134 - DANCING ON WHEELS: REFLECTING UPON THE METAPHORICAL ADVENTURE OF THE BODY IN MOVEMENT

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THE METHODOLOGICAL PATH

In the wheelchair dancing adventure, understanding the meaning of bodily image obligatorily implies understanding the meanings of the two terms, image and body, as well as relating the acquired knowledge to the existential place that this person occupies in the world. However, this is not an easy task to perform. In order to achieve our objectives, this study was conducted by way of qualitative research that began with the presumption that beings act according to their beliefs, perceptions, sentiments and values, while their way of behaving follows the ordination of a meaning that is not immediately known, thus requiring it to be unveiled. While researching the *magical* act of imagination and enchantment, capable of *redefining* the object one thinks about and desires in such a way as to take possession of it, we sought, together with the performers, to gather important information, conducting semi-structured interviews of twenty *wheelchair users*. It behooved us to observe, in detail, the behavior of the persons interviewed verbalization, silence, hesitations, laughter, lapses in order to support the analyses, since all the interviews were recorded and transcribed, seeking to be as faithful as possible to the conversations.

A different approach was necessary. With the intention of a free association of ideas through the use of the cue words *adventure, dance, body, movement, liberty* and *wheelchair,* the subjective world of the dancers, who spontaneously expressed what each word reminded them of, was added to the study of their performances. Such a procedure favored convenient interpretations since we sought to understand the practice of the adventure of dancing from the social perspective of wheelchair dancers within the meaningful fabric of their *imaginary world*. We opted for studying semantics that cater to a collective criterion and which are readily remembered and represented by the frequency with which they are brought to mind. The qualitative examination of the equality of the ideas permitted us to indicate relationships between elements that explain both *cognitive* and *psychosocial obliquities* relating to the performances. Thereafter, they make up the network of meanings that traverse these perceptions.

In the interviews, there comes a moment where the dancer temporarily takes the place of the dance. The method used to interpret the results bases itself on the Discourse Analysis (DA) of Orlandi (1987), which perceives language as a place of conflict, having its foundation in silence, the origin of all meaning. Language necessarily links itself to silence, manifesting itself as an incessant passage from words to silence and from silence to words. The change of social place objectifies the breaking of the concordance of the spoken words that establishes itself between the interviewer and the person interviewed. As such, in role-playing, the moment we place ourselves in a different social place, we allow our imagination to flow, stirring up the beliefs, myths and desires of our imaginary world.

After these interviews, we can identify some meanings the dancing adventure acquires in the fantasy world of the wheelchair dancer. This adventurer floats in a universe full of uncertainties, passionately transforming the obstacles encountered into a trampoline, into an expansion of his spaces and projects. The dance of these performers is lived as an *adventure charged with emotion* and, as Simmel (1998) puts it, resembles a conquest, a quick taking of advantage of the opportunity to live, with passion. In the discourses, it manifests itself as a *singularity*, a *challenge/game,* an *act of will,* as *joy* and *relaxation* and as an *act of desire*. It exhibits the following linguistic marks: *surpassing* (the meaning of which expresses itself under the dominion of limits and perseverance), *advancement, inner force, conquest* and *path of the imagination.* These discourses belong to a predominantly heroic, fantasy world in which the forces of exaltation become marks, where the heroic adventurers spend a large part of their lives accomplishing challenging tasks and surviving sacrifices to return, renewed, to everyday life. The *mythical dimension of the hero* serves to develop consciousness of human potentials and limits. This mark, which places in evidence the discourse of the *path of turning inward* that is developed while dancing, manifests itself as a *mystical fantasy world* that invokes intimateness, the search for oneself and individual transformation. At this moment, the limited body, almost without life, without mobility, begins expanding itself, coloring itself, bringing itself back to life, living its moment of *rupture* (Pessin, 2001), its moment of ascension, defended by Durand (1998) as belonging to *daily life.*

The semantic group *dance/movement/body/liberty* remits us to the discovery of our own mobility. To dance is to transmit all of the feeling of the music to the heart and, from it, to the body, in the best way one can express it. All movements are well accepted and celebrated. As a response, we have a harmonic dance movement that exists in each of us. According to Chevalier & Gheerbrant (2002), to dance is to seek liberation in the ecstasy, in the pleasure. It is celebration, language, fever that involves the creature, capable of taking him to frenzy. It is a manifestation of the life instinct, a reencountering of primal unity. It is *adventure*, life in *movement*. It is all: pleasure, joy, happiness, *freedom* to fly, overcoming of barriers, Love. It is the body making the *wheelchair* the instrument, the transport to movement, to the choreographic art. The inductive expression "wheelchair" is associated with the *wheelchair dancer*'s body. The presence of the possessive "*my*" indicates *self-recognition, possession, individuality, projection of one's own body* as feet, legs and *dancing shoes*. To many of the *performers*, it is associated with *instrument/transport*, while for others, the idea of a *companion*. The predominant meaning is *locomotion of a body that expands itself in search of new horizons*. The wheel signifies *displacement*, *freedom from the restraints of space* and the *spiritual state*, apparent in the interviews.

DANCING ON WHEELS: the enigma of the body in movement

In the construction of wheelchair dancing, *solidarity* and the dancers' emotions can be observed in the convulsive movements, after exhausting rehearsals, in which body and technique, affection and wisdom, experience and energy all evolve into a (con)fusion of *wheelchair dancers*, wheelchairs and *walkers*. While *dancing together, dancing with*, the body seems to dissolve itself into a oneness, accentuated by pre-established relationships, significantly inscribing the body in space, choreographing a new personality which has the recognition of the *Other* and the valuing of *organized solidarity* as its founding principles. Recognizing the importance of this form of *solidarity* in the imaginary productions leads us to questions about the congruent factors in the diverse *choreographic communities* and about which group images are proposed by the dancers at the moment of the presentation.

The *community tie* is understood as the adherence to a common sensitivity, notably in the mobilization of the symbolic, which is the *overcoming of pure reason*. For this reason, we consider the *emotional community* of the group to be an aspiration to the practice of contemporary dance. But, what is its specify? If we understand aesthetics as *common emotion,* we can point to the existence of a sensual communion as the objective of every practice.

It is fitting for us to make some considerations about the mobilization of emotion in dance. Presently, we find two aesthetic poles in the world of scenic presentations. The formal approach to movement solicits emotion in the movement's own dynamics, while Laban (1978) utilizes existing forms of movement to originate new movements, i.e., the motion is inseparable

from the emotion. Both seek, through *dancing corporeities*, to produce a sensorial and kinesthetic empathy with the spectators by familiarity with gestures and by the unfolded dynamics.

To consider dance as a procedure for expressing determined sentiments is to remain in the atrium of emotional capacity for movement. In general, dance is always significant, but never particular. This ambiguity permits us potential, affective adherences and allows us to emphasize, like Le Breton (1985), "that the dancing bodies presented, whether or not they approach socially significant movements of affectivity, [or] social expression of sentiment", go beyond that which is literally imposed by the meaning, due to the transmutation of a brute *emotion* caught by the spectator who, receiving the solicitation, impresses upon it his own meaning.

Requiring sentiments and movements until exhaustion will foment the common tie, a significant factor for community adherence, and not dissolution, as was so often thought. The emotion born of these dancing bodies becomes, at the same time, origin and group existence. Thus, we conclude that the durability and cohesion of these communities is the *resented emotion*, whether or not it coincides with the emotion that founded the bodily dynamic, supporting it, characterizing these *emotional communities* (Roland, [199-]). Bolstering these concepts, we find in Maffesoli (2002), that "there is no fidelity to one tribe; it is possible to float to others. In the tribe, the Other One [alter ego] ceases to exist. It finds itself in the other self of the tribe. Everyone turns themselves into the Other. This tribe becomes the great OTHER. Fusion, confusion and passions of diverse orders are those which lead us to the myth of Dionysus (p.1).

Now is the time for cultural diversity. It is the time of the masses, of the people and of the *emotional tribes. Emotion* anchors itself in the common fundaments of ritualization and art, giving meaning to the finiteness of man and administering *onthological* anguish. It is also the beginning of group cohesion, the construction of the "us", anguish of death, the paradigm of the "alterity".

Each fact lived by us never exhausts its meanings. For this reason, we say that present, past and future cannot be considered in isolation. Any percepto-corporeal experience is concrete, yet undefinable, for we cannot reach total comprehension of the essence of the singular body. According to Schilder (1994), a corporeal image is multifaceted, but suffers the influences of many factors. Influence is influenced by muscle tone, perceptions, bodily movements, social relationships and affective ties. It is dynamic, yet has permanent identity. Despite being individual, it only gains life in the social context, emerging within the existential process of each human being. He also recognized the importance of the neurological aspects, as well as the libidinal and social aspects present in the formation of the image, provoking an original, unique and dynamic process of developing the individual.

In order for the developmental process of the bodily image to occur, the movements are fundamental, for they are intimately linked to the relationship of the person with himself and the world. The bodily image responds to a social image. Since movement is inherent to life, upon moving itself, the human being runs into limits, experiences sensations and feelings, realizes dreams and finds not only pleasure, but, also, frustrations and deceptions. However, how can we understand *bodily images* and *movement* in individuals with motor deficiencies? Also from Schilder (1994), we perceive that this image is the *perception that each individual has of his own body, as an existential reality.* It involves both conscious and unconscious aspects. It does not refer to a visual image, but a mental image or representation, which is a much more ample concept. It does not imply any specific sensorial modality, but *integrates affective, social and physiological experiences with multiple sensorial entrances.*

DANCING ON WHEELS: the bodily fusion of wheelchair dancers, wheelchairs and *walkers* through the metaphor of metamorphosis (making possible within the (im)possibility of movements)

All metamorphic organisms bring with them in their genetic inheritance the basic information for their stepped evolutionary process. And each of these stages possesses form, time and structure apparently determined by nature. Hence, the existence of possibilities of metamorphoses, of surpassing.

In the first part of this study, we accompanied the *egg-generating* phase, which contains the potential of the being, and the phase of the *caterpillar* in its state of crawling in the direction of the leaf. It is now time for *generating ideas*, for academic investigations and for problem forming, aiming at preparing for the grand ball. It is time to choose the invitation, to carefully select each one of the invitees and also to determine the theme and the decoration appropriate to it to cut, paste and clean up, for it is time to define the strategies of the study, dragging and transforming itself, just like the *caterpillar*, in the direction of *its safe port.*

The *caterpillar*, using its feet and eating leaves, fastens itself to a branch with its forefeet. Curving itself, seconds later, the *caterpillar* encloses itself and suddenly is a *cocoon*, a *chrysalis*. Thinking toward facilitating the adaptation of wheelchair dancers, we sought to gather together, in the *alternative* fantasy world, the sacred and the profane present in the *utopian fabric* of the wheelchair dancing adventure. Glimpsing an inclusionistic society, we selected the repertoire, *we constructed the cocoon,* the *chrysalis*, and we prepared the ballroom for the beginning of the so greatly awaited ball. But it's still early. We have to wait a bit more… The sequential phases of the lifecycle of insects in the process of metamorphosis lead us to believe that the moment of *breaking the cocoon* for the *first flight* is arriving. However, we know that this arrival time cannot be abbreviated by man. There is a right time. There is a correct moment. The big day has arrived! The ball begins. It is time for the *dancers*, within the (im)possibility of their movements, to (re)discover bodily languages and the therapeutic pleasure of dancing, demarcating their new, *dancing* identity. It is the moment in which the butterfly ruptures the cocoon and is reborn in a splendorous form, in the bodily fusion of *wheelchair dancers*, wheelchairs and *walkers*, in a new, free and expressive bodily form of solidary dance. It is time for changes. It is time to change the dance by way of the most beautiful of languages, that of moving bodies exposing the soul.

In our study, after the *generation of the dancer's desire*, the dancer, in his metamorphic condition of caterpillar, crawls until perceiving the wheels only as the chair. Upon tiring himself of crawling, the movement of the wheels, part of the chair, is then perceived as a necessary oneness, food for his own survival. Only its function matters. He becomes enchanted upon finding it, for, upon dominating it, he will find his safe port. He seeks in this object the extension of his own body. He creates a process of continuity between the movements of his body and the movement of the wheelchair. Meanwhile, nature continues its work. While reinvigorating the wheels that will produce new movements, it also acts on the chair, which, upon feeding itself on the dreams of these mutilated bodies, suffers the effects of its maturation. Maturation is lived through the rigorous discipline of the rehearsals and the perfecting of the movements, and in the synchronicity sought between the body, the objects and the music. And, all at once, the wheels gain wings and their movements, limited before, metamorphose themselves into dancing bodies and objects, which are completed by other *walking* bodies to express themselves. The wheelchair dancer no longer sees the wheel. Now, he sees, from above, the dance as the vivification of his body in all its totality. The body, once limited, discolored, unexpressive, unqualified and unsexy, gains life and movement, expands its limits, enlightens itself, sensualizes itself. To its need for (re)fueling, is mixed the enchantment of perceiving the grandness and beauty of the movement of the chair and the wheels, and of his *walking partner,* fused in harmony between movements of the body, chair, wheels and dance. No longer is there a way to perceive the part without equally perceiving the all. The wheelchair fused itself with the body of the dancer, as a projection of his own body or part of it, gaining meaning in the locomotion of a new body that expands itself in search of new horizons, in a harmonic freeing of the dance existent in each and every one of us. The same nature that gave wings to the butterfly launches it, equally, in a much higher flight. The devourer of trees leaves now kisses the flowers, collaborating with the preservation of nature's diversity.

Now is the time for *new flights* of the *butterfly*. It is the maturing of the aerospacial dynamic: body balance, flexibility, force. We need to distance ourselves from the party and, between theory and practice, get to know the scenario and identify the *actors* and their discourses, contrasting *wheelchair dancers* and *walkers.* It is necessary to discover and perfect *new flights, new cultural manifestations*, in this way modifying the previous social meaning of the wheelchair, as well as transposing any barriers whenever desire and pleasure speak more loudly. It is time to re-think, *behind the scenes*, the dance of the bearer of the motor deficiency, understanding how the body interprets, gains and produces meanings in a socio-historical, cultural relationship, going beyond discourses of the *body thought about in the dance* the everyday body and the *thought body of the dance* the scenic body. It is time to discover that the limit only exists in each one of us…

This is the moment of resurrection, of transmutation, of rediscovery, of the *generation of new eggs*. Just as the *butterfly*, we receive through metamorphosis new implements that make us capable of taking off on *flights* which go *higher and farther all the time*, over the trees, bushes, mountains, forests… enabling the movement of these flights to quickly take us to the abstraction of a totalizing, dynamic, perfect and finished image. It is the moment to wait for the next ball, reflecting upon the adventure of the (d)eficient bodily images dancing, utilizing the implements acquired in the process of constructing their citizenship… and, *flying higher all the time*, to launch the *new eggs to be generated*. In this way, reflections and actions upon the dance make us believe that the insertion of bodies with real challenges, *through the magic of dance existent in each one of us*, can really happen in a radical, complete and systematic way. To dance does not simply mean choreograph a step, choose the clothes and dream of the repertoire. It also is the searching for movement's essence, evidencing the beauty of the bodies, revealing that which is singular in the culture of each dancer. To dance is to create tensions in the sensitive/perceptive polarities, of which we believe to have consciousness and understanding, for it is in the singularity that we can recognize dance as a *transformative agent* of discoveries, conflicts and experiences. To dance is to live the party, the collectivity and the representation of collectivity itself in its finished form. A party is always for everyone. We can say 'you-know-who excludes himself' when someone does not participate in a party. In our party, we do not want anyone to be excluded, for in it we will be *commemorating and celebrating* with *performers* who live the maturing point of wheelchairdancer metamorphosis as a moment of rupture, identified by Pessin (2001) as a starting point, as a decisive act of a utopian process. It is definitively breaking oneself away from the structures of the *cocoon*. It is rediscovery of one's best *performance*, that is, returning to full existence, being in the world. It is gloriously entering the *new age of parties*, the new age of bodily expression, life's new theater stage. It is living your double. It is vivifying your body within the oneness of the body-wheelchair-*walking partner* triad. It is moving yourself for the solidarity of this triad.

THE METAPHORICAL ADVENTURE OF THE BODY IN MOVEMENT

Man, just like trees and insects, is also impelled by nature, which launches him toward maturation. Metamorphosis also occurs within us, though in a different way. Just as the *caterpillar*, which has no consciousness of the *body of the butterfly* forming itself within, nor has it knowledge of its future wings, nor even do the wings themselves understand their own meaning before their first flight, we receive new apparatus, capable of kissing the tree which fed us. Nonetheless, we are *beings in constant construction*. People, in their chain of reality, have been forming the solid body of a new organism, and now the time has come for it to surface and integrate its developmental state with other currents of humanity. In our chain of reality, we form the solid body of a new, *utopian* organism capable of dancing in a wheelchair. The time has come for this solid body to be vivified in all its plenitude, in every extension of its development, in every *acuity* of the dance. The time has arrived for the utopia of dancing in a wheelchair to concretize itself in different social spaces, setting any body in movement, permitting it free access to the multiple activities common to human beings. The time has come to overcome other obstacles, provoking new adventures, discovering new *dancing shoes* for these wheelchairs, substituting the *perfect body* for the *perfection of a body in movement.* The time has come for this organism to traverse existence in all ballrooms, in all dance houses, experiencing emotions, dancing the flame of its desire, of its living. The time has come for each ballroom dancer to walk his path, to eternalize his existence in the world, finding each one of the *clues*, of the marks, left by the wheelchairs, or by the shoes, and continue to dance, to find pleasures, joys and realizations, demonstrating, with secure and well-defined movements, the emotion of this act of *dancing lives*, so as to not *dance in lives.*

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DANCING ON WHEELS: **REFLECTING UPON THE METAPHORICAL ADVENTURE OF THE BODY IN MOVEMENT**

Abstract: While elaborating this qualitative study of the imaginative adventure of dancing in a wheelchair, we conducted semi-structured interviews of twenty wheelchair users. The analysis of the Orlandi (1987) discourse and the free association of ideas through the use of the cue words adventure, dance, body, movement, liberty, wheelchair permitted the dancer to temporarily relive his dance experience, formulating projective, image-filled visions. This is the way opposites discover how to get in touch with one another and transform themselves. Our challenge was to explain how paralyzed bodies, through the magic of dance, the *solidarity* of the *walking partners* and the complicity of the festivities, experience a process of continuity in which the movements of the wheelchair users, walkers and wheelchairs integrate themselves into a choreographic triad, metamorphosing the handicapped person's apparent immobility, covering it with expressions and code signs established in different languages and styles. They turn themselves into *something else*, into another person who, upon gaining wings, (re)assumes his place in a (con)fusion of chairs, wheels, movements, bodies and dancing objects. On the *stage of life*, the movements gain life, posture and bodily attitude and transform themselves into danced gestures that propagate themselves from one body to another. In the final metamorphosis, through the identification with and magic of Love, the spirit

traverses the body, tasting the flavor of each movement, imprinting it with new qualities and nuances and achieving humanization in nature. Here, the narrative of the adventure of dancing on wheels causes the dancers to forget about prejudices, social values, social exclusion and dancing identity and they prepare themselves for their next flight.

Key words: dancing on wheels / metaphorical adventure / body in movement

DANSER SUR DES ROUES: RÉFLECHISSANT SUR L'AVENTURE MÉTAPHORIQUE DU CORPS EN MOUVEMENT

Resume: À l'occasion de l'élaboration de cette recherche qualitative sur l'aventure imaginaire de danser en chaise roulante, nous avons fait des interviews sémi-structurées avec vingt usagers de chaises-roulantes. L'Analyse du Discours d'Orlandi (1987) et les associations libres d'idées, moyennant les mots inductrices: aventure, danser, corps, mouvement, chaise-roulante, ont permis au danseur d'assumer, par quelque temps, la place de la danse, formulant des rêves projectifs, imagétiques. C'est la manière que trouvent les polarités pour se toucher et se transformer. Notre défi, c'est d'expliquer comment les corps paralysés, à travers la magie de la danse, par la solidarité de leurs pairs qui peuvent marcher et par la complicité des fêtes vivent un processus de continuité, où les mouvements des *cadeirantes* (=ceux qui dansent en chaises-roulantes), de ceux qui marchent et des chaises roulantes s'intègrent dans une triade chorégraphique, faisant la métamorphose de son apparente immobilité, en se recouvrant d'expressions, signes codifiés et établis en différentes langages et styles. Ils deviennent *autre chose*, une autre personne qui, au moment de gagner des ailes, (re)assument leur place au milieu d'une (con)fusion de chaises, roues, mouvements, corps, objets dansants. Sur la *scène de la vie* les mouvements gagnent de la vie, posture , attitude du corps et se transforment en gestes dansés qui se propagent d'un corps à l'autre. À la métamorphose finale, par l'identification et la magie de l'Amour, l'esprit traverse le corps goûtant la saveur de chaque mouvement, pour l'imprimer avec de nouvelles qualités, de nouvelles nuances et réussir à l'humanisation dans la nature. Ici, le récit de l'aventure de danser sur des roues fait ces acteurs oublier les préjugés, les valeurs sociales, l'exclusion, l'identité dansante et se preparent au vol procahain.

Mots-clés: danser sur des roues / aventure métaphorique / corps en mouvement

BAILAR SOBRE RUEDAS: REFLEXIONANDO SOBRE LA AVENTURA METAFÓRICA DEL CUERPO EN MOVIMIENTO

Resumen: Al elaborar esta investigación cualitativa respecto a la aventura imaginativa de bailar en sillas de ruedas, hicimos entrevistas semiestructuradas con veinte usuarios de sillas de ruedas. El Análisis del Discurso de Orlando (1987) y las asociaciones libres de ideas, a través de las palabras inductoras: aventura, bailar, cuerpo, movimiento, libertad, silla de ruedas, permitieron al bailarín a asumir, por algún tiempo, el lugar de la danza, formulando sueños proyectivos, imaginativos. Es la manera que encuentran las polaridades para se tocar y se transformar. Nuestro reto fue el de explicar como los cuerpos paralizados, por el hechizo de la danza, de la solidaridad de las parejas que pueden andar y la complicidad de las fiestas, viven un proceso de continuidad, donde los movimientos de los *cadeirantes,* (aquellos que bailan en sillas de ruedas),los que pueden caminar y las sillas de ruedas se integran un una tríada coreográfica, metamorfoseando su presunta inmovilidad, recubriéndola con expresiones, signos codificados y establecidos en diversas lenguajes y estilos. Se vuelven *otra cosa*, otra persona que, cuando gaña alas, (re)asume su lugar en una (con)fusión de sillas, ruedas, movimientos, cuerpos, objetos danzantes. En la escena de la vida, los movimientos gañan postura, actitud corporal y se transforman en gestos danzados que se propagan de un cuerpo a otro. En la metamorfosis final, por la identificación y hechizo del Amor, el espíritu pasa por el cuerpo gustando el sabor de cada movimiento, imprimiendo nuevas cualidades nuevos matices y llegando a la humanización en la naturaleza. Aquí el relato de la aventura de bailar sobre ruedas hace que eses actores olviden los prejuicios, los valores sociales, la exclusión, la identidad danzante y se preparen para un próximo vuelo.

Palabras-llave: bailando sobre ruedas / aventura metafórica / cuerpo en movimiento

DANÇANDO SOBRE RODAS: REFLETINDO SOBRE A AVENTURA METAFÓRICA DO CORPO EM MOVIMENTO

Resumo: Ao elaborar esta pesquisa qualitativa sobre a aventura imaginal de dançar em cadeira de rodas, realizamos entrevistas semi-estruturadas com vinte *cadeirantes.* A Análise do Discurso de Orlandi (1987) e as associações livres de idéias, mediante as palavras indutoras aventura, dançar, corpo, movimento, liberdade, cadeira de rodas, permitiram ao dançarino assumir, temporariamente, o lugar da dança, formulando sonhos projetivos, imagéticos. É a maneira que as polaridades encontram para se tocar e se transformar. Nosso desafio foi explicar como corpos paralisados, pela magia da dança, *solidariedade* dos *pares andantes* e a cumplicidade das festas, vivem um processo de continuidade, onde os movimentos dos *cadeirantes*, *andantes* e cadeiras de rodas integram-se em uma tríade coreográfica, metamorfoseando sua aparente imobilidade, recobrindo-a de expressões, signos codificados e estabelecidos em diferentes linguagens e estilos. Tornam-se *outra coisa*, uma outra pessoa que, ao ganhar asas, (re)assumem o seu lugar em uma (con)fusão de cadeiras, rodas, movimentos, corpos, objetos dançantes. No *palco da vida*, os movimentos ganham vida, postura, atitude corporal e se transformam em gestos dançados que se propagam de um corpo para outro. Na metamorfose final, pela identificação e magia do Amor, o espírito atravessa o corpo degustando o sabor de cada movimento, imprimindo-o com novas qualidades, novos matizes e alcançando humanização na natureza. Aqui, a narrativa da aventura de dançar sobre rodas faz com que esses atores esqueçam dos preconceitos, valores sociais, exclusão, identidade dançante e se preparem para um próximo vôo.

Palavras-chave: dançando sobre rodas / aventura metafórica / corpo em movimento.