

# ***Topologias da Carne: creative processes in contemporary dance or how to create a Body without Organs for oneself***

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**ABSTRACT – *Topologias da Carne: creative processes in contemporary dance or how to create a Body without Organs for oneself*** – This work was developed in a close link to *Topologias da Carne* [*Topologies of the Meat*], a creative process in contemporary dance. From the incorporation of the concepts Body without Organs (BwO), territory, body-meat, as well as in relation to Laban's proposals for movement, the aim is to produce a transduction of the incorporeal from the concepts into micro vibrations of a dancing body. The methodology covers the exhaustive study of the concepts, in an intrinsic relation to practical experiments in dance, which can open the corporeal organizations to the experimentation of an intensive body.

Keywords: **Body. Intensive. Dance. Philosophy.**

**RÉSUMÉ – *Topologias da Carne: les process de création en la danse contemporaine ou comment créer pour lui-même un Corps sans Organes*** – Le présent travail a été développé en lien avec les *Topologias da Carne*, processus créatif dans la danse contemporaine. À partir de l'incorporation des concepts de Corps sans Organes (CsO), de territoire, du corps-viande, ainsi que par le rapport aux propositions de Laban pour le mouvement, on vise à produire une transduction des incorporels des concepts dans les micro vibrations d'un corps en danse. La méthodologie passe par l'étude exhaustive des concepts intrinsèques à la réalisation d'expériences pratiques en danse, qui peuvent ouvrir les organisations corporelles à l'expérimentation d'un corps intensif.

Mots-clés: **Corps. Intensif. Danse. Philosophie.**

**RESUMO – *Topologias da Carne: processos criativos em dança contemporânea ou como criar para si um Corpo sem Órgãos*** – O presente trabalho se desenvolveu vinculado ao *Topologias da Carne*, processo criativo em dança contemporânea. A partir da incorporação dos conceitos de Corpo sem Órgãos (CsO), território, corpo-carne, bem como em relação às propostas de Laban para o movimento, objetiva-se produzir uma transdução dos incorporais dos conceitos em microvibrações de um corpo em dança. A metodologia passa pelo estudo exaustivo dos conceitos em relação intrínseca à realização de experimentações práticas em dança, que podem abrir as organizações corporais à experimentação de um corpo intensivo.

Palavras-chave: **Corpo. Intensivo. Dança. Filosofia.**

***Topologias da Carne: clues for de-re-territorialization***

Image 1 – *Topologias da Carne* – Study n. 1. Open Room event in Uberlândia/MG, Brazil (2015).

Source: Natália Oliveira's picture (2015).

*Topologias da Carne* [*Topologies of the Meat*] is a creative process in dance developed between 2015 and 2016 (Image 1). Initially, the starting point was a study on movement possibilities, focusing on corporeal torsions. Next, we developed a deeper study on the deconstruction of the organism's linearities, trying to experiment a vibrational, intensive and visceral body that allowed the construction of another body open to fluxes of forces not yet formatted.

Such perspective on experimentation of movement is aligned to what we can find in Laban's concept of efforts (1960) when proposing it as a ground zero kind of movement, or, according to the author (1960, p. 3), "an interior impulse in the origin of the movement", searching for the *click* that initiates the movement, an imminence state that concentrates energies that are not yet formalized in extensive moving.

As a preparation for such creative process, we used breathing exercises as an opening strategy for the passage of intensities. It also is a methodology of corporeal vibration, flux contention and free flux, which consists in laying down in dorsal decubitus, producing a respiratory practice with inspiratory and expiratory depth, composing a complete breathing, with total filling of the ribcage, and releasing corporeal tensions, paying attention to a vibration process of the internal spaces of the body, which happens involuntarily. The work consists in allowing such involuntary vibrations, allowing them to expand themselves all over the body, gaining expression in space. This methodology was used for the corporeal preparation of the work. In addition, we also developed practical studies with breathing, medi-



tative states and vibration experiences, all for the construction of the body to which we refer.

It is worth highlighting that the work leaned towards *Topologias da Carne* – Study n. 1<sup>1</sup> and, in this process, it explored more frequently the previously described vibration and restraint of the flux. After some time of corporeal vibration experimentation, and from the moment when there is restraint, which is a voluntary interruption of vibration, the body enters a fusion relation between voluntary and involuntary movement that gestates what we call *budding* of deeply internal, visceral torsions. These gradually come to the surface and acquire visibility in space, allowing intensive fluxes, having the body itself as an expanded territory in and with space. In this process, we understand this space created and accessed in the body as a state of imminence of movement, once again reinforcing Laban's principle of the efforts.

Effort is the push of attitudes that expresses visible movement, grafting it with various and expressive qualities. Effort is the dynamic pace of a moving agent. The effort that communicates the expressive quality of the movement is developed from an internal attitude of the agent with movement factors and its way to respond to the world (Rengel, 2001, p. 60).

The work happens from physical preparation caused by vibration, by perception of the states created by the body and places it can go through: it is essential an opening to listen to micro movements and micro tensions of the body to the construction of an intensive body, the search for what Deleuze and Guattari (1996) call *Body without Organs* (BwO).

The operation proposed in *Topologias da Carne* happens, in methodological terms, in the search for an intimate relation of codependence between concept and pragmatic experimentation in dance. Thus, it is not a matter of analyzing the practice that emerges from the concept of BwO, but rather trying to access the conceptual dimension guided by the practical experimentation and moving to the practice, having the concept of an intensive body or BwO as a compass. An incorporation of the concept, and, at the same time, a conceptualization of the practice. Alongside such relation between practice and concept in dance, an intensive body, in the experimental relation of seeking for a BwO, bulges itself in a process of incorporation of the fluxes, externalizing what we propose as *body-meat*.



The concept of body-meat is associated to the creative process and this paper is titled from the outlining of the flesh, from the creation of a topology. The composition happens as one follows the tracing of lines, volumes and intensities present in the voluntarily and involuntary micro and macro moving. The body is the one destroying the relations and limits on and for itself.

Perhaps it would be necessary to go even lower, under the garment, maybe it is necessary to reach one's own flesh, and then we would see that, in certain cases, in the limit, one's own body returns to its utopian power against itself and enables entering all religious and sacred space, all the space of the counter world in the same interior of the reserved space. Then the body, in its materiality, in its flesh, would be like the product of its own ghosts. After all, is not the dancer's body a dilated body according to a space that is both interior and exterior? (Foucault, 2013, p. 13-14).

It is in the setting of spaces, in the creation of other bodies that the work is configured and is creatively expanded: a dilatation of the own body, of the space that it occupies and of the possible spaces it can overcome. According to Foucault (2013), it is through the body that we perceive other bodies, other worlds, and it is also by the body that we can resignify the places we already passed by and open creation possibilities of other spaces. It is in all places, and at the same time, nowhere.

My body is, in fact, always in another place, connected to all other places of the world, and actually it is in another place besides the world. For it is around it that things are disposed, in relation to it – and in relation to it as in the relation to a sovereign – that there is above, below, right, left, in front of, behind, near, far (Foucault, 2013, p. 14).

This way, having intensities of the body as raw material for creation refers to the process of following the micro variations of temperature, tension, tonus, texture, smells of a body that constructs other states to be and to discharge the movement. A practice of corporeal experimentation that operates as a land surveyor searching topologies and following the movements, choreographing spaces engendered by the body. Thus, we would be in front of a body that transmutes into meat. But, what such differentiation that generates a passage of a body into meat is about? What does such differentiation consist of?

If we build a topology, a delimitation of spaces and flesh contours, it is necessary to say to which flesh we are referring to in this creative process. We adopted the notion of flesh as *viande*, proposed by Deleuze. According to Bom-Tempo (2015), *viande* is meat that is no longer attached to the bones and organizational structures of the body. It is flesh set as uncoupled from the organizations.

The word flesh in French can be defined in two ways: *viande* or *chair*. *Viande* is meat, the one sold in butcher shops, meat as beef, cut from the animal's body. In turn, *chair* refers to human flesh, in a carnal sense, of a certain sentimental anteriority. Deleuze, in his philosophy, criticizes the anteriorities, the essences and the fundamentals. Thus, approaching Francis Bacon's work, he conceives flesh already disorganized from a body, flesh that holds nothing of anteriority, but that is indeed exposed, cut, torn apart, flesh that slips from the bones (Bom-Tempo, 2015, p. 151).

Thus, we assume such notion to think how an organized body could access states of meat and how this new corporeal relation regime is configured in the creative process in question. Indeed, we are not interested in a body allied with the resurgence of notions of organization and body ordination. The production of an intensive body presupposes the construction of certain corporeal disorganization and such proposals, as previously argued, approximate us to the concept of Body without Organs (BwO) formulated by Gilles Deleuze and Félix Guattari (1996), alongside the Antonin Artaud's radiophonic poetic creation (1947). We propose to operate the passage of a body numbed by organizations to a corporeal re-territorialization that deals with intensive fluxes – always having partial access to the BwO –, one that enables fighting the organizations of the body, fighting the meat that sticks to the bones and keeps itself set, ready, organized.

It is worth presenting the notions implied in the concepts related to Deleuze and Guattari's proposals of territory. Differently from a possible idea connected to other approaches, the notion of territory for such authors is not exclusively an extensive demarcation delimited by a portion of land. Rather, it is a territorializing process, a construction or deconstruction done in an act and always susceptible to be undone or redone. In their own words (Deleuze; Guattari, 1997, p. 120): "territory is indeed an act that affects the environments and rhythms, one that 'territorializes' them". Territorialization is always implied in de-territorialization and in re-



territorialization, that is not about what is functional in terms of established property, but rather, is about what is made expressive as artistic creation. “Precisely, there is territory from the moment in which components of environments stop being directional to become dimensional, when they stop being functional to become expressive” (Deleuze; Guattari, 1997, p. 121).

The creative process *Topologias da Carne* proposes to experiment a visceral de-territorialization, from vibrations that will allow the budding of involuntary torsions, letting itself *be taken* by the disorganized body that, through games of tension, liberates the movement in space and space from movement. Thus, the meat we discuss presupposes access to the inhuman, almost animal, meat-*viande* that processes itself in the between of movement and space. “[...] movement is constituted by the path between different points in space and not by a succession of poses. Space is a hidden aspect of movement and movement is a visible aspect of space” (Laban, 1960, p. 10).

Speaking about such artistic work is necessarily to produce writing connected to (dis)continuities, passages, affects, sensitivity, crossings, de-constructions, resignifications, topological de-re-territorializations that occur between space and movement: intensities. As part of the creative process, beyond experimentations in corporeal laboratories aiming at inhabiting the creation of movements and potentialities of the scene, we kept an artist notebook under construction that followed the process since the very beginning. The writings gained expression and each time the work was done, a new writing appeared right after it, as a remnant of the body that has just danced.

Weight that dissipates and body that drains. Overflowing skin, bone, and everything that makes it a body. Overflowing in the passage of the ways and in the vibration that insists on beating slowly in the eyes that torsions and turns and insist on missing. In the eyes that insist on leaving the body and no longer inhabiting the place where they are still alive and that shape the overrunning and insist on overflowing through the holes that inhabit myself (Fragment of the artist’s diary).

At first, the writing is a constitutive part of an attempt to construct new territories and de-territorialize others, an immanence that is necessary to a body in intensities. The construction of the creative work is linked to the incorporation of the BwO concept and, at the same time, the corporeal



experimentation enables learning the concept, in a movement of double capture, between thinking and dancing. Deleuze and Guattari use Antonin Artaud's work *To Have Done with the Judgment of God*, a radiophonic recording made in 1947, as a base to elaborate the BwO concept. Artaud (2003) discusses the body decolonization in which it needs to be inhabited by the feeling, as the interior of the body is still an undiscovered place. According to Artaud, the risk of losing someone's own body is necessary and while losing human flesh, man stops being a man to have access to an animal act, an animal meat. Emptiness must inhabit the most internal parts of the body.

From Deleuze and Guattari's thinking on the BwO concept, attempting to build a body of intensities, a body that steers away from organizations and let itself go through intensive fluxes is what enables this work in dance. Such experimentation takes place under the premise that implementing a BwO is never total, but rather a temporary construction. After all, the totality and permanence of a BwO would inevitably result in death. It must be understood that there are traces of organization resulting from disorganization and deform. There is always some conserving element, and the BwO is built as a threshold.

And if BwO is a limit, if it is never reached, it is because there is always a stratum behind another stratum, a stratum embedded in another stratum. Because many strata are required, not only the organism to do God's judgment. (Deleuze; Guattari, 1996, p. 22).

It is in this imminence to reach a limit that the creative work is built upon: in the ethical, aesthetical and political perspective of always fighting organizations and significances. Torsion movements only happen by the attempt to de-territorialize and re-territorialize spaces, cells, organisms. It is in the constant de-re-territorialization of corporeal topologies that dance takes place, beyond the macroscopic torsions of the body.

Undoing the organism was never killing oneself, but rather opening the body to connections that assume all agency, circuits, conjunctions, supposing and thresholds, passages and distributions of intensities, territories and de-territorializations measured in a geometrician's way (Deleuze; Guattari, 2012, p. 22).

Attempting to dissolve organizations and opening possibilities for fluxes that circulate in the body, but that never get completed, never com-



pletely implemented, we dare to say that the writing that succeeds the practical experimentation is this vestige of experimentation of a BwO in the present creative process in dance. The artist's journals served as cartographies as they are a possibility of finding evidences for such experimentation, always in the process, the search for a BwO, for intensities fluxes. As soon as the work ended, and the fluxes were still pulsing, the artist would set herself to write, letting roll down all the remainders of the torsions, what was left from the vibrations and disorganization of the body and, as she was writing, gave way to the letters that led her to another state of organization, the re-territorialization of a body that was already a different one.

Through the letters, a new corporeality was printed in the paper. It was a rediscovery movement, and, at the same time, the arrival at something unknown. Such residual writing has allowed a passage from a vibrational, intensive body to a body that constructs new topologies. Even though such crossings do not happen in this way, we put them like this for didactic purposes, since we understand that in the same way that there is a passage to a new organization, the disorganization remains, and when there is organization, there are also remnants of disorganization, always in the attempt of a BwO experimentation that is not total nor permanent. This way, the writing preserved in itself fragments of a BwO and, at the same time, allowed the construction of a de-re-organization, already being another one.

Furthermore, the diaries were also spaces of relations between conceptual dimensions and issues that passed by the artistic work in dance. It was in the possibility of crossing concepts, the residual writing and dance that the passages happened and flowed through the creative process.

### **(In)Corporeal conceptualizations**

When thinking the relation of a body with the artistic practice in dance – *Topologias da Carne* – we came across a body-meat crossed by concepts connected to the practice. The conceptual approximations were only possible from the genesis of movements that opened us to the displacement of the ordinary body to an intensive body and, in the encounter with corporeal intensities, it was necessary that such conceptual articulations were undertaken in the practical work, in a joint doing. In the relation between philosophy and dance, we found Deleuze and Guattari's thinking, and we





operated together with these authors in the Spinozist perspective of a practical philosophy. Concerning Deleuze, Kuniichi Uno (2012, p. 124) states:

Gilles Deleuze did not stop doing philosophy on life and the living body, all the strengths that act upon, cross and shape the body. In this sense, the body manifests itself as a shapeless, unstable, borderless place, where the natural and social strengths cross, clash and simmer non-stop.

The encounter with Gilles Deleuze and Felix Guattari's thoughts enabled the composition with the body that we were trying to experiment, aiming at the crossing of some of the concepts that passed by intensities, forces and fluxes that happen in the body. Thus, we approached the BwO experimentation without knowing, at first, what we would do.

In this process of a BwO *gestation*, in the passage from the vibrational process to the budding of movements, we could highlight Gilbert Simondon's transduction concept (2003), having it as the operator of the creative process. In his text *The genesis of the individual*, Simondon problematizes the idea that there is a pre-individual individuation principle; in other words, there was something that precedes the individuation process itself, like it was already given. However, according to the author, this is not possible.

Thus, the individual would be apprehended as a subjective reality, a certain phase of the being that assumes a pre-individual reality previous to it and that does not exist in its own, even after individuation, since individuation does not deplete the potentialities of pre-individual reality at once; on the other hand, what individuation reveals is not only the individual, but also the pair individual-environment (Simondon, 2003, p. 100).

Thus, the individuation process happens in itself and not in something previously given. *Individuating* must be related with both the beginning and the process, in the between, in the *intermezzo* of the pre-individual and the environment, and such process is never total. Individuation happens in this constant individual-environment relation and, in this way, not only is the individual modified, but also the environment. Individuation happens, according to the author, in an environment that he calls *metastable*, which is not unstable nor stable either. This environment, on its turn, produces tensions that must be addressed, creating something, a temporary solution for such metastable environment.

Such individuation and resolution processes are operated by transduction. Transduction is a term created by Simondon to designate a place of passage. Each new generated region serves as a principle for the next one that is to come, in a constant relation of generating itself.

The transduction operation is an individuation in progress. At the physical domain it can happen in a simpler way as a progressive iteration; but in more complex domains, such as vital metastability or psychiatric aspects, it can advance as a constant variable step and extend to a heterogeneity domain. There is transduction when there is functional and structural activity, originating from a center of the being and extending to several directions from this center on, as if multiple dimension of the being were rising around this center. Transduction is the correlative appearing of dimensions and structures in a being of a pre-individual tension state, that is, it is more than unity and more than identity, and that yet has not deferred in relation to itself in multiple dimensions (Simondon, 2003, p. 112).

When looking at the development of a cicada, for instance, it is possible to observe such transduction process more clearly: right before the cicada leaves its exoskeleton, the metastable environment is prevalent; in other words, a place of tension creation that needs those issues to be solved and that something is created from there. The tensions become so big, permeated by so many fluxes that it comes the moment in which the cicada expels itself from its own exoskeleton, allowing itself to become another body. Such passage to an individuation moment is the transduction.

It is possible to incorporate such concepts to the creative process *Topologias da Carne*. The process of body vibration opens passage to the most diverse fluxes and intensities to go through the corporeal dimension, and, this way, it creates an environment that could be called metastable: there is constant tension inside such corporeal territory. Eventually, such issue reaches the urgency to be solved and, this way, the creation of a first movement based on this tense relation between the individual (artist and corporeal micro tensions) and atmosphere (space and body). Transduction happens from this moment on, in the sequence of gestures that continuously bud, being the first gesture the one to unchain all the subsequent ones. Triggered by a point (that does not necessarily need to be the corporeal center), the fluxes expand through the body creating more gestures, more torsions, more de-territorialization, re-territorialization, deforms, disorganiza-

tions, leading to the experimentation of BwO nuances. The disorganization of a body in the creative process in dance creates a forcefield that makes individuation and movement process happen. As a result, such individuation procedure serves as a trigger for the precarious and partial construction of a BwO: the transduction is a procedure that engenders a BwO state in the creative process of *Topologias*.

Based on such aspects, we think these creative processes by using the *performative transduction* concept, developed by Bom-Tempo (2015):

*A performative transduction happens in the making and birth of ordinary relations that become extraordinary, of signs that open themselves to the intervention of new meanings, of pre-individual realities that individualize themselves, which precipitate unexpected events and redistribute powers and bodies in games of tension and incompatibility, building ambivalent conditions of immanence for other senses to be gestated. (Bom-Tempo, 2015, p. 73).*

The idea of performative transduction appears in the instance of new proposals that *Topologias da Carne* points out: the resignification of signs, inventions of a new body that constructs in itself, from its own and what affects it in scene, redistribution powers that are established in the body by vibration and fluxes contention, making torsions to bud, and allowing the emergence of disorganizations on a daily body. In this creative process, there is the construction of intensities and territories, of tensions that are established in scene, the construction of other senses that can be gestated: in the processes employed in this work, there are performative transductions. This way, we can say that the passage from an organized body to a body-meat – considering the search of a BwO –, occurs in the condition of a performative transduction process, in the case of the current dance creation.

But how can one follow such performative transductions? Could we claim that the construction of this intensive body, this passage from body to meat, is an event? Bodies produce events; however, the event does not have a corporeal nature. The event takes place between a body and another one, and it is impossible to say exactly where it is located, as it operates on the surfaces of bodies in relation. We cannot say that it is in one or the other, but rather that the event operates in the encounter, the exchange, the middle, in between.



When opening the states of things, the bodies to events of meanings which are no longer bodies and pass through surfaces without the depths of a certain essence, an opening is created to becoming, to figurations, to the amorphous, to larval subjects which, when happening, redistribute the powers in their own bodies (Bom-Tempo, 2015, p. 142).

In order to exist, events require encounters and openings to exchanges and fluxes that circulate in the *between* the bodies and, from these encounters, these openings, events may arise.

As we cast an immediate glimpse at the creative process *Topologias da Carne*, in front of these practical and theoretical connections, we dare to state which events happen in such work. For instance, let us consider that the very passage from an organized body to the experimentation of a body-meat is an event; after all, where does in fact this passage happen? It is not located at the organized body, nor in a body-flesh which has its own defined location, but rather at the encounters of the nuances that operate in the *intermezzo* of an organized body and a body-meat, in the space between, in the distribution of powers that modulate themselves in the encounters between the bodies, considering what Bom-Tempo proposes. Thus, it is possible to expand such analysis to other moments of the work: the relation between audience and artist in scene also operates an event. It is in the encounter that powers redistribute and create new meanings and sensations. They create a third thing that is neither in the audience nor in the artist, but in the encounter, in the re-territorialization and de-territorialization of bodies that allow themselves this encounter with the process and, also, allow the fluxes to be once again distributed, producing a third element, that is not located in the audience nor in the artist.

Thus, a performative transduction may also be considered an event. In fact, when thinking that such transduction is the passage for the creation of new senses, new signs and new tensions happening between the bodies, it is possible to say that the performative transduction is an event. If there is no identification of a specific place in which it happens, neither in which instance, and it is not located in any of the bodies at stake but in the between, in the *intermezzo*, in the violence of the encounters, then we can think the performative transduction that engenders the creative process *Topologias da Carne* as an event. Once again, we assume the risk of affirming that the en-



tire process goes through the edge of micro events since, after all, it is not a product of the artist creation in the scene, neither of the audience nor the collaborators of the creative process: it emerges through the tensioning of the signs, through the reorganization of tensions and the several bodies that meet and that, from such meetings, enable the redistribution of the strengths that cross them. It is in the individuation and in the creation of territory that the creative process emerges, being, therefore, from the nature of an event. The creative process gestates metastable forces for the performative transduction to happen and redistribute the power of and in the bodies.

Just like the encounter is necessary for an event to occur, it is important to highlight that such encounter does not happen in a voluntary way. On the contrary, the event is a violence because it breaks with the pre-established relation regime, which violates the bodies in a relation of de-territorialization and allows the redistribution of powers by changing the regimes of perception and the capacities to affect and to be affected, changing the senses in the encounters, gestating new territories, and producing tension zones that can redistribute themselves among the bodies.

Just like the event arises from violence, of something that moves the bodies off their territory, the BwO construction also shares such process; thus, the budding of torsions is not different. In the construction of an intensive body through a performative transduction, it is possible to notice that the budding movements have something involuntary, unconscious, and that they emerge from violence to a destabilization of a body that is no longer in an organized position, and that by the affect that crosses it, is impelled to open itself to the events and the signs regimes that are reconfigured in the construction of new territories. Thus, we take the concept of *affectio* in Spinoza, as pointed out by Gilles Deleuze (2002) on the perspective of a practical philosophy. The affect would be the forces that go through the body generating *conatus* variations; a Spinozist conception that designates the power act of the bodies. It is also what operates in bodies and that does not go through representation but precedes it. For Spinoza, there is a simultaneity between mind-body, integrating them to the power act in the initial engendering of the movement. In this perspective, we reach a possible core connection between the Spinozist *conatus* and the *effort* in La-



ban. Both meet in the ground zero of the movement, with concentrations of energy and affects that change and vary the power act of and in the bodies, however yet involuntarily.

Nevertheless, when we discuss involuntariness in the creative process of *Topologias*, as we refer to torsions budding, we are not discussing the artist losing her consciousness, as if, upon finishing the work, she did not know what previously happened. It is not about that, but rather, a created thought that is no longer from judgment, that does not operate in the rational logic of systemized ideas. This thought happens in the body, it is the body. Thus, the involuntary is about allowing the fluxes to go through and in the body and generate movement, gesture, breathing, pulses, torsions, disorganizations, territory, varying the power to act. Movement takes place in the imminence of disorganization. Therefore, it is not the product of an individual will of the artist, but coming to what we could consider an effort, according to Laban's perspective, or even *conatus* in Spinoza.

Moving an arm, forcing the fingers to torsion or even breathing heavily are not choices, at least not conscious ones, but rather a permissiveness or an active-passivity so that the fluxes pass, produce tensions and micro tensions in the body and, therefore, movement and disorganization that the body follows and maps. We reiterate: the creative process takes place as an event that violates the bodies in relation, deposes them from their own rational plans to bodies that experience perception and ordinary sensitivity regimes, summon the body to an "irrational logic of aberrant movements" (Lapoujade, 2015, p. 13).

### **Dancing the Meat**

Dancing from impulses that disorganize the body may seem, somehow, something not viable to be made explicit in a posterior moment. Analyzing aspects of an event, BwO experimentation, territory de-structuration can be, at first, something very complex to signalize as palpable in words, when we refer to the creative process. Perhaps we can consider, with a complex analysis of movements that are performed during the creative process, the follow-up of the involuntariness of such movements. The torsions that continuously happen trigger the thinking to go back to the beginning of the movement, from aspects that are fundamental for these movements to oc-



cur and, in this sense, the approximation to Rudolf von Laban's theories allows us to permeate the creative process as a cartographic strategy. José Gil (2004, p. 14) states that:

Concerning the danced movement, von Laban also says that, in a certain way, it is never completely exhausted, as it is going to reach a body position that unfolds other gestures and positions. The fall, the break of the movement that will induce other movements already belongs to its beginning. Each gesture lasts beyond itself, in a continuity weaved by the dance rhythm.

The continuity of the *Topologias da Carne* process occurs exactly in the threshold between each movement. The first one, the one that succeeds all the later ones, returns to itself in constant renovation, in several position grades and other movements that, on their own making, open possibilities for the ulterior ones. In this sense, the intimate relations between each one of such movements last, between each quality of such movements that do not cease to multiply and make themselves more and more in the body that dances.

Laban allows us to look at the work in a feasible way when it comes to what types of movement chain configure the making of the dance in *Topologias da Carne*. In this moment, it is worth mentioning that the entire process has improvisation as a strategy. There are some support points in such improvisational strategy, as the passage from a low level to a middle and next, to a high level, just like an emptying of the body and the sensations of torsion as the high level is reached. However, the improvisation guides the work. The approximation to Laban's thinking helps us to follow the variations of the power act:

One of the modalities of experiencing dance is, according to Laban, improvisation. Followed closely by the knowing-feeling, the knowing-improvising gathers opposites that rather complement each other, such as memory and forgetfulness, the full awareness of the movement and letting it go, all converging in the discovery of the moving body, in discovering the experience of movement (Barbosa, 2011, p. 47).

Improvisation is the starting point for various fluxes that circulate through the body and, from their sensation, the work continues through one or another way, in the confluence of thinking that takes place in the body, in the search to widen the *conatus*, the power of act. Listening and

opening to the perception enable us to dispose the analytical rationalization of the body, allowing thinking to take place in a broader field, in the sense of listening and experimentation of a consciousness-unconscious of the body, letting disorganization and de-territorialization cross the body in process, allowing perception to not go through *a priori* the analytical bias of cognition, but rather go through the creative process of thinking. Improvisation in dance enables experimentation, budding disorganizations that are intrinsic to the artistic act in the present work.

In terms of motion analysis, we propose some constructions from Laban's thinking: in order to do so, we will focus on the study of eukinetics (or theory of efforts), which are those qualities intrinsic to movement. Eukinetics concerns the qualities taken in movement, the intention to relate. There are four moving factors: weight, time, space and fluence and, whenever three of the four factors are united, they result in the Effort's Basic Actions, which combine weight, time and space. According to Lenira Rengel (2001), fluence is not determinant for the basic actions to take place since they happen regardless the flux, and in the same way that they only happen through factors of time, space and weight. Eight corporeal actions result from such combinations, and we will emphasize torsion (Image 2); after all, it is from such action that the process takes place:

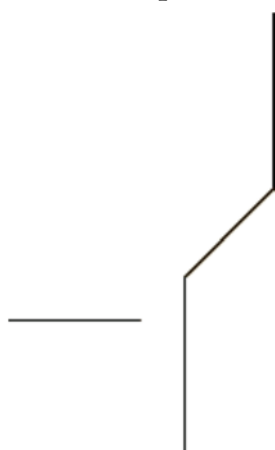


Image 2 – Diagram of basic torsion. Source: Authors (2017).

Torsion relates in the following way to movement factors: “1 – Having its quality of space to torsion is flexible; its weight quality is firm, and its time quality is sustained.” (Rengel, 2001, p. 21).



- Concerning space:

The *Space* factor of movement relates to the given focus, in a straight (unifocal) or flexible (multifocal) relation. The direct space refers to a more rectilinear aspect, in a more restrict space, and without torsions. On the other hand, a flexible space means the action from a relation to multiple points of space, in a more multidirectional use. According to Barbosa (2011, p. 60): “When the space is indirect, such communication between body and space tends to expand, making the movement more flexible, spacious and multi focused. In the indirect space, several parts of the body go to various places at the same time”.

When the artist is acting and starts the work *Topologias da Carne – Study n. 1*, it becomes evident how she relates in a flexible space: there is no establishment of a reference in front of or in the back of the body; after all, in the same way that the head is in one direction, the eyes look at another one, the right arm to a different one, the left one to another and so on, all over the body. From any position in which the spectator watches the work, it will be hard to set the artist’s next move, in a unified way. There is identification of parts of the body that, sometimes, may be more or less directed.

- Concerning weight:

The *Weight* factor is directly related to gravity. This way, we use a certain weight to resist or not to it. Thus, it is possible to find an active or passive weight. The passive weight refers to the total surrender of the body weight, abandoned. The active weight relates to the energy to move and it also directly relates to the employment of the muscle tonus to perform the task. The active weight can be light or firm. In such process, we characterize a weight that varies from active to firm, passive to light. The stiffness and the lightness denote qualities of resistance and surrender. We consider that there is a great mass in the body, in a relation of continuous variation with resisting and yielding to gravity.

- Concerning time:

The *Time* factor has to do with the way we behave, in a sudden way or not, in relation to a certain action. When we are in a hurry, for instance, we imprint a more urgent time, while when we are not in a hurry, such as in a long walk in a forest, it occurs in a more sustained way. Consequently, time



might be sudden or sustained. In *Topologias da Carne*, we perceive the relation with the sustained time: there is, through micro tensions and moving, the widening of the chronological time. As a matter of fact, we clearly perceive how much the work problematizes the relation with the chronological time, losing the notion of minutes in the surrender for the body in such new state. The time of movements is very low, sometimes almost paused, almost imperceptible; however, there are millions of urgencies in the fluxes that cross the body, in the contention of vibrations. According to José Gil (2004, p. 13):

[...] there was no rest because the movement never ceased. Rest was merely a quite vast image of what moved, an image infinitely fatigued that loosened movement. One grew to then rest, maps were mixed, space regathered, time unified in a present that seemed to be everywhere, forever, at the same time. One sighed with relief, immobility was thought to be reached.

It is worth mentioning that, throughout all the construction of the creative process, there was a great evidence in the nuances that the body produced when dancing. The thinking of having reached immobility, as Gil says, was also for having reached consistency and a consciousness-unconscious in the making itself. It is not about accessing a consciousness full of voluntariness of movements, of the rational capacity of analytically determining how or when the movements should be executed in the creative process. It is not this way that *Topologias da Carne* was configured: there was a predisposition to let the body fluxes assume the sense that would fit them in that moment, and that the movements could involuntarily appear, along with what preceded them, from the construction of territories and destabilization of stable environments, in the creation of metastabilities that would produce a sudden necessity for resolution of a no longer organized space. Succession of performance transductions. And in this sequence, one becomes aware of the body. According to José Gil (2004, p. 14):

'Body consciousness' means, therefore, a type of opposite to intentionality. For instance, one does not *have* consciousness *of* the body as one has of a perceived object. Here, all consciousness is not 'conscious of'; the object does not rise 'in flesh and bones' before the individual; on the contrary, body consciousness is the impregnation of consciousness by the body.



Thus, intentionality is, in the creation process, not submitted to the willingness of perceptions in determining how and in which ways to move; it is about releasing more intense fluxes produced by and from the body; it is about watering the edges of each hole in which the artist finds herself, to then enter them, as in a big leap into disorganization, moving towards *conatus* and effort. As if when jumping, new territories were open, de-territorializing some and re-territorializing others, all permeated by fragments of those previous before the new ones, having a power act boost as compass. In a never full totality that does not cease to happen:"[...] as an instance of receptions of the world strengths because of the body; and, thus, an instance of forms to become, the intensities and the meaning of the world" (Gil, 2004, p. 15).

Analyzing *Topologias da Carne*, based on Laban's theories, enables that, even with the disorganized movements seeking for a BwO experimentation, a certain trail of organization still remains, which, finally, allows us to analyze it in another way. In such analysis, we start from the premise that all body, when trying to build in itself a BwO, needs a certain level of organization that is present in this movement, because it is from such vestiges that we are able to look at the work and consider it gifted of characteristics and incorporate it together with certain theories or philosophical and artistic thoughts. The need for writing on the artist's notebook, which happened in fragments right after the dance, for example, was done as an attempt to articulate the creative process to other corporeal levels and embody itself in another way to feed the body in scene and the analytical writing that was presented here.

### Some Final Considerations

The proposal to relate the practical and theoretical dimensions of a creative process in dance, that proposes the deconstruction of linearities, was done in a constructivist way, connected to the follow-up of topologies, of movements of de- and re-territorialization and disorganization of the body in movement. Gestating such follow-up of the work in words allowed, to some extent, that the fluxes that go through the body could also travel through concepts and philosophical relations concerning dance itself, in a constant exchange between such instances. A body of intensities, fluxes,



passages, affects that produced torsions, micro tensions, vibration and fluxes. Body-meat, disorganized, disoriented, that drained through the bones in the search of *conatus* and through the zero point of movement. A topology that happened from the widening of body and space and in the attempt to overcome the very possible spaces of a body.

BwO experimentation was the possibility of both corporeal de-territorialization and re-territorialization, attempting to create territories that could be undone and redone again, which means mapping, in the ways of a land surveyor, the micro variations in temperature, tension, texture and smells. Territories that have already been de-territorialized and re-territorialized, in a constant relation with the body that is set in scene, that produces vibrations, movements and new relations with the fluxes that cross it.

In the same way that a BwO is never total, since there is always something left from organization, the creative process *Topologias da Carne* also operated in such way. Disorganization was never total, there has always been a bridge between what was disorganized and remnants of organized bodies, in a constant relation of tension that produced new territories. The residues of the work can be noticed in the artist's notebook, that made connections between what was disorganized and what was reorganized, a passage, a threshold between the torsions of the body and what was left from them. Images were being created, always de- and re-territorialized, with the leftovers of what was presented in scene, a cartographic relation that maps the micro intensities of a body that transmutes in meat.

Thus, conceptual approximations in the creative process with some authors enabled relations to be woven together, in a constant building of encounters between what was done in scene and what was conceptually evidenced, in a co-implied relation between practice and theory. Thinking transduction relations in metastable environments, which generated tensions so that individuation process was created, allowed for the creative process to generate dimensions and thoughts, of a body that was put in scene to unbuild linearities and organicity in the operation of performative transductions.

The creative process as an event was able of moving such relations between practical procedures and conceptual incorporations. These two rela-



tions produced events and, therefore, displaced the bodies in play. They displaced relations, enabled the passage of fluxes and that these passages were open to be crossed, producing encounters and tensions: the creation of territories from the creative process as an event.

Making such approximations enabled the creative process to be generated by relations between the constant mapping of disorganizations that occurred during the scene, analyzing such movements. The approximations with Laban allowed, precisely, to constantly follow-up movements that subsequently occurred in the *Topologias da Carne* dance. Analyzing such process in terms of quality of improvisation, relating it to weight, space and time enabled the construction of a visualization of the process concerning both effort and *conatus* mobilized in the work. At the same time, the fluxes of passage were analyzed, travelling through the body in the violent process of encounters and production of subjectivities to manage experiences of an intensive body in contemporary dance.

## Note

- <sup>1</sup> The creative process *Topologias da Carne* – Study n. 1 is part of a bigger project, called *Topologias da Carne* [*Topologies of the Meat*]. Since the second semester of 2016 we started the unfoldings of the creative process in dance by widening and continuing the original project. Part of such project is the development of the creative work *Defec[to]*: a second study that widens the relations of vibration, experimenting a free flux. This second work is still under development.

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