to what life offers, with the conditions imposed by every wave, without wasting time and energy with impasses of the revolution and rebellion. He turns to the research of the experience of the body and in the body.

## #10 pause

But what is it to research in dance? To research is to walk a systematized path in order to build new knowledge or refute previous knowledge. Researching implies risks, hypotheses, exchanges, influences (as well) and mainly, TIME. The time of the research is different, and in this sense is similar to the time of artistic creation: it is a time opposite to the logic of the market, of rush, of speed. To research nowadays is first of all, to experiment in time – once again the word experience helps us to define a meaning.

With the purpose of placing dance in a temporal perspective, organizing and systematizing its influences, its constituent elements and its continuity, **CIA. NOVA DANÇA 4** presented to us the greater meaning of what it is to research in dance: there exists an intimate connection between resisting and creating. *The creation is simultaneously demand and refusal of the world. Art refuses the world on behalf of what it lacks, but also affirms it on behalf of what it is.*<sup>4</sup> To create is to say yes and no to the world, it is to repeat it and to distinguish it.

4 DELEUZE, G. & PARNET, C. *Diálogos*. São Paulo: Escuta, 1998.

## #11 respiration

However, research is useless if not shared. Thus, a research transforms itself in work, by necessity, by the urgency to say and to create before the world; there is an intentionality that accompanies all the creative process. That necessity and intentionality, however, are linked to the logic of the dance market that, in Brazil, is organized through government funds or politics of sponsorship. Obviously, this will of the artist to say “things” must be structured, organized and presented in the form of project so that it can earn funding for its creation. This structural and political situation relates directly with the forms of making in contemporary dance, not only in Brazil, but in other countries as well.

We cannot separate artistic creation from the scenario of public politics and of the art market. We are thus confronted with this paradoxical situation: on the one hand, art is a domain that presupposes producing and expressing creatively relevant questions to the production of meaning in the world; on the other hand, it is conditioned to commercial and formal dimensions.

## #12 solos, duos, quartets, groups

Markets have converted into the main device of social recognition to artistic creation. Hence, many creations (this is not strictly applied to dance) tend to guide themselves according to this recognition and, therefore, according to the ways considered valuable, and progressively less according to the efficacy of such as proposals to present and discuss differences.

If it is the market that guides cultural production, artistic experience becomes unlikely because to experiment is to risk. Is it possible

to create a strategy where the artistic project prevails over the logic of the government funds distribution?

The project of building a **TRIOLOGY** is, in this sense, an appraisable strategy. On the one hand, it was able to survive an existence constrained by the rigidity of the funds, dealing with the demands of premieres and innovations inside another time and experimentation. On the other hand, it has showed a surprising lucidity, which leads to possible group maintenance, which remains integrated by a technical research (improvisation- movement image) being at the same time aware of the preservation of its independency and inventiveness. It is important to underline that all the members of **CND4** also created their groups, disseminating and deepening aspects of the research in their own works, such as the Coletivo Silenciosas & Gt’aime, directed by Diogo Granato, and Cia. Damas em Trânsito e os Bucaneiros, directed by Alex Rattton. All tasteful fruits of an existence of affection.

## #13 connection

*It is supposed of he who resists time and concept to also naturally resist the powers.*<sup>5</sup> Resistance is precisely in proposing that dance can have a political action through affective encounters that influence us and draw our image in time. Putting it that way, it seems simple, pretty and easy (just as the dances improvised during the **TRIOLOGY**...) but it is a complex task, and very laborious. It demands presence and love: a rare thing nowadays. •

5 RANCIÈRE, J. *Será que a arte resiste a alguma coisa?* In: LINS, D. (org). *Nietzsche, Deleuze, Arte, Resistência*. Rio de Jane: Editora Forense Universitária, 2007.

# IMPROVISING O BEIJO

The dramaturgy in movement of Nova Dança 4 | Silvana Garcia

The practice of improvisation has a strong presence in the western tradition of theatre, as part of the construction of the performance or as exercise of the mental and corporal abilities of the actor. The *commedia dell'arte*, historical apex of the actor's performance in the improvisational route, has paved a path which, recovered in the 20th century, has reaffirmed its validity until the present day. With the *commedia*, the Modern Age actor has fully appropriated the stage, filling it with his ability in the performance of the mask and in the mastery over the totality of the performance. There was a *canovaccio* which oriented the actor, as well as many other support resources<sup>1</sup> that provided an axis to the improvisational game, all of which didn't require his performance easier, but, on the contrary, required an even more sophisticated talent from him.

The *dell'arte* comedians ran through the skeleton of the script guided, in the first place, by the nature itself of the mask which identified them: the mask gave them a specific corporeity, a repertoire of demeanors and behaviors, and dictated the prosody. Moreover, there was the convention of the comic tradition that offered support and scenic direction, as earlier remarked by 17<sup>th</sup> century playwright and theorist Andrea Perrucci, when referred to the *all'improvviso* performance: "And thus, if conducted with care, it is part of the craft to observe all rules regarding the premeditated reciting, one not differing from another in such which concerns theatre, clothing, voice, pronunciation, memory, gesture and action, the need arising only for a few preparations in order to execute it more easily and gracefully..."<sup>2</sup>

1 It is considered here all the *acquis* surrounding the actor: not only literary extracts incorporated to the mask's lines, but also manuals and cantons written by actors themselves, comic treatises such as Andrea Perrucci's, and even the *lazzi* repertoire, which opened up space within the plot to enhance actors' histrionic talent.

2 Teoria e tecnica dell'improvvisazione. In: TESSARI, Roberto. *Commedia dell'arte: La maschera e l'ombra*. Milano: Murcia, 1989, p. 141 (translated by us).

In the axis of the *commedia* tradition, the improvisational game ensures structure and meaning to the scene insofar as it reveals, behind itself, the group of references that feeds its dramaturgy. In order for the scenic play to exist, the improvisers must construct a coherent body of verbal, gestural and other elements originating from any other expressive means, which come to constitute a *text*, interchangeable with other texts available in the game (or the performance, as is the case).

Meyerhold, one of the first stage directors of the 20<sup>th</sup> century to take improvisation into consideration as one of the elements of renovation of the theatre scene, considered that, by creating "on his own account", the actor would return to a tradition of expressive comedians, trained within the realm of the popular performance. Improvisation, in the best tradition of *commedia dell'arte*, would reposition the dramatic author as a collaborator of actors in scene construction, thus restituting to the theatre the predominance of movement over word as, as he enquired, aren't "words in the theatre merely the embroidery over the *canevas* of movement?"<sup>3</sup> Meyerhold, at the axis of such reflection, acknowledges that "the actor is a dancer" and that the theatre owes to the "emergence of Isadora Duncan" and to the "birth of the rhythmic theory of Dalcroze" the incentive so that the "contemporary actor gradually starts to reflect on the meaning of gesture and movement in the scene".<sup>4</sup>

The formulations of the Russian stage director – thought that already announced the emergence, one decade later, of biomechanics – still possess to this day an inspiring vitality, in that the exploration of the frontiers between theatre and dance and the consecration of improvisational processes in the construction of performance gain new momentum

3 Le théâtre de foire, in *Écrits sur le théâtre*, tome I, trad., preface and notes by Béatrice Picon-Vallin, L'Âge d'Homme, 2001, p. 177 (translated by us).

4 *Ibidem*, p. 184.

and settle as privileged proceedings of the present day.

In Brazil, improvisational processes of construction of theatre works already constitute an experimentation and theorization field since the 1960-70s. Such tendency has gained strength with the appearance, especially from the last two decades onwards, of new groups that have been reformulating the collective experiences of former periods and forging new concepts and practices, which may, to a certain extent, be grouped under the generic denomination of "collaborative processes".

Also in the association with expressive movement and dance,<sup>5</sup> the improvisation realm has found artists and companies willing to experiment the autonomy of the interpreter as mentor and motor of the choreography itself, thought elaborated around the idea of *performance*. In the "new dance" lineage, of dance understood as art of movement, notion consecrated by Merce Cunningham,<sup>6</sup> improvisation serves not only as instrument, as a preliminary step of the choreographic composition process, but also establishes itself as a dance modality – *improvisation in dance* –, and therefore, with autonomous existence.<sup>7</sup>

It is within such context that the work being developed in São Paulo by **NOVA DANÇA 4**, under

5 Here we must recall the pioneer role of choreographer and pedagogue Maria Duschenes, who propagated among us the teachings of Rudolf Laban and who was responsible for the introduction of more than one generation of dancers, actors and people dancing on the existence of improvisation by movement; see MOMMENSOHM, M. & PETRELLA, P. (Org.). *Reflexões sobre Laban, o mestre do movimento*. São Paulo: Summus, 2006.

6 In opposition to dance as expression of emotions; ref. GARAUDY, Roger. *Dançar a vida*. Rio de Janeiro: Nova Fronteira, 1980. Ver também AMADEI, Yolanda. *Correntes migratórias da dança: modernidade brasileira*. In: MOMMENSOHM, M. & PETRELLA, P. Op. cit., p. 25-37.

7 Ver MARTINS, Cleide. *A improvisação em dança: um processo sistêmico e evolutivo*. In: NORA, Sigrid (org.) *Humus 2*. Caxias do Sul: Lorigraf, 207, p. 186-187.

O BEIJO  
SESC POMPEIA  
PHOTO: CATARINA ASSEF

the conduction of Cristiane Paoli Quito, is inserted.

Quito has trained on the top masks tradition, mentored by masters such as Francesco Zigrino, Maria Helena Lopes and Philippe Gaulier. The proximity to dance took place in the 1990s, when Quito associated herself to the dancer and choreographer Tica Lemos, and together they founded the company. From this point on, they have added new references to their repertoire: in the first place, contact improvisation practices, improvisation technique created by American choreographer Steve Paxton and introduced in Brazil by Tica Lemos; secondly, aikido techniques, martial art of which Tica holds a black belt; and lastly, *parkour*, a physical practice modality understood as "art of displacement", practiced by actor-dancer Diogo Granato, member of the group.<sup>8</sup>

One decade following the opening of the company's first performance, *Um passeio ao jardim*,<sup>9</sup> **NOVA DANÇA 4** has conducted the first *performance* of the **INFLUÊNCIA TRILOGY**, associating theatre, dance and improvisation. **INFLUÊNCIA – PRIMEIROS ESTUDOS** (2008) was born from the contact of the company with three important names in contact improvisation – Steve Paxton, Nancy Smith and Lisa Nelson – who visited the headquarters of the group in 2007, ministering workshops and producing performances jointly with the group.

The starting point of the performance was composed of the exercises with "material for the spine"<sup>10</sup>, part of the contact improvisation repertoire, which ended up leading to the study of storylines based on suspense. This path led to Hitchcock's filmography, particularly *Vertigo*, to which was added director Quito's attraction – a graduated lawyer – to the "insoluble crimes subject area", synthesized in the famous murder of Aída Curi, suburban young woman who threw herself or was thrown from the 12<sup>th</sup> floor of an apartment building in Copacabana, supposedly following a rape attempt, in 1958.

Such were the thematic spices that tempered the conduction of **INFLUÊNCIA – PRIMEIROS ESTUDOS**. Even though there was a script, it didn't lock the choreography but provided a repertoire of images, used as stimulation for improvisation. In addition there were situations, references and

8 Granato is part of Le Parkour Brasil, a group of pioneers of this activity among us.

9 Since its opening, the company has regularly produced an average of one performance per year, in addition to having conducted various research projects connected to the performances and accumulated a large number of prizes.

10 At the formulation offered by Tica Lemos, "material for the spine" is part of Steve Paxton's research on movements extracted from contact improvisation and constitutes a technical approach to the processes of improvisation. It is a system that aims to explore the internal and external muscles of the back and submit sensations to the considerations of the mind.



directions (of light, sound<sup>11</sup>) that were employed as motifs and that, as they were repeated, became dramaturgical elements of a non-fixed structure. Thus, as the performance advanced, it became possible to identify characters and situations – young woman, detective, journalist, persecution, body falling –, enhanced by lighting effects, which allowed the spectator to "construct" stories, or story fragments, resorting to his own memory of clichés of the suspense genre.

In 2009, **NOVA DANÇA 4** opened the second trilogy *performance*. This time, driven by the need to deepen the dramaturgical structuring work, the company kept to Nelson Rodrigues' *O beijo no asfalto*. Prior to settling on the *carioca* playwright, the company went through Edgar Allan Poe, Samuel Beckett and François Truffaut – again a mixture of various "influences" –, which would also leave traces on the performance.

Even though starting from an established dramaturgy, the intention was not to arrive at a "danced theatre", but to "a dance that brings theatre in its core", as says the director.<sup>12</sup> Or, put differently, to explore the possibility to produce a new dramaturgy, in real time, from the starting point of a previously structured material.

In the process of constitution of the performance, the first stage was dedicated to the study of Rodrigues' text, during which the group made use of even traditional theatre procedures, such as "table work". On the other end, on arriving onto the stage, the original dramaturgy already appeared concentrated in thematic cores, or "scene cores", from the point of view of the fable, and gesture and/or "movement"<sup>13</sup> codes, taking into consideration the configuration of characters and

11 Actually, the performance did not have a sound track, it was performed in silence, broken only by the sound interferences coming from outside and by punctual intervention by the actors, who used a piano placed on stage for the eventual fingering of a few notes.

12 Cristiane Paoli Quito, interview with the author, audio transcript, São Paulo, 2009.

13 "Scene cores" and "movement codes" are terms that compose the vocabulary used by the director. On the other hand, if I make a distinction between gesture and movement, along the whole article, that is only to facilitate understanding given that, accurately, in this case, gesture and movement are a unity, a same trace.

of the scenic dramaturgy. From one end to the other, the creation process rid the original text of everything that wasn't a foundation of the fable. From the experimentation of the mechanics of movement associated to the thematic exploration, a common collection of gesture/movement codes was formed, of which each actor was to choose two or three – character germs – that, by means of improvisation, would come to be developed during the construction process and later expanded, during the performances.

During the constitution phase, the Rodrigues' characters suffered, therefore, a process of concentration and stylization that conferred them an iconic dimension – iconicity that determines and distinguishes each of the characters – and also metonymic – by which one trace suggests the totality. The body stretched on the ground, the raised hand waiting to be caressed, and the run over man reveals his drama. The hand that waits, more than the kiss itself, speaks of the agony of the dying man who begs for a gesture of compassion. The belly pushed out, the paced steps, and we have the antagonists delineated, parading their obese indifference in the face of the suffering of others. The hands stretched forward, framing the scene, or the accusatory finger, denounce the persecution rage of the press and the public opinion.

The adoption of more than one character by the actor happens naturally as a requirement of the nature itself of the *performance*, since the attribution of a single character to each actor would represent a fixation that would hinder the improvisational game, in addition to signifying a loss regarding the choreographic occurrences that give rise to "the illusions of unison, the illusions of composition", as Quito refers to them. On using the term "illusion" she signals that, on such occurrences, the spectator sees, or has the impression of seeing, a composition defined beforehand, a "marked" collective movement design and not a synchronicity brought about by the improvisational technique and by the connectivity strongly established among actors.

The games among actors form choreographic designs that constitute themselves by contamination, assimilation or contrast, in groups ranging from a duo to the big collective. On such collective configurations, the actors start from the *gestus* that define each character – and which is common among all who replicate the same



characters -, build their individual constructions, and return to the *gestus*. The scenic game thus gains a kaleidoscopic configuration, in which images form and dissolve into other images, preserving, each, a structure of similar forms reproduced in the back of a mirror.

On the other hand, the scores of gesture/movement, by constituting an *acquis*, right before the spectator's watch, and by repeating themselves along the scene's dynamics, facilitate the recognition of the characters and assume a narrative role, as otherwise in any system – as in the *commedia* – comprised of a collection of types. On such moments, the gestures/movements *tell* the story, either by referring to Rodrigues' text, by recovering the key elements of the fable, or by rereading the same movement motifs – such as the spins, for example, born directly from the “material for the spinal column” -, in both cases constituting the “scene cores” as the company names them. The passage from one character to another, in the improvisational scene, may come about by the use of some (few) scene objects, such as a hat, a newspaper, or simply by the adoption of the gesture/movement codes, produced by the condensation procedure that structures the dramaturgical material, characters included.

The melodrama stands for **O BEIJO** as the suspense cinema stands for **INFLUÊNCIA**. The insinuating collection of gestures and the sneaky movements of the first performance now gain crispness and contortion, as well as humor dilutes in favor of a stronger dramatic quality. However, by failing to translate feelings or emotions, by denying the psychological constituting parts of the characters, the expressiveness moves from the faces – where it would be usually concentrated – to the bodies: it is them who write/describe the action in space.

**O BEIJO** opened on one of the elevated floors of Sesc Paulista, in a polyvalent space, an ample rectangular room, lengthier than wider, in which spectators stood along the longitudinal axis. At the bottom, along the windowed wall, one could discern the lightened windows of the building across the street.

Differently from **INFLUÊNCIA – PRIMEIROS ESTUDOS**, which was exhibited frontally,

**O BEIJO** was performed distributed through the space, many times fragmented into simultaneous foci of action. In a general manner, the entrances and exits of actors-dancers determined the scene cut out, conducting the spectator's regard. The displacements and pulsations of space provoked by groupings of performers were accompanied by sound design and lighting, equally constituting parts of the narrative structure.

The soundtrack was performed live by a trumpet player and an artist acting as a combination of DJ, singer and performer.<sup>14</sup> The soundtrack, mainly composed by a jazz repertoire, at times seems to determine the game, at times seems determined by it. “Some songs are characters themes, and others are themes of environments, sceneries, thoughts and feelings of characters”, explains Érika Moura.<sup>15</sup> Such condition is not perceived by the audience, but, to the performers, “all information transform into layers for the game and for the script of improvisation of the performance”, complements the actress.

Integrated to the sound design and to the actors' improvised game, the lighting succeeded in making good use of lights on the floor, reflectors aligned in a row and rotating foci, the use of smoke, producing effects ranging from an almost penumbra, to strong light/dark contrasts, to the coloring of the scene in dominant tones, such as the one obtained by the use of red phosphorescent lamps. At many moments, zones of deep contrast between light and darkness, produced by foci strongly cut out, became, by the come-and-go game of actors, “dramatically dense”<sup>16</sup> places.

The combination of all such resources in the dramatic structure requires a selective attitude

14 Respectively, Cláudio Faria and Natalia Mallo.

15 Erika Moura, actress of the performance, information provided directly to the author. In addition to her, the cast of actors-dancers of **O BEIJO** is composed by Gisele Calazans, Livia Seixas, Tica Lemos, Alex Ratton, Cristiano Karnas and Diogo Granato

16 In the play program, the light designer Marisa Bentivegna also signs the item “space”, since there isn't a proper scenography, or a large part of such is filled by lighting.

from the spectator, a filtering of elements for the constitution of his private performance. Those who already know *O beijo no asfalto* have no difficulty in reconstituting the characters and original plot in the memory; those who don't, may construct a plot of suspense and drama in their imagination. Either way, spectators may simply renounce any plot and enjoy the vertigo provoked by the choreographic compositions that form and dissolve before them, like kaleidoscopic images, without the need to allude to any dramatic referrals. In this case, the spectator's capacity to perceive the sagacity of the improvisational game is a factor that increases the pleasure of fruition.

**NOVA DANÇA 4's O BEIJO** puts two movements in place in connection to Nelson Rodrigues' original text: one in the sense of approaching, as it reveals the possibility to convert the Rodrigues' dramaturgy to its substance, its essential traits, stripping it from its “small dramas” – the expression is the director's, referring to the dramatic entanglements in the background -, and translating in gesture and *movement* the melodramatic scheme that supports it; consequently, on a second level, it opens the Rodrigues text to intertextuality and new semantic forms, enabling a dialogue with dance, music, architecture, lighting, and even silence – also understood as the absence of word.

**NOVA DANÇA 4** has just opened the third part of the **INFLUÊNCIA TRILOGY**, on the same axis of experimentation of the two former performances, but now turning towards comedy, more specifically the *influence* of Jacques Tati.

The closure of the **TRILOGY** does not mean an ending; but rather configures the Company's work as a work in process, in the most rigorous sense of the term: a work which is processed through time, always in movement, not aiming to completeness but to speculation of possibilities of unfolding, from well-established artistic hypotheses. Such is true for each **TRILOGY** work and for the **TRILOGY** as a project. •

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## Breathing starts at the feet, the body starts in memory

Tráfego by Nova Dança 4 | Silvana Garcia

For the American scholar Marvin Carlson, the theatre is, in its heart, a memory machine. Every time the scene phenomenon happens, it – the theatre – updates the many memory layers that make it up. Likewise, the actor accumulates sensible experiences during his artistic path and stores them in the body, which constitutes itself as a memory database. This memory always manifests itself, in one way or another, every time actors activate their scenic body. That is part of their technique and their artistic maturity certainly has to do with how they access, renew, and put this memory-body in motion. It contradicts the idea that in the theatre, it's always the first time; as the matter of fact, it is *always many in only one, which always manifests itself for the first time* – the difference is subtle, but it's there.

On the other hand, this memory-body can also be intentionally built and encouraged as a stepping-stone for the creative process. The body acts as the operator of a mimesis: something that has been observed or lived and is brought to the body, not necessarily as a copy, but a transformation; mimesis as re-creation. The memory is the nest of an actor's creativity. It is the nervous system that activates the mask and fits the body inside it.

On an improvisation-based work, this body memory activation is a primary circumstance for the installation of the dynamics of the game, whether it is in more codified ways, such as the traditional masks of *Commedia*, or in more contemporary experimentation in the field of borderline arts like theatre dance.

In their trilogy named *Influências*, **NOVA DANÇA 4** ventures on an experiment that typifies these relationships, starting with the very idea of opening the external references which inspire the work of dancing actors as a thematic field. In order to write the trilogy, the group traced a path that started in the cinema, passed through the theatre and then returned to the cinema, this time with a comic key. Being both installed in the cinematographic tradition, **INFLUÊNCIA – PRIMEIROS ESTUDOS** (2008) was sustained by the exploration of melodrama and suspense clichés, while **TRÁFEGO** (2011) makes use of some comic masks, especially the one created by Jacques Tati<sup>1</sup>. For this last performance, director Cristiane Paoli Quito sought to continue the investigation of the scene's dramaturgy from the standpoint of improvisation, this time related to the comic body.

Differently from **O BEIJO**, which was based on a plot by Nelson Rodrigues, **TRÁFEGO** presents a narrative, but no plot. Its dramaturgic construction is based on series of *events*, like the comic *gags* and *lazzi*, spun on a narrative axis formed by both the narrative shifts, actions and the interaction of the

1 Tati and the film from which the group borrowed the title are the main reference, however, during research, as Quito points out, there are also references to Chaplin, Buster Keaton, Harold Lloyd, Jerry Lewis, and also national clowns, like Oscarito and Didi Mocê (Renato Aragão). Cristiane Paoli Quito, interview with the author, São Paulo, March 16, 2011. All quotes attributed to the director, from hereon, refer to the same interview.

actors, and sound design and lighting, performed live. The work of actors reveals itself on the emergence of comic masks, moments when we discern the attributes of characters who inspire them: the trotting of M. Hulot, the acrobatics of Lloyd, the impassive countenance of Keaton, the disorientation of Lewis.

There is a script, a *canovaccio*, which holds the skeleton of the improvisations and can be noticeable to people who watch the show more than once. It suggests the duration of a solar cycle: the entry of the musicians, who announce dawn by whistling a song, followed by the lazy awakening of the dancing actors, until the last yawning which announces nightfall and puts everyone to sleep collectively. Between both ends, the clowns – whose colored and extravagant clothes leave no doubt about the nature of their presence – perform their scores and movements, always in a marked rhythm, sometimes frantic, crossing the stage in all directions, opening and closing collective compositions like images in a kaleidoscope.

As is the case in previous works, illumination and sound design dialogue with the actors, at times leading their path – by literally drawing their silhouettes with lights and also by offering the melodic and rhythmic mood – and at times supporting the motives developed by the actors.

This structure, made up by narrative strands and comedy cells, clearly resembles that which we find in Jacques Tati's films: in the clown's own words, it's all about “evoked realities” by means of dialogue which are also notes, fragments of

ordinary conversations<sup>2</sup>. On stage as well as on screen, the figures roam, stretch, shake hands, ride bikes, ride buses, dance, organize traffic, and perform many other actions that remit to situations which are part of everyday life, social relations and urban life – the comic comfortably settles within the most trivial events.

The phlegmatic M. Hulot, who inspires the actors dancers, is the great creation of Tati and the central figure in the best portion of his films. In *Trafic* (1971), M. Hulot is the designer of a utility vehicle that has been adapted for camping, and which the character is in charge of accompanying on a trip from Paris to Amsterdam, where an auto fair takes place. In the clumsy way to the fair, during which successive accidents happen, Tati turns the camera into a sensible and malicious observer of the relationship between man and machine. Even though the film is located, for the most part, in rural areas and urban outskirts of early 1970s Europe, Tati is able to draw humor out of what had been proclaimed as imminent chaos: traffic accidents and jams, madness on wheels.

In *TRÁFEGO*, the transposition of figures from screen to stage is given by short scores or scene cores, collectively coded and executed – such a structure that reproduces, in its essence, the dynamics of the improvisational game which is already present in the two previous works of the trilogy. Anticipated by entrances and walks across the stage, these occurrences, from the moment of their configuration, refer to the repertoire of comic situations assimilated from films and rearticulated by the actors.

We are able to recognize in the performance shreds of situations that we tie up with remains of our own memory: bystanders who reverently greet each other, diligent traffic officers with their whistles and arms outstretched, sometimes rotating on their own axis, and policemen chasing alleged criminals. We can also spot the pantomime of boxing, a big hit in Tati's career on variety theatre,

and the bicycle race from *The School for Postmen* (1947). Also, for those who have watched the two previous performances in the trilogy, we can identify references to *O BEIJO*, by means of the figure sprawled on the ground with his hand up, and *INFLUÊNCIA – PRIMEIROS ESTUDOS*, by its cape-wearing figures that move sub-surreptitiously through space, making use of dim light at the sound of the trumpet solo. The situations are only suggested, as Tati says, "providing images to the viewer", without, however, any intention to "decipher them"<sup>3</sup>. This requires both subtlety and concision, qualities which the group has been maturing with each new step.

In *TRÁFEGO*, construction of presence is a delicate work. The comic body is not easy. Naturally, working with the clown, the knowledge of *Commedia* and mastering the improvisational game, which constitute the group's language, provide the basis for the development of the comic. However, outside the more structured scope of mime and pantomime, what makes one laugh in a body-that-dances?

The clowns in *TRÁFEGO* consciously explore the scene play, parodic substitutions, repetitions and redundancies, ridiculous exhibitions, and the whole series of procedures that compose the repertoire of comic treatises, with Bergson ahead<sup>4</sup>, always in triangulation with the audience. In the tradition of the clown, errors and unforeseen elements work in favor of the comic occurrence. The actor's ability is revealed in the ingenuity in which chance, accident, and mistake are embraced and inflated by him, "until they become bigger problems", as Quito remarks. In *TRÁFEGO*, this condition is very well resolved, especially in its most complex dimension, which is the organization of comic motifs in a collective dynamic. Individual performances are offered to the spectator – an actor that accidentally stumbles on a reflector and is force

to "resolve" the scene – but the moments of greatest hilarity are always those resulting from collective *imbroglios*, whether the romantic *pas de deux* that become awkward interactions, or the disputes seen on light windows projected on the floor in a shaking rock and roll rhythm.

However, the collective moments and the shared scores do not tarnish the individuals, their particular constructions. The set is highlighted by the composition of differences, sometimes subtle, of gestures, of the extension of the body, of the expression of each one. For such, there is a need for a body that is unfolded, expanded, which preserves its motives while composing with another. The discerning spectator will see coral moments form on the scene, accompanying each dancer in the formation of unisons.

In a performance of improvisational nature, this outcome is desired and carefully constructed. In *NOVA DANÇA 4*, at every performance, new practices, which suggest themselves as the best way to overcome obstacles and difficulties, add to the collection of already accumulated techniques (contact improvisation, parkour, aikido). During preparation for *TRÁFEGO*, by seeking to solve the comic body / collective dynamics equation, Quito explored the movement of feet/legs – essentially the walking – by associating it with breathing: "Breathing is a source of connection; when everyone breathes together, we walk together, we develop a better hearing". For Quito, working with the dynamics of motion from the standpoint of breathing promotes a more organic and coherent result regarding the collective, and a more fluent result, from the point of view of the evolution in space.

The type of breathing that moves the feet is the same that drives the process of mimesis. The design of character is not born from a copy of what has been seen; creation comes from the dynamics of exercises, which bring the memory of stored references to the body. It was by means of this game that they got to the 'steps' so characteristic of Tati's characters. This is not a causal relationship; in fact, the construction process is within a more complex context, of long history of appropriation



of techniques, discoveries and experiments. It also tangents other notions and processes which become tools for the actor in the moment of creation, on a personal key, and in their commitment to individually redevelop what is absorbed during the process and what is stored in the body memory. For Quito, when this mechanism is activated "the body's entire management system starts providing memory layers". This systemic view is associated to the phenomenon of *proprioception*, the perception of the self and the body in motion: "when you perform an external design of the body, you internally look for the sensation it provokes and this leads to a question of memory, memory that is perceived, experienced, but also memory that is external,

collective – I may not have experienced the same pain you have, but I perceive you in pain, I perceive you in extension", explains the director.

Apart from the work of construction of actors' performance, individually and collectively, this creative process is also drawn in the space of the scene. Such work is equally facilitated by being focused on the performance of the wanderer Tati and how the character performs in the space-time of the film. "Tati is composition, he is part of a composition the entire time, with space and with the others", says Quito. In fact, a viewer of *Trafic* (or M. Hulot's *Holiday*, or *My Uncle*) can notice how Tati's open shots are punctuated by details, small actions or events that overlap the

ones that occupy the first shot and the entire scene is found to be designed / choreographed by such interventions, which speak to one another, either by echo or contrast. That would be one of the director's comic keys, which leaves the viewer's look and attention on permanent alert. This tension is what fuels the viewer's expectations and what the performance events, by applying classic humor solution, satisfy or contradict, leading to laughter in both cases.

In a performance like *TRÁFEGO* – similar to its filmic inspiration – laughter is not explicit, despite the incidence of farcical comic procedures par excellence – the comic of mechanics, clumsiness, mismatch, ridiculous alienation of characters. There is, as previously stated, a delicate interplay among the actors that, even at moments of frenzy, tempers our laughter with delight by the perception of the game itself: the solutions that arm themselves for unexpected difficulties, the readiness and the dexterity with which the dancers perform their scores and build the collective moments, that is, that which reveals the very nature of the performance and converts us into smart spectators, able to perceive the weaving of the scene. And when these clown dancers finally gather at the sound of *Dream a Little Dream of Me*, and we relax on the chair, a sigh of tenderness still affects us as we notice, in the darkness that falls upon the shrunken and piled up bodies, pairs of little feet suspended a feet above the ground... •

2 On interview that is part of *Nos passos de M. Hulot* (1989), a documentary by Sophie Tatischeff, in Jacques Tati, *Trafic*, DVD, Magnus Opus, 2008.

3 Ibidem.

4 I refer to the classic *Laughter*, by Henri Bergson (São Paulo: Martins Fontes, 2001).



# DRAMATURGY OF IMPROVISATION

The concept and the body | Rubens Rewald

O BEIJO  
SESC POMPEIA  
PHOTO: CATARINA ASSEF



I have been connected to the **CIA. NOVA DANÇA 4** since 1999, time of construction of the “*Acordei Pensando em Bombas*” performance. Cristiane Paoli-Quito, with whom I had already worked in three theatre performances as a playwright, invited me to be the dramaturgist of **CND4**. I accepted, instigated by the challenge of the task work. How to work dramaturgy into a group the master propeller of which was improvisation?

I watched a few rehearsals, at a difficult period of the day for me, the beginning of the afternoon when I am overcome by invincible sleepiness, and of course, ended up napping in such rehearsals, to my total embarrassment before the group. The structure of rehearsals followed a certain dynamic: talk, warm-up, some proposed exercise and improvisation shot (a rushed rehearsal, as if it were a performance, without interruption). Following the shot, discussion over what had

happened that was interesting or problematic.

The performance’s theme was the indignation of the common citizen in the face of political scandals, especially corruption. What is there to do? How to protest and demand change in a time so empty of discussion and utopia? How to act politically?

One of the recurring comments after the rushed shots was the lack of clarity of dancers regarding their intentions and meanings on stage. What were they trying to say? At this moment, I felt the possibility of a more purposeful action on the part of the dramaturgist. I brought a text by Robert Danton on the French Revolution, “The Kiss of Lamourette”, to a rehearsal. Such text spoke of the state of mind of the population right after the fall of the Bastille, a state of euphoria for the fall of a regime that seemed immortal. Two terms stood out: possibilism (sensation that utopias, dreams and wishes are possible) and liberation of

utopic energy (state of euphoria and release by the revolutionary victory).

We read the text together, discussed, and Quito proposed a shot. The result was breathtaking! Dancers flowed as never before, various images were formed, intentions were clear and strong. After the shot, enthusiasm was great. Dancers said the reading of the text was of a fundamental importance, for it fed them thematically and conceptually. I then realized that, as Tica Lemos presented herself a physical coach of the group, so I could be a textual coach, focused on the performance’s concept, feeding dancers with meanings, texts, theoretical stimulation.

The performance opened vigorously and everyone pointed to that possibilism shot as a dividing line within the process. That gave me confidence to continue my work as the group’s

dramaturgist. Of course, there was always mistrust, especially from third parties, after all what does a dramaturgist do in a contact improvisation group? Such mistrust reached its highest at a presentation in Lisbon, at the Fundação Gulbelkian, when my name was simply excluded from the event catalogue, as organizers considered it to be a mistake on the part of production, to have included a dramaturgist in an improvisation group.

But nothing like a performance after another, and then we conducted several performances with different stimuli such as “*O Homem Cordial*” by Sérgio Buarque de Holanda and “*Mil Platôs*” by Deleuze. Until we reached 2002, with “*Palavra, a Poética do Movimento*”. On this performance, text became of a fundamental importance, together with dance. Word would have the same importance as movement.

We created the concept of “compendium”, that is, a collection of texts that the dancers should dominate in order to play with them during performance. A number of texts were incorporated such as “Romeo and Juliet”, “Hamlet”, “O Homem Cordial”, “Ética”, “The Kiss of Lamourette”, “Mil Platôs”, a few of my authorship, among others. The criterion was purely organic, meaning, texts that had already been worked by the company or by the director at a recent time. The compendium created a common vocabulary among dancers who could use it as freely as possible, including recreating it, subverting it, perverting it. Thus, with this common vocabulary, dancers had a protection net, a dramatic base to deliver their texts on stage, taking pressure off the textual construction and liberating dance and movements of dancers. The compendium strategy still remains as a textual pillar of **CND4** in its performances.

In 2004, the presence of text was radicalized by the performance “*Vias Expressas*”, in which dancers created their texts, with the same freedom with which they created their movements. It was a very intense process, in which I worked with performers on strategies and tools for text creation. Narratives, descriptions, dialogues, points of view, memories, lists; in short, an arsenal of narrative forms that they could use in their process of textual improvisation. And, of course, the compendium remained at hand, now accompanied by creations of performers in real time.

One may say that such moment was the peak of my involvement with the company. After “*Vias Expressas*” I continued to follow the group, but at



a greater distance, due to my growing involvement with film. But still, I have had interesting punctual participations in the **TRILOGY**:

In 2008, at the elaboration of **INFLUÊNCIA**, Quito talked to me and spoke of the wish to use suspense cinema as a stimulus for the group, the *noir* films, especially Hitchcock’s. But she felt that performers blocked at the moment of speaking on stage, and texts that were interesting or

effectively conversed with that universe failed to emerge. She asked me to create a “compendium” of lines that remitted to the film *noir* imagery. Without watching any rehearsal, I elaborated a collection of lines that carried this spirit of mystery, investigation, murder, secrets, prohibited passions, *femmes fatales*. I delivered the compendium to Quito and said it was only a first stimulus, and could be deepened and transformed by dancers. To my

great surprise, I watched the performance in its second week and recognized the lines, expressed by dancers on stage, almost literally such as I had written them. I later learned that such compendium liberated dancers to discover the project’s movement through space, by allowing them to feel safer about text.

In 2009, at the construction of **O BEIJO**, inspired on “*O Beijo no Asfalto*” by Nelson Rodrigues, I proposed a theoretical discussion with the group about melodrama, genre connected not only to the play, but to practically all of Nelson Rodrigues’ work. Several questions regarding melodrama arose during the discussion, such as the mimetic desire, the absence of ambiguity, the music, the redemption, the moral values, the *tableau*. Particularly, the notion of *tableau* was very stimulating for Quito and the group. The idea of an image that showed in a crystalline manner the dramatic forces in play, almost freezing the scene as if it were a picture, has proved very useful for Quito when thinking of the staging; after all dancers could at any moment create *tableaux*, and through such images, propose fragments of the plot to be put together by the spectator.

In 2010, my participation was very specific in the process of **TRÁFEGO**. I read a play by Georges Feydeau with the group and we discussed the presence and articulation of comedy, particularly the strategies of the author to build humor. As it were a play by Feydeau, we concentrated on the discussion of *vaudeville* and, especially, *quiproquó*. It is hard to say what such encounter reverberated in the group for the performance. But there is always some type of resonance, to a greater or lesser extent.

In short, the dialogue between dramaturgy and **CIA. NOVA DANÇA 4** has always been intense and profitable. The performer (dancer, actor or musician) on stage is always narrating something, transmitting an idea or image to the spectator. When he holds the notion of such narrative potency, his scenic presence grows, as well as his interrelation with the public. Therefore, at company performances, the idea, the movement, the concept, the word, the meaning, the plot and the gesture walk together at all times, in a movement at times harmonic, at times conflictive, but always provocative. •

TRÁFEGO (UP) AND O BEIJO (DOWN)  
SESC POMPEIA  
PHOTOS: CATARINA ASSEF



## ...a wish... to tell a story

| Cristiane Paoli Quito

### *second movement*

*Trilogia Influência* by Cia. Nova Dança 4

The **TRILOGY** is born as an opportunity to delve into issues raised by the study **INFLUÊNCIA – PRIMEIROS ESTUDOS**. A “bodily game”, so that, again with support from the Fomento à Dança incentive, we could continue the same research, but now make a new show, with ongoing elements. The policy of premiere after premiere after premiere was exhausting, and the amounts paid were not consistent with new formulations, new costumes, new settings ... Meanwhile, the same performers, increasingly more mature, needed to be better paid to keep working together creatively and with proper training.

**The end of Estúdio Nova Dança**; the coming of improvisation icons (Nancy Stark Smith, Steve Paxton and Lisa Nelson) to share knowledge and put on with us the Série Antropofágica, which finally resulted in the Série influência!

To improvise ...  
a mysterious verb that indicates the unlikely,  
that suggests instability, vulnerability, inspiration and everything that is about to happen.

This is our incandescent raw material – it is irregular, brilliant, full of endless demands, of 360-degree looks... It should be fun and it becomes high performative stress...

Chaos composition  
theater cinema dance music visual arts ... need, obsession with determining memories moments frames... ephemerality ... past present future ...  
all our references serve us... our entire existence serves us .... Hitchcock, Nelson Rodrigues, Jacques Tati enlighten us ...  
freely... without judgement...free (really?)

**Everything is influence, life is improvisation**

**IT ALL STARTS HERE:** the wish to tell a story.

We had told stories by Marilena Ansaldo and the history of theater dance, coupled with our personal testimonies... All on the edge between movement and the word.

We wanted to return to the silence, to get closer to the dance and its silent communication. Steve Paxton and Lisa Nelson were with us, guiding us, sharing knowledge, intense and longing moments... Funarte Klaus Vianna

The Estúdio Nova Dança, which had given birth to us and housed us for 11

years,  
had closed ... Time for change, transformation...  
projects, tenders ... **what to do?**

The wish to continue research... Movement for the Spine, by Steve, so intense... The movements for spiral exercises alone are already a world and, aesthetically, they are beautiful and dense. A lot of training, exceeding limits, advancing age, more mature dancers ...

What to do?

A sense of suspense in the air... provocative figures, images... Steve's influence... mystery...

Our language is improvisation in dance, but my career in theater always screams and asks for a story, however subjective, to appear... Then, another influence, my “formal training” in law. I was reminded of unsolved crimes, which led us to Hitchcock, the master of cinema (with a little influence from Truffaut)... Also of the violence of everyday life, unfortunately... I wanted to work with setting. Until then, we had only worked with lighting - and what a light! - of Marisa Bentivegna, optimizing budgets and realities. And there followed: **INFLUÊNCIA – PRIMEIROS ESTUDOS**: falling bodies, literally.

**Bodies thrown back from a 2.80m platform,**  
Vertigo

We went to the circus, *parkour*, massage, a lot of tension, real danger, in total silence, without music... In the beginning, we spoke few words (subtitles), and then silenced entirely. Prismatic looks, this was the intention, not everyone (or anyone) sees the same event the same way, every one sees what they want, the way they want, in their own viewpoint, interest, bias... For the first time, I wrote a script with imagery scenes for training, with movement qualities from the exercises of the material for the spine, contact improvisation, composition... The script as an indication or reference; the choice of what to do at the time of creating the show in front of the audience always belongs to the performer-creator. Added to the interpreter's preference is the “provocation” of the person who operates the light (Marisa Bentivegna or Maurice Paoli<sup>1</sup>), an essential element in our creation. The light cuts, focuses,

1 Marisa and Maurice do the lighting operation of the **TRILOGY**'s three shows.



O BEIJO  
SESC POMPEIA  
PHOTO: CATARINA ASSEF

zooms, dilutes, travels... And all this in black and white TV coloring.

Few performances - unfortunately, very few - at the Centro Cultural São Paulo in June/2008, but with an amazing turnout. Especially for a show as experimental and silent. **It was still an embryo – this is why we called it first studies.** In the absence of music, we colored the period costumes in the style of Hitchcock. When the season ended, we were thrilled by the potential, we wanted to deepen, sharpen, go further, especially in dramaturgy. We wanted to research how to draw a dramatic trajectory in improvisation dance. Moreover, working with suspense revealed the grace and clarity of dramatic genres ... We wanted more!

We invented the “**Estudos Dramatúrgicos para a Influência da Improvisação**”, and there came another Fomento à Dança and a Funarte Myriam Muniz.

Our question: “is this Dance or Drama?”, released in “Palavra, a Poética do Movimento” and emphasized in “Experimentações Inevitáveis, Antropofágica 3”, became clearer, more evident... We needed tenders for the edges, the intersections of languages, but at the same time, it was a **joy to recognize our intent to research in both languages!**

I came from another immersion in Beckett! at the Escola de Arte Dramática (EAD/ECA/USP); I took delight in his strict lines and perfect dramaturgical development. At EAD, we studied and put on “ Ato sem Palavras 1” and “Todos os que Caem”<sup>2</sup>: Drama became Dance. **And why not turn Dance into Drama, that is, without losing its characteristics, being fueled by dramatic conflicts?** What texts could follow up the questions in “Influência”?... Did they jump?! Were they pushed?! Murderer?! Victim?! Police?! Press?!... Dramatic, tragic, melodramatic trends... Nelson Rodrigues! We wanted to learn from the masters, we read and improvised our first

impressions of Beckett’s and Nelson Rodrigues’s texts. We read “ Vestido de Noiva”, then “O Beijo no Asfalto”... this is it! It has all the elements and it is about Brazil!

We undertook it as a classic dramatic production: readings, analysis, choice of characters to optimize the studies, singularizing each character - who is who in the plot, what they say about themselves and what others say about them. Everything always as in the text, for when the text is good, everything is in it, there is no need to invent, we just follow the clues, as in Beckett. We studied the accuracy of action lines in Beckett. In turn, the lines in Nelson (in “O beijo no asfalto”) are not ones of action, but of feelings... What to do? (again, the same question)... **Turning what is said about characters (identities) into bodily designs and dancing feelings.** Identity is not psychological, but bodily design. Everyone should do all the characters so that there could be composition. Each character, a world; complexities... Simplifying, without removing the third dimension!

Each character would have only three or four key bodily designs that would define themselves (identities). The designs, built through the technique that I developed with the company - the “movement/image/idea”<sup>3</sup> - would be completely filled with emotions and sensations. **The mask is the body.**

In “O Beijo no Asfalto”, there is a strong tension between the **private** (the insider’s, family’s look) and the **public** (the outsider’s, social look), an axis for our production. Other key elements that I highlight: good and evil... drama... invaded privacy... manipulation... morbid curiosity...

3 A movement, which leads to another movement, which produces an image, which leads to another movement, which produces another image, leading to another image, which produces an idea.”This is the basic statement that not only begins to explain what the Image-Movement is, but which is also the purpose of the exercise in a class of Dance-Drama Improvisation. This may be the seed of the fusion of dance and drama that I created after meeting Tica and the **CND4**. It translates the search for a movement that can fill the space: only through the performer’s images can the audience form their own images. It is an instrument that brings the dance closer to the possibility of a more “concrete,” more dramatic place (a construction of images), essential for communication.

1 Some years ago, I had another immersion also at EAD, and the result was a version of “Waiting for Godot” (1999).

2 Later we also studied these texts in **CND4**.

In each setting (or situation), we built a tableau, a photograph of the filled scene, an invaluable contribution brought to **CND4** by Rubens Rewald and illustrated in Bruno Barreto’s film (also an adaptation of “ O Beijo no Asfalto”). We made use of melodrama resources: the characters are identified by visual codes and music expresses the feelings/emotions of each scene. But unlike melodrama, in Nelson Rodrigues’s play there is no redemption; it is a typical tragedy from Rio de Janeiro!

Learning one another’s movements and bodily designs; extricating oneself from the tendency to build mimetic relationships due to the need to “talk” and play all the drama. The anguish, the irony, the purity of feelings in the body occupying the space, creating geometry... Multiplying bodies...

Dynamics, breaks, supports, thematic repetitions of movement: replay, canon, return, rewind. Games of composition and improvisation for the dance to be what the word cannot say.

The partnership with SESC Avenida Paulista provided us with an incredible setting. In June 2009, we premiered a horizontal show, occupying an entire floor of the building. The audience saw the scene and behind the scene, the glass window, the public space on Avenida Paulista, other buildings and offices invading the scenic area. Since there was continuity, we used the same costumes and the same lighting principle used in the first movement, but **everything seemed different.** Music indeed was a new element: what was once silence turned into musical overflowing by the intervention of Natalia Mallo (DJ secretary) - an allusion to the office scenes in Nelson Rodrigues - and Claudio Faria and his trumpet (already s a “trademark” of **CND4**), composing as a witness in the game of **O BEIJO**... There is always a witness.

Again, few presentations; a few more this time, but still not enough to satisfy us. Even though critics and audiences were very excited about the new venture (we were nominated for the Bravo Award in Dance Category 2009), again we felt the urge to go deeper and repeat, repeat, **repeat, before the audience, the “unrepeatable”** in order to dominate the indomitable... We know that presenting the show makes us discover new possibilities and details. The act of doing gives the performer the opportunity to grow, **mature... grow wings**

In this sense, by doing theatre, the chances of a season are greater.

And we dance a fair amount, if we compare to other dance companies (because, usually, we travel a lot), but not enough for a significant increase in public.

The Funarte Myriam Muniz award money got delayed and we only received it after making **O BEIJO. Life (survival) depending on awards is crazy!** When we are still into a research process, and recently opened a work, already we must move towards another tender, in order to guarantee the permanence of the company. And, at times, we haven’t even absorbed the reverberations of the previous research... And then, we put something new to the side, in order to articulate a new, unknown story, new research, even if it’s continuity.

Our curiosity concerning the dramatic genres to lapidate the dramaturgical construction still pulsed: the comic.

**Dance and comicality**; at first, we thought of playing with quiprocó – literally, “confusion, take one thing for something else”. Perhaps somewhat influenced by the memory of the Boulevard theatre, full of entrances and exits, illusions and disillusion. We went towards dramaturgy; Rubens presented a Vaudeville to us, which we read and laughed a lot, but didn’t enthuse us much.

Because of the award, we met to watch comic cinematographic references. And because my training in clown is so strong, it was natural that many of the films were those of **Buster Keaton, Charles Chaplin, Jerry Lewis, Peters Sellers and Jaques Tati. It was delicious!** Details and more details... zoom,

critics, confusions, time and mishaps, subtleties. Modernities... Everyday life without conflict, but full of confusion, successes and failures. We got excited, really: why not go back to our roots, the clown game? We hadn’t revisited it in many years. This time, we could play with bodily designs that weren’t only ours – influence! – and bring to our bodies the designs of others: Jaques Tati (especially), and Charles Chaplin and Buster Keaton...

In the meantime, one more Fomento à Dança. To compete, we committed to finalize the trilogy. Which means, the research would result in a new show!

**Which seemed easy, but proved complex. We had never worked with copy in movement**; until then, movements had always been born from an internal impulse towards the external design. Now, from the standpoint of So ku Shin breathing and spine movements (bendings and torsions), having those mythical clowns as base, many lines and movements in block would appear, jumps and rhythms, Parkour inside the room and rare sinuous movements... .

Triangulation and comments with the audience; density and states very different from **O BEIJO. The quality of dance emerged throughout the research, but what about dramaturgy?** We chose the film “Play Time” by Tati, for its lack of conflict; it looked easy... Extremely difficult! I again wrote a reference script, auto-influence of **INFLUÊNCIA – PRIMEIROS ESTUDOS**. We experimented, trained...

Close to the opening of **TRÁFEGO**, great news: we won the circulation PROAC for performances of **O BEIJO** (performed in the Centro Cultural São Paulo, in May 2010). WONDERFUL! Exactly what we wanted, to perform more! It was really very good, we learned a lot. Our bodies, now trained for the comic (but still a work in process), would have to quickly remember the dramatic densities of **O BEIJO... it was almost schizophrenic, but amazing!** We made a leap of quality and comprehension in **O BEIJO!**

(just to mention, in the meantime, we created a pop/dance show for us and the public – “E aí, vamos dançar?!” - , but that’s ANOTHER story...)

Back to the rehearsal room.

Our deadline to finalize the Fomento was up and we opened in July 2010. Get on stage was a fright, our general rehearsal was at the opening night (normal!?) Light now changed, into colors and designs indicating situations; music gained an element and became a trio... live... in a spotlight position in the scene, explicit reference to the party of Tati’s “Play Time”. We train in order to resolve ourselves in all situations, but, as always, to study and experiment the new in order to feel fulfilled and confident is always a good thing. Our shows were irregular. **Research with a deadline for result is not easy.** Still, we had happy nights, full of communication. Others...

And, again, the joy to see houses full. We opened the Circuito de Dança SESC SP and circulated amid the institution’s units between July and August, 2010. We had good publicizing and media and public interest in our new journey. After all, it was an opening! And media wants something new... For reopenings, the path is harder... We remained with a question, especially after **being awarded the Prêmio Governador in the Dance Category** (an honor, by the way!): if we extended a season, in the same theatre, would we have any public? After all, this “few presentations” formula allied to a “constant change of theatre/spaces” is cruel to us, artists. And also to the public, given that it is difficult to find something to see and the works suffer constant mutations regarding the dimension of spaces, quality of light/sound equipment, among other problems... So! We got a partnership! SESC Pompeia bought **the idea of maturing the scene (like wines...)** and wished to reinvent its beautiful theatre, which was up to that point reserved for mainly Music, by bringing dance and theatre (and music) back to it. We reopened with **TRÁFEGO!** Then, **O BEIJO...**

We are exactly at this moment! (**while I write this story**) •

# Bodily thinking and improvisation

Choices, composition, game and scene

| Isabel Tica Lemos



REHEARSAL  
ESPAÇO  
PHOTO: CATARINA ASSEF



O BEIJO  
SESC POMPEIA  
PHOTO: CATARINA ASSEF

The training history of **CIA NOVA DANÇA 4 (CND4)** over the past 15 years is closely related to the processes of bodily awareness, technical studies and the language of improvisation. Why bodily thinking and improvisation language? Because it is precisely through this body approach that we **learn to make decisions based on sensation** and, later, with training and practice, this way of making choices may be extended to the games of composition.

The physical and mental/psychic experimentation are two aspects of a single human being; they may be divided for the sake of study, but they go hand in hand. I must also mention two other aspects: the emotional and the spiritual ones. The human being consists of (at least) these four bodies. It is difficult to discern its limits and it is impossible to separate them. Plunging into any of them will tinge one with all the other three. Navigating in the bodily inner world is a deeply physical, emotional, mental and spiritual adventure.

I always insist on mentioning these assumptions because there lies the question of bodily thinking, which constitutes the foundation for the language of improvisation. I believe that it is through this vision and experience of the world that we can develop a completely open, spongy and free body. Knowledge is offered thus and, with practice, everyone is allowed to mature into magnificently luminous beings and to become the creators of their own ways, bodies, and visions of the mystery

of dance. In my opinion, this is the main feature of **CND4**.

Below, I list briefly the history of training performed by the company. In the end, there is a short glossary, with my definitions for some terms and concepts that, being key to the research, require more than a footnote.

First, **the bodily walk**. At its outset, **Contact Improvisation (CI)** requires bodily awareness - techniques that dive into the inner physiological and emotional realities, such as **Ideokinesis** and **Body Mind Centering (BMC)**. In turn, these techniques require and offer each other the experience of weight and the vital energy flow. The practice of **Sokushin-Kokyu-Ho** breathing (literally "breathing through the foot soles") and CI will provide us with the experience of **Ki** (vital energy) and of weight. Thus, the circuit will be gradually fine-tuned. **Meditation** (more active or passive) and massage, combined with scientific anatomical knowledge, are the means of access to these studies. And so is the **Material for the Spine**, which is already an offshoot of CI, materials from the same creator, Steve Paxton (discussed below by Cristiano Karnas). The history and individual bodily training of each member are also added herein. Volleyball, basketball, skateboarding, yoga, ballet, modern and contemporary dance, aikido, capoeira, parkour...

Among bodily training and games (structures of improvisation and composition), there is the "state

**of mind" training**. This encompasses work on the masks, especially the neutral and the clown masks. Then there is voice and movement work, both taught and guided by Quito, who is already fully committed to the principles of bodily awareness. In this set I would also include the work **Tuning Scores by Lisa Nelson**, who tuned our awareness of how we perceive the senses and how they direct our attention and decision-making.

Then there comes the training of game/composition and improvisation structures. First, **Quito's "Movement-Image"**: "a movement leads me to another movement, which leads me to an image, which leads me to an idea". There are thousands of games for focus perception, perception of "where" or "how" the game is, and time is a key element here. A basic structure was **Katie Duck's "Inputs and Outputs"**, as it made us better understand improvisation, the gaps and difficulties of such language and a clear awareness of the critical states that block us. Quito, Katie and Lisa led us to study the awareness of images, meanings and especially the perception of the lifespan (or flow) of an image/scene/performance. Also, **Rubens Rewald's work on writing, dramaturgy and conceptual principles**. And now, particularly in the context of the trilogy, the deeper work of understanding drama genres.

In addition to this list there is the hard work of rehearsing for over 20 shows and countless performances, which demanded and created a

myriad of studies and practices far too numerous to be mentioned here.

## THE SHORT GLOSSARY (AS PROMISED):

**NOVA DANÇA**: a name we give to what would be the post-post-post contemporary dance, guided by bodily awareness (somatic education). It introduces the idea of performer-creator in dance.

**BODILY AWARENESS**: essence that guides all human/creative research of Nova Dança; in **CND4**, it is based on the study of Ideokinesis and Body Mind Centering (BMC). It is the union of physical, emotional, mental and spiritual bodies in the presentifying of attention in sensations that are inscribed, expressed, felt and perceived by the physical body. The questions "who am I?", "how I am?", and "how do I work?" **starting down their path**. We researched tissues, systems or existing rhythms in human physiology. The internal forms are accessed by the imagination, which feeds on scientific knowledge. It takes time and often outer immobility. The entire focus of the body is transferred to experience, for example, the breathing of a cell, and thus open the potential of an inner imaginary camera which zooms the lens in 100 times! At first there is only the experience of feeling, but after a while, it becomes a reachable

tool in the heat of a performance, on the corner of a fall, of a spin.

**CONTACT IMPROVISATION (CI)** is the intermediate dance between the deeply sensorial and the definite shape. It arises from the encounter of bodies in improvisation, guided by sensorial senses, but able to respond accurately, using the knowledge gained through body awareness and the study of the mechanical laws of movement. Bodies that know how to use weight, supports, levers and the body directions in space, and respond promptly and spontaneously to vectors of direction, weight, strength and speed in the encounter with the other's body, varying greatly the dynamics of these encounters. In an advanced stage, the dancer learns to preserve their physical integrity (and the partner's) and enjoys the pleasure of dancing in tune with the states that their soul experiences. They are then able to make aesthetic decisions in favor of the scene's choreography harmony and their own expression needs. The dancer discovers different ways to draw their own body. At this point, they choreograph their dance in real time - they are not simply one that responds, but one that **draws and dances moving sculptures**.

**WEIGHT**: accounts for a real or imaginary amount. For us, in the experience of the conscious body, it

is synonymous with "delivery". It is the experience of a transcendental and liberating nature, rarely performed in all its potential by human beings. It is the sensation that is experienced in relaxation, in the undoing of tensions. It is the sensorial understanding of centers: of the bodies, of the planet earth. It is the understanding of the attraction of gravity, of the potential energy contained in mass and movement (E, m, W, G and Ek), and of how awareness acts upon these principles, joins them and changes the quality of human movement. Weight completely **defines the shape and the energy appearance of a movement**.

Bodily awareness is a long and thorough training, which lasts several hours and all our lives. It is an adventure full of mishaps, because we never know which Pandora's box will be opened in the release of a given tension. When we complete the link between thought, emotion, spirit and its manifestation, we usually have a self-knowledge shock that can shake us, even as it liberates us. And even when it's easy and routine, when we know the cause of tension, it is still a delicate and meditative process of self-healing and restoration of the general harmony of the body. It calls for close attention and focus. **It is undoubtedly a training for death.**



INFLUÊNCIA – PRIMEIROS ESTUDOS  
CCSP  
PHOTOS: ROGÉRIO ORTIZ

## CIA NOVA DANÇA 4'S *PARKOUR* TRAINING | Diogo Granato

*Parkour* is known as the art of displacement. The basic concept of this practice is to move around the environment as efficiently as possible, with speed and aesthetics, using only one's body. In the case of **CIA. NOVA DANÇA 4**'s the work, *Parkour* is integrated into the repertoire of the performers' movements and it departs from its basic concept. It is not used to move around, but as complementary movement to the performers' dance.

The movements studied in the practice of *Parkour* for overcoming natural or urban obstacles, for fast climbing, balancing, leaping, jumping and precision are taught in order to be mixed with dance moves and to represent scenic bodily situations. Movements are taught exactly as in *Parkour*, but devoid of the use that characterizes the practice. After all, in dance there is not the function of displacement and the idea of efficiency is also different.

In the company's training, mattresses of different sizes are used, as well as plinths, iron bars originally made for ballet, wooden structures and EVA lining. The use of these materials already mischaracterizes *Parkour*, which was developed for interacting with an environment without protection and not previously prepared for practice.

*Parkour* requires the "traceur" (practitioner) to adapt to the environment, and not the other way round.

*Parkour* aims at revisiting the human body's need to deal with the unpredictability of its surroundings, which has been lost today, as we have created an environment that is controlled and adapted to us. With sidewalks, paving, rectilinear structures, the unpredictability of the land has been lost and so the body does not need to adapt in order to move. However, once they lost this possibility, contemporary bodies do not reach their full potential, and become trapped in a movement that rarely changes its original plan. With chairs, tables and beds, humans no longer need to reach the ground, hit the low plane, which has consequences.

In somatic education, present in all dance techniques studied by **CIA. NOVA DANÇA 4**, body awareness replaces the predictability of the environment; proprioception is used to align, strengthen, and move the body through different planes. In *Parkour*, this is not accomplished by self-awareness. The need for overcoming obstacles resignifies our surroundings, our environment is seen with eyes that wish to be challenged by

it and not use it in the usual way. When the environment is seen thus, it becomes unpredictable again, it offers us again the possibility to reach our morphological potential.

Thus, *Parkour* and the different movement and dance techniques studied by **CIA. NOVA DANÇA 4** have recovered the morphological potential of the human body. As the company studies the movement of *Parkour* in a controlled environment, which removes much of the risk and unpredictability from the practice, somatic education is once again used to practice it.

It is worth noting that this study is also guided by aesthetic and not only morphological curiosity. The company became interested at the beginning of the **INFLUÊNCIA TRILOGY** in the practice, so as to allow for jumps and falls that marked the first show, **INFLUÊNCIA – PRIMEIROS ESTUDOS**, and after this staging the interest was kept alive for the two other works of the trilogy. In the show **O BEIJO**, the presence of *Parkour* is subtle and leaves only traces in the movements, whereas in the last work of the trilogy, **TRÁFEGO**, *Parkour* comes back to the fore with the use of three iron Ballet bars, where several characteristic movements appear. •

LÍVIA SEIXAS (LEFT) AND MARIÁ PORTUGAL IN *O BEIJO*  
SESC POMPEIA  
PHOTO: CATARINA ASSEF



## O BEIJO SOUNDTRACK

### Induction of emotions and narrative conduction

| Natalia Mallo

I first got in touch with the work of **CIA. NOVA DANÇA 4** in 2002, when I watched the show "*Palavra, a poética do movimento*." I was immediately seduced by the game that the show proposed: an interweaving of discursive, poetic, musical and movement lines, which connected and generated new lines, which were subsequently abandoned, reproduced and changed. Despite the apparent schizophrenia, it seemed to be an extremely refreshing and liberating artistic proposal.

Quito warmly welcomed my interest in learning more deeply about **CND4**'s proposal and we had some long conversations about the work, which marked the beginning of our collaboration - on my part, technical suggestions for sound improvements to the show - and of our friendship (in the routine at **CND4**, I realized later, the group's emotional bond is never dissociated from the artwork). Then I started to take care of the show's sound engineering and then went on to play a dual role, technically and musically.

Since then, there have been several shows and musical challenges. In the **INFLUÊNCIA TRILOGY**, the intersection of music-movement-drama gained a new dimension. In **O BEIJO**, we sought

a subjective and non-psychologized melodrama, a portrait of human relationships, without judgment or identification. With the narrative power of cinema, the carousel of emotions of an opera and the reflection of relationships and feelings in dance, in a visceral, and at times violent, subtle, loving, simple and delicate fashion. This constant presence of music and sound meant a challenge in itself, as throughout my career at **CND4** I have always looked for empty spaces, the calm before the silence and the power that music possesses when, after a long pause, it occupies the scenic area. In this sense (and otherwise), it is a radical and admittedly "excessive" soundtrack proposal.

From the beginning of the show, when the characters are presented in a parade of their movement codes while the audience files in (with a minimalist soundtrack), and through the tragic accident that changes everyone's lives, **O BEIJO** is a journey without a defined destination. A roller coaster anchored in a story without an expiration date, in which media manipulation, moral dilemmas, prejudice and power relationships are linked, in complicity with the music, until the final resolution, to be won in every performance. Characters, music and drama constantly transform in space, in a living course, which breathes, dances, and nearly always slides through our hands.

During the staging process, we conducted extensive research on film soundtracks and analyzed the sound approach (music, dialogue and sound effects) in films such as "Rear Window" (Hitchcock), "Finally, Sunday!" (Truffaut), among others. We wanted to understand how these elements contribute towards understanding the plot, the emotional induction and the creation of a variety of atmospheres that drive the narrative line and involve the spectator. In these films, music, dialogue and sound effects are often used subliminally, as an "invisible character".

Quito suggested that we use recorded music, using film themes and mixing them with the trumpet themes (live and recorded) composed by Claudio Faria for each character. The themes would be played by the trumpeter and a "DJ on

stage". And so, in order to explain the presence of the DJ, the secretary was created, as she could be in several settings in the story (the police station, the government office, the newspaper office). I created small (noticeable?) movements, such as the way she straightens out her skirt or ties a scarf around her neck, the occasional tic of cleaning her glasses (when she sees something that "surprises her"), as well as the gag of always being (embarrassingly) kissed by a cast member. It is a great challenge to be on stage this way and through my music choices, to influence the conduction of drama and melodrama. It was a risky position which I had never before experienced.

For the musical selection, we used the film themes mentioned (Bernard Herrmann, Franz Waxman, Henry Mancini, Thomas Newman), sound effects, a few pieces of contemporary music (Flo Menezes, Iannis Xenakis), electronic music (Akufen, Aphex Twin) and, at the only moment that the secretary draws the focus to herself, love songs, jazz standards sung live over playback. In the context of the ambiguous and amoral universe of Nelson Rodrigues, the musical choices have double weight - they not only create the emotional atmosphere, but also represent a judgment of the scene and from a detached point of view, they act as a deus-ex-machina that instills humor, sarcasm, mercy or connivance in the fate of the human characters. Another aspect is the soundscape that the music creates in order to compose a sensory table with the *tableaux* - still images that represent archetypal human relationships and "universalize" the story.

**O BEIJO** is music all the time (while the previous show, **INFLUÊNCIA**, was total silence), without fear of having a great emotional outpouring (which, in "*Palavra, a poética do movimento*" was avoided at all costs). It evidences **CND4**'s willingness to branch out its research (not only in musical relationship) in different directions, without attachment to formulas, which refreshes the motivation of performers. Each show is a challenge, a questioning of each one's movement (or music) repertoire, an expansion of possibilities and an opportunity for growth. •



## The construction and the invention of music in *Tráfego* | Cláudio Faria

One of the most important aspects in the construction and invention of music for **CIA. NOVA DANÇA 4** is the affinity developed between me and the group in our long experience in rehearsals and on stage. In addition to the understanding of the interfaces that make up the Company's investigative essence: dance-music-drama-word-performance of Aristotelian and rhizomatic logic structures and improvisation as scenic language. In 2010, when we started creating a new show that would focus on the comedy that springs from the body, we studied the movements of the greatest comedians in cinema. It was a delight to imagine how this new staging would be!

One of the processes I have used to compose music for **CND4** (and *Quito*) on other occasions was "total emptying". With trumpet in hand as an extension of my own body, I positioned myself next to the performer and fully absorbed the rational and subjective stimuli presented. The first notes (so important!) lead to other more concrete decisions and may become the subject of this dancer/actor. In this regard, I stress the importance of this interplay between sound and movement made possible by simultaneous improvisation in which there is resonance - one influences the other. The idea was to transfer this experience to the new guidelines that the work demanded, after all, since 2007, we have found a very intriguing research path, which is to tell a story, that is, to communicate through "dramatically and musically instilled dance".

Watching the films by Jacques Tati, Buster

Keaton and Chaplin, we decided that the track would be performed entirely live. Besides myself (trumpet) and Natalia Mallo (acoustic and electric guitar), we felt the need to call in another musician. We chose the rhythmic force of the drums and invited Mariá Portugal.

In rehearsals, we realized that we had to maintain a balance between structure and spontaneity, discipline and freedom. The dancers, contrary to some principles of Nova Dança, would now receive external stimuli as reference - designs, geometries, the courses of space of the comic element seen in films. Like them, we musicians could create support for these dances through thematic solos for the great repertoire of body designs and numerous situations: boxers, couples in love, persecutions, parties, among others. Simple designs of everyday life, of urban life, as opposed to **O BEIJO**, without any major event or drama. Everything lighter. Now what? What kind of music would we compose? Improvise?

The word "improvisation" is largely misunderstood. The style that best understands and absorbs improvisation, and uses this language, is jazz. Only we musicians gathered in the studio and, very naturally, we started playing jazz themes - especially Duke Ellington and Charles Mingus - each with their own peculiarity. Due to very quality of the composition, not only is the melody strong and striking, but also the harmony. We adapted the theme song for the film "Trafic" by Tati, and we included classic songs and other more recent ones from the pop universe, all to support a basic script

CLÁUDIO FARIA (LEFT), CRISTIANO KARNAS (BACK) AND GISELE CALAZANS IN *O BEIJO*  
SESC AVENIDA PAULISTA  
PHOTO: CAROLINA MENDONÇA

of the daily situations of these clown-like figures that come on stage.

In order to tie and build the transitions between the theme blocks - Waking up, Greeting, Moving around, Dating, Sports, Partying, Chasing and Sleeping - it was necessary to divide each. This is why some themes are instrumental and other ones have lyrics, they are songs with an adequate meaning for the scene. Thus, effect and affection can be built by the degree of the audience's involvement with the music and/or the choreographic composition.

On stage, the three of us improvise at the same time, either following or not the theme chorus. A musician recognizes (in the dance or the light) the next theme block or gag theme and may propose, through the melody notes or the harmony lines, the next theme to be built. Here, it is worth noting that the great encounter between improvised music and dance comes from understanding that the show is experimental in nature, it is not closed (not even the lighting). Our performance cannot be mechanical, because everything can change at any given time. There are seven dancers, performers, creators, who will propose, and join the three musicians (sometimes four musicians), and create in real time, before the audience, a different show each night.

There is nothing as exciting for an artist as to go on stage without having everything pre-determined; improvisation is the best of my musical life. And with such talented artists, it is very enriching. •

"Keep the Shape!" is a sentence you often hear in Steve Paxton's classes on the Material for the Spine - MFS. MFS teaches the body how to improvise from specific and detailed designs, creating a series of relationships, chains and circuits of possibilities for the dance. They have been perceived, experienced, analyzed and selected by Paxton in the process of creation and development of Contact Improvisation (CI). They were later codified and applied in improvisers' individual training and performances. A process that moved from "individual sensory explosion" in the search of

the internal organization came to be influenced by the study of the shape that the other's body (real and virtual) suggests as material for creating and building the show. There, this procedure was still embryonic, because the drama elements were not structured as in **O BEIJO**, the second movement of the trilogy. Nor did we have the specific bodily codes for particular figures and characters (the pair Tati - Hulot, for example) as in **TRÁFEGO**. But the MFS, the falls from high planes, Hitchcock's thrillers (especially "Vertigo"), already indicated features and sketched characters.

# KEEP THE SHAPE!

| Cristiano Karnas

one's own movement in contact with the other to the recognition of principles and forms that - as in ballet or martial arts - once learned (by observation and repetition) guide the body in pursuit of internal sensations.

As in the development of Contact Improvisation for the MFS, I see a similar trend of **CND4** in the **INFLUÊNCIA TRILOGY**, from the internal movement to the external form. It has always been the nature of the company's research to discover the repertoire and the vocabulary of movement through the recognition of individuality, anatomical nature and potential of each performer in the experience of movement. Although we often practice the repetition of certain movements and learn pre-set vocabulary, still at the moment of improvisation dance was always born from the individual choreography materials.

From **INFLUÊNCIA - PRIMEIROS ESTUDOS**,

It is an old practice of **CND4** for each dancer to create for each show specific repertoire of movements generated from images and external stimuli. In the **INFLUÊNCIA TRILOGY**, this was radicalized: increasingly, internal research generates codes and corporeality and, simultaneously, the study of external form generates internal adaptations and transformations. In **O BEIJO**, we came across the question of "danced drama" as opposed to "dramatized dance". The influence of words, plot, situations, and especially the relationships between the characters, led the movement to a "redundant and disorderly mimesis" of narrative detail (pantomimes), which did not help the dance at all. For us, the most important thing was to turn the main characters into "movement codes" and the text into "composition dance" - a kind of alchemical distillation, which changes the raw material of writing and speech.

And then transform drama into dance. In this sense, beyond the look and the Cinema, what has helped us are the concepts of unison (as Paxton says, "the same idea of movement in different bodies") and of *tableaux*.

One tool that has become an increasingly guiding light (or game rule) of our shows are Lisa Nelson's "Tuning Scores". The material that she proposes in order to build the dance through the organizing strategies of the look (which she built from her video experience) brings us even closer to the possibilities of cinema. For me, in **O BEIJO** we reached a certain maturity in this technique, which is essential in the construction and reconstruction of the many stories which that story can be. At each presentation, as editors/directors/characters on stage, we can cut, edit, go back, go forward, replace, substitute, multiply, overlay, pause, speed up, slow down etc. through the characters' bodily codes, the story's situations, creating new stagings of script and pre-set material (movement codes).

In **TRÁFEGO** we radicalized the influence of cinema and we chose classic figures and situations from film clowns, especially in Jacques Tati (M. Hulot) and, with less emphasis, Buster Keaton and Charles Chaplin. Even in the rehearsal room we projected films by Tati, Keaton and Chaplin on the walls and we studied their movements, codes, sequences and designs of composition.

The fact is that we keep it on; everything is still fresh and, as always, it is a process, research, a path. There is much to be deepened and explored in this new territory. Of the influences that are listed here, many came, many are gone, many are yet to come and others still will remain. And so we beat on... we do it, we practice, we live, because after all, what is truly important is to keep the shape.

*Keep the shape!* •



*O BEIJO*  
SESC AVENIDA PAULISTA  
PHOTO: OTAVIO DANTAS

Dancing is also moving in control of your self-criticism, noticing the images and/or sensations created.

The strategies to address your own self-criticism and the strategies to generate images and sensations are countless and endless. But there is only one way to generate new strategies, different from those used every day by each person. A single path that allows you to choose. This is the path of awareness.

Awareness of our actions is what sets us apart from other animals; it enables us to complexify thoughts, sensations and actions. Animals do not complexify; they are direct, they have thoughts, sensations and actions guided directly by their survival instinct. This is not to say that the human being is not guided by the same instinct – I believe we are –, but by adding memory and awareness of our actions we are able to transform instinctive actions, to direct the natural impulses to produce incredible uselessness.

Is human production anything other than the complexification of their survival instinct? When we write a book, build a building, a city, create art, war, technology, languages, religions, philosophies, sciences, aren't we just afraid of death, trying to preserve ourselves on the planet through our achievements? Aren't all of these activities artificial means for immortality? My understanding is that sexed reproduction is still the only real means for species immortality. Much is speculated on human beings' conquest over their own destiny, their ability to immortalize themselves artificially. I do not know the extent to which this interests me, but this search for complexifying natural instincts into something beautiful and useless interests me. This which we call art. It may be argued that art is not useless, that its beauty and its part in what we call culture is crucial. But I am relativizing my point of view, I am talking about art and its uselessness today, so far removed from the survival instinct, so far from the impulses that made it necessary in the evolution of our species.

The art made today is crucial to the survival of our culture, although apparently it does not mean much to the survival of the species. Art seems to be closely related to the human capacity to expose something of one's inner self to other people. We must not judge the qualities of the inner selves of different artists, and therefore, we should not judge their artistic productions as right or wrong; there is no right and wrong in art. We judge according to our tastes, and this is prior to what we should or should not do, it is something that cannot be completely tamed. We can refine our taste, improve it, exercise the stretching of our perceptions and even grow to like or learn to like something, but all within such a large sum of variables and complexifications that it is impossible to credit such change to a simple affirmation – “we must like it.” As for right and wrong, there is obviously no control over this, but let us say that it would be more elegant for a human being not to judge something of another's inner self in such petty parameters. But the question that I want to raise is not related to the other's judgment but to one's own judgment.

Our self-critic, our judge, jury, lawyer and inner courtroom can be terrible, can be cruel and mean,



TRÁFEGO  
CCSP  
PHOTO: CATARINA ASSEF

## OPTIONS

| Diogo Granato

and constantly use the terms “right” and “wrong” or worse. With the development of our awareness our criticism also arose. And we are extremely critical animals. And harshly critical of ourselves. This is where strategies of self-observation come into play, first to notice, then to meet, and eventually to work on our self-critic.

The strategies are endless, as they can be developed by anyone, and indeed are always so. When we offer a strategy of self-observation to someone, however much they try to preserve it, it will always be changed when internalized by this person. This does not mean that it is easier to create one's own strategies instead. I believe, thanks to years of observation, that other people's strategies help more in the fight against the self-critic than one's own strategies. This is because our self-critic has defense systems to hide from our self-awareness, and therefore one's own strategies tend to be born blind for the target. As an example, let us suppose that the suggested strategy is to walk normally with twenty people watching. It is very likely that everyone who goes through this experience will easily recognize a part of their awareness criticizing their walk.

Suppose that, once the self-critic is perceived, the first stage, the recognition, has taken place. Generally we need some exteriorization – in the case of the performing arts we can use a simple strategy, which is used by a number of scenic somatic education technicians: raising our hand every time we criticize ourselves on stage. This exercise clearly shows how much there is of self-criticism in each performer. It has been recognized that there is a self-critic, and how much he speaks – two important steps for self-awareness. To get to know him better, other exercises and strategies should take place, which will allow one to understand how he sabotages the actions, images and perceptions of the performer. Despite having placed two guiding examples for recognition and quantification of the self-critic, it is difficult to offer examples to get to know the self-critic, because they

require practical understanding and total adaptability. Suffice it to say that there are numerous exercises and they will work according to each person, and they are somewhat therapeutic (though not intently so). Exercises that can be found in most scenic studies and research, even if their real function is not clear (there are many teachers and directors of performing arts that create wonderful exercises intuitively, helping the performer to meet their self-critic, but without any of them rationally knowing what they are working on).

Arriving at the last stage of the self-awareness of the self-critic, when we start working on our self-critic, we realize how important it is to forever exercise and research the first two stages. Only by remembering his existence and recognizing his changes can we exercise the self-critic, turning him into a healthy observer of our art and not a cruel judge/executioner. I also refrain from illustrating extremely practical exercises here, which can work on synesthetic, kinesthetic, rational or emotional self-awareness, that is, which can work on self-awareness through different angles, for the same reasons that have been already mentioned: they require practical understanding and total adaptability (by this I mean that the student must learn in practice and the teacher should be open to let exercise transform itself whenever necessary), which would lead to a feeling of impoverishment in the attempt to illustrate and transcribe some of these exercises.

The result of exercising the self-critic awareness is only one, which are several. When working with self-awareness, we open up the possibility of complexifying our responses, of changing strategies, of choosing a path, even if it is the direct and instinctive one, but now it is taken over by the liberating path of choice. We build through awareness the greater ability of human survival – choice. And in order to enjoy it with freedom and pleasure we need to work on the awareness of its greatest enemy – the self-critic. •

# Dancing the TRILOGY = combining + dialoguing + playing | Érika Moura

Dancing the **TRILOGY** has expanded my ability to combine/dialogue/play. Dancing the elements of the lighting, the setting, the costumes, the soundtrack, the live band, the cinema and the play “*O Beijo no Asfalto*”, by Nelson Rodrigues. With these dialogues, based on the sum and articulation of the elements on stage, the bodies the dance, there arose in each show a dramaturgical construction.

From tools (exercises) and training, the body gradually built a sinuous and dynamic dance, filled with jumps, leaps and falls. At the same time, we sought dances (movements) that were inspired by images, music, dramatic genres (thriller, melodrama and comedy), words, feelings, environments (planes), light and shadow. All this wealth of materials inspired the construction of a series of impact movements, with defined designs/codes/scores and circuits in space. In order to be able to tell a story with the body (without speaking), you have to live, feel and dance with clarity the course of this story.

In the show **INFLUÊNCIA – PRIMEIROS ESTUDOS** the Material for the Spine, by Steve

Paxton, served as a guide in the construction from the inside (body) out (designs) - twists, spins, rolls, falls and jumps. There arises a mysterious dance, distorted, suspicious and sometimes strange and funny. The male and female genders are well distinguished in the costumes, typical of the 1950s: men in trousers and hats and women in tube or flared skirts. The setting and lighting create possibilities of movement in various planes, light designs and shadows. The whole atmosphere of suspense is present in the play of light and shadow, in the silence (there is no soundtrack), the sound of the bodies, in the falls and the jumps.

**O BEIJO**, in turn, proposes a construction from the outside to the inside; we danced the text “*O Beijo no Asfalto*” without speaking a word of the melodrama. All the clues, information and images for the construction of dramaturgical movements (and dances) are in the text. We experienced the power of images in motion or paused, like in the cinema. In addition to the soundtrack, the strength of the movement itself says/tells/reveals some

O BEIJO  
SESC POMPEIA  
PHOTO: CATARINA ASSEF

element from the story. We developed a soundtrack (trumpet) and a score of movements for each character. A body dancing somebody (a character), a landscape, a song, a feeling, a light design or a composition in space. In short, dancing **O BEIJO** has expanded my ability to receive stimuli from outside and translate them into a dance, a game of composition (repeating, replacing, returning, multiplying, unisons, solos, duos, trios, groups and pauses).

In **TRÁFEGO** we worked on daily movements: waking up, sleeping, walking, greetings, doubts, spins, jumps and falls. Gestures and codes were transformed into a dance flow. A comedy inspired by Jacques Tati's films (*Trafic* and *Playtime*), Buster Keaton's, Chaplin's and powered by soundtrack performed live. We built a very mathematical time/space game, as if we were in a silent film or a cartoon. We combined subtle innocence and grace in movements that stress the body design and the directions in space to tell the course of one day lived (danced) by each performer/character. •





# third movement

Cia. Nova Dança 4 AND *Trilogia Influência*



TRILOGIA INFLUÊNCIA  
GRAPHIC PROJECTS AND ART DIRECTION: ANNA TURRA  
(COLLABORATOR IN TRÁFEGO: LUCAS GIRARD)

## CIA. NOVA DANÇA 4

**CIA. NOVA DANÇA 4** was born at the Estúdio Nova Dança, in São Paulo, in 1996, out of partnership between Cristiane Paoli Quito (direction) and Tica Lemos (bodily thought). Such union gave origin to a peculiar form of scenic thought materialized in 25 creations (between shows and performances) awarded in dance and theatre. The essence of the show is in the performer's body, raw material of scenic dramaturgy.

Throughout its trajectory, the group and its members received important awards, such as Shell, APCA, Bolsa Vitae, Fomento à Dança de São Paulo, Fomento ao Teatro de São Paulo, FUNARTE Klaus Vianna, FUNARTE Miriam Muniz, among others. Recently, it received the *PRÊMIO GOVERNADOR ESTADO DE SÃO PAULO*, in the category DANCE, for the **INFLUÊNCIA TRILOGY**. The group has already staged performances in several Brazilian states and abroad, at spaces such as Fundação Gulbenkian, in Lisbon, and the *Copa Cultural* in Berlin.

An exception in Brazilian dance, the group exists for 15 year with the same formation, which enabled a pioneer work of vocabulary invention and construction of its own language. Its work is founded on the "anthropophagic-synthesis" of somatic studies (Body Mind Centering and Ideokinesis), contemporary dances (Contact Improvisation and New Dance) and actor trainings (interpretation, game, improvisation, commedia dell'arte and clown). It is characterized by the use of interfaces among dance-theatre-music-word-performance; of Aristotelian and rhizomatic logic structures and improvisation as scenic language. •

## REPERTOIRE

2010	<b>TRÁFEGO</b>
2010	<i>E aí, vamos dançar?</i> (continuum)
2009	<b>O BEIJO</b>
2008	<b>INFLUÊNCIA – PRIMEIROS ESTUDOS</b>
2007	<i>Experimentações Inevitáveis+Antropofágica 3</i> (parceria com Lisa Nelson)
2007	<i>Antropofágica 2 ou Co-Existência</i> (com Steve Paxton)
2006	<i>Antropofágica 1</i> (com Nancy S. Smith)
2005	<i>Experimentações Inevitáveis</i>
2004	<i>Vias Expressas</i>
2002	<i>Palavra, a poética do movimento</i>
2001	<i>Projeto Danças na 24</i>
2001	<i>O Homem Cordial” – Projeto “Não Lugar”</i>
2001/02	<i>Projeto Brincadeiras de papel - Intervenções Cênicas</i>
2000/01	<i>Tempo Real</i>
1999	<i>Acordei Pensando em Bombas...</i>
1999	<i>Ares do Rio</i>
1999	<i>Passeios... (continuum)</i>
1999	<i>Poetas ao Pé D’ Ouvido (continuum)</i>
1999	<i>Águas de Março Sobre Lina Bo Bardi</i>
1998	<i>Sincronicidade</i>
1998	<i>Miragens</i>
1998	<i>Um Passeio ao Jardim</i>

## AWARDS, SPONSORSHIPS AND INCENTIVES

2010	X Edição do Programa Municipal de Fomento à Dança – São Paulo – “Tráfego de Influência – Trilogia em revista”
2010	Prêmio Governador do Estado de São Paulo para a Cultura- Categoria: Dança ( <b>TRILOGIA INFLUÊNCIA</b> )
2009	VII Edição do Programa Municipal de Fomento à Dança – São Paulo – <b>TRÁFEGO</b>
2009	Finalista do Prêmio BRAVO – Categoria melhor espetáculo de Dança – <b>O BEIJO</b>
2009	PROAC 17 Circulação e difusão de espetáculos de Dança no estado de São Paulo – Projeto “O Beijo na Estrada”
2009	Prêmio FUNARTE de Teatro Myriam Muniz, patrocínio PETROBRÁS – Pesquisa “Estudos Dramatúrgicos para a influência da improvisação”
2008/09	V Edição do Programa Municipal de Fomento à Dança – São Paulo – <b>O BEIJO</b>
2007/08	IV Edição do Programa Municipal de Fomento à Dança – São Paulo – <b>INFLUÊNCIA – PRIMEIROS ESTUDOS</b>
2006/07	PAC – Programa de Ação Cultural da Secretaria de Cultura do Estado, Governo de São Paulo
2007	Prêmio FUNARTE de Dança Klaus Vianna, patrocínio PETROBRÁS – Série Antropofágica
2007	Melhor Espetáculo – APCA (Experimentações Inevitáveis + Antropofágica 3)
	Cia Nova Dança 4, direção Cristiane Paoli Quito – Prêmio APCA – Melhor Espetáculo
2004	Programa Municipal de Fomento ao Teatro – SP 2004 (Projeto ENTREMEIOS)
2002	Concepção de Dança – APCA (Associação Paulista de Críticos de Arte) por “Palavra, a poética do movimento”
2001	Bolsa VITAE de Artes (pesquisa de linguagem) - “Palavra, a poética do movimento”
2001	Melhor Intérprete-Criadora (Tica Lemos) - APCA
1999	Grande Prêmio da Crítica – APCA (pelo conjunto da obra das Cias. do Estúdio Nova Dança)
1998	Melhor Espetáculo (Um Passeio ao Jardim) – SESI/SP
	Melhor Bailarina (Tica Lemos) e Melhor Bailarino (Diogo Granato)

# INSIDE

# TRILOGIA INFLUÊNCIA

## INFLUÊNCIA – PRIMEIROS ESTUDOS (2008)

### Synopsis

The Influence from inside.  
Of history of our lives. Of history of our bodies.  
By Nancy S. Smith, Steve Paxton and Lisa Nelson.

Each one of these masters shared with the company different aspects and interests of improvisation.  
The foundations of the language were drunk from the source.

The influence from outside.  
What is this world in which we live in ?

Influence or contamination??!

Are we contaminated??!

Or is it just cinema?!

### Credits

Performers: Alex Ratton, Cristiano Karnas, Diogo Granato, Érika Moura, Gisele Calazans, Lívia Seixas, Isabel Tica Lemos

Conception and Direction: Cristiane Paoli Quito  
Direction Assistance: Maurício Paoli Vieira  
Bodily Thought: Isabel Tica Lemos  
Training - *Parkour*: Diogo Granato  
Choreography: **CIA. NOVA DANÇA 4**  
Dramaturgy Advisory: Rubens Rewald  
Circus Advisory: Alex Marinho  
Lighting: Marisa Bentivegna  
Light Operation: Marisa Bentivegna e Maurício Paoli Vieira  
Costume Design: Criação e produção **CIA. NOVA DANÇA 4**, Francisco Macchione and Karinna Vasconcelos  
Scenography: Cristiane Paoli Quito and Maurício Paoli Vieira  
Scenography Technician: Nilton Ruiz  
Financial Management: Dora Leão/PLATÔproduções  
Production: **CIA. NOVA DANÇA 4** and Gesto (Rogério Zé and Dani Barra)  
Graphic Design and Graphic Art Direction: Anna Turra (on photography by Ana Dupas)



INFLUÊNCIA – PRIMEIROS ESTUDOS  
CCSP  
PHOTO: CAROLINA MENDONÇA



*O BEIJO*  
SESC POMPEIA  
PHOTO: CATARINA ASSEF

## *O BEIJO* (2009)

### Synopsis

Dramatized dance!

Second part of **INFLUÊNCIA TRILOGY**, inspired on Nelson Rodrigues, mainly *O Beijo no Asfalto*.

**CIA NOVA DANÇA 4** dives into melodrama, into dance, for this show.

Dramaturgy of the text guides us into the construction of characters, through body designs that multiply in composition. Each character has three or four movement/gesture designs that let us know who they are or which archetype they “represent” in this *carioca* tragedy.

The improvisation game for the construction of the “how” to tell Nelson Rodrigues’ story recreates itself here each night.

### Credits

Performers: Alex Ratton, Cristiano Karnas, Diogo Granato, Érika Moura, Gisele Calazans, Lívia Seixas, Isabel Tica Lemos

Musicians: Cláudio Faria, Mariá Portugal, Natalia Mallo and Danilo Penteadó

Costume Design: 1st Version : Francisco Macchione and Karinna Vasconcelos

2nd version: Francisco Macchione and Larissa Salgado

Lighting Design: Marisa Bentivegna

Light Operation: Maurício Paoli

Original Music: Cláudio Faria, Natalia Mallo

Audio Engineering: Jeremias Straijer

Corporal Design: Cristiane Paoli Quito e **CIA. NOVA DANÇA 4**

*Parkour* Training: Diogo Granato

Direction and Conception: Cristiane Paoli Quito

Direction Assistance: Maurício Paoli Vieira

Dramaturgy Advisory: Rubens Rewald

Graphic Design and Graphic Art Direction: Anna Turra (on photography by Carolina Mendonça)

Collaboration três design during 2011 season

Production Assistance: Zeca Duarte e Dani Barra

Production: **CIA. NOVA DANÇA 4**

Management: PLATÓproduções

Co-elaboration of Texts and Projects: Mariana Vaz

**CND4**'s Corporal Thought: Isabel Tica Lemos

General Conception: Cristiane Paoli Quito



*TRÁFEGO*  
SESC POMPEIA  
PHOTO: ROGÉRIO ORTIZ

## *TRÁFEGO* (2010)

### Synopsis

Cinema brought us to dance!

Third part of the **INFLUÊNCIA TRILOGY**

**TRÁFEGO**, plays with references of body design and rhythm from mythical film clowns such as Charles Chaplin, Buster Keaton and Jaques Tati.

(and of course, our own inadequate body designs!)

blocks of classic situations, of **comicality**, of everyday life, of the life of an ordinary and fantastic being such as M. Hulot, constant character of Jaques Tati, who in **TRÁFEGO** influences us as much in body dramaturgy as in scene dramaturgy, where the lack of conflict counters the intensity of **O BEIJO**.

### Credits

Performers: Alex Ratton, Cristiano Karnas, Diogo Granato, Érika Moura,

Gisele Calazans, Lívia Seixas, Isabel Tica Lemos

Invited Guests Performers (1st version): Maurício Paoli Vieira e Maria Bentivegna

Musicians: Cláudio Faria, Natalia Mallo, Mariá Portugal, Luiz Gayotto, Daniel Szafran and Danilo Penteadó

Costume Design: Larissa Salgado

Lighting Design: Marisa Bentivegna

Light Operation: Maurício Paoli

Original Music: Cláudio Faria, Natalia Mallo e Mariá Portugal

Audio Engineering: Jeremias Straijer

Body Design: Cristiane Paoli Quito and **CIA. NOVA DANÇA 4**

*Parkour* Training: Diogo Granato

Direction and Conception: Cristiane Paoli Quito

Direction Assistance: Maurício Paoli Vieira

Dramaturgy Advisory: Rubens Rewald

Graphic Design and Graphic Art Direction: Anna Turra (on photography by Carolina Mendonça)

Co-creation of **TRÁFEGO** identity (2010): Lucas Girard | collaboration três design during 2011 season

Production Assistance: Zeca Duarte e Dani Barra

Production: **CIA. NOVA DANÇA 4**

Management: PLATÓproduções

Co-elaboration of Texts and Projects: Mariana Vaz

Press Relations: Arte Plural

**CND4**'s Corporal Thought: Isabel Tica Lemos

General Conception: Cristiane Paoli Quito



GISELE CALAZANS EM INFLUÊNCIA – PRIMEIROS  
ESTUDOS  
CCSP  
FOTO: CAROLINA MENDONÇA