170 - DANCERS ACTORS AT DEBORAH COLKER´S COMPANY: A STUDY ABOUT RITUAL AND SHOW

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Introduction

The dancing company presentations of Deborah Colker´s contemporary dancing are considered performed by media. It is understood by "performance" a manifestation of the contemporary world in means of including interests of spectacular and rituals at the event.

The performance is limited by the boundaries of plastic arts with scenic arts , says Cohen (2002). With its origin on the first, it has its results on the second. With an archaic characteristic , it has the idea to run away from the disciplinant limits of the daily behaviors, although that is, above all, a scenic expression (COHEN,2002).

The company in analysis has been demonstrating in its several choreographies a performance associated to ritual and show. "Velox, Route, Home, 4 X 4" are examples of this. The impact of its presentations shows to the public the boldness of its creation, overstepping the discipline of the classic dance.

The performance is a function of the space and time and in order to characterize that, something must be happening at the moment and live. To understand it, we need to observe the performance as an experience of involvement and a sensorial sequent event.

At this sense, the actor-dancers at Deborah Colker´s Company, on the choreographies Veloz and Route, move in the space of dancing movements full of acrobatics, transformed in scenic artistic expressions which communicate the intention of the show, and most time, daily representations. The public is the focus of this communication, where it is necessary the presence of the public in order to have the show characterized as art. Such presence, transforms and gives value to the presentation by means of the participation and interaction of the public, which also makes the role of the show, providing a spectacular character to the dancer.

But would art have the purpose to create another realities? Recreate the real? Or, represent the real?

Art, according to Freud, (year) has the basis on the principle of pleasure and not on the principle of reality. The artist oversteps the reality displacing the impediments and interdictions that its deals with, by means of a imaginative and production and performance.

At this sense, the performance of the dancers of the company involves ritual aspects during the show, its concentration, discipline and the sacrifice of plays to the improvement of development, the renovation by purification to participate in a collective emotion of show.

By ceremony, we understand a configuration of specific space-time, a system of languages and specific behaviors, with body support (oral, gestures and postures), of a repetitive character and strong symbolic aim to actors and witnesses (SEGALEN, 2002).

So, this study has the objective to recognize aspects of the ritual and the show at the speech of dancers actors of Deborah Colker´s Company.

The exploratory study adopted in its methodology interviews with four dancers of Deborah Colker´s Company, which were two men and two women. It was used as topic of discussion a one semi-structured , associated to the technique of ideas association with inductive words, trying to cape the symbolical of each individual.

Ritual, Show and Performance

Ritual and show are to necessary conceits to understand performance. Ritual is the ceremonial which includes gestures, music, dance, etc, with symbolical values in which the purposes are varied. It can be executed in common or specific places. It is a self-expressive activity. It is synthetic and has the principal objective to involve the practitioner in an infinite sensorial elements to produce an extraordinary sensorial experience. The ritual may be an assistance, but it is not the priority of its realization (ALMEIDA, 2002).

The same author understands the show as means of expression that makes itself completed, involving the public into two totally different characters which are actor and the onlooker. The spectator, in his view, alternates the nature of which he observes basically by his presence. He transforms in show everything that he observers.

In the occidental contemporary society, it can be observed a supreme power of visual sense above other senses. This power invokes mimesis which means not only imitate or copy, but produces something to be observed. The mimesis process is thought beginning from the effect which is able to cause in the spectator. There is a preference of representation above reality, the appearance of being, and at this sense, the simulation may be more real than reality, the illusion which takes place of important role and exists a tendency to everything comes a show. Another form to interpret is from the effect provoked in that who produces representation.

Deborah Colker in her show Velox, in the category Alpinism in which has a big wall of climbing, the dancers put their bodies in risk with the alpinists, in a perpendicular vertical stage on the floor, only with their hands and feet, where they dance climbing in a simulated extreme risk dominated and transformed by means of physical training and technical acquisition in a amazing and spectacular performance.

The essence of the show is on its contemplation, which happens with the separation between actors and spectators, that, although are separated are interconnected. This interconnection leads the spectators to illusion sensation of the dancers´ bodies in risk in which they frustrate the phenomena of gravity moving from the floor where show up and sustain their body weight on the wall, executing even inverted sustenance in a vertical ballet from their own strength, potential, flexibility and precision, this fact maintained by the technical rigor acquired in exhausting trainings.

Bur what does it mean spectator if not that who have relation with the distance? The spectator when transforming in show what he observes,is captured by the representation of reality produced by the actors in scene.

One aspect that must be taken into consideration in relation between ritual and show is that the ritual is chronologically previous to the show, and so, the self-expression multi-sensorial is previous to the expression and contemplation that makes the

show. The basic difference between ritual and show is that when visualizing a public, the show is expressive, static; on the other hand, the ritual when visualizing essentially the practitioner is self-expressing, syntactic, says (ALMEIDA, 2002). However, when the spectator observes a ritual, he automatically transforms the ritual in show.

It was seen that, when we looked for sensorial basis of the ritual and show, it has finished because it has met the necessary elements to the conception of the performance as one third person and a recent sensorial extraordinary event, named *sensorial displace.*

The conceit of performance has appeared in a crescent space generated by the tentative of applying the traditional of art in modern forms of expression. Performance is a characteristic manifestation of the contemporary world and the reflex of society that has generated it. The communicative event of great extent is a technological art, where artlinks to the technology to the service of performance. This way, appears at the beginning of 60´sthe art of performance. An independent artistic gender, provoker and challenger that has an objective cut down the traditional art, its convention, forms and esthetic and implies new ways of art.

A picture being exhibited to an audience does not characterizes a performance; but someone painting this picture, live, could characterizes as performance, according to COHEN (2002).

The idea of a spectator as a well named and clear character and with a proper place to exercise the " speculative activity" was a mark on human History, because with the spectator, the performance takes the possibility of being really expressive and not only self-expressive. Between, for instance, a dance in the loneness of an empty room or executing it in front of a public, has an essential difference. In both cases, there is the dance, but the nature of the two performances is much more different. (ALMEIDA, 2008).

As far as one of the principal characteristics, the performance has the aim to involve the spectator in action, to make him come into the stage, pretends that the actor and the performance interact in some way, and this is one of the characteristic of the ritual. But the contemporary performance is created in a cultural environment totally contaminated by the show. In fact, it does not still exist a definite answer to be exact performance. It is a recent conceit , as a result of a dynamic world and in fast transformation.

To discuss this performance in a pertinent way, it is important to build a sequence of thought in which the ritual and the show takes place of a sense continuity and, for that, we conceive the idea of sensorial face.

Sensorial Bell jar and the dance

The term "sensorial redoma-bell jar" is used to define a complex sensorial process which produces an involvement experience in which the totality of senses, in synchrony makes such process flows. There are two kinds of "bell jar, redoma": the ordinary, which refers to the daily life and it is the group of sensations which we are accustomed to lead with, and the extraordinary, which is the group of different sensations of those experimented in ordinary bell jars, which are not accustomed.

It is essential to say that these sensorial bell jars must be understood as social constructions and as an individual process.

The ordinary sensorial bell jar has well known elements, which we cannot be worried for them to happen. It is a kind of automatic disposal, we are not worried with our senses, and with this, we do not observe that we are in a bell jar. It is cultural contaminated , it has a series of sensorial codes social produced and it is determined by the group of necessary senses to execute our daily activities.

The extraordinary sensorial bell jar has appeared in a moment in which the society produces for itself, sensorial events that overstep the limits of ordinary sense, and it is in this case, that there is the ritual presence, of art, of risk and the performance. The simple manipulation of daily elements of a specific culture may produce extraordinary events. If a ritual, even extraordinary in its cultural origin, is transported to another environment, the effect will be animalized. On the other hand, a lion in a jail is a displaced element and neutralized of the performance and the risk in which constitutes the sensorial bell jar, like walking in a savanna. If it is taken out of the natural environment, the lion loses his sensorial characteristics to the man, which means fear. So, the sensorial element is naturalized found, it is a neutralized performance. The most important is to observe how the conceit of sensorial bell jar helps in the theory of performance.

The process of learning as a whole happens as a species of elevation , in which the ordinary aspect acquires according to an activity which is useful like a step so that it is possible to experiment more extraordinary activities (ALMEIDA,2008).

At the dance, in the process of learning, depends on the systematic repetition of certain exercises so that they can become ordinary and may be passed to another more complex exercises. The repetition here is the correct key word, because only repeating an extraordinary activity is that it can be transformed in ordinary.

However, in relation to representation, according Eugenio Barba, in his book "A arte secreta do ator"- the secret art of the actor (1995), "what the dancer actor is looking for, in this case, is the fiction body, not a fiction personality. To break up the automatic answers of the daily behavior, in the ballet, each action of the body is dramatized imagining that someone is pushing and putting up, touching the objects of certain weight and consistence". And more: to find out the extraordinary corporal techniques, the actor-dancer does not study Biology. It builds a net of external stimulus that react to physical actions.

There is really a big difference between the time of duration of a show and the long time spent to its preparation. This difference between the training and the presentation is the necessary time to obtain the extraordinary bell jars domains. It is clear that the training is essential to get confidence and security.

However, men and societies are not satisfied with the daily processes and create situations to experiment the extraordinary of high sensorial cohesion. At the contemporary society, we have as example, drugs, wars, games, competitions, sports of adventure and the contemporary dance. Deborah Colker socializes the risk is her choreographies, entering this way in extraordinary bell jars.

According to Eugênio Barba, theater´s director, the body has distinct meanings to the daily world and to the extra daily, which is the scenic. And to the body to expresses itself in the scenic world, it is necessary exhausting training in view of a new balance. The body balance will be so the first principle. The same actor says as example, classes about walking, in view of new balance, that would be used by the actor, differently from the common way.

As his instrument is the body, it is necessary to distinguish the usage that is done frequently of the specific that is made by the actor-dancer:the daily usage of the extra ese or scenic. Walking on the stage is to have the body balance modified, and the control of distribution of weight of the body to express a different movement of daily walking and it is only able to get this domain through the learning of a technique.

The usual usage of the body is not purely natural, but cultural because it is raged by cultural partners and the usage of the extra, in the case, the dance, is raged by the technique learned. The technique is what makes the difference between the actor dancer and the common man, even if they are executing the same action, the same movement.

The freedom of expression of the dancer is limited to the style of dance that is interpreted and, the more specialized in a

style, more limited it becomes. This happens because of the group of rules and body techniques involved in each style. When acquiring a technique, the dancer is able to dance, even in another style, and needs only to acquire the rules which follow it.

In the daily actions, we do not think about them, we move in gestures we believe to be natural, but the body is shaped by culture. In extra daily activities of representations, there are bodies techniques which do not respect the frequent conditions of the body usage..

The extra technique was developed centuries ago and refined by the study and research. It requires much concentration and abrasion because the scenic universe and the body balance are radical modified. Its finality instable permanent balance, which will generates tensions in the body and expand a great physical strength, giving life and dynamism to the action and, consequently, great energetic effort. This balance is only able by means of a specific learning and it is a differential postural balance that by itself guarantees an impressive scenic expression. But it is only acquired with lots of training and discipline to reach a differential esthetic and beauty. The aesthetic beauty in dancing is built full of suavity. There will be, so, the "Decided Body", the moment in which is time to act, the instant which precedes the action in space, when all the energy is already there to interfere, but suspended , and involves the whole body of the dancer in such an aesthetic balance ready to pass over at any moment to the dynamic. In scene, the dancer is in an extraordinary sensorial bell jar. As Nietzsche said, dancing is the most Dionysus of arts. Dancing is a process not a object, that is why the theory has difficulty to try to analyses it . To understand its expressive sense, it is necessary to describe it as a process.

The thought of each dancer react to his actions. When developing a technique, the dancer acquires the body´control and is able to express different emotional states making visible the invisible through thought. The scenic body trained becomes flexible, sweet and it is possible to be shaped by thought. The whole body thinks and acts with different energy.A body-mind (ref.). The dancer, when makes possible the manipulation of his instrument, the body, then comes to the wished result:seduze the spectator in order to involve him in a extraordinary sensorial bell jar, that makes the show dynamic.

What happens during the scene is much more than a simple relation of communication:spectator/dancer, it is an exchange of energies, emotions, a dance between dancer and spectator. The dancer feels the energy flowing until reach the spectator that is involved in the same emotion, in a dancer communion/spectator/dancer. The dancer brings inside himself the dreams, the myths and live them with the spectator.

Associations of ideas of the dancers actors

The senses built by the actors dancers at Deborh Colker Company, in a spontaneous flowing of its thoughts and images interconnected around an inductive word, permitted to the study go deep the subjective forms.

Expressing freely its recordings, it was possible to construct the emotional nucleon of these dancers around the practicing of dancing. According to Costa (1999), the association of ideas enables the mix of emotional links that help us to understand the relationof meaning that is established between the inductive word and answers, which makes known closer what builds the imaginary of the dancers.

It was asked for a direct association during ten
minutes:1.dance;2.show;3.stage;4.training;5.illusion;6.audience;7.risk;8.body;9.speed;10.route.

At first moment, it was organized the map of associations of referent ideas to the first four dancers interviewed. The semantic categories brought out were grouped in common associations an non common associations. The criteria used was grouping by collective nature.

ASSOCIATIONS

Common associations	**Non common associations**
5. Energy	**1. I was born dancing**
3.tough path	**1.rythm of life**
3. essential	**1. happiness**
3.art	**1. diary**
2.ideal physics	**1. your ways**
2.imagination	**1.ritual**
2.pleasure	**1.magic place, special,church**
1.concentration	**1.instrument of work**
1.show	**1.respect mine**
	1.reward, feed back

In the universe of common associations, all of the words are indicative of being interconnected around the senses of "energy", "hard way" and "essential". The senses are presented in the frequency order where the constellations were revealed.

"Energy" is a common association, it I the "dance", "risk", "speed", which means intensity, adrenaline.

Below, it comes the "tough path, way". This way is an association of the show, the "route", and is referred to the trainings, tiring trainings, but it is essential to the risk, to the show of dance, that is art in this study. After that, it comes the "ideal physics", that is "imagination", that gives "pleasure".

The "stage" is the place where the ritual happens, it is the limit between the sacred and profane, get into the stage is like get into a gate to another dimension; is to get out of the usual and get into the extraordinary. It is the proper place to the rituals in which the dancer submit himself to sensitive experiments and extraordinary ones. And the audience is the witness of this pleasure, exchange of energies giving feed back of this pleasure. That is the dancer´s reward that incorporates life and experience.

Final considerations

What was inherent to the speech of the actor-dancers of Deborah Colker´s Dancing Company is the presence of ritual aspects and its presentations.

The interviews were made using association of ideas with inductive words and belong to different subjects; they revealed the subjective and the symbolic in these dancers making clear their meanings and senses in relation to the ritual lived in their action involving and interacting with the spectator; and in relation to the show, touching the audience that makes it happen and live together the experience of an extraordinary sensorial bell jar.

Summary

The objective of this study is to recognize the ritual aspects and the show on the speech of the dancers´ actors at Deborah Colker Company. It is a descriptive and explorative study, with qualified identification. Four interviews were performed, making usage of association of ideas to inductive words: dance, show, illusion, body, training, risk, Route, speed, stage and public. This projective technique tries to catch what symbolical the individual has. The qualified exam of similarity, the difference and the continuity among ideas, permitted the punctuation of relations among elements which brought out the senses of these dancers.

The representations of Deborah Colker contemporary dancer´s company are considered completed. For this "completion" we mean according to Almeida (2008), the series of typical manifestations of the contemporary world which tries to involve elements from the show (static), ritual (synestatic) and contemplation.

Actors and spectators. Both involved in the action of the show, in such a way, interact in a typical ritual element. That one, has a essential focus the practitioner that, in his/her activity, may develop different levels of synestactic intensions, which is not totally accessible for those who contemplate because that mobilizes the subjectivity of the actor. Although the performance has not been totally made to be ritualized, that may happen.

The show art, like dancing, is made to be seen, it is expressive and has the aim to touch the spectator and as a language, to communicate a message. Ritual and show, known by the perspective of development and as generating events of complex sensorial processes imply the idea of sensorial glass (ALMEIDA, 2008). The common association were: energy, tough way, essential, art, ideal physics, imagination, pleasure, concentration and show. The stage, at the dancing show, represents a secrete place. The ritual is lived by those dancers who feel their energies flow until get the spectator that gets involves in a dancer/spectator communion.

Key words: actor-dancers, ritual, show

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ABSTRACT:

The objective of this study is to recognize the ritual aspects and the show on the speech of the dancers´ actors at Deborah Colker Company. It is a descriptive and explorative study, with qualified identification. Four interviews were performed, making usage of association of ideas to inductive words: dance, show, illusion, body, training, risk, Route, speed, stage and public. This projective technique tries to catch what symbolical the individual has. The qualified exam of similarity, the difference and the continuity among ideas, permitted the punctuation of relations among elements which brought out the senses of these dancers.

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Actors and spectators. Both involved in the action of the show, in such a way, interact in a typical ritual element. That one, has a essential focus the practitioner that, in his/her activity, may develop different levels of synestactic intensions, which is not totally accessible for those who contemplate because that mobilizes the subjectivity of the actor. Although the performance has not been totally made to be ritualized, that may happen.

The show art, like dancing, is made to be seen, it is expressive and has the aim to touch the spectator and as a language, to communicate a message. Ritual and show, known by the perspective of development and as generating events of complex sensorial processes imply the idea of sensorial glass (ALMEIDA, 2008). The common association were: energy, tough way, essential, art, ideal physics, imagination, pleasure, concentration and show. The stage, at the dancing show, represents a secrete place. The ritual is lived by those dancers who feel their energies flow until get the spectator that gets involves in a dancer/spectator communion.

Key-words: dancers actors, ritual, show.

ACTEURS DANSEURS DE LA COMPAGNIE DE DEBORAH COLKER : UNE ÉTUDE À PROPOS DE RITUEL ES SPECTACLE

RÉSUMÉ:

Cette étude a le but de reconnaître les aspects du rite et du spectacle dans le discours des acteurs danseurs de la Compagnie de Deborah Colker. Il s'agit d'une étude descriptive et d'exploitation d'abordage qualitative. Quatre enterviews ont été faites en employant l'association d'idées aux mots d'introduction : danse, spectacle, illusion, corps, répétition, risque, Rota, Velox, scène, orchestre. Cette technique projective a l'objectif de capter le symbolique de l'individu. L'examen qualitatif de la ressemblance, de la différence et de lacontiguité entre les idées a permis la ponctuation des relations entre les éléments qui éveillent les sensations de ces danseurs. Les présentations de la compagnie de danse contemporaine de Deborah Colker sont considérées performantes. Par performance on comprend, d'après Almeida (2008), ume série de manifestations typiques du

monde compemporain qui cherche d'englober les éléments du spectacle (esthétique), du rite (synesthésie), et de la contemplation. Les acteurs et les spectateurs, tous engagés à l'action du spectacle, de quelque façon, interagissent dans un des éléments typiques du rite. Celui-ci, à son tour, met enlumière le pratiquant qui, en représentant, peut déchaîner de divers niveaux d'intensité synesthésique, ce qui n'est pas pout à fait accessible à ces qui le contemplent, car cela mobilise la subjectivité de l'acteur. Quoique la performance ne soi pas produite pour développer un rite,elle peut en produire un.. Le spectacle tel que la danse est fait pour être vu, il est expressif, il a le but de sensibiliser le spectateur et, comme langage, communiquer un message. Rite et spectale, compris sousla perspective d'engagement et comme événements producteurs des procès sensoriels complexes ont l'idée de couvercle sensoriel (Almeida, 2008). Les associations communes ont été : énergie, chemin ardu, essentiel, art, phyqiue idéal, imagination, plaisir, concentration et spectacle. La scène, en spectacle de danse, représente un lieu sacré. Le rite est vécu par les danseurs qui sentent ses énergies fluer et atteindre lespectateurquis'en engage et les fait retourner dans une communion danseur / spectateur.

Mots-clés : acteurs danseurs, rituel, spectacle.

ACTORES BAILARINES DE LA COMPAÑIA DE DEBORAH COLKER : UN ESTUDIO SOBRE RITUAL Y ESPECTÁCULO

RESUMEN:

El objetivo del presente estudio es de reconocer los aspectos del ritual y del espectáculo en el discurso de los actores bailarines de la Compañía de Deborah Colker. Se trata de un estudio descriptivo exploratorio, con abordaje cualitativa. Se han hecho cuatro entrevistas en que se han utilizado la asociación de ideas a las palabras inductoras: danzar, espectáculo, ilusión, cuerpo, ensayo, riesgo, Rota, Velox, escenario y platea. Esta técnica proyectiva busca captar el simbólico de individuos. El examen cualitativo de la similitud, de la diferencia y de la contigüidad entre las ideas, permitió la puntuación de las relaciones entre los elementos que han despertado los sentidos de esos bailarines. Las presentaciones de la Compañía de Danza Contemporánea de Deborah Colker se consideran *performáticas*. Por *performance* se entiende, de acuerdo con Almeida (2008), una serie de manifestaciones típicas del mundo contemporáneo que busca englobar elementos del espectáculo (estético), del ritual (de sinestesia) y de la contemplación. Actores y espectadores, todos comprometidos en la acción del espectáculo, de alguna manera hacen interacción con un elemento típico del ritual. Éste, a su vez tiene como objeto esencial el practicante que en su actuación puede desencadenar diversos niveles de intensidades sinestésicas, lo que no es completamente accesible a quienes lo miran, pues moviliza la subjetividad del actor. Aunque la *performance* no sea producida para desarrollar un ritual, puede producirlo. Es espectáculo de arte, como la danza, se fair para ser visto, es expresivo, tiene el objetivo de sensibilizar el espectador y, como lenguaje, comunicar un mensaje. Ritual y espectáculo, entendidos bajo la perspectiva del compromiso y como eventos productores de procesos sensoriales complejos contienen la idea redoma sensorial (ALMEIDA, 2008). Las asociaciones comunes fueron: energía, camino arduo, esencial, arte, físico ideal, imaginación, placer, concentración y espectáculo. El escenario, en el espectáculo de danza, representa un lugar sagrado. El Ritual es vivido por los bailarines que sienten fluir sus energías hasta llegar al espectador que las devuelve en comunión bailarín / espectador.

Palabras claves: actores bailarines, ritual, espectáculo.

ATORES BAILARINOS DA COMPANHIA DE DEBORAH COLKER: UM ESTUDO SOBRE RITUAL E ESPETÁCULO

RESUMO:

O objetivo deste estudo é reconhecer os aspectos do ritual e do espetáculo no discurso dos atores bailarinos da companhia de Deborah Colker.Trata-se de um estudo descritivo exploratório, com abordagem qualitativa. Foram realizadas quatro entrevistas utilizando-se de associação de idéias às palavras indutoras: dança, espetáculo, ilusão, corpo, ensaio, risco, Rota, Velox, palco e platéia. Essa técnica projetiva busca captar o simbólico do indivíduo. O exame qualitativo da semelhança, da diferença e da contigüidade entre as idéias permitiu a pontuação das relações entre os elementos que despertaram os sentidos desses bailarinos.

As apresentações da companhia de dança contemporânea de Deborah Colker são consideradas performáticas. Por performance entende-se, segundo Almeida (2008), uma série de manifestações típicas do mundo contemporâneo que procura englobar elementos do espetáculo (estético), do ritual (sinestésico) e da contemplação. Atores e espectadores, ambos envolvidos na ação do espetáculo, de algum modo interagem, num elemento típico do ritual. Este, por sua vez, tem como foco essencial o praticante que, em sua atuação, pode desencadear diferentes níveis de intensidades sinestésicas, o que não é totalmente acessível a quem o contempla, pois mobiliza a subjetividade do ator. Embora a performance não tenha sido gerada para ritualizar, pode provocar isso.

O espetáculo de arte, tal como a dança, é feito para ser visto, é expressivo, tem o objetivo de sensibilizar o expectador e, como linguagem comunicar uma mensagem. Ritual e espetáculo, entendidos sob a perspectiva do envolvimento e como eventos geradores de processos sensoriais complexos abrigam a idéia de redoma sensorial (ALMEIDA, 2008). As associações comuns foram: energia, caminho árduo, essencial, arte, físico ideal, imaginação, prazer, concentração, e espetáculo. O palco, no espetáculo de dança, representa o lugar sagrado. O ritual é vivido pelos bailarinos que sentem suas energias fluírem até alcançar o espectador que se envolve e as devolve numa comunhão bailarino/espectador.

Palavras-chave: atores-bailarinos, ritual, espetáculo.