

The Art of Dance and The Human Body in Motion

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Abstract: Through this study, I have developed an invariant relationship between dance art and theatricality and dramaturgical context that reveals a complex picture of the human body in motion. The human body becomes a syncretic modulation of corporeality and gestuality through dance in theatrical discourse.

As a medium of expression and reception, contemporary dance addresses multiple registers, including physicality, energy of the body-subject itself, and multiple sonorities.

Consequently, contemporary art is constantly researching and interpreting spaces in which the geography of the body is shaped in an increasingly personal and intimate way.

Dance is increasingly imprinted with personal searches, inner questions, nuanced through each spectacular presentation, reflecting the world in which we live geographically.

Keywords: art of dance, human body in motion, movement and gesture, body intelligence, choreographic performance.

“A performance embodies life and the power to live in this existence that we all live only once. It is a celebration of life without barriers, of freedom, and of desire to be eternal.”¹

In addition to religious celebrations (Christian or pagan), folk dances, and ball dances (groups or pairs), the art of dance has evolved from a wide variety of performances: interludes, medieval mysteries and masked buffoonery. Movement, sound and gesture are exposed on the stage; theatre, dance, and music all derive from a common root that generates visual images. A very important place is held by choreography in the context of theatre performances since a theatrical performance is based on both word and image perception, raising the level of interpretation to a higher level. The art of dance intervenes in a favorable way in the process of theatrical creation and does not play a role in itself, serving the theatrical act in which gestures, stage movement, dance, in other words the choreographic creation is present. Dance becomes a vibration in the theatrical discourse, sometimes the surrounding is made up of word, vocal and instrumental sounds, light.

The human body creates vibrant images through the poetics of corporeality and gesture.

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¹Aureliu Manea, *The Energy of Show*, Bucharest, Dacia Publishing House, 1983, p. 99.

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Dance movements have a privileged personality, dance being at the meeting point between the physical and spiritual worlds. The need to introduce body vibration into theatrical approach has led to the actor's performance to function in a well-defined space through words, physicality, the force of body energy, as well as in a specially designed sound register.

Movement, gesture and expression of the body are directly connected with breathing technique. The approach to the movement phrase in the sphere of body expression, as well as in classical and contemporary dance, is based on several coordinates:

Establishing the meaning as well as the amplitude of the movement; alternating planes and fixing the body elements by coordinating the sequence of movements according to the theme pursued or, in the case of improvisation, the energy of the movements.

"Like theatre, choreographic performance is subject to dramatology and is shaped by the relationships between the universes initially developed in the creator's imagination and the dramatic universes - created on stage."²

For choreographers, dance as the art of movement lies at the origin of all things, music itself cannot exist in the absence of movement, sound being but a movement of the air; as the central factor of the "triune horeia", the ancient complex of Dance - Word - Song, dance as the axis of the triad, receives music drawn from the spirit of this union. Some see music as a dance of sounds and dance as a music of spheres, of bodies.

The body can also transmit messages without any movement; let's not forget that in contemporary dance performances we often encounter non-movement, which represents an accumulation of energies and meanings conducted in the stage space in a particular linearity and symbolism. Linguists have considered gestures as a form of language, thinking also that gesture is an inseparable companion of articulated (spoken) language.

The environment offers the possibility for each individual to enter into at least a transient interdependence with their own mythologies of body and movement by going through different stages of body perception on a sensory level, sensing and capturing a variety of phenomena belonging to dance and body movement in dance art.

In a broader context, the art of contemporary dance contains a gestural code developed through multiple formative experiences, while the tradition of classical dance studied in major companies suggests a careful study of a logical system of relationships between the parts of the body, valuing gesture and its primary role in communication.

²Raluca Ianegic, *Choreographic Trails*, Bucharest, U. N. A. T. C. Press, 2007, p. 111.

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For choreographers, dance as an art of movement is at the origin of all body statements, and music, which cannot exist in the absence of movement, creates new and original spectacular forms.

Contemporary dance has taken over from literature the structure of discourse that is now taught and applied in choreographic courses, the Aristotelian continuous movement drama (based on the construction of a goal focusing on cause and effect, suggesting three themes: the chosen theme, the action, the execution of the theme).

Another type of dramaturgy - namely discontinuous movement dramaturgy - of the Brechtian type, which is constructed from segmentation, with multiple insertions.

The rhizomatic movement dramaturgy, of the Deleuzian type, which proposes the concept part to be approached from several areas; it does not aim for absence or architectural rigidity, but creates a specific approach.

Dance inscribes its history in the dancers' bodies, more than in the scores, and each choreographic language marks a deep gestural vocabulary in the bodies, exploring space and relationship with music; beyond the abbreviations encountered in the dynamics of the performing arts, reaching abysmal metaphors, the body reveals one by one: discovery - which includes balance and imbalance, length (in the body and in space), volume, gravity and weight transfer (points of support). These few notions, part of the body's vocabulary, are discursive and it creates a personal trajectory over time with the aim of discovering what is called construction: one's perception in the face of developed condensed information of the body segments, then the intervention of dynamics, rhythm and speed; chaining the information and accessing it with different perspectives (not only with the basic one - the perspective of form, but with that of texture, duration, direction, intention, inertia). Deconstruction - this is the level at which we own the whole route outlined above; we should be in control of our own ideas: knowing where we move, how we move, how much we move and why we move, with what intention and with what force. Improvisation is the main thing, and each body will have a different approach; the way of experiencing is, both cognitively/rationally and instinctively (just through the body), by breaking form, overlapping movements.

With the specific means of his art, the dancer becomes a creator, with the choreographer behind him who meticulously traces the meaning and the choreographic approach.

Contemporary art is a constant shifting of boundaries, a continuously research. The term 'contemporary' is being constantly updated; the definition of dance establishes the idea of rhythmic, plastic and expressive movements of the human body, performed with the rhythm of a melody and having an artistic or entertaining character.

"The semiotics of contemporary dance distinguishes between several types of dancing: popular, ritual, character, ballroom, modern, classical. In a dance production,

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including contemporary dance, there are signs appearing in the form of choreographic elements: theme, movement, gestures, body expression, use of stage space, costumes, props, technical elements (light, sound, set). The message of the dance becomes the product of an agreement, the result of the systematic use of different choreographic codes and conventions. This approach allows us to detect how dance produces meaning."³

The body involuntarily possesses its own sensory microhistories, which it conveys in creative and interpretative approaches, often constituting a fine substrate introduced in the collective creative path. The traits of the contemporary dancer contain stimulating tensions, the awareness that the artistic act is inseparable from the conditions of the world in which he or she lives, that the emotional charge of each performance resonates with the reflection of the body in the society which we live in. More and more often we find in the stage space the imprint of personal researches, of inner questionings, which the choreographers enunciate either towards a laboratory and experimental direction, or towards a nuancing of the declared discourses through the final product.

The intelligence of the body is a resource that is activated through attention and awareness of movement; the laws of physics create the natural relationship of understanding, deepening and functioning of the body in movement; thus, a study is born that focuses on observing and on the analysis of motor possibilities, as well as developing practices in exploring one's own movement possibilities, considering physical availability, energy and creativity.

The art of dance travels through innovative directions, calls, as before, on multiple connections from science and other arts; the "living" thinking that arises at the intersection of physics, chemistry, anatomy, music, emotion, soul, theatre, literature constitutes the vocabulary of the contemporary artist.

Movement and gesture: movement is often understood as the phenomenon that expresses the movement of segments of the human body in space; gesture signifies the deviation between movement and the gravitational factor of the body, and the expressiveness of the human gesture is born at the intersection of these two, through an affective dimension.

"The inner resistance to imbalance, organized by the muscles of the gravitational system, will induce the quality and affective charge of the gesture..."⁴.

In the present material I do not intend to continue on describing the path of the performance or the body as a triggering factor of the various stage proposals, but I will limit myself for the moment to the content that I consider conclusive and edifying for the respect of a theoretical approach in accordance with the title of this article for

³ Enache Lorette, *Theatre-Dance. Ways of Expressive Communication in The Dynamics of Performing Arts*, Artes Publishing House, Iași, 2016, p. 101.

⁴ Isabelle Ginot, Marcelle Michel, *Dance in the 20th Century*, Editura Art Grup Editorial, 2011, p. 251.

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the magazine "Colocvii teatrale", namely: "The Art of Dance and The Human Body in Movement".

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