
**Videodance
Studies**

ANALYSIS AND EVOLUTION OF VIDEODANCE

Writings by Adrienne Brown
Clara Guimarães
Silvina Szperling, Susana Temperley
María José Rubin, Enric Burgos
Iwona Pasinska, Regina Lissowska, Fu Le
Rafel Arnal, Sofía Castro
Ana Baer, Heike Salzer
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Editorial
Universitat Politècnica
de València

Edited by Blas Payri

VIDEODANCE STUDIES

Analysis and evolution of videodance / Análisis y evolución de la videodanza

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Cover design by Blas Payri, with screenshots from the videodance This dance has no end (Fenia Kotsopoulou & Daz Disley 2018)

of the text: the authors

2021, Editorial Universitat Politècnica de València

www.lalibreria.upv.es / Ref.: 6659_01_01_02

ISBN: 978-84-9048-976-5

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Editorial Universitat Politècnica de València

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Editorial

Videodance Studies: Analysis and evolution of videodance

Blas PAYRI

Editor, videodancestudies@upv.es

With this new collection of articles on videodance, we want to continue complementing the activities of the EIVV (International Meeting on Videodance and Videoperformance). In this encounter (<https://videodance.blogs.upv.es/>) we have managed to bring together high quality artists to comment and discuss videodance works, intentions, processes and aesthetic aspects. With this book, we have brought together articles that delve into aspects of video dance creation, featuring participants of the meetings and guest authors.

As editor and organizer of this book of articles, the first question that arises is the very usefulness of analytical articles. The production of videodance continues to grow and improve year after year, as we can see in the works received and selected at the EIVV. In fact, our Meeting was purely academic in the beginning, but by opening it up to the presentation of works, the festival/showcase aspect has completely dominated the purely academic activity. But there is still a need to establish a knowledge and theory of videodance, and with this book we bring together writings of **analysis from and for the creation of videodance**. Mainly, we have articles by the creators of the works themselves, whether they are the directors or the choreographers. We have even made a section of articles written in duo by the director together with the choreographer, and it is one of the richest sections because by having both points of view and analyzing the possible points of conflict or divergence, we really understand the processes of creating videodance as a hybrid art between dance and audiovisual. Many of these articles are based on the artist's own experience rather than on bibliographic analysis, providing the freshness and sincerity of those who face the creative process. We also include articles of analysis of works and currents of videodance but always made from the perspective of the analysis of the creation of the works.

Thinking and analyzing one's own work (or that of others) allows us to understand a little better how we create, to become aware of our intentions and the evolution between the initial project and the final audiovisual work. This better understanding has a great value for the creators themselves, to understand themselves and to evolve, but it is also an invaluable contribution for other creators or scholars who can thus advance in their processes of ideation, realization, techniques and, we hope, enrich their creation.

Editorial

Videodance Studies: Análisis y evolución de la videodanza

Blas PAYRI

Editor, videodancestudies@upv.es

Con esta nueva colección de artículos sobre videodanza, queremos seguir complementando las actividades del EIVV Encontre International de Videodansa i Videoperformance. En este encuentro (<https://videodance.blogs.upv.es/>) hemos conseguido reunir a artistas de gran calidad para comentar y debatir las obras de videodanza, las intenciones, los procesos y los aspectos estéticos. Con este libro, hemos reunido artículos que profundizan en los aspectos de la creación de la videodanza, contando con los participantes de los encuentros y con autores invitados.

Como editor y organizador de este libro de artículos, la primera cuestión que se plantea es la utilidad misma de artículos de análisis. La producción de videodanza sigue creciendo y mejorando año tras año, como podemos observar en las obras recibidas y seleccionadas en el EIVV. De hecho, nuestro Encuentro era puramente académico en un principio, pero al abrirlo a la presentación de obras, el aspecto de festival/muestra ha dominado completamente la actividad puramente académica. Pero sí que existe aun una necesidad de establecer un conocimiento y una teoría de la videodanza, y con este libro reunimos escritos de **análisis desde y para la creación de la videodanza**. Principalmente, tenemos artículos de las propias creadoras y creadores de las obras, ya sean como directores o directoras, o como coreógrafas o coreógrafos. Incluso hemos hecho un apartado de artículos escritos a duo por el director o directora junto con la coreógrafa o coreógrafo: al tener ambos puntos de vista y analizar los posibles puntos de conflicto o de divergencia, entendemos realmente los procesos de creación de la videodanza como arte híbrido entre la danza y el audiovisual. Muchos de estos artículos se basan en la experiencia propia más que en el análisis bibliográfico, aportando la frescura y sinceridad de quien se enfrenta con el proceso creativo. También incluimos artículos de análisis de obras y corrientes de videodanza pero hechos siempre desde la perspectiva del análisis de la creación de las obras.

Pensar y analizar la obra propia (o ajena) permite entender un poco mejor como creamos, darnos cuenta de nuestras intenciones y de la evolución entre el proyecto inicial y la obra audiovisual final. Esta mejor comprensión tiene un gran valor para el propio creador, para entenderse a sí mismo y evolucionar, pero es también una aportación inestimable para otras creadoras y creadores que pueden así avanzar en sus procesos de ideación, realización, técnicas y, esperamos, enriquecen su creación.

Videodance Studies: The Evolution and Analysis of Videodance

Index

Part 1 Analysis and evolution of videodance 1

The Leitmotif and Narrative in Screendance 3

Adrienne BROWN, Inchicore College of Further Education, Ireland

Kika Nicolela: the subversion of female body 19

Clara GUIMARÃES SANTIAGO, Université de Paris, France

Crónica imposible. Hacia la construcción de una historia de la Videodanza Argentina 31

Silvina SZPERLING

Susana TEMPERLEY Universidad Nacional de las Artes, Festival Internacional VideoDanzaBA, Argentina

Hablarle al cuarto muro: el poder de la palabra en la videodanza de Ingrid Nachstern 45

María José RUBIN, Universidad Nacional de las Artes, Universidad de Buenos Aires, Argentina

“Una videodansa es defineix pel seu èmfasi en el cos”: Dogma Dance i la seua defensa de la híbridesa de la videodansa [valencià] 59

“Una videodanza se define por su énfasis en el cuerpo”: Dogma Dance y su defensa de la hibridez de la videodanza [castellano] 75

Enric BURGOS, Universitat de València, Universitat Jaume I, Spain

Part 2 Filming videodance in a single take 91

Movement in Image 93

Iwona PASIŃSKA, Director of Polish Dance Theatre, Poland

Regina LISSOWSKA-POSTAREMCZAK, Adam Mickiewicz University, Poland

About the making of Mass 105

Fu LE, Tetrapode dance company, France

About the making of Maids 119

Sofía CASTRO, Independent filmmaker, Argentina

Part 3 Creative duos: choreography and filmmaking **133**

Framing and reframing screendance: A site-specific practice 135

Ana BAER, WECreat Productions ; Texas State University, USA
Heike SALZER, WECreat Productions; University of Roehampton, UK

"Dear Diane...": Reflections in the form of letters 155

Fenia KOTSOPOULOU
Daz DISLEY

LADIA, From Stage to Screen 169

Álvaro CONGOSTO, Filmmaker and Lecturer at Boston University, USA
Sandra KRAMEROVÁ, Dance Artist and Choreographer, NL

Part 4 Dance films explained by their filmmakers **187**

4~ From Precision to Chaos 189

Rodrigo ROCHA-CAMPOS, Vancouver Film School, Canada

Gravitating to the Centre 203

Gerard-Jan CLAES and Olivia ROCHETTE, Independent filmmakers, Belgium

Brujas: de la coreografía escénica a la videodanza 211

Rafel ARNAL, Centros de Formación, Innovación y Recursos Educativos de la Comunitat Valenciana, Spain

El cuerpo en el lugar 239

Marta BOTANA, artista e investigadora independiente

Videodanza como herramienta pedagógica: algunos casos de su aplicación en el Aula de las Artes de la Universidad Carlos III de Madrid. 251

Alfredo MIRALLES BENITO, Universidad Carlos III de Madrid

Part 1

Analysis and evolution of videodance

Análisis y evolución de la videodanza

This part centers on articles that analyze the language of videodance as a genre and its evolution. Adrienne Brown (Ireland) analyzes the Leitmotif in screendance, through examples of *Paysage enseveli* by Blas Payri. Clara Guimarães (Brazil) analyzes works by Kika Nicolela centering on the usage of the female body. Silvina Szperling and Susana Temperley (Argentina) make a brief retrospective on the Festival VideodanzaBA, established in the 90's in Buenos Aires and highlight some of the works that have been selected. María José Rubin (Argentina) analyzes the use of speech in the work of Ingrid Nachstern.

Enric Burgos contributes a paper in Catalan and Spanish comparing the rules of the Dogma95 in cinema (Lars von Trier) and in videodance.

The Leitmotif and Narrative in Screendance

Adrienne BROWN

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Abstract

This paper is an analysis of Paysage Enseveli: a Video Dance film by Blas Payri, taken from Musicological and Semiological perspectives. I will look at a Leitmotif structure and whether this is an appropriate model for its interpretation. I will draw on 19th century aesthetics, cultural theories from 20th and 21st centuries, and will align literary and dance perspectives with music while parsing the film in visual and sound components.

Biography

Dr Adrienne Brown was born in Dublin, she was a founding member of (1990s), and chair of Dance Ireland from 2008 - 2013. She has choreographed over 40 original works, staged in Ireland, England and France; the collection of which is in the National Dance Archive, University of Limerick. Adrienne collaborated with several composers in her work: Paul Hayes; JJ Vernon; Michael Seaver; Mel Mercier; Trevor Knight and Siobhán Cleary. She has also worked with recorded music: Bach, Beethoven, Arvo Pärt, John Taverner and Ian Wilson. She has taken inspiration from the writings of Oscar Wilde, W.B. Yeats, Paula Meehan, Charlotte Mew and Beth Ann Fennelly.

From 2002 – 2012 she completed a B.A. degree in University College Dublin, graduating with honours in Music and English, and an honours M.A. in American Studies. Following her master's thesis, she was awarded an Ad Astra Research Scholarship from U.C.D. to write a PhD in Musicology and Dance, based on the proposal "Meaning Indicators in Twentieth-Century Music and Dance". She made two films with Eoghan O'Reilly, I See His Blood (2016) and Contrition (2017). She is the creator of Wicklow ScreenDance Laboratory and is a published author.

Introduction

Dance for video or film opens interesting points of discussion not only within a Screendance framework, but also across art disciplines: music, dance, visual art, film. With this premise in mind, I will question the use of the musical Leitmotif as a possible driver of narrative within Screendance. To illustrate this, I will analyse *Paysage Enseveli* (trans. "Shrouded Landscape"): a film by Blas Payri (Payri, 2006: 7), based on the novel *Thérèse Desqueyroux* by François Mauriac (Mauriac, 1927). In preparation for analysis I will look briefly at the concept and musical origin of the Leitmotif, and of the prevailing aesthetic milieu during the 19th Century in music and visual arts, some of the factors that govern 20th Century dance scholarship, and I will also allude to the organising principle of Pattern within music and dance. Musicology will feature as an over-arching perspective to these investigations.

Pattern

Music and dance share a common language of rhythm, pulse, breath, phrase, trajectory, mood and tone, and have spoken to each other throughout the centuries (Brown, 2012: 1). Since we are looking at Screendance, which combines visual, aural and kinaesthetic elements, it is useful to see some of the differences and commonalities that are associated with each. We have to note that music theory is a tradition that dates back through time to the ancient Greeks and beyond (Grout and Palisca, 2001: 7), while dance theories largely sprang up during the mid-twentieth century, leaving dance theory somewhat in a position of 'catch-up' with film and music (Foster Leigh, 1996; Martin, 1996). Also, postmodernism is an overarching factor in the appearance of 20th century dance studies, with its emphasis on the body as writer and permeability of the 'work' in question (Parviainen, 1998: 33). However, to proceed towards a close analysis of *Paysage Enseveli* we need to look back at philosophical and cultural trends that governed the era of the Leitmotif and the subsequent twentieth century.

Pattern is an essential part of thematic development in music or dance. Critic Edwin Evans said: "for every pattern, large or small, in the texture of the music, there is potentially a choreographic equivalent" (Evans, cited in Damsholt, 2006: 5). While patterning in dance can be rendered in large scale, or, indeed open-endedness, nevertheless it is understood as outplay of dance components in patterns through the medium of the physical body in motion. Authors such as Richard Kraus attribute the origin of dance to early observation of the movement of birds and animals; the mysteries of nature, the sun, moon and stars; day and night, seasons of the year, life and death (Kraus, 1969: 34 – 40); linking dance with the overarching shapes and patterns of the universe. The long history of Musicology tells us of incremental developments in music as a creative, written and performance practice that allows us to see quite clearly those patterns of notes, phrases and themes in music that combine to give it a recognisable structural edifice; in dance, this is not quite so easily discernible, due to mimetic and corporeal factors along with associations of theatrical storytelling. However, the use of motif, repetition and other devices in dance show some equivalents in pattern recognition, albeit there is far more to be said on this subject than this paper can allow. In this case, as we are looking at a film that was created entirely based on the Leitmotif structure (Payri, 2018) we can assume a certain pre-disposition towards the search for pattern and motif within it.

In his 2016 Blog, Payri gives an account of his intention and method in creating *Paysage Enseveli* as an ambitious work in terms of the integration of sight and sound. He writes that it did not consist solely

of audiovisual *music* based on Leitmotifs for a video-dance, but that also the *image* was built (my italics) using an equivalent to that same concept that comes from music (Payri, 2016: 155). He took into account established theories of the Leitmotif in audiovisual music having narrative, connotative, and structural functions as the “narrative and denotative musical element *par excellence*” (auth. Italics), whilst also, the concept of semantic congruence is used to explain the similarity between meanings in music and image. Much emphasis has been given to the psychological effects of music on the image (Payri, 2016: 155). The same, of course can be said for the effects of music on dance. While Payri suggests that we cannot interrogate narrative functions of music without the concept of the Leitmotif (Payri, 2016: 155), it is not the same situation with dance *per se*. With dance we are always dealing with the human body which, of its very nature and corporeality is “always signifying” (Brown, 2012: 286 - 292; see also Damsholt, 2006; Leigh Foster, 1996; Parviainen, 1998).

Leitmotif

Here I would like to trace a brief musical history of the Leitmotif. Composer Richard Wagner (1813 – 1883) is commonly known as the progenitor of the Leitmotif, although the term was used prior to his adaptation of such (Kamien, 2000: 420 – 423). I also acknowledge the prevailing idea of Programmatic Music from the 19th century Romantic period where music was closely related to literature: in this case instrumental or orchestral music that was based on a poem, novel, play or other text. Such music was usually accompanied by a ‘programme’ with explanatory comments for the audience, and/or its title was the same as the text (Fleming, 1995: 511 – 513). For the purposes of this examination I will not include the *text* of Mauriac’s novel as it does not fall within the rubric of musical analysis that I am using, although Payri incorporated its narration into his schematic construction.

The original meaning of Leitmotif is ‘head motif’ and it is a concept whereby a theme or musical phrase is associated with a character, idea or place. It is, by definition, a recurring fragment of identifiable music that represents something of the story or mood of the piece in question, and in Wagner’s case, reached its culmination in his *Ring Cycle* (1876) (Wikipedia, 2018). The Leitmotif functions denotatively when indicating a character or narrative element while also serving in connotation where it may colour a scene with sad or tense atmosphere or create a suspension or relaxation (Rodman, 2006 quoted in Payri, 2016: 155 – 156).



Fig. 1 Siegfried’s horn call in *Siegfried* (1857) (Wikipedia, 2018)



Fig. 2 Valkyrie, Brünnhilde (1874) (Classical-Music.com, 2017)

In the late 1840s Wagner finalised a concept of Gesamtkunstwerk (trans. “Total Work of Art”) which he believed was fully realised in opera only. In this, he proposed that the events of stage as a whole – ‘melodised speech’ of the libretto, and ‘verbalised orchestration’, displayed through thematic and motivic manipulation – raised the music drama to the level of the symphony (Horton, 2005).

As examples of this, we can look at the following Leitmotifs which appeared in Wagner's operas (Fig. 1 & 2)

In his approach to musical development Wagner used thematic Leitmotif phrases to depict characters, ideas or events that allow the plot to be discerned through repeated, although often changing and mutating recognisable musical phrases. His musical approach to harmony was unorthodox, involving series of dissonant chords that did not resolve in the accepted way. His use of the 'Tristan' chord became signified with longing and desire, through harmonic means, and the use of echoing silence as seen below in Fig. 3 (Wikipedia, 2018).

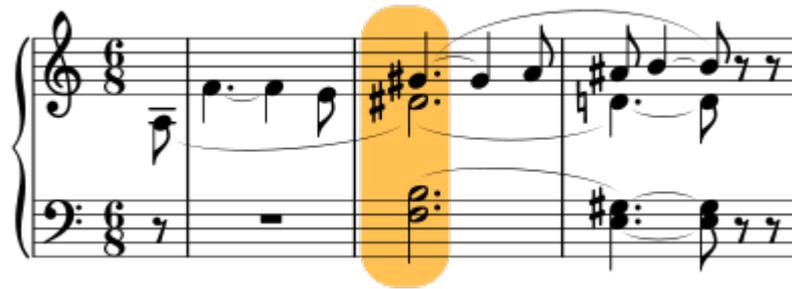


Fig.3 The Tristan Chord

Wagner's Leitmotifs formed a dense web spread over the orchestral setting, which gave determination to its structure at any given moment. Each separate Leitmotif, besides expressing an instant in the drama, also formed a node within the web of Leitmotifs, and thus formed the musical structure (Kamien, 2000: 423).

Literary Comparisons

Looking at some of the other movements that were taking place in 19th Century European art music from the 1840s onwards, there was an idea that symphonic music could have the same aesthetic substance as literature, whereby the symphony as a whole would be constructed out of thematic material that depicted a struggle to be resolved at the end: a typical literary device. We can see this in Beethoven's symphony #5 for example, with its 'Fate' theme (Horton, 2005) which appears in the first four bars and continues throughout in varying permutations and developments.



Fig. 4 "Fate Motif" from Beethoven's Symphony No. 5 in C Minor (1808) (Wikipedia, 2018)

Additionally, Liszt's development of the symphonic poem which was generally single movement, with literary or narrative plot guiding it, had quasi-symphonic structural organisation often based on Sonata Form. However, despite the fact that these narratives were demonstrated through musical means and understood by a generally musically educated audience, concerning the Wagnerian Leitmotif, Payri suggests that it frequently did not stand out to audience perception upon first hearing and that listening for such structural edifices requires intellectual effort; the corollary of which the audience cannot obtain this narrative device unless the music has been studied in advance (Payri, 2016: 156). Additionally, Adorno and Eisler have criticized the Wagnerian Leitmotif as descending into mere melody in opera arias (Adorno and Eisler 1981 quoted in Payri, 2016: 156). These ideas were

hotly contested during the period we are looking at. Indeed, Wagner believed he was the natural successor to Beethoven, and that Beethoven's Symphony #9 in D Minor (1822 – 24), with the inclusion of a Chorale in the final section, thereby correlated the symphony with music drama (Horton, 2005). In this way, Wagner put himself on a par with Beethoven as a composer of music that equated with the highest level of coherence and expression. For our purposes, since Screendance is a 'blended' art form of expression (music, dance, film, visual art), we can hold in mind Wagner's concept of the 'total work of art' and his perhaps grandiose belief that he was the natural successor to Beethoven; a theme we shall return to.

As an example of the use of Leitmotif in film construction, Blas Payri analyses the recurrent appearance of song 'Moon River' by composer Henry Mancini (in collaboration with film maker Blake Edwards) in the 1961 film, *Breakfast at Tiffany's*. Despite several titles and lyrics being proposed for the song, lyricist Johnny Mercer thought there was some ambiguity in the final piece (Payri, 2011: 140) yet it became synonymous with the film. Payri builds the case for the use of Leitmotif in film by observing frequent diegetic use of 'Moon River' leading to an increase in recognition and meaning that emanates from this music, because "the song is mood congruent and well-integrated into the text" (Payri, 2011: 137).

'Moon River' serves as main title song in *Breakfast at Tiffany's* and as a source for musical variation based on short pieces of the melody, in what Payri refers to as the classical Wagnerian Leitmotif. Payri suggests that actress Audrey Hepburn's diegetic performance of the song which becomes "an essential moment in the narration" surely an indication of success of the Leitmotif, as it defined a necessary exposition of the character's representation (Payri, 2011: 140). Moreover, he asserts that it not only does this, but rather, suspends advancement of the story and focuses on the song and its performer, but this he deems a positive factor as "[t]he leitmotiv will effectively emanate from the character" (Payri, 2011: 141).

As an addendum to this idea, not only does Payri find recurrent musical themes (here the Leitmotif) as tropes of narration, but also Danish choreographer Kim Brandstrup has a similar system. Brandstrup was choreographic mentor to Adrienne Brown over a period of four years on her creation of the full-length dance drama *Colmille* in 2000 (Leland, 2000). Brandstrup espouses the use of a 'three time repeated dance phrase' as a visual metaphor to convey not only inherent structure in the dance, but also as a means of emphasising important moments in the narrative (once to introduce, twice to reinforce and third time to change). Thus, the idea of repeated patterns/motifs/movement phrases is a known device in creating narrative (and sometimes abstract) dances, a subject too large to fully investigate here but more can be read about it (Brown, 2012).

Musicology/Semiology

In the study of western art music, Musicology has a long-established tradition of analytic practice, not always in search of meaning or expressive purpose but more commonly treating music as definitively abstract. Austrian music theorist Heinrich Schenker (1868 – 1934) developed a model of analysis that was reductive, with music defined as reducing to background and foreground texts, each contributing to the overall analysis (Horton, 2005). In oblique reference to a Schenkerian model, and looking at musical textures Payri questions "should [there be] a structure or symbolic element that will not always be perceived by the recipient? [His] opinion is clearly yes that the structure of language of the work must be richer than what is perceived in a first viewing or hearing" but also, the risk is that by creating a structure based upon elements that are not perceived, cannot be carriers of form for the

human mind. “A structure that is not noticeable is not a structure” (Payri, 2016: 161). This neatly encapsulates one of the paradoxes of perception, which, in Schenkerian terms is referred to as nearly simultaneous forward and backward hearing and understanding of the musical phrase or theme being perceived.

The first premise of Schenkerian analysis is separation of foreground from background text: a practice known as segmentation. Segmentation is, effectively, a decision regarding recognition of themes and motifs that are recurrent or in development throughout the music, and analysis of same, following established music theories. Schenker’s methods are very suited to tonal music from the Bach to Brahms, however, with the breakdown of tonality in the early twentieth century, there was a need to consider music differently, leading to the rise of what became known as the New Musicology which aligned itself toward the musical event or experience, often resolutely from the receiver’s perspective and with a strong bias in favour of socio-cultural trends.

Nevertheless, I am employing Semiology as a method of analysis for this Screendance work from a narrative perspective. Semiology derives from Linguistics and is the search for meaning-related signs appearing in a text (music, film, literature, or dance) that generate comprehension of message throughout. It is a framework of enquiry employed to perhaps find meaning in ‘clusters’ of signs in dance gestures, music motifs etc. (Brown, 2012).

Paysage Enseveli was devised on the use of Leitmotifs both in sound and visual creation. I paraphrase Blas Payri: “the soundtrack... [uses]... leitmotifs linked to the voice of the character (humming, laughter, whisper) ... or to external sources (bells, drone)... [and] each visual element is related to an idea or feeling: the woods symbolize ... social oppression, the sea/water... destruction” and so forth (Payri, 2018). Indeed, following an oral presentation of ideas contained in this paper in Valencia, Spain (Brown, 2018), Payri elucidated further to explain that *every* element contained within *Paysage Enseveli* was chosen specifically from these confined parameters, meaning, there was nothing allowed to enter the film that was not a Leitmotif within his system.

The concept of theme and variation based on rhythmic and melodic motifs is well-established in instrumental music but not so in electroacoustic musical language, but Payri set out to make clearly discernible oppositions whether by the sound’s human origin or not, or by the polarization between recognizable and abstract source. He did this by dividing Leitmotifs into two groups: the sighs, laughter and singing of the protagonist, or external materials such as bells, bass or chorus. (Payri, 2016: 156 – 157). His Leitmotif of ‘oppression’ is a sustained and low-pitched *sostenuto* drone invading the texture slowly; ‘despair’, a descendant or distant descendant; ‘desire’ is made up of sighs and whispers in the sound scape (Payri, 2016: 157).

The first step in analysis is the process of ‘segmentation’: extrapolation of themes and motifs from the overall work. Segmentation is possible by close listening, watching, reading musical scores or otherwise interrogating a work under analysis. As has been mentioned, music, theatre and dance are sites of enquiry using Semiology/Semiotics; each field having its own approach. Kofi Agawu’s “The Challenge of Semiotics” (Agawu, 1999: 139 – 150) gives useful information on segmentation in music: revealed as high points or climaxes, which then can be seen to embody of aspects of syntax and rhetoric. Applying Semiology to the fields of theatre, the body, gesture and dance, Nancy Dalva’s “The Way of Merce” (Dalva, 1992: 181) focuses on fragmentation, collage and simultaneity in the work of Merce Cunningham, while Patrice Pavis’s article “Problems of a Semiology of Theatrical

Gesture” (Pavis, 1981) examines the problems that attach to determination of Semiology and the body: he acutely observes that while the body is engaged in performance on stage, it is never actually *switched off* (auth. Italics). This is to say, that the body can never be said to be neutral in transmission, because gesture, unlike verbal discourse, has no voids between the words, no natural borders or limits to the gestural message; every movement then is meaningful (Pavis, 1981: 65 – 68). These arguments are beyond the scope of this paper but worth following up for the interested reader.

Analysis

I first traced sound Leitmotifs in *Paysage Enseveli* by close listening and parsing identifiable themes according to their place in time, noting each one and its time log. In Fig.5, we can see the placement of such motifs across the 12 sections. We can notice that some sections had no sound: 1,3,7,9 and 11. Motifs and their time appearances in the film text are shown in the table below.

Sound Analysis of <i>Paysage Enseveli</i>	
1.	Le silence/ No sound
2.	La famille !/ 1.06 – 1.08 laughter; 1.11 – 1.12, 1.18 – 1.120 laugher (with echo); drone 1.17 – 2.11 with ‘3-beat laughter motif’; 2.12 – 2.28 ‘whispering motif’, 2.16 – 2.17 laughter; 2.12 – 2.28 ‘3-beat laugh motif’; 2.27 loud laugh.
3.	Cette plainte indéfinie des cimes/ No sound
4.	Ce corps contre son corps/ 4.36 – 4.46 ‘faint bell motif’; 5.13 – 5.16 ‘whispering motif’; 5.18 – 5.33 musical sequence with strong <i>triangle</i> sound at beginning and end; 5.37 – 5.40 laughter/‘whispering motif’; 5.43 – 6.13 ‘rhythmic layered bell with melodic tones motif’ 6.14 – 6.20 ‘whispering motif’; 6.21 – 6.25 <i>triangle</i> ; 6.39 – 7.20 ‘faint bell motif’.
5.	La dernière nuit d’octobre/ 8.20 soft drone building up to louder at 8.35.
6.	Acharnement/ 9.01 – 10.00 continuous building drone with distant voice fragments at high pitch; 9.14 high laugh; 9.40 – 9.44 ‘whispering motif’; 10.01 – 10.13 drone; 10.17 – 10.26 ‘whispering motif’; 10.26 – 10.46 drone; 10.32 – 10.36 ‘whispering motif’; 10.46 – 11.40 ‘bell motif’; 11.08 – 11.17 ‘ascending vocal drone motif’.
7.	Une pluie menue/ No sound
8.	Le Bonheur n’existe pas/ 13.30 – 13.50 variation on laughter sound with layering/cut-off sound making rhythmic phrase; 13.54 – 13.57 ‘whispering motif’; 14.21 – 14.50 ‘faint bell motif’; 14.30 – 15.00 ‘ascending vocal drone motif’; 14.52 – 15.00 laughter; 15.13 laughter; 15.15 – 15.42 ‘bell motif’ and ‘ascending vocal drone motif’.
9.	Inconnue/ No sound
10.	Campagne trempée d’aurore/ 17.17 drone; 17.26 – 17.35, 18.01 – 18.08 ‘bell motif’ getting louder to <i>triangle</i> ; 17.35 – 18.08 ‘ascending vocal drone motif’; 18.10 – 18.16 ‘whispering motif’.
11.	Solitude/ No sound
12.	Le froid de la nuit/ 19.30 – 20.00 ‘ascending vocal drone motif’; 19.59 – 20.50 ‘bell motif’ and ‘ascending vocal drone motif; 20.10 – 20.15 bell; 20.32 – 21.12 getting louder/softer and melodic bell phrase; 20.52 – 22.00 drone.

Fig. 5 Sound Analysis of *Paysage Enseveli*

Similarly, the same has been done for Visual motifs – here, I deduct that there are visual ‘background’ motifs (forest, dunes etc.) which I would equate with Shenker’s ‘background text’ in music analysis, mentioned earlier. ‘Foreground text’ consists of identifiable, repeating movement of visual ‘clusters’

that I identify as motifs. This can equate to Shenker's 'foreground' text, upon which he based his analytical method.

Visual Analysis of <i>Paysage Enseveli</i>			
1. Le silence/ 'pulling chair motif' 0.20 – 0.50			
2. La famille !/ 'crouching figure motif' 2.28 – 2.44; 'moving trees motif' 1.32 – 1.45; 'moving trees motif' 1.32 – 1.45; 'turning motif' 1.51 – 1.57; 'tree circling motif' 1.52 – 1.56, 2.11 – 2.13, 2.15 – 2.17, 3.10 – 3.15; 'running motif' 1.58 – 2.02, 2.07 – 2.10, 2.12 – 2.17, 2.21 – 2.26; 'turning motif' 2.03 – 2.06; 'arms uplifted motif' 2.49 – 3.13; 'pulling chair motif' 3.16 – 3.40			
3. Cette plainte indéfinie des cimes/ 'pulling chair motif' 4.02 – 4.25			
4. Ce corps contre son corps/ 'crouching figure motif' 4.36 – 5.16, 5.58 – 6.08, sequence of 'falling back and forth motif'/'leaning against surface motif'/'turning motif' 5.19 – 5.58, 6.08 – 6.25; 'crouching figure (variation) motif' 6.01 – 6.08, 6.25 – 6.42, 6.59 – 7.06, 7.14 – 7.19; 'pulling chair motif' 6.46 – 6.59, 7.09 – 7.10			
5. La dernière nuit d'octobre/ 'pulling chair motif' 7.42 – 7.57, 8.01 – 8.35			
6. Acharnement/ 'moving trees motif' 8.50 – 9.03, 11.01 – 11.19, 'crouching figure motif' 9.39 – 10.00, 10.02 – 10.12, 10.26 – 10.31, 10.36 – 10.52; 'leaning against surface/falling back and forth motif' 10.14 – 10.25, 10.32 – 10.36; 'pulling chair motif' 10.55 – 11.42			
7. Une pluie menue/ 'crouching figure motif' 11.59 – 12.12; 'pulling chair motif' 12.17 – 13.15			
8. Le Bonheur n'existe pas/ 'crouching figure (variation) motif' 13.30 – 13.49; 'leaning against surface/falling back and forth motif' 13.52 – 14.17, 14.52 – 15.13; 'pulling chair motif' 14.30 – 14.50, 15.14 – 15.58; 'moving trees motif' 15.06 – 15.12			
9. Inconnue/ 'pulling chair motif' 16.07 – 17.01			
10. Campagne trempée d'aurore/ 'pulling chair motif' 17.13 – 17.24, 17.57 – 18.29, 'running motif' 17.27 – 17.30, 17.36 – 17.41; 'turning motif' 17.25 – 17.27, 17.46 – 17.49			
11. Solitude/ 'arms uplifted motif' 18.41 – 18.48; 'front body opening motif' 18.39 – 18.50			
12. Le froid de la nuit/ 'front body opening motif' 19.08 – 20.00; 'turning motif' 20.30 – 20.40, 20.43 – 20.47, 'running motif' 21.04 – 21.07, 21.19 – 21.50, 21.57 – 22.10			
	Background motifs/Sections they appear in		
Sand Dunes 1,3,5,7	Forest 2,6	Walled Enclosure 4	Beach 8,9
	Sea 8,10,11, 12		

Fig. 6 Visual Analysis of *Paysage Enseveli*

Many of the motifs in this work are contained and easily discernible, but some, such as the sequence of 'falling back and forth motif'/'leaning against surface motif'/'turning motif' in section 4 (5.19 – 5.58) are more complex showing evidence of 'developing variation technique' – Shenker again. We can see in Fig. 7 the camera shows us multiple viewings of the female figure, and the motif comprises three other identifiable motifs: turning, falling back/forth and leaning against surfaces.



Fig.7 'falling back and forth motif' /'leaning against surface motif'/'turning motif'. Screenshot from *Paysage Enseveli* (Blas Payri)

'Crouching figure' motif which appears throughout the work shows evidence of developmental variation also: I take the core of this motif to be the frontal torso turned in on itself 4, (601 – 608) as seen in Fig. 8.



Fig.8 Crouching figure. Screenshot from *Paysage Enseveli* (Blas Payri)



Fig.9 Crouching figure (variation). Screenshot from *Paysage Enseveli* (Blas Payri)



Fig. 10 Crouching figure (variation). Screenshot from *Paysage Enseveli* (Blas Payri)

'Pulling chair' motif is the most commonly used throughout *Paysage Enseveli*, appearing in sections 1– 10 consecutively, shown below in Fig. 11.



Fig. 11 Pulling chair. Screenshot from *Paysage Enseveli* (Blas Payri)



Fig. 12 Pulling chair. Screenshot from *Paysage Enseveli* (Blas Payri)

Having completed Sound and Visual component motif placement, I followed this process by listing distribution of each motif (Sound and Visual) how often it is used, and the sections it appears in giving us an overview of motivic material in the film. The table 1 shows motif name, number of times it appears (red) and the sections it appears in.

We can see those that are most prevalent: Laughter, Drone, Whispering, Bell, Vocal Drone, Pulling Chair, Crouching figure, turning, running, falling back/forth.

Distribution of Sound and Visual Motifs in <i>Paysage Enseveli</i>	
SOUND	VISUAL
A/ Laughter 8 2,4,6, 8	A/ Pulling Chair 10 1,2,3,4,5,6,7,8,9,10
B/ Drone 7 2,5,6,12	B/ Crouching figure 6 2,4,6,7,8
C/ Whispering 9 2,4,6,8,10	C/ Moving trees 4 2,6,8
D/ Bell 6 4,6,8,10,12	D/ Turning 4 2,4,10,12 2,11
E/ Layered Bell 1 4	H/ Falling back/forth 3 4,6,8
F/ Musical Seq 1 4	I/ Front body open 2 11,12
G/ Drone & Voices 1 6	
H/ Vocal Drone 6 6,8,10,12	
I/ Laughter cut off 1 8	

Table 1. Distribution of Sound and Visual Motifs in *Paysage Enseveli*

Table 2 is a collation of material as used in each section. In it, we clearly see that sections 2, 4 and 6 conflate the most in terms of Sound and Visual motifs used. Sections 10 and 12 have slightly less, but more in comparison with sections 1, 3, 7 and 9 which rely solely on a single Visual motif. Sections 5 and 11 have minimal motifs. Section 2 has the most in terms of Visual signifiers, sections 4 and 6 use the most in Sound signifiers. That these sections (2, 4 and 6) are within the first half of the film, I can deduce that this indicates a build-up of information, tension, complexity or emotional narrative. This emotional narrative reduces in complexity in the second half of the piece from sections 7 – 10 with fewer indicators used.

1	2	3	4	5	6	7	8	9	10	11	12
VM A	V M A,B,C,D,E,F,G SM A,B,C	VM A	VM A,B,D,H SM A,C,D,E,F	VM A SM B	VM A,B,C,H SM A,B,C,D,G,H	VM A,B	VM A,B SM A,C,D,H,I	VM A	VM A,D,F SM C,D,H	VM G,I	VM D,F,I SM B,D,H

VM = Visual Motif SM = Sound Motif

Table 2. Sound and Visual Motif Collation across Sections 1 - 12

It should be noted that 'Pulling chair motif' ceases completely after section 10. Sections 11 and 12 introduce Visual motif 'I' for the first time: front body opening (figure 13); this is significant, as during the earlier piece, the body was either crouching, falling, running back and forth or turning – kinaesthetically an opening of the front torso can indicate ecstasy, willingness, vulnerability, and other unguarded emotional states. Moreover, there is a colour change in sections 11 and 12 from earlier sections: a move from earthy browns, greens and greys to blues and indigos. Light coming upon the sand and sea along with these icy blues and purples brings its own change and one that can feel like a resolution of sorts.



Fig. 13 Front body open. Screenshot from *Paysage Enseveli* (Blas Payri)

Conclusion

Some thoughts on the analysis of *Paysage Enseveli* and what it may reveal in terms of narrative are: it was found that there were corollaries between music and literature in the 19th century, the period of the Leitmotif. Wagner believed he created an artistic conflation – the 'total work of art' in his operas and that he succeeded Beethoven (arguably held as the apotheosis of 19th Century symphonic development) as progenitor of new forms of expression in music. The Leitmotif was used by Wagner as descriptor, character identifier, storyline matrix and structural mould in his works. Therefore, in this film, it is entirely possible to adapt the Leitmotif as a way of creating both structure and narrative through visual and aural means, and as a way of linking Screendance to literature. The field of Linguistics which examines the smallest components of language structure has been appropriated by theatre, dance and music theorists as a way of examining these art forms, a further method of enquiry to support analysis of Screendance works. Therefore, Semiology, and Leitmotifs allow us to bring together the forms contained within *Paysage Enseveli* and examine them as narrative, or its equivalent in non-language-based expressions. We can look at what we 'see' and 'hear' in this work and search for narrative thread through the lens of analysis by these methods.

An actual rendering of storyline is not the point of this endeavour as this is for the perceiver to find individually. However, some insights based on conflation of motifs throughout are:

- Aural rhythm is created not only through sonic means (of each motif) but also through the 'on' 'off' rhythm whereby every second section has visual motifs only and no sound (1,3,7,9,11 and 5 only has one sound motif)
- Sound quality throughout favours 'muffled', soft, continuous, indistinct, distant values, with the human voice bringing whispering and laughter; these sounds render haunting qualities that can construe meaning
- Visually, sites chosen for this film include wilderness in forest, by the sea and in a disused old stone-walled garden, there is no-one present except for the dancer. These sites both contain and liberate the dancer as she moves through each scene. There is a suggestion that scenic backdrops are signifiers of mood and narrative as Payri has suggested in his description above (p 5)
- 'Pulling chair' and 'crouching' are the most prolific visual motifs in *Paysage Enseveli*. As mentioned previously, 'pulling chair' is used in each of the first ten sections and then disappears for the last two. There can be multiple readings of this motif, indeed the variations that appear with the chair being used as a seat, an object to be explored and danced around and so forth, opening further interpretations. 'Crouching' is the starting point of a developing variation that sees the dancer move through a coiled torso closed in on itself, a metaphor for fear, protection, tentative enquiry and other possibilities
- There is a build-up of motifs throughout the first 6 sections with the busiest conflations in sections 2, 4 and 6. These are gradually resolved in the remaining 6 sections that include a new motif appearing in section 11 'front body open'. This new motif is a complete change from body movement throughout the film thus far and indicates a new feeling: freedom, liberation, surrender or similar 'open' psychological states
- Colour change from greens, browns, greys and overcast skies in sections 1 – 10 are contrasted with the last two sections where the camera reveals sky reflected on blue/purple smooth sand and sea – the change is palpable, along with the dancer's new movements as she plays with the sea. In terms of plotline, this seems a kind of resolution to earlier material whereby the natural world offered more oppressive scenic backdrops, now resolved into calmer, more serene and glowing territory

An answer to the question asked at the beginning of this paper whether it is possible to find narrative through use of Leitmotif in Screendance is clear: it is entirely possible to do this, albeit that an uncovered narrative is still one open to interpretation based on individual reading of the signs therein. Narrative reading is particularly clear in the case of *Paysage Enseveli* as this film was created entirely based on the Leitmotif structure, perhaps uniquely in this one instance, it may not be so easy to apply this method to other dance films. Some points of concurrence are evident, such as Wagner's *Gesamtkunstwerk* with the combined visual, aural and kinaesthetic elements in Screendance. Additionally, the prevailing literary connotations in music of the 19th century with literary, or narrative features of music, also propel much of film's sensibility, in this case, a dance film. With these overlaps,

the process of segmentation: extrapolating motifs – following Schenkerian analytical theories – allows for examination of the salient themes (visual and aural motifs).

Payri recommends focusing on resources of video-dance by addressing these matters in dance (studied with the dancer/choreographer) to such specifics as open or closed body; balance or imbalance of the position; directions and displacement of the movement etc., and with camera and filming by looking at camera fixed or motion shots and so forth (Payri, 2016: 161); clearly worth further investigation. This is an interesting departure in 21st Century dance-for-film works, in this case highly dependent on a strongly moulded creative edifice, perhaps one that will not be replicated over future films, but it nevertheless gives an opportunity to examine ways in which visual, aural and aesthetic means are perceived and comprehended by the receiver, and a comparison between Screendance as an art form and 19th Century literary / musical progenitors.

Acknowledgements

I would like to thank Mr. Donnchadh Clancy, principal of Inchicore College of Further Education, Dublin, Ireland. I thank all my former Musicology teachers and peers in University College Dublin, most especially Prof. Julian Horton for his wonderful analysis classes. I am deeply indebted to Prof. Blas Payri, Valencia, Spain, for his film *Paysage Enseveli* which started me on this quest. I also thank him, along with Rafel Arnal for their continued inspiration and deep love of the arts and, in particular, the *artist*; without which, the artistic milieu of Video Dance in Europe would be a lesser environment.

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Kika Nicolela: the subversion of female body

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Abstract

This article presents an analysis of the films Crossing, Windmaker, Entre-Temps and Cake d'Amour by Kika Nicolela (Brazilian artist, filmmaker and independent curator through concepts derived from the philosophers Michel Foucault and Judith Butler's works.

These films were released between the years 2003 and 2017. They use the female body as protagonist. These bodies are exposed to different situations, shedding light on the topic of construction of the designated place for women in our society. Furthermore, Nicolela allows us to think how these bodies can re-signify themselves, transforming into subversive and transgressive bodies.

The films are complementary to each other, with the perception that the female body lives different experiences, resulting in the loss of its own identity. The existence of an aesthetical and a behavioral pattern for women can have violent repercussion for any woman that differs from the norm. Consequently, it restricts diversity and individuality. However, reflecting upon how they can resist against this imprisonment of their bodies, we can recognize paths pursued by them to achieve freedom, and to understand their own existence as bodies that matter.

Biography

PhD student in Political Philosophy at the University of Paris. Researcher at the Laboratoire du Changement Social et Politique (Laboratory of social and political changes). Her research consists of the use of female body as a form of political resistance in the light of Michel Foucault and Judith Butler philosophies. Clara studied Music at the Federal University of Pernambuco and State University of Londrina. She graduated in Philosophy by the Methodist University of São Paulo, and completed a Master's degree in Education, History, Philosophy of Science and Mathematics at the Federal University of ABC. Born in Brazil, she has been acting as a philosopher researcher and feminist activist. As an artist, she specializes in Arab dance and is a lyrical singer in contemporary experimental music.

Introduction

This article presents an analysis of some projects conceived by Kika Nicolela, Brazilian artist, filmmaker and independent curator. *Crossing* (2003), *Windmaker* (2007), *Entre-Temps* (2016) and *Cake d'Amour* (2016) bring narratives that possess the archetypal constructions of femininity. All of them were created with different partners: dancers, actresses and other types of artists. The films show some symbolic elements that represent the social imaginary of the female role, bringing to the surface movements of construction and deconstruction of what it is to be a woman. From my comprehension of the subject, I present a thread connecting all these projects of the artist: the female body. Reflecting upon this point, I have chosen to use the philosophers Michel Foucault and Judith Butler as theoretical reference. This article proposes a narrative that invites the reader to reflect about the place of women in the world.

Firstly, I would like to present two concepts of Michel Foucault which are the theoretical approach of this article: disciplinary body and utopian body. So, the disciplinary body is a body marked and domesticated for the rules, norms and all tools of power. For Foucault (2007, p. 183-184), the power is something that flows and cannot be found in a specific place, because power is everywhere. So, it does not "apply itself to people, it goes through them". That is why is not possible to say that power is in someone's hands or at just one spot. It is not something tangible. Thus, power teaches people how act according its rules, because their bodies are the mass that feeds it.

The body is not marked only by physical violence: there are other types like psychological and symbolic that can leave also deeper marks. Therefore, the bodies are taken and controlled by a power that renders them adequate and docile (Foucault, 2009, p. 98-100).

These tools of disciplinary control of bodies are based on the complete domination over them, so all their steps and movements are observed. Because of this control, the body becomes more useful (Foucault, 2009, p. 121). Consequently, in a disciplinary body there is no place for idleness or futility. So, the body changes into a machine-body, a body that does not know how it is controlled by power and for that, it creates a type of pleasure in following the rules of the power.

Michel Foucault presented the concept of utopian body in a radio conference in 1966. It is a concept that brings a relation between a real and a phenomenological body. So, these elements could be the source of discussion about the inner body. In this point of view, the body could be born through itself or erase it, because it is a starting point for its subjectivity.

"Utopian is a place where I will have a body without body, a body that will be beautiful, limpid, transparent, luminous, speedy, colossal in its power, infinite in its duration" (Foucault, 2013, p. 8). Therefore, the utopian body is a construction of an imaginary inner and outside space, because it knows nothing about itself. For example, for Foucault this body cannot see itself that is why it needs some tools for do it, like see a dead body or see itself in the mirror. Without these tools, the body will see only parts of itself, consequently it builds its body out of it. So, that is what Sabot (2012) calls *utopic*

*virtuality*¹. The body does not really exist, but it creates an image of itself. In this way, living different sociocultural experiences, the body can put it out itself.

Finally, for Butler (2015, p. 15-16) before the body can be considered a body, it must conform to a whole set of characteristics that model and control it according to social and political norms. Therefore, the body needs to socialize, to correspond to social expectations in order to guarantee its subsistence and maintenance of life. Everything in him had to be adequate, both the language and the yearnings of life. For the author (2015, p.57-58), "the body is a social phenomenon: it is exposed to others, it is vulnerable by definition". For its survival, it is sustained through the relations with what is external to it, "as something that, by definition, is subject to the ability and strength of the social: the vulnerable." As it is vulnerable, it is subject to violations in the most different spheres, not being subject only to physical violation. However, since the body is always subject to the oppression of power, there is no "non-vulnerable" body.

Butler says that the differentiation between the sexes is marked by society and by the presentation of discursive practices as a way of sustaining the discourses that control the bodies:

The category of "sex" is, from the start, normative; it is what Foucault has called a "regulatory ideal." In this sense, then, "sex" not only functions as a norm, but is part of regulatory practice that produces the bodies it governs, that is, whose regulatory force is made clear as a kind of productive power, the power to produce – demarcate, circulate, differentiate – the bodies it controls. (2011, p. 1)

Wondering about these concepts of body by Judith Butler and Michel Foucault, how can we relate them with the body in the films *Crossing*, *Windmaker*, *Entre-Temps* and *Cake d'Amour* by Kika Nicolela?

Disciplinary Bodies

The work of Kika Nicolela has different interpretative possibilities. However, I chose to start analyzing her work with "the disciplinary body" by Michel Foucault. For the author, disciplinary bodies are bodies trained to remain within social norms. They are molded and become docile. In this place of discipline, there is no space for dispersion or vagrancy; therefore, idleness and uselessness are not welcome because the body must be efficient. Thus, everything must be controlled: gesture, speech and movement. Everything must be objective and, above all, productive. So, the bodies become a body-instrument, a body-machine. (Foucault, 2009, pp. 122-130).

Reflecting upon disciplinary bodies, is it possible that free bodies exist? To answer this question, I will start with the movie *Crossing*. Released in 2003 and of 9 minutes duration, Kika Nicolela's film presents a common act of daily life: a body that crosses the street. Filmed on the largest and most important avenue in the state of São Paulo-Brazil: Avenida Paulista, it shows the paradox between a disciplinary body and a transgressing body. In this case, a transgressor body is a body that tries to break the rules and the norms imposed by tools of power.

¹ " Ce corps, « fantôme qui n'apparaît qu'au mirage des miroirs, et encore, d'une façon fragmentaire », n'est qu'une présence évanescence, troublante même puisqu'elle échappe lorsqu'on croit la saisir, tel « ce dos que je sens appuyé contre la poussée du matelas sur le divan quand je suis allongé, mais que je ne surprendrai que par la ruse d'un miroir¹ ». Le corps, « mon corps », révélé à lui-même indirectement – et par esquisses - dans les reflets successifs d'un miroir, contient donc en lui-même une virtualité utopique, qui fait de lui le lieu de naissance, l'expression originale de toutes les utopies - littéraires ou philosophiques. Mon corps est constitutivement hors de soi."

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