

Tones in Motion: Building Memory for the Celebration of the 50th Anniversary of International Dance Day in 2032

Mireile Steiner de Sousa¹
Miriane Steiner de Sousa²
Rubiélson Athaydes Medeiros³

Abstract: The artistic project *Tones in motion* is born from dialogues about the 50th anniversary of the International Dance Day amongst producers of culture from Brazil and Portugal. The collective artistic installation uses concepts related to time and memory through a musical score by pianist William Engle, canvases painted by the movement of dancers choreographed by Rubiélson Medeiros, as well as a live painting from visual artist Lorena Steiner- all of which will be filmed. Also inspired by these dialogues is the visual art piece "The Ballet Shoes of Lorena Steiner", made in homage to all dance professionals. All of these works converse with the collective memory theory by Maurice Halbwachs and Jöel Candau. The marks on the canvas are the result of dance and visual arts fusion - construction and deconstruction become protagonists in poetic experimental dance which represents the pictorial traces of movement. This artistic intervention will be featured at The Vila Joana House in Brazil and the Dora Stratou Theatre in Greece, marking a milestone in the creation of collective memory to celebrate the 50th anniversary of the International Dance Day in 2032.

Keywords: dance, celebration, collective memory, performance, visual arts.

1. Introduction

The International Dance Day was created in 1982 by the International Dance Committee - IDC, an organ that represents all forms of dance in the member countries of the United Nations Organization for Education, Science and Culture - UNESCO, which is celebrated on April 29th, in

¹ PhD student in Social Memory and Cultural Assets at Unilasalle. Masters in Social Memory and Cultural Assets at Unilasalle. Bachelor of Law (Unisinos). Lawyer. E-mail: mireilesteiner@gmail.com

² Post-Doctoral researcher in Social Memory and Cultural Assets at Unilasalle. PhD in Social Memory and Cultural Assets at Unilasalle. Master's in Fundamental Rights from the Lutheran University of Brazil. Post-doctoral Internship Professor in Social Memory and Cultural Assets at Unilasalle. Lawyer. E-mail: mirianesteiner30@gmail.com

³ Graduated in audiovisual production (ULBRA), with a postgraduate degree in dance (PUC-RS) and a master's in Cultural Heritage from the University of Minho. Experience as a public manager, cultural producer, director, playwright, screenwriter, choreographer, dancer and performer in national and international cultural festivals. Member of the UNESCO International Dance Committee and external professor at the IEFP (Portuguese Professional Training Institute). International Awards and recognitions by UNESCO and Platform Forma-te. E-mail: rubielson@hotmail.com

honor to the birth of Jean-Georges Noverre (1727-1810), a ballet dancer, instructor and choreographer who simplified the execution of ballet movements and made use of hand gestures, arm movements and facial expressions to convey more emotion to performances, thus becoming a reference in the studies about Ballet techniques and theory - *Lettres sur La Danse*.

The International Dance Day aims at acknowledging dance professionals and performers, as well as encouraging governments to increase public policies dedicated to the teaching of this particular artistic and cultural expression. On this day, there are several activities at different institutions, promoting art as a universal language, freedom of speech and equality of rights.

In the *Paris November 2022 International Dance Committee Assembly* conference at the Salle Paroissiale Notre Dame des Champs, there were discussions about administrative issues, goals about international certification of dance for African countries and the promotion of the *Athens 60th World Congress of Dance Research*, and this gave way to a reflection about the celebration of the *50th Anniversary of the International Dance Day*. The IDC member choreographer and co-author of this article was present. After this event, a collaborative project was initiated with author researchers Mireile Steiner de Sousa, Miriane Steiner de Sousa and the visual artist Lorena Steiner.⁴ From this dialogue amongst cultural producers both in Portugal and in Brazil the work *Tones in motion* is conceived. This work embraces the anchorage and memory extensors to the collective artistic installation composed by the soundtrack by pianist William Engles⁵, the canvases painted by the gestures of the dancers choreographed by Rubielson Medeiros and the transversal work by visual artist Lorena Steiner, with a 15-minute audiovisual record. The visual artist also conceived the work “Ballerina Shoes of Lorena Steiner”, in honor to all dance professionals.

The collective work premieres in Greece in July 2023, in the Athens 60th World Congress of Dance Research and will be able to travel to cultural spaces, museums, art galleries and universities in Brazil, Italy, Spain, the United States and Portugal. The goal of this project is to promote the countdown to the 50th Anniversary of the International Dance Day and allow both presential and virtual visits to the artistic pieces developed to honor the art of dance, In the design and memory building, the project was initially realized at Vila Joana House, a historical heritage

⁴ Visual Artist. Post-Graduated in Educational Orientation at the Porto Alegre College and in Visual Poetics - Engraving, Photography and Digital Image at FEEVALE FEEVALE (Novo Hamburgo/RS), graduated in Education at Universidade La Salle (Canoas/RS). Member of the Rio Grande do Sul Arts Museum Ado Malagoli (MARGS), Member of the Francisco Lisbon of Fine Arts or Rio Grande do Sul. Honorable Mention from MASP – Silver Plate for representing the country overseas. Member of the International Dance Committee - UNESCO

⁵ Pianist, (1944-2016) Butler University and Harlem Dance Theater. Executive director, *DANCEPartners*, Former President and Executive Recruiter William E. Engle Associates, Inc. Collaborated in presentations in Indianapolis at Indy Fringe and as part of the Indianapolis Art Council Art & Soul 2015.

of the city of Canoas, in Brazil, and later on at the Dora Stratou Theater, the living museum since 1953, connecting both dance and visual arts as an instrument of memory awakening, through the poetics of audiovisual recording. In 2023, the International Dance Day will celebrate 41 years of existence, and is in the countdown to the arrival of its fifty decades of existence.

2. Remembering, forgetting and celebrating: memory actions to the 50th Anniversary of the International Dance Day

The celebration on April 29th is a social transmitter of memories to dance professionals and performers. According to Halbwachs (2006), the stories remembered at celebrations guard the collective memory, becoming a resource to be accessed at any moment. As Candau points out:

[...] the good management of the identity of a group of belonging [...] goes through the ambivalent relationship the members of such group will have with situations that are simultaneously objects to 'a memory duty' [...] the strength of these memories will depend on the general coherence of the memorable field, that is, the more or less homogenous set of memories from a point of origin to a succession of events (CANDAUI, 2014, p. 99-100).

The memory of a dance group depends on its memoirs, social relations and not only simply on ideas or isolated feelings. This memory is built through a common ground of data and shared notions. In this sense, the International Dance Day reinforces the reconstruction of collective memory.

According to Halbwachs (2006), remembrance is recognition and reconstruction, as it carries the feeling of the already-seen, it is recognition. Moreover, it is reconstruction in two senses: Firstly, because it is not a linear recurrence of past happenings and experiences, but a reconstruction of these occurrences and experiences, within the framing of present restlessness and interests. Secondly, because it is distinct and highlighted in a possible plethora of occurrences and experiences and situated in a time, in a space and in a collectivity of social relations. In regards to the importance of the celebration of the International Dance Day, as states Candau:

Cultural and historical questions involve the days and fill some dates with meaning, making them relevant to a whole community or at least to a part of it. Some dates are remembered for their historical framing, others move commerce and the exchange of gifts, and there are also those involved in religious devotion. (CANDAUI, 2014, p.147).

Celebrations are typical in human societies, they embrace reflecting about the past, which is always a source of infinite lessons to present and future generations. The celebration of the International Dance Day reinforces the process of identity construction within the dance

community and promotes and cultivates its facts and relevant occurrences to be remembered through the recording of its history, As Bernd (2013, p 2): teaches:

The work of memory is, therefore, vital: It is so associated to the lives of individuals in a society, and becomes nuclear into community life, determining the constitution of subjectivity. The work of social memory makes a given individual belong to a given community. Belonging to a community means sharing memories, commemorating (commune with) the same parties and following the same rituals, which are nothing more than the ritualization of past years, or even centuries, which have survived to this day thanks to the human capacity to remember and manage remembrance..

However, when a given fact or happening is celebrated, what is being put at stake is not only the past of a society, but also the way the present is constituted, and how the future is designed. That is why French historian Pierre Nora regards celebrations, their cults and rituals as **places of memory** *per* excellence, for allowing the intertwining of past, present and future. To emphasize the idea, Candau states:

In the spirit of Comte's teachings, birthdays and commemorations invaded calendars to organize memories in the hope of unifying them, enabling them to participate in the group or individual desired identity game: (It involves) Legitimacy, acknowledgment, conjuring, exclusion, adhesion to founding moments, maintenance of community illusions, of the fiction of permanence and of the feeling of a common culture, revitalization, "hardening" or "freezing" of this identity when it was considered under threat. (CANDAU, 2014, p.147).

To this day, commemorations and celebrations in the annual calendar aim at building our memory, as an instrument of affirmation of citizenship and valuing of identity. *"It is about engraving a celebration to stone in the framing of identity games which a group might face."* (CANDAU, 2014, p.147-148) The objective of organizing commemorative dates instituted globally is to encourage governmental cooperation and to promote worldwide joint actions as regards to the welfare of the populations and the planet (...) the State always seeks *"to offer to the national community a prestigious image which is supposed to bring identification."* (CANDAU, 2014, p.148)

There is a dividing line between identity differences, situational variations of identity and an impeachment for there to be a reduction in essence or mere substance. Candau (2014) also critically analyzes the notion of collective memory, regarding the attribution of concepts employed to groups, such as *"cultural identity"* or *"collective identity"*. In both cases, it is important to question the holistic rhetoric - a huge narrative - by defining them beforehand. In this sense, according to the author, it is necessary to be aware of the fact that identity is not a state that may

not be applied to an individual, group or social body. However, there are anchorages around which identities are founded, i.e., in the origin and in the occurrence. (CANDAU, 2014).

Candau mentions that *“memory will give us this illusion: What has passed is never definitely out of reach, for it is relivable thanks to memory.”* (2014, p. 15). In the reconstruction of their lives, individuals in that space look for original socializing processes, and some cultural practices are fundamental, such as those referring to religion and to the building of memories related to the feeling of belonging,

Thus, there is a crossing with the new cultures people live in, oftentimes not being completely assimilated, and without completely losing their identities, keeping some trace of their identity, preserving something of their own culture, traditions, religion, language and private stories, where there is not a cultural unification, but in fact a melting of various stories and cultures interconnected, belonging at the same time to one and other *“houses”* (and not to one given *“house”*). The willingness to broaden this symbolic frontier allows us to aid dance professionals and performers in the reinterpretation of their own biographies, to integrate the basic aspects of the culture of their countries and eventually to promote otherness so that we can achieve cultural integration,

According to Candau *“Transmitting a memory and therefore bringing one’s identity to life, is not, therefore, only bestowing something to someone, but actually a way to be in the world,”* (2014, p.118). To guarantee this continuity is a condition to be sure of ourselves as individuals and as members within a society.

They reinforce Halbwachs’ (2006) theses about the importance of collective sense in a community for the construction of time, and so, its reconstruction in its repetition, i.e., the celebration of the International Dance Day from a regular memory.

Catroga understands that:

If commemorations seem to be, on the one hand, a nostalgic, regressive cult, on the other hand the past is offered as an archetype to the present and to the future, through which, although the rite insinuates a cyclic and repetitive conception, its ultimate meaning is determined by the belief in the irreversibility of time, (2001, p. 61).

Celebrations as spaces of mediation and transition emphasize the importance of religious, familial and social values, bringing to the surface past cultural aspects in a reconfigured way. *“These memories exist to ‘everyone’ in this sense, and it is because we can rely on each other’s memory that we can remember them at any moment and when we want so.”* (HALBWACHS, 2006, p. 67).

Jöel Candau (2014) mentions the expression “*collective memory*” as a representation, that is, a kind of meta-memory, Some members of a given group will enunciate some memory, which is claimed as common by all the members of that group, a description or hypothetical sharing of that memory. Here we have an indication of the construction of narrative identity founded in the origin and in the happening itself, the “*numeral stones*” mentioned by Candau (2014, p. 95).

According to Candau (2014, p. 98), it is all about a “*pedagogy of origins*” which ratifies an affiliation to certain identities, The togetherness amongst the members of a group creates a space of sharing, of circulation of memories where the past remains in continuous reconstruction through collective memory.

The future depends on the existence and possession of the past through memory, because the future does not bring or provide anything; it is built by humankind based on the past-constituted assets we possess. In this sense, the collective memory, according to Halbwachs (2006), shows landmarks, allowing for cohesion of connection and confirmation of past, present and future pertinent events To the author, collective memory involves individual memories, but it does not get mixed with them, because when an individual evokes their past, they feel the need to approach the memories of others.

According to Halbwachs (2006), for an individual to evoke their past memories, they need to appeal to the memories of others, always relating to external reference points that are inserted by the community. Individual memory, connected to collective identifications, according to the experiences and memories of the past of the group to which the individual belongs,

Thus, the author clarifies that individual memory is in accordance with the relationship with reference groups, such as family, social class, school, church, work, that is, basically all groups this individual belongs to (HALBWACHS, 2006). In so being, the past is constantly renewed and the memories are associated to the ways of thinking of many others.

The social dynamics of cultural practices, meanings and living values form a culture that evidentiates the preservation of symbolic practices. According to Candau, “*transmitting a memory and thus bringing an identity to life does not consist, therefore, in just leaving something, but in a way of being in the world,*” (2014, p. 118). Ensuring this continuity is a condition so that we can have certainties about ourselves as individuals belonging to a given society.

In a dynamic society, recording amplifies the possibility of recognition, in a specific case, it is a story that must be told, valued, divulged and preserved for future generations.

Thus, at every party that is celebrated, a memory written record that recalls its value, the work of memory has a triple movement: the duty of memory when it rules over the way of remembering, the search for perpetuating the memory of the community through rituals and parties.

From these reflections, the celebration of the International Dance Day can be considered **a space of memory**.

It is important to explain what is understood as a space of memory. Starting with Halbwachs (1990), who, when discussing collective memory, mentions that it is the individual that remembers, but that it is necessary to bear in mind their relationship with the group they belong to (the affectionate community) and space..

The process of remembering involves the physical environment that “[...] *we occupy, where we go to, to which we have access and that engraves our construction and thoughts of the past, so that this or that given category of memory reappears,*” (HALBWACHS, 1990, p. 143). In this sense, one of the categories of space that needs to be taken into account is that of **place**.

Experiences are lived socially, at a time and place to which senses and meanings are attributed, taking into account the circulation of memories and their reframing,

Social networks (Facebook and Instagram), WhatsApp groups and other means of communication may constitute elements that reinforce senses and meanings that aid identity binding within the group. Thus, Candau adverts that the researcher must be aware of metanemonic discourse as:

[...] a precious indicator, which reveals a particular kind of relationship which the members of a given group maintain with the representation they make of the very memory of this group and, on the other hand, this discourse may have performative effects upon this memory, because, when it comes back from other members, this discourse may join them in a feeling that the collective memory exists and, by this same movement, confer a realistic foundation to this feeling (CANDAU, 2014, p. 34).

About that, Candau brings assumptions to the understanding of the concept of collective memory, that is, he illustrates the possibility of its existence from what he calls “*holistic rhetoric*”, i.e. “[...] *the use of terms, expressions and figures that aim at designing supposedly stable, durable and homogeneous assembling, assembling that is conceived as something other than the simple sum total of its parts.*” (CANDAU, 2014, p. 29).

This category, according to the author, helps to perceive if there are “*strong memories*” - that is, the ones that present themselves as an organized and coherent narrative about a situation and/or character - and “*weak memories*” - unarticulated, diffuse, unstable, superficial. The strong memory would be the one shared by the whole of individuals, therefore promoting the integration of members and the structuring of a group.

In this sense, the celebration of the International Dance Day is related to a strong memory, built through social and individual practices that help create identity bonds based on founding events and on memory practices, It is about interrelational processes that contemplate “*the signs,*

statements, texts, images”, “*a mental representation communicated by one individual to another*” (CANDAUI, 2014, p. 36-37).

The work of memory and metamemory (the reclaimed memory) will give the groups the perception of shared identity. (CANDAUI, 2014).

Celebrations such as “Bach’s Year” or “Mozart’s Year” show that a political society “may choose to celebrate its belonging to a cultural universe that crosses its boundaries, whether they are in Europe or humanity.” In this perspective, this “time machine assembling”, which is the celebration, is always selective and ostentates a “purifying Manichaeism”, according to the expression of Antoine Prost, that “has the power to cleanse the past” and to “remove from the past all restless otherness.”. (CANDAUI, 2014, p.148-149)

Recovering the already-lived via the memories of past and future celebrations, the International Dance Day shall build a “*sense nucleus*”, by revisiting time, gathering and organizing situations and giving them meaning.

3. The spaces of Memory for the Performance in visual arts and dance - Vila Joana House and Dora Stratou Theater

The space chosen to have the performance in the first phase of the artistic project was Vila Joana House. It is a historical heritage of the city of Canoas, having been the founders’, Thiago e Johanna Würth, residence. It is situated next to the Pestalozzi Institute and is a deposit of family memories, memories of the researcher and of those excluded from regular education. According to Tedesco, the center of social life is the “*family*” and the memory space is the “*home*”.

In this context, Sousa (2018) correlates: “*the Würth family and the Vila Joana residence as a space called “our home*’”. According to Thiago Würth: “**to the house of the family we give her name, Vila Joana**”. This embraces the symbolic values of naming the house after the mother and founder”. In this sense, follows Tedesco’s analysis:

The house represents the nucleus of daily memories, of the representation of space, sense and form of the family: In it, past and present, mingle, as do references to the family, to the neighborhood, to kinship, to internal living. House and family represent the center of the life of the group that migrates; both manifest the old and the new horizon of papers, in the way of life of the family with more intensity, whether in the city or in the rural area, (TEDESCO, 2004, p. 277).

According to Sousa (2018) “*the feeling of welcoming and the chosen place, the Vila Joana House, is the space for remembering of setting roots, a dwelling, a daily life lived under the*

protective cloak of family”, Bachelard says (2000, p. 24) that: “*Because the house is our corner in the world. It is, as often quoted, our first universe. It is a real cosmos. A cosmos is the true sense of the word*”. Embracing the poetics of space in Bachelard, memories of old houses are relived as enchantments “*a corner of the world*”: The welfare of the past, the first spacial bonding, “*our home*”, the loving place with our parents, the fraternal embrace of siblings, “*the house protects the dreamer*”.

The memory space for the second performance in visual arts and dance is the Greek Theater “Dora Stratou”⁶, which since 1953 has been the Greek dance living museum, located on the Filopappou Hill in Athens. It is a non-profit organization subsidized by the Ministry of Culture and the EOT, in cooperation with the UNESCO’s International Dance Committee (IDC)⁷. It is a dance school for beginners and advanced students and it is also dedicated to the formation of instructors, as well as research and programs of dance ethnography, history and sociology, with international collaboration. The “Dora Stratou” has a library and an archive of recordings, films, photographs and long-play records and also an archive of 2,000 museum costumes, jewels, embroideries and other pieces of popular art, besides the original costumes of the collection.

The past, the present and the future give to Vila Joana House and to the Dora Stratou Theater different dynamics, “*dynamics that do not interfere with each other*”; oftentimes in opposition “*sometimes exciting one another*” In human life, the house keeps away contingencies, multiplying their continuity councils. “*Without it, humans would be dispersing beings*” (BACHELARD, 2000, p. 26).

The theater does not only want to occupy the physical, real, concrete, daily space, but it wants to broaden all that, and even making use of the real space, it has the intention of creating a space where symbolisms can be revealed.

The senses artists develop by means of space in their pieces, report to spacial experiences already lived or aimed at. These experiences are re-elaborated, constituting an arch of memories and wishes of the artist, as Gaston Bachelard (1994) investigated.

4. Tones, Movements and Colors: when visual arts join music and dance

⁶ <https://www.grdance.org>. access on April 28th 2023

⁷ www.cid-portal.org. access on April 28th 2023

To co-build this installation, the main reference was the *DANCEPartners* Program⁸, whose origin is in the *Collaboration Project* created in 2012 in the rooms of the Dance School Theatre Harlem in Nova York and Jordan College of the Arts at Butler University. The development of the *Collaboration Project* is based on three essential pillars: the exchange, the artistic creation/research and the transmission of the content to universities and schools, by means of educational actions.

The first edition at *Indy Fringe Festival* in Indianapolis 2012 was on for six days at the Theatre on the Square, Indianapolis, Indiana, the USA, with music created especially in lyric and classical genres and musical and executive direction by the creator of the *DANCEPartners* Program, the pianist William Engle, PhD in Lyric Music for Ballet Dancers and the partnership of Brazilian ballet dancer and choreographer Rubielson Medeiros and North American ballet dancer Kristan Jackson⁹. The choreographies are contemporary and modern and tell the story of people whose lives have been changed through collaboration and dance.

In 2013, the second edition of the project happened with the visit of ballet dancer Kristan Jackson and the pianist William Engle to the city of Canoas (Rio Grande do Sul, Brazil) promoting workshops and free performances in the inner-city in the neighborhoods Mathias Velho and Guajuviras. In this edition, the work development was through performances and educational workshops.

In February 2015, the *Collaboration Project* had its third edition with new North-American dancers, with William Engle as musical director and the acting of one of the co-authors of the present article, Brazilian Rubielson Medeiros. The presentations were part of the calendar of the *Art & Soul Festival* performed at the Theatre Arts Garden through a partnership with the Indy Arts Institute in the state of Indiana. The performance presented was the African American Dance Company and traveled to American public schools such as Allisonville Elementary School. Besides that, it also promoted meetings with areas of dance at Butler University and had a research conducted about dance for education received by the Department of Theatre, Drama, and Contemporary Dance and African American Arts Institute, both at the University of Indiana. In this edition the development of the work was through academic research, performance, workshops, visits to schools and the transmission of educational contents.

The fourth edition of the *Collaboration Project* happened in Brazil on two occasions. On April 28th, 2015, at the Pan American School of Porto Alegre, with the presentation of artistic

⁸ The *DANCEPartners* is a cultural exchange program between the United States and Brazil, which is accomplished by collaborative dynamic performances. The program was idealized and was directed by the Executive Director of Collaborative Dynamic performances of Partners of America from Indianapolis, Indiana, USA, pianist William Engle and had executive production by Rosane Zelmenovitz.

⁹ Post-graduated by Trinity Laban Conservatoire of Music and Dance

performances and a lecture to transmit educational content and on April 29th, 2015, during the celebration of the *International Dance Day* in the city of Canoas, Rio Grande do Sul, Brazil. There were free and open to the public artistic performances in a partnership with the city of Canoas Secretary of Culture.

Within the initiative of the *DANCEPartners* Program, the assembly and realization of the project in Brazil was scheduled, where there was a Red Carpet Evening which happened on August 10th and 11th, originating the documentary “*Companheiros da Dança*”¹⁰

Starting from this powerful beginning, *Tones in Motion* has adopted, ever since its creation, the same methodology of collaborative artistic production, preserving its peculiarities and conception in the performatic actions both in dance and visual arts languages, based on the tones composed by the North-American pianist and the choice of three lyric scores to initiate the process of creation, The songs number 3 “*Infancy in a Time Passing*” (part 1 and parte) and song 6 “*Illumination*” define the first *Tones in Motion* in the project,

A new phase started with the participation of both Brazilian and Portuguese artists, at this point migrating from the Parties of the 50th Anniversary of Partners of The Americas to the construction of the 50th International Dance Day of the UNESCO’s International Dance Committee.

4.1 Dance and motion on Canvas

DANCEPartners starts to become a collaborative work, where music, dance and canvas painting integrate and gain new meanings and senses. William Engle’s music contemplates the first *Tones* to choreographic review and the direction of the project as a whole; for that, a reflection by Jimenez (1996) in the chapter entitled Music and Basic Narrative Forms, states:

Beethoven opened the doors of hearts and signaled the way of what would become a firm musical rhetoric. Mozart served music well, but he is closed in it and closed us with him. He created a closed world and elaborated a kind of tautology. He bestows value in the note by the note; the word by the word, in summary, the rhetoric ends up imposing his wordiness upon us,

With Bach, on the contrary, one feels music as a microcosmos (fragments of the world internal and external to humanity). His construction expresses so many contradictions that one can rest and feel comforted, because his music is not enclosed in himself, it is an image of the universe, an open world. (JIMÉNEZ, 1996). P.254)

Tones in Motion, a collaborative work, was developed based on the experience with the *Collaboration Project* with *DANCEPartners* and the concept of Dance and Visual Arts using as a

¹⁰ Posted on the YouTube Channel, having its teaser shared on the pages of the La Salle Foundation on April 29th, 2021 the date of the 40th anniversary of the *International Dance Day*.

reference artist such as: Heather Hansen,¹¹ choreographer Nunes Juliano¹² and Gandolfo Gabriele¹³ having body movement as a perspective.

Heather Hansen, author of different pieces that unite movement and drawing, the choreographer Nunes Juliano, resident of the Philadelphia Ballet and his painting and his canvas body painting and the artist and performer Gandolfo Gabriele David with his visceral and intense painting of Mediterranean lands served as reference to conceive the choreographic project.

Dancer Julia Franco joined the process of construction of rehearsals and on-line meetings with participants in Brazil and in Portugal, together with the visual artist, the producers and the audiovisual staff under choreographic, cinematographic and artistic creation in Portugal. The choreographies were created based on a repertoire which already existed, allowing for improvisation, in this context, through the movement of bodies painting canvases in the collective construction of the piece.

The author of the choreography elaborates some defined steps for the introductions of the performance; the dancers have the freedom to improvise movements at the moment of the canvas painting, with synergy with the visual artist. So in this sense, it embraces the idea of *“The process finding the right movement.”*

Finding and keeping the right state of mind is important for the success of the improvisation, (...), the correct mindset during improvisation is that in which the dancer is focused but relaxed. It is necessary to have enough concentration for the mind and the body. (MINTON, 1986). However, excessive concentration and effort create a lot of tension, blocking the way between mind and body (MINTON, 1986, p.39)

In the same sense, Hawkings mentions that

After starting to improvise, allow your body to follow the emerging flow of energy. Try not to think too much or anticipate actions as they develop from your motivation, just let the movement happen. (Hawkings, 1964).

¹¹ Heather Hansen is an artist based on New Orleans and Paris. Her kinetic drawings are partly dance, partly performing art, using her body as a tool for drawing and resulting in great scale pieces in charcoal or pastel tones. Official website: <http://www.heatherhansen.net>

¹² Juliano Nunes paints canvases while dancing. Choreographer – Graduated at the Conservatório Brasileiro de Dança do Rio de Janeiro, Juliano Nunes (n.1990) continued his studies at Mannheim University of Music and Performing Arts, in Germany, as a Bachelor of Arts and Master of Arts, integrating companies such as the Royal Ballet of Flanders, Leipzig Opera Ballet, Badisches Staatstheater Karlsruhe and Stuttgart Gauthier Dance. He has worked with choreographers such as William Forsythe, Christopher Wheeldon, Hans van Manen, Jiri Kylián, Ohad Naharin, Sidi Larbi Cherkaoui, Yuri Grigorovich, Akram Kahn among others. He was acclaimed by critics for his own choreographies and created pieces for the Royal Ballet in London, Nederlands Dans Theatre 2, Acosta Danza, Atlanta Ballet, Mariinsky Theatre and a new show on Netflix “Tiny Pretty Things”.

¹³ Visual artist and performer, works both in Palermo and San Sebastian. His research investigates and elaborates environmental and social issues through a participative and multidisciplinary artistic practice. His pieces deal with the material and immaterial patrimony of the involved communities and territories in which he intervenes by using tools for drawing and painting https://palermo.cervantes.es/it/cultura_spagnolo/g_g_david_santa_eulalia.htm

As regards to the creation of the choreography already accomplished, as stated Isadora Duncan (1927, p.38): *“This way, every word we speak, every gesture we make, continues in the ether on an immortal voyage, in its survival I’m the only believer, and that is enough.”*

When dancing, people perform rhythmic movements, following their own cadence or choreography, originating bodily harmonies. Dancing is a kind of non-verbal artistic experiential manifestation which uses the body as a creative instrument. This ability to follow the flow of creative work may be described as “turning off the conscious mind” and achieving a mental state that is more global and less oriented to details. It can not only transmit emotions. Dancing is letting the soul free, we become free through bodily movements, connect to other cultural expressions, dialogue with other populations and tell stories.

5. A poetics with the Earth: matter, color and pigment in the construction of pictorial imagery

Lorena Steiner’s principle of plastic work lies in the different shades of soil she collects and selects. This natural selection is based on freedom, having a constant collection of more material for the inclusion of more tones that add to the pictorial study of colors.

She seeks proximity to the works of artists Anselm Kiefer¹⁴ and Carlos Vergara¹⁵ to contextualize matter in a practical and objective way. The subtlety between a color and another yields space to confront similarities and differences amongst the tones, giving it all a healthy highlight to the immense palette of colors the soil possesses,

The transformation of the soil in pigment is made by a series of hands-on interferences that Lorena Steiner develops in a natural process, which builds a change in the operational concept. According to Cattarin (2004) *“The mud is ‘the body of the earth’. It is always the same body, wherever it may be, but it is at the same time always diverse: Colors, textures, weight and density vary.”* The soil naturally develops its strength when manipulated in a complete interaction. Bachelard (2001) says: *“Hard matters are a world within the reach of our hands.”*

Steiner (2023) considers the earth the *primordial universal truth, it is our soil, it is the matter that in its very substance encourages all actions of human work*, “(...)” She affirms (MAYER, 1999), about the natural pigments (soil), that most of them are formed by rocks that

¹⁴ Anselm Kiefer (Donaueschingen, March 8th, 1945) is a German painter and sculptor. .

¹⁵ Carlos Augusto Caminha Vergara dos Santos (Santa Maria, Rio Grande do Sul, 1941). Engraver, photographer, painter. He is distinguished as one of the main names of neofigurative avant-guardist in the 1950s and 1960s and possesses a vast artistic production. Access on May 28th, 2023. <https://enciclopedia.itaucultural.org.br/pessoa9534/carlos-vergara>

change in hundreds of years, because of the rain, sun, micro-organisms, wind and little by little these rocks are transformed, and the colors depend on which minerals formed them in the first place, for most rocks are a mixture of minerals, Mayer claims that: :

“The natural soil used as pigments exists everywhere but there is always a special location where each pigment is found in its superlative form, or where the local conditions allowed for it to be purified to a more uniform degree.” (MAYER, 1999, p.35).

Steiner (2023) *"I do my part my way: I pick and collect the soil that reveal themselves in these holes, I like to discover the most varied shades and tones. I experiment with this material. My workshop is a laboratory: I boil the soil, sift it, let it dry and select only the dust, discarding other residues. This research has allowed me to have a unique color palette of more than 15 tones (...)"*

Lorena proudly reveals the presence of the brownish tones and light colors, removed from the most distinct places in the neighborhoods of Canoas, RS, Brazil. There are natural pigments extracted from the soil, through physical purification that allows the separation of dirt from other materials such as rocks and roots. According to the dictionary of symbols by CHEVALIER and GHEERBRANT (1994) the earth is:

Symbolically, the earth opposes to the sky as a passive principle opposes to an active one; the feminine aspect of a manifestation to its masculine; darkness to light; yin to yang; tamas (the descending tendency) to Sattva (the ascending tendency); the density, the fixation and the condensation (Abu Ya'qub Sejestani) to subtle nature volatile to dissolution..

STEINER (2023). The earth responds to the poetic questions of painting, it is matter provided by nature and under my feet. *It is walking by the streets that my wandering eyes always converge to the ground, any unlevelled sidewalk, any loose or cracked rock will do, and it insinuates the possibility of for one more plastic intervention.*” Lorena states that *"As a path is made by walking, my work is created by making it."*

OSTROWER observes that (2001):

In the process of work, between its opening and its closure, the individual has invested oneself and came to self-awareness. And, if the path was sometimes walked with anxiety, impatience and interior conflict that seemed to never be resolved, living this moment of determination is living a moment of deep happiness.

OSTROWER (2001) mentions that *“Proposing, choosing and continuing they seem propelled by some interior force that drives them and guides them, as if there were an internal compass. This compass keeps saying: go ahead, review it, assemble it, take something out, accentuate it, diminish it, and interrupt it!”*

About the process of creation, STEINER (2023) infers that it is necessary to know one's work, because art research is a constant movement of back and forth that involves internal and external questions, in which the act of production deals simultaneously with technique and matter, its similarities and differences.

Inspired by the artistic process of movement, the artist studies the bodily effort of the ballet dancer when in their artistic performance. In this context, she creates "*DANCE SHOES by Lorena Steiner*" ("*SAPATILHAS de Lorena Steiner*"), with copper wires, which expresses the pain of the artist when performing.

The performatic art work with natural pigments processed by Lorena Steiner takes us to the origin of language that connects dancing to visual arts. In its potency, it embraces the choreography by Rubiélson Medeiros for the artistic intervention on canvas by the movements of ballet dancers.

6. Visual arts and dance: memory extensors to the 50th Anniversary of the International Dance Day

In the formation and construction of memory of the 50th Anniversary of the International Dance Day, the Project of artistic performances with music by pianist William Engle, and Choreography, artistic direction (audiovisual) of the co-author of the present article, soon embrace the artistic development of visual arts by visual artist Lorena Steiner in the creation of pigments from the soil, the Painting. This is how the painting with the bodies in movements, with the participation of two ballerinas was created, at Vila Joana House, in the city of Canoas, Brazil, a municipal historical heritage, originating a 1m70cm x 2m50cm canvas.

The second performance by ballet dancer and choreographer Rubiélson Medeiros and visual artist Lorena Steiner, will happen in the *60th World Congress of Dance Research / The International Dance Council / UNESCO*, in Athens Greece in July, originating a 1m70cm x 2m50cm canvas.

There will also be a piece entitled "*Ballet Shoes by Lorena Steiner*", made with copper wires and measuring 0,20cm height by 0,06cm, confectioned by visual artist Lorena Steiner.

The filming of the aforementioned performance will compose the Audiovisual part, with artistic direction by Rubiélson Medeiros, and the creation of a 15-minute multilingual narrative video about the creative process. The audiovisual record will be accessible via QR coding.

The audiovisual proposal as an element of synthesis in several different artistic languages provides the interconnection of the three areas of artistic knowledge: Visual Arts, Music and Dance without fragmenting them, through audiovisual language. Below is the technical list of the staff of *“Tones in Motion”*:

Sheet 1: Technical staff

Function	Professionals – technicians
Creation and choreography	Rubiélson Medeiros
Co-creation and visual arts	Lorena Steiner
Musician	William Engle
First Creation Assistant	Mireile Steiner
Second Creation Assistant	Miriane Steiner
Production	Milo Arte e Cultura Ltda.
Co-production	Alves & Athaydes Projetos Ltda.
Internationalization	Rosane Zelmanovitz
Film-maker - Brazil	Vanessa Wigger
Image collaboration – Brazil	Mireile Steiner de Sousa
Film-maker- photographer – Brazil	Amanda França Pinto
Image collaboration Greece	João Alves e Enzo Mengue
Film-maker – USA	Rubiélson Medeiros
Ballerina	Julia Franco
Voice-off	João Alves
Edition	Gilson Filho e Vanessa Wigger

Source: Elaborated by the authors

The importance to allow the spectator to live the experience of bodily expression and its possibilities should be highlighted, as well as the spontaneity and lightness of dance and its potential interaction with visual arts and its poetics, by interacting with visual arts and its poetics and by observing artistic techniques when in contact with historical and cultural patrimony and the synergy of the performance of artistic languages.

The collective work will premiere in Greece, in July of 2023, in the *60th World Congress of Dance Research* in Athens and will be able to travel to cultural spaces, museums, art galleries and universities in Brazil, Italy, Spain, the USA and Portugal.

7. Conclusion:

The performance did not have as an objective to develop a narrative, but it was a way to connect subjectivity and the spaces, Vila Joana and Dora Stratou Theater, intertwining several feelings with the spectator and the artistic intervention that will mark *the construction of memory of the 50th Anniversary of the International Dance Day in 2032*.

The works with the body as a performance pose a challenge to this day, in a way that instead of poetic, homogeneous, rigid rules, they demand an attentive eye to new trends and concepts of contemporary performance.

When mixing languages within a canvas painting, it can be seen that one potentialized the other. The marks of the movements of the dance on canvas allow us to see the colors, textures and layers hidden by the gesture itself. Yet, when we think of the painting, the dance promotes a more expressive, full of emotional charge, which makes the work even deeper. The interaction between painting and dance gives way to new studies and interpretations about the potency that exists in the relationship between both languages. The trace of the movement exists, but it is in the field of the invisible and is made visible through painting. The video performance is an invitation to enter this place-earth-ground-soil, its rooting and places of expression, the movements sensitive to natural cycles.

The piece interconnected artistic languages and the creation transited the interface of dance with visual arts, using the elaborated plasticity by visual artist Lorena Steiner with the poetics of earth pigments and the marks of movement/gestures in the choreography by Rubiélson Medeiros, focusing on the marks of the piece through performatic actions and their plastic possibilities,

contributing to the production of a painting-performance, where construction and deconstruction become protagonists of a series of poetic experimentations on the pictorial marks of movement.

To strengthen the pillar of the *50th Anniversary of the International Dance Day* bindings of time and memory, thinking and revealing gestures of sharing that reveal the future are created of the celebration of **April 29th 2032 International Dance Day**.

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