

Body, Feminisms and Testimony: Performance and Practice as Research in Dance

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Abstract

This article aims to contribute to the debate on practice as research and its various dimensions by sharing experiences from the course *Body, Feminist Practicing, and Testimonies*, offered in the Master's in Dance and the Master's and PhD programs in Performing Arts at the Federal University of Rio de Janeiro, UFRJ. Focusing on the construction of authorial scenes grounded in the relationship between art and life, feminist concepts that challenge hierarchical binaries —such as theory and practice— collaborate to a methodology that seeks to integrate doing-thinking-experiencing-theorizing. To problematize the tensions between performance and art research, the pedagogical dimension of practice as research and embodied knowledge is discussed, reflecting on how we establish links between research, creation and artistic practice and on how feminisms, testimonies and biographies can permeate research embedded in practice.

Keywords: scene; dance; feminisms; practice as research; testimony.

Considerations on Dance in Artistic Research

The first Master's program in Arts in Brazil was implemented fifty years ago, and the Arts area within CNPq was established forty years ago (REVISTA ASPAS, 2024). With respect to Dance, it has always been present in Arts programs and other subfields, but the first graduate program specifically dedicated to it was created by the Federal University of Bahia (UFBA) in 2006: the PPGDança, which offers a Master's degree (Stricto Sensu) and a Specialization in Contemporary Dance Studies (Lato Sensu) (DANÇA UFBA, 2024). In 2019, this program launched the country's first Ph.D. in Dance. That same year, two new programs were introduced: PPGDan, at the Federal University of Rio de Janeiro (UFRJ), offering an Academic Master's degree; and Prodan (UFBA), offering a Professional Master's degree. The following year, the Angel Vianna College (FAV) inaugurated PPGPDAN, also with a Professional Master's course. CAPES' most recent four-year evaluation (2017–2020) identified Dance as a subfield of the Arts with growing demand for expansion.

There has been a delayed consolidation of Dance compared to other subfields such as Music, Visual Arts, and Theater. Several explanations are possible, but the following factors are undeniably interconnected: the difficulty of applying traditional academic research methodologies to a field rooted in practice, grounded in oral and embodied transmission; intellectual conservatism and ongoing resistance—still present in the 21st century—to the knowledge, desires, and potential of the body and movement; and the recent expansion of undergraduate Dance programs across Brazil during the Restructuring and Expansion Project of Federal Universities (Reuni, 2012), which increased the number of programs from ten to 57 (EMEC, 2024).

As Ramos (2015) states, it is evident that research in the Arts became dependent on methodologies derived from the basic and human sciences, and the development of methodologies created specifically for the Arts has contributed to transformations in the field, making it urgent to continue daring in research that entails artistic creation and new parameters. According to the author, advances in evaluation systems by federal funding agencies have been crucial, with the *Qualis Artístico* being one of the most significant examples.

Undeniably, words alone cannot fully substitute for the knowledge of the moving, dancing body. When we bring the body as a locus of knowledge into academic research, we introduce a daily challenge. On the other hand, as Sheets-Johnstone (1990) asserts in his emblematic article *Thinking in Movement*, “clearly, from the perspective of the origin and evolution of verbal languages, people do not primarily think in words, but in movement” (p. 405).

The emergence of artistic methodologies tied to practice and that value experience, the body, and movement, has fostered a substantial expansion of research in the Arts—particularly in Dance. At the same time, dance researchers have contributed, and continue to contribute, to the development of these methodologies through studies and publications that reaffirm the importance of knowledge *from* and *about* experience, the body, and movement. Notable among these contributions are those by Mônica Dantas (2008); Ciane Fernandes, through her book *Dança Cristal* (2018) and various articles on the topic (2014, 2018, 2019), some co-authored with Diego Pizarro, Melina Scialom, Clara Trigo, Cibeles Sastre, and Cláudio Lacerda; Silvie Fortin and Pierre Gosselin (2014 and 2010); Sílvia Geraldi (2019); Alexandre Molina (2018); and Gisela Biancalana (2017), among others¹.

With the proliferation of these methodologies developed *in/on/through* artistic practice, a variety of terminologies have emerged across different languages, such as: practice-based research, practice-led research, practice as research, research in the arts, performance as research, performative research, somatic-performative research (Fernandes, 2018), research through practice, research-creation, *investiCreación*, among others.

¹ Some texts are featured, but this list does not aim to map all publications on the subject produced by dance researchers.

The debate around methodologies that unfold in practice is ongoing. This article proposes, through a process report, to share the methodology and results of the course *Body, Feminist Practices, and Testimonial Dramaturgies*, taught by Prof. Dr. Lígia Tourinho and researcher Dr. Vanessa Macedo for the Master's in Dance and the Master's and Doctorate in Performing Arts programs at UFRJ. Unveiling the pedagogical dimension of practice as research and of embodied knowledge through the lived experience in the course, we will present how we established the connections between research, creation, and artistic practice, and how discussions on feminisms, testimonies, and biographies can permeate the investigations intertwined with practice.

Paths Toward a Methodology in Practice

We conducted the course by deconstructing the expected model of a graduate-level class. Instead of weekly meetings, we proposed two-day immersion sessions each month, and our classes took place in dance studios rather than traditional classrooms with desks and chairs. We combined creation laboratories, text readings, sharing of materialities and scenes in progress, critical exercises, and viewings of video works—all in an integrated and non-hierarchical manner. The course also included a partnership with the *Mostra Mulheres² em Cena* [Women on Stage Festival], which, in addition to featuring artistic performances, also hosted educational events such as lectures by researchers Cristiane Sobral³ and Margareth Rago⁴. This article does not delve deeply into the theoretical approaches of the bibliographic material that informed this experience. However, some voices from that bibliography resonate throughout this writing about the practice.

The presentations of both teachers and students were designed to integrate biography and personality traits into their artistic production related to the course theme. Each participant had the freedom to introduce themselves performatively within ten minutes, in a way that connected art and life. We concluded with a two-day showing of scenes-in-process, held at the Sala Vianinha at UFRJ's School of Communication and at the Angel Vianna Theater at the Choreographic Center of the City of Rio de Janeiro. To complete the course, in addition to the performative piece, each participant submitted an academic text in article format and a letter addressed to someone in the group, offering a critical analysis of that colleague's work. Class participation was also considered part of the evaluation. These were the strategies used to guide

² The *Mostra Mulheres em Cena* is a project that has existed since 2018, conceived by Vanessa Macedo and the Cia Fragmento de Dança. Information available at: <https://www.ciafragmentodedanca.com.br/mulheres7a>. Accessed on: March 6, 2024.

³ Lecture available at: <https://www.youtube.com/watch?v=gDYMZBXoQmA>. Accessed on: February 11, 2024.

⁴ Lecture available at: <https://www.youtube.com/watch?v=gDYMZBXoQmA>. Accessed on: February 11, 2024.

the creation of possible academic outputs for a research project led by practice, as developed within this course.

We begin this text near the end—or rather, with the final sharing session of our mid-process experience within the course. On that day, the words of Nêgo Bispo were recalled: “beginning, middle, and beginning,”⁵ and along with expressions of gratitude for the space of trust and collective construction created throughout the semester, what seemed to stand out in these gatherings resonated: the practical, original experiments and the embodied practice.

Several questions permeated the process: Is every artistic practice research? Is every practice within a graduate program research? How do we link research and creation? The importance of having a space to experiment was highlighted by the group as a distinctive feature of the course. This confirms the value, within the academic setting, of being able to test, fail, converse, pause, fall silent, and engage in so many other experiences that are intrinsic to a creative process.

Aline⁶. Aruam⁷. Báfica⁸. Deição⁹. Flora¹⁰. Laura¹¹. Léo¹². Karine¹³. Luana¹⁴. Marie¹⁵. Marcos¹⁶. Marina¹⁷. Mirian¹⁸. Nay¹⁹. Nilen²⁰. Rúbia²¹. Thiago²². This is how we present the group that came together during the second semester of 2023, in a format of four immersive 12-hour sessions, with varied activities, shared lunches, and a final gathering with beer, snacks, and laughter. The course proposed an articulation between personal narratives, feminisms, and dramaturgical processes related to the body arts, with the aim of developing original scenes.

In our first meeting, we asked participants to present their projects in a performative way. From the very first presentations, the presence of nude bodies stood out in the scenes by Flora

⁵ Talk available at: <https://revistarevestres.com.br/entrevista/comeco-meio-e-comeco/>. Accessed on: March 10, 2024

⁶ Lattes résumé available at: <http://lattes.cnpq.br/8943774232875218>. Accessed on: March 6, 2024.

⁷ Lattes résumé available at: <http://lattes.cnpq.br/3399069120913692>. Accessed on: March 6, 2024.

⁸ Lattes résumé available at: <http://lattes.cnpq.br/2815929977028979>. Accessed on: March 6, 2024.

⁹ Lattes résumé available at: <http://lattes.cnpq.br/0091157995926784>. Accessed on: March 6, 2024.

¹⁰ Lattes résumé available at: <http://lattes.cnpq.br/1229592447405826>. Accessed on: March 6, 2024.

¹¹ Lattes résumé available at: <http://lattes.cnpq.br/1319500143983809>. Accessed on: March 6, 2024.

¹² Lattes résumé available at: <http://lattes.cnpq.br/8374393041541402>. Accessed on: March 6, 2024.

¹³ Karine Girard is a student at the University of Marseille and was, at the time, participating in an exchange program at PPGAC/UFRJ. As an international student, she does not have a résumé on the Lattes platform.

¹⁴ Lattes résumé available at: <http://lattes.cnpq.br/0510344495151260>. Accessed on: March 6, 2024.

¹⁵ Marie Zahzam is a student at the University of Marseille and was, at the time, participating in an exchange program at PPGAC/UFRJ. As an international student, she does not have a résumé on the Lattes platform.

¹⁶ Lattes résumé available at: <http://lattes.cnpq.br/3649198002413271>. Accessed on: March 6, 2024.

¹⁷ Lattes résumé available at: <http://lattes.cnpq.br/0838849811012872>. Accessed on: March 6, 2024.

¹⁸ Lattes résumé available at: <http://lattes.cnpq.br/8818485870224058>. Accessed on: March 6, 2024.

¹⁹ Lattes résumé available at: <http://lattes.cnpq.br/9387452731634488>. Accessed on: March 6, 2024.

²⁰ Lattes résumé available at: <http://lattes.cnpq.br/1151861194099214>. Accessed on: March 6, 2024.

²¹ Lattes résumé available at: <http://lattes.cnpq.br/0589158380529252>. Accessed on: March 6, 2024.

²² Lattes résumé available at: <http://lattes.cnpq.br/3852927550507109>. Accessed on: March 6, 2024.

and Léo. These choices confirmed not only how central the discussion of the body was for some participants but also that we were able to create a space of trust and openness—one available for vulnerability and, above all, marked by courage. It is no coincidence that we emphasize this way of getting to know one another—perhaps unconventional, without initial speeches about objectives, schedules, bibliographic references, or formal introductions. The performative testimony itself revealed a little of who those people were, coming from diverse places and experiences. What changes when we choose this path?

Testimony: A Feminist Strategy of Self-Narration

Since the course proposed investigating artistic practices that focus on self-narration and the use of autobiographical material in performance construction, personal testimonies became both a strategy for connection and a means of developing creative content. Narratives through gestures, dances, speech, images, audio, video, drawings, and objects were shared to tell the stories of both the research and the researchers. There is not always an awareness that, in some investigations, subject and object are categories in symbiosis and tension. If we are talking about investigating the lived experience of our bodies, how can we understand the relationship between the researcher and what is being researched? This was reflected in what Luana shared during our final gathering, stating that the course allowed her to recognize that her research was, in fact, about herself. We believe this recognition was possible because the assignments required a commitment to self-listening—even if listening to oneself often means realizing how much we do not know about ourselves. Or, in the words of Deíço: “a bonfire to illuminate and realize that the light only intensifies the pressure of the unknown.”²³

This highlighted statement emerged from provocations shared during our first immersion, inspired by a text by Óscar Cornago (2010), which reflects on the meaning of saying “I” in front of others. In class, Vanessa Macedo echoed: “Is the ‘I’ a ‘we’? Is the ‘I’ another? Is the ‘I’ about me and that’s it? Is the ‘I’ about what I know of myself, or about what I don’t know?”²⁴. And so, we moved forward—without losing sight of the political reflection and the condition of alterity involved in the task of speaking about oneself.

On the second day of immersion, we began with a warm-up involving breathing and constructing gestures collectively. We then proposed a game in which each person would announce, out loud, three facts about themselves—either intimate or from their daily lives. Those who identified with the statement would move closer to the speaker; those who didn’t, or only partially identified, were instructed to move away or find a position halfway. Next, in pairs, we did an exercise involving prolonged eye contact, touch, and embraces. At the end of

²³ Citation included in his article-format text submitted for final assessment.

²⁴ Reflections posed in the form of questions during the first immersion.

the morning, the task was to introduce that person to the group, describing what their way of looking, touching, and embracing had communicated. For us, it was important to connect the self and self-perception to the experience of alterity, following the direction pointed out by Paula Sibilia (2016, p. 58): “every act of communication requires the existence of the other, of the world, of the foreign, of the non-self; therefore, every discourse is dialogical and polyphonic.” Thus, if every “I” requires a non-“I,” how do I recognize myself in what others say about me?

At the end of the second day, we held a discussion circle on the texts assigned for that first immersion. We proposed that, in all of our meetings, one person would be responsible for presenting each of the texts and videos for group discussion. The bibliography and filmography provided structure and support to our process. We then extended an invitation for the next meeting: choose a significant memory and share it with the group through some materiality that would lead us into a sensory experience.

Our second immersion thus began with each person’s sensory testimony. Paint, the scent of lavender, the sound of cicadas, men’s cologne, a photo collage, a stone, a red coat—among other things—served as invitations for both audience (us) and artists (also us) to share a space of sensation.

We connected these materialities to the categories of body, feminisms, and testimony, aligning with Rago’s view that self-narration is a way to process experience and build subjectivities. Feminist practices exceed “the boundaries between public and private, body and soul, reason and emotion, essence and accident, center and periphery, the important and the trivial” (Rago, 2011, p. 14). By dismantling these hierarchical binaries, other imaginaries can be accessed. In her research, the historian focuses particularly on the trajectory of “feminist activists who opened new spaces in Brazil’s public and political spheres, since the violent years of the military dictatorship” (Rago, 2013, n.p.), and observes that, by exposing their lived narratives, these women “question the marks of power and violence inscribed on their bodies, rejecting the supposedly biological destiny imposed on them to instead build themselves autonomously, in their singularity” (Rago, 2011, p. 2).

We are therefore interested in thinking of feminisms as a possibility to emphasize the political dimension of testimony in both life and performance. Unsurprisingly, we explored feminist authors in an effort to break the aforementioned hierarchical binaries, as bell hooks (2018) reminds us when reflecting on knowledge rooted in experience. Constructing knowledge from (and within) experience has been a continuous exercise; at every moment, we have sought to intersect these realms: doing-thinking-experiencing-theorizing.

We highlight the inspiring words of Cristiane Sobral (2023): “We no longer have time just to resist—it is also time to proclaim. I propose that resistance should not speak only of the

past, but also of the future, that it should proclaim.”²⁵ This is essential because we are reflecting on processes founded in autobiographical elements—intersecting the personal and the political—and, often, crafting dramaturgies that weave together testimony and denunciation.

Dramaturgical Path of the Process: Collecting, Selecting, and Organizing

Based on the creation labs we developed during class, we proposed a dramaturgical path structured around three stages: **collecting, selecting, and organizing**. Collecting meant gathering everything that seemed meaningful in the creative process—texts, objects, gestures, loose words, drawings. Each process calls for a collection that is only possible in that specific context, for that specific person. The **collection** has an extended temporality; we can retrieve it from a chronology far removed from us, yet it becomes present in the now. We seek this place of memory, distinguished from imagination by Janaina Leite (2017, p.9): “when we say we remember something, we are indeed in the realm of the image of the absent thing, but it is, unlike imagination, a previously existing absence.” It is almost as if imagination projects a future, while the collection reaches into the past—yet both operate in the now. The collection, therefore, takes shape from all the memories that surface when a task is proposed, as well as from the free associations made along the way.

Selection, in turn, is the moment of choice and perhaps when the process of listening becomes most active. When sharing my material, I perceive the affective responses it generates in those listening to me, the insights they share through their comments; I also listen to myself, practicing self-listening. What should I consider? What filters are necessary to remain open and yet protect myself? All of this contributes to deciding what remains and what needs to be left behind in my next step.

Then comes **organization**. It’s the moment of giving form—creating frameworks or membranes. In a more or less flexible way, this is the step where staging becomes visible, materializing the dramaturgical choices. Here, imagination takes the place of memory, and lived experience merges with the act of creating scenes. Inevitable questions arise: What is mine? What belongs to the other? What is real? What is fiction? What names do I want to give?

In *Una dansa de crisis*, presented at the Mostra Mulheres em Cena, Mexican actress Emma Malacara (2023) declared in the final scene of her piece: “*Fiction is the only ethical place to kill pain*” (our translation)²⁶. On stage, Malacara enacts the fictional death of her father

²⁵ Talk available at: <https://www.youtube.com/watch?v=gDYMZBXoQmA>, 23 minutes. Accessed on: Mar 11, 2024.

²⁶ This quote appears in the dramaturgy of Emma Malacara in her work presented at Oficina Cultural Oswald de Andrade on Sept 22, 2023.

as an aesthetic path to bring forth the trauma of sexual abuse she suffered. This tells us that, often, the frame through which personal experience finds its way into a scene is directly tied to invention—to the fictional realm. Leite (2017, p. 34) also reminds us of the need to “invent the form that suits each experience.” In other words, the actress and researcher argues that we shouldn’t tie the autobiographical to a chronological recounting of facts, nor should we detach it from the domain of invention. The experience of the body traverses both the lived and the imagined, as is clearly exemplified in Rúbia Vaz’s final project²⁷, submitted as an article for the course:

In pursuing the stories of the women in my family, I came across certain violences. At that point, I realized again that a narrative anchored solely in autobiography would not suffice. First, because I want to change some of these narratives, and it is through fabulation that I find this strategy. (Vaz, 2024)

For our third immersion, the proposed task was to shape a scenescene with the aim of gradually structuring our provisional ending — the opening of the processes to the public. Most of the works developed in an ascending flow. Without major ruptures between one and another, it was clear how each meeting enriched the last. In this immersion, in addition to presenting their scenes, participants were asked to choose a colleague’s work and write a letter about it. We left the writing format open, emphasizing the importance of noting how the other’s scene affected us and also offering a dramaturgical analysis, reflecting on the structure and meanings the work had woven. After these presentations, we scheduled two online orientation meetings for those who wanted to discuss adjustments, questions, formats, timing, and staging locations.

We emphasize that the three dramaturgical stages—collection, selection, and organization—did not occur in isolation nor followed a strict timeline. We could say that the collection began even before our first in-person session, when we asked the group to respond to a Google Form that included whether they had an ongoing personal project and at what stage it was. Selection, likewise, was ongoing with every decision made—which texts and videos to comment on, what materialities to explore in each meeting. Perhaps the selection leads us to ask why this and not that, pointing to a perception of ourselves—what affects us and how. Finally, the organization, although partially carried out during each immersion, had a specific space to be fully realized: the showing of scenes in progress, where the material would take on its shape, its contours, its movement, its body.

Our final immersion took place on December 4 and 5, 2023, and was open to the public. The group split according to the stage of their processes—some presented during the day at

²⁷ Text not yet published, submitted for final evaluation of the course.

the Praia Vermelha Campus at UFRJ, and others to a broader audience with more technical resources in the evening at the Centro Coreográfico da Cidade do Rio de Janeiro.

On the first day, the following works-in-progress were presented: *Astrossoma: psicomagia*, by Luana Garcia; *Há toda uma vida no ato de pressentir*, by Aline Bernardi; *Sismos não listados*, by Rúbia Vaz; *Uma dança chamada lembrança*, by Laura Vainer; and *Dona Maria*, by Fernanda Báfica. At the Centro Coreográfico, we had: *¿Quieres saber más de mí?*, by Nilen Cohen; *Não põe a criança no balé: vernissagem*, by Marina Bona; *O COrpO Emagrecido*, by Leo de Paula; *NESTA*, by Flora Bulcão; *Tudo a ver com a gente – Dança e Imagem Sonora*, by Thiago de Souza; *Sobre o palco sangue azul*, by Aruam Galileu and Nay Calixto; *Provisório*, by Marcos Klein; and *Umbigo de Sonho*, by Deíço Xavier.



Figure 1. Image from the work *NESTA* – Flora Bulcão. Teatro Angel Vianna, Centro Coreográfico do Rio de Janeiro, 2023. Source/Photographer: Rafael Veloso.

Image audiodescription:

Horizontal shot. On a stage, a white ballerina with short, ear-length hair wears a corset and a skirt made of red tulle and transparent plastic. Standing, she holds the skirt, and her face is slightly turned to the right. The background is black, and the image is lit in red.



Figure 2. Image from the work *Sobre o palco sangue azul* – Aruam Galileu and Nay Calixto. Centro Coreográfico do Rio de Janeiro, 2023. Source/Photographer: Rafael Veloso.

Image audiodescription:

Horizontal shot. On a stage, a Black ballerina is lying on the floor, wearing a white plaster mask, a white leotard, a black skirt, tights, and ballet shoes matching her skin tone. Behind her, a white male dancer is kneeling, wearing a white shirt, combat boots, and the same plaster mask. The background and floor are black, and the scene is lit in white.



Figure 3. Image from the work *O COrpO Emagrecido* – Leo de Paula; Centro Coreográfico do Rio de Janeiro, 2023. Source/Photographer: Aline Bernardi.

Image audiodescription:

Horizontal shot. A Black, fat performer is in the theater lobby, seated on a chair in front of his installation, which consists of photos of himself pasted on a black wall, and a table with various personal items—laptops, letters, notebooks, etc. He is wearing a magenta-colored jumpsuit, and the space is lit by work lights.



Figure 4. Image from the work: *Não põe a criança no balé: vernissage* – Marina Bona; Centro Coreográfico do Rio de Janeiro, 2023. Source/Photographer: Aline Bernardi.

Image audiodescription:

Horizontal shot. On the floor of the theater lobby, a brown-skinned performer wears brown pants and a brown shirt. She stands in front of her installation, which consists of a white sheet of paper pasted on the wall with colorful drawings and some phrases such as: “não põe a criança no balé” (“don’t put the child in ballet”) and “foda-se o cânone” (“fuck the canon”). At the center of the drawings are two maps of Brazil painted black, one of them upside down. As part of the installation, to her right, there is a table with a patterned cloth and some disposable cups. To her left, a record player and some vinyl records are on the floor. The space is lit by work lights.

Stitches of the journey

We were delving into testimonies, and it was inevitable to encounter traumas, losses, and denunciations. Themes emerged such as the terrible experiences lived during childhood and adolescence in ballet classes, the pain of living far from one’s country of origin, the confrontation with one’s own body image, the loss of a grandmother, the connection to ancestry, and the abuses suffered. An “I” that became a “we” when narrated. Giving shape to these experiences was also a way to recognize our own position of speaking: “speaking is not limited to the act of uttering words, but to being able to exist” (Ribeiro, 2019, p. 64). There, memories were marking their existence beyond a space of personal remembrance. It was a political act.

In these two open meetings, the audience became witnesses to those testimonies. It was the moment to make public the “pact of truth,” brought forth by Philippe Lejeune (1996), to whom many researchers studying self-referential practices turn when exploring the subject. In this sense, the scene can mark the boundaries of an artistic process that brings autobiographical references and a scenic language founded on these elements. The difference is that, in the second case, it is not only about drawing inspiration from lived experience but, in some way, inviting the spectators to see themselves confronted with a personal account or even to raise

doubts about the boundaries and tensions between experience and fable. We highlighted this difference throughout the course, but people were free to make their own choices. The final sharing shows the variety of paths and outcomes in the scenic elaborations, ranging from proposals that announced an “I” narrating memories of the self and evidencing them through photos, videos, or the body itself, problematizing its existence within the categories of gender, sexuality, race, and plasticity (Tiburi, 2018).

Testimony is entwined with the place of speech and socially situates discourse and its enunciations (Ribeiro, 2019). By conducting practice-based research through this lens, we established a knowledge production rooted in experience (hooks, 2018). The testimony creates denunciation as an act of annunciation (Sobral, 2023), speaks with (Alcoff, 2020), and promotes horizontal practices—as we are simultaneously artists/researchers and audience/provocateurs—invited to share our own accounts and witness those of others.

We experienced testimony and personal narrative as feminist practice-based research, recognizing the importance of self-narratives in constructing subjectivities and counter-hegemonic narratives (Rago, 2011–2013). Reflections on the body, doing, testing, choosing gestures, performing through a dramaturgy built by the acts of collecting, selecting, and organizing (giving form), manifested as processes of dissident subjectivation, dismantling hierarchical binaries (Rago, 2011). By bringing forth a plurality of voices and ways of existing—decentering the (white, cisgender, anthropocentric) man—we opened spaces for the recognition of multiple selves (*I/s*) in their experiences of otherness, engaging with the issues of the Anthropocene. The *I* is conceived as *we* (Sibilia, 2016; hooks, 2018; Ribeiro, 2019), and the *we* is envisioned in an interspecies relationship (Krenak, 2020; Albert & Kopenawa, 2023).

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