

INTERVENTIONS BETWEEN YOGA AND CONTEMPORARY DANCE: study on the practice of yoga in preparing the contemporary dancer

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Abstract

This research began by questioning ways of preparing (training) the dancer and the possible relations with Yoga practice and the construction of a state of presence of the performer. It is through this research understood that the state of presence is an attention, a listening and a readiness in the artist's body from which he will develop his creative process. For that, diverse research in the performing arts were studied in relation to the Performer's training using specific bibliographies from areas of yoga, contemporary dance and philosophy. In parallel to the bibliographical studies, the research also included practical dance laboratories and experimental choreographic projects.

Key words:

Contemporary dance, body preparation, yoga

Introduction

By understanding the practice itself in dance in which the exercise of creating dance requires that the dancer be prepared physically and mentally questions possible ways of preparing (training) of these artists. From personal practice, the researcher realized that yoga could be a key to help the artist to ignite information and ideas in the body, specifically referring to the presence of both the performer and the creator.

The purpose is, therefore, to substantiate this research, which has already been experienced through the bibliographic studies.

Results and Discussion

At the end of this research two aspects considered very relevant to establishing the relationship between Yoga and dance were analyzed through the practice of Yoga: the "asanas" (postures) and "dharana" (concentration).

Above all, the dance contains a body-mind relation, inherent in the execution of the Yoga postures and focusing the attention of the dancer on his body and during that exact moment. This allows him to recognize the physical and emotional state that he has at that moment, and this can stimulate the creative exercise.

In addition, during the research, which initially proposed to be only theoretical, the researcher felt the need to experience how the research material was internalized in the body through movement. Parallel to the readings, therefore, the researcher carried out practical research laboratories and small creative experiments, one of them presented at UNECENA, Unified Student Showing of Dance and Performing Arts of Unicamp.



Conclusions

From this research the possibility of a dialogue between Yoga, a practice originating from the culture of the oriental martial arts, and not exclusively contemporary dance, but a wider range of the performing arts (dance, theater and performance) in which the body-mind relation is the center of the work.

In addition, it was possible to note the dependence between practice and theory in the development of research in the performing arts since theoretical study feeds the practical experiments and vice versa.

Finally, the process of research development showed that the threshold between training and the creative exercise was very tenuous and subtle, and at a certain point it was difficult to separate one from the other.

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