



Bodies in celestial movements

By Renata Tupinambá

In centuries of experience of those who have been called uncivilized people by the European civilization – that brought with its model the denial of the body as the leading role – there were and there are still some other nonverbal communication, individual and plural movements that are not included in a neocolonialist cognitive pattern of civilized bodies. They are the disobedient bodies.

Free bodies were incarcerated under the imperialism veil, being violated over the historical course of the territorial control expansion. Territorial control is also to impose proper costumes, gestures, body expressions, dances and words on those who are not part of a scholar culture on stage.

José Ricardo is an actor, director, teacher and performing arts researcher from Rio Grande do Norte. His work strengthens his Tapuia-Tarariú identity. In “Paraskeué” podcast episode 8, he talks very clearly about the art of acting, dance movements, biopolitics and the strong Europeanization in the theatrical teaching system up to these days. He questions and criticizes the imposition of an acting pattern which is not part of thousands of people’s experience.



Dances and rituals which take hours in the terreiros (yards) and communities are part of a body tradition which involves expressions in the physical body of movements many times celestial. Movements not only humans, but also part of other beings' expressions animals or living things in nature. Objects take on deeper meanings and are also used to induce the speed of the movements.

We can observe the body as the house of memory, which vibrates identity told through it and becomes a collective movement, as planets revolve around the Sun and chains of atoms that move themselves. When we think of the power of the unnamed movements, yet organically produced by an order that may be natural, we know the creative strength and the capacity of accomplishment that is present.

It's not part of some kind of rationality, but of a process of liberation from the body's own unconscious. Then, we'll be able to realize that the body sings, dances and gesticulates in its own language, linked to its cultural universe or deeper layers of perception than is capable to receive in the environment, as a mediating agent of worlds.

In *(in)dig(e)nous perforMAGICALS activACTIONS* against the colonial representation scheme, we find an interesting pedagogical workshop performed by activist Juma Pariri, a Doctor in Performing Arts at Santa Catarina State University (UDESC), and a member of Retomada Kariri and the Multiethnic Association Wyka Kwara movements. She proposes a real plunge



and friction between the body arts in an interdisciplinary pedagogy, outside the boxes and aimed at a de-objectification of bodies.

The experience of the body is the starting point to understand that many cultures have made the body the place of learning, experience and knowledge through what is lived. Traditional and religious dances, the infinite manifestations of an ocean of sensations, emotions and stories told or shown through the body.

In 2014, I had the opportunity to meet at the gathering “Communities, territories and affective cartographies”, the Bolivian sociologist and actor Iván Nogales, who much contributed with his work called *Descolonización del Cuerpo*. Iván was an important educator and thinker of the community theater, and his work in Bolivia represented a milestone in the new proposal of acting as a tool for social transformation, with the denunciation of bodies violated by subordination and various oppressions.

The Teatro Trono, in Bolivia, since 1989, has been bringing theater productions with political, social and educational topics. The methodology created to promote the liberation of bodies for social transformation addresses the "Bodies of fear", they do not embrace, they do not act, they present rigidity for inheriting attitudes of dominance, competitiveness, violence, individuality, all historically constructed and naturalized.



When we think of an indigenous theater, we know that it starts with the storytelling and it's linked to the indigenous education itself through orality, rites, dances and other art expressions.

The architectural structure of the European theater brings with itself a different strength position as well as another way of preparing the actors, mostly inherited from the Romans and Greeks. It's a mistake to think that is only related to entertainment: theater conveys ideas, criticisms, thoughts, cultures, religions, societies, it's used for many kinds of political purposes.

What we see on stage can completely affect our emotions, teach and even change our opinions on many topics, it can be converted as a tool of war, spread of racist views and diffusion of ideas that can be promoted for liberation or for the creation of more civilizing structural cages. When we think of teaching methodology for performing arts, it's crucial to value different cultures, nationalities and plural acting models that bring liberation of bodies, not imprisonments – respecting the experience and knowledge of each body, as bodies are also books, and to read it you need to open their pages, not lock them.

