



Somatic-Performative Research: Attunement, Sensitivity, Integration

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The Somatic-Performative research aims to consolidate the performing arts not only on the field of scientific knowledge production, but mostly on the field of Somatic Wisdom (Nagatomo, 1992), agreeing with art's own nature, that permeates everything, and with unrestrained applications. Frequently, we use some authors of several knowledge areas to legitimate researches. Nonetheless, most part of these authors are not artists – at least not as a first or as a foundation option -, and they use art as an object of illustration or appropriate artistic terms to themselves to compound these theories of other academic fields. This configuration is politically incorrect and it perpetuates limiting manners of seeing and living. This viewpoint understands the art field as a purely practical one, being analyzed, and cited by the “thinkers”, or exalted as a desired object, confirming its marginalization, besides reinforcing the dichotomy between doing and thinking, body and mind, real and symbolic.

Our justification for that theoretical foundation “extra-arts” is, in general, the argument that we are in a recent research field, and therefore, we have no own framework and we need to be based on more consolidated areas to legitimate our researches. This is much more serious when it comes to a borrowed methodology of other areas. This happens when the methodology guides and organizes (in this case, manipulates and distorts) the whole artistic material under historical, philosophical, and political perspectives, which are not only diverse of the artistic theme, but also meticulously dominating and indoctrinating

of it. Completing the traumatic process, to this loan is added a deceiving discourse of art's emancipation through the scientific research.

The belief that arts – specifically the performing arts – do not have a framework of their own is based on the early days of performing arts on the Brazilian graduate programs, characterized by the following: only a few people with access to a specific graduate degree on this area; a lowermost production; even undergraduate degrees in performing arts was limited for this reason most of us had undergraduate degrees in similar areas, and only a technical degree in arts; furthermore, undergraduate degrees in performing arts, in general, had no subjects which elicit research. This situation has been changing quickly and radically on the last decades, so we need to tear down this prejudice and update our self-image urgently. Besides, we need to understand how this denial of the research history in performing arts – that have been developing for over two millenniums¹ - is an attitude of self-invalidation and self-rejection that needs to be radically transformed.

While we keep on using other fields as foundations for our research, we will keep on legitimating our self-marginalization and the dichotomy between doing and thinking, manual and intellectual work, with the devaluation of the first and the hegemony of the second. The researcher-artist has a unique responsibility: to transform secular dichotomies into somatic and ecological manners of contemporary life. The term somatic does not exclude more recent developments, as the ones of the digital and technologic eras. On the contrary, somatic (originally from the term "soma" or experienced body) implies a constant adaptation to changes, in a state of dynamic interaction between being and the environment – both of them live categories: "Living organisms ... have a moving order and lawfulness of their own ... they are an integral and ordered process of embodied elements which cannot be separated either from their evolved past or their adaptive future." (Hanna, 1976, p. 31).

Associated to soma, performance is not only constituted as the act or the event that deconstructs the simulacrum and crosses the Symbolic in all its instances, but it also contributes in a politically effective way to the contemporary times, innovating ways

¹ The fifth *Veda* ("I saw"), *Nāṭya Śāstra* (*Drama Theory*, by Bharata Muni), is the most ancient and complete treaty on the performing arts, with 5.800 verses, written 200 years before Christ, during the Vedic civilization.

of operating eminent and insistently neglected issues, such as sustainability, inclusion, dysrhythmia, and the generalized dissatisfaction, among others.

Nowadays, arts have means of establishing their own methods and approaches, updating contexts and dismantling old-fashioned prejudices of research. Art as research deconstructs approaches that use us as an object to discuss “new changes” within plastered perspectives (therefore, they have no effective condition of making those changes). Taking on our own methods, we become subjects of our own history. That enables us to invert this colonizing and hegemonic logic, and starting influence other fields in much more flexible and coherent environments and manners with a (new) contemporary reality.

Considering art as mediation, it is the contemporary art what reconnects us with the real – not only in an aesthetics of shock (Féral, 2012) that reconstructs the daily violence; but precisely as transgression to violence, re-creating new possibilities of sensitive realities. If the contemporary world has become an empire of simulacrum, with uncontrolled and overwhelming increase of information in a stunning velocity in multiple and diverse means (Santaella, 2012), then art as research establishes a sensorial field of experience and identity freedom in a Return of the Real (Foster, 1996) that is unpredictable and fundamental.

In order to be a scientist or to make research, the artist does not need (even though he can) to use what is commonly denominated as “science” – that mistakenly is associated only to the hard sciences – which, by the way, have been presenting increasingly flexible and unstructured “waves” and “uncertainty” (Kako, 1995; Prigogine, 1996). The conceptual art – as well as its origins on performance and on the manifestos, and on the whole history of abstraction in art – disassociated the aesthetic object and/or action of its appearance, rather using it in a self-questioning form, and of constant redefinition. Transferring, thereby, the scope of art as an entertaining object and/or action, to art as articulator of principles and issues of the doing and living, integrative and transgressor – and this includes the most diverse cultural traditions, in which, inside a contemporary context are highly inspiring. The ethical-aesthetical attitude confirms, “human activity, creative, and innovative ... as an amplification of an intensification of features that are already present on the physical world.” (Prigogine, 1996, p. 74).

I have been nominating this intensification – scene and performance’s characteristic – of “spatial pulsing” (Fernandes, 2014), based on the two main categories created by Rudolf Laban – the “Eukinetics” (effort or dynamics) and the “Choreutics” (visual forms created by the movement in/ with space). The association of these two categories creates a dynamic space (“Dynamosphere”). Even in “stillness”, we are in constant adaptation of multidirectional and integrated spatial dynamic forces. Nonetheless, we need to expand our possibility of spatial pulsing towards points and pathways unlikely used on the repetitive and limiting movements of everyday life. This expansion stimulates growth through a relationship between structure and creativity, form and dynamics, matter and energy.



Figure 01. *Dynamic space* (Laban, 1984, cover).

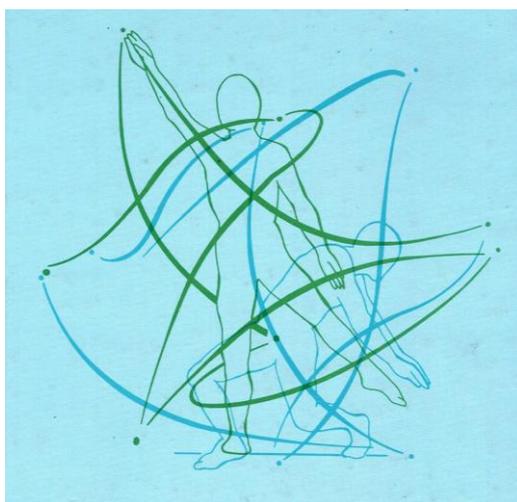


Figure 02. One of the spatial scales of the Icosahedron (Bartenieff & Lewis, 1980, cover).

In spatial pulsing, experience and meaning (Bondía, 2002) cross and connect mineral, vegetal, cellular, cosmic, digital, synthetic, written, technical, procedural, media, scene, audience etc. More important than the presence (of the performer and/or of the audience) or even the ephemeral nature (of the event and/or of the work's observation) it is **how** determined intense states process themselves (even with subtlety, smoothness, or acute slow pace) – on art and in life (the research crosses and connects both of them). This intensity is made possible in spite of – and fairly on – the absence of the performer (as a “perforgraphy”²), the pause of the dancer, the silence of the actor, the dance of a text, the presentation of a scene outside the theater space, or a work of art that is no longer a victim of time. Nowadays, on the contrary, art evolves almost faster than time, reinventing it.

The contrast inherent to art defines it not only as an action on its diverse spheres, but as pulsing – between pauses and actions, in waves of expansion and contraction, as growing universes. In Somatic Education, nature's growing modes of development are called Patterns of Change or Growth. I have been calling them “Crystal Patterns” (Fernandes, 2012), based on Choreutics' crystal forms. In Crystal Patterns or Patterns of Change or Growth, life transforms itself while repeating (rather, reconstructing) itself, paradoxically defining its own *modus operandi* by multiplying itself on the different. Art concretizes this paradox of existence even on the most linear picture, as an inherent concept. Art's function denial, its separatist and radically invasive irreverence, and its organically unique constitution identified with all and in all, particular and universal, turns art into life's driving force and matrix.

This pulsing state or vital process of research characterizes as much art of somatic emphasis, as the transcultural art, or the art with a technological or digital focus, or environmental, therapeutic, among many other trends, or the association of different emphases in different degrees. None of them has primacy on the other when it comes to be more or less effective, coherent, relevant, or even contemporary. These trends are all contemporary not only because they happen today, but because they happen to be effectively other in comparison to their previous versions, and necessarily permeable to changes and opened to the

² Neologism used to denominate a photography that perpetuates the performance's dynamic *modus operandi* (Fernandes, 2014).

inevitable contamination by difference. It would be an illusion – and then, a non-contemporary attitude – insisting on the dichotomy between the traditional and the contemporary, as well as a linear time that impels us to innovate as a rejection of the history (of the body, scene, research etc). It is exactly this productive time and our subservience to it that must be changed, so that we will be actually free – as artists must be – of the quantitative, compulsive, compulsory, repetitive, and irrelevant production that have been disseminated before the pressures – which are in fact the conservative non-contemporary ones.

Most important than categories – as dance, drama, performance, etc. -, or approach – as somatic, cultural, technological, therapeutic, environmental, historic, etc. – is the emphases on art as research. In other words, art as dynamic, unpredictable, and self-organizing states of creativity, updating and sharing through any media or approach. This innovation through research is not a future nostalgia (Schechner, 2010), as a desire always projected and an escaping Real. In quantum “spacetime”, updating is memory in constant and simultaneous accomplishment, disappearance, and relational *self-poiesis*, in an unpredictable dynamic encounter with the Real.



Figure 03. Leonardo Paulino developing his research on gender at the Performance Laboratory of the Graduate Program of Performing Arts/Federal University of Bahia, field trip to Lençóis BA, Brazil, July 2013. Photo by the author.

Thereby, "art-research" (more than "artistic" or "in arts") is a "research in movement":³ Its theme is its own method; its object is its subject. That is why art should be the foundation of its own research, aggregating and dialoguing with any and every field of this constitutive axis-element, that (un)(re)organizes itself. Art's unrestricted freedom is unique among all the fields, even though – and because – its origins have been divine, functional, and social. Thereof the importance of the term somatic-performative, while spatial pulsing and integration, and its unrestricted application.

I highlight that the usage of this new hybrid term – "somatic-performative" – does not aim to invent a new paradigm or a new model to be followed. On the contrary, it comes from a real need of diluting barriers among fields artificially split, which hinders the flow of life, art, and research. Thereby, this terminology aims to legitimate an open and inclusive approach, which is in constant transformation. Although bringing comfort and acceptance, this approach proposes challenge as a stimulus to growth or change -a principle present in somatic education, dance theater, and performance.

The Somatic-Performative Research is grounded on somatic education and on performance to create a framework **of** the performing arts **for** the performing arts, in a limitless dialogue with other knowledge areas. The Somatic-Performative Research belongs to the context of Practice as Research (*PaR*; Barrett e Bolt, 2007), and relates directly to the Performative Research and the Somatic Research, and, in a smaller degree, to the *Somaesthetic*.

Meanwhile the *Somaesthetic* is divided on the analytical, pragmatic, and practical axis (Schusterman, 2008), the Performative Research is a "multi-method guided by practice" (Haseman, 2006), where practice is not an additional extra in which some principles or concepts are tested and applied as on the qualitative and quantitative researches. The Somatic-Performative Research, in turn, is guided by the **somatic** practice, with total overlapping of the three instances divided on the *Somaesthetic*.

The term Somatics is inspired by the Greek Word "lived body" ("Somatikos"), which is inspired on the sacred drink mentioned on the Vedas ("soma"), and

³ "Movement" on the somatic context is understood as the dynamics between stir and stillness, mobility and stability.

reinterpreted as the internally experienced body. The term was first used by Thomas Hanna in 1976, to describe body-mind integrative approaches developed by him and other therapists and educators. Those are some of the premises of Somatics:

All somas are holistic processes of structure and function, in constant interchange of matter and energy; somas simultaneously tend toward homeostasis and balance while tending toward change and imbalance, in a paradox that characterizes and produces life; all somatic process takes place in rhythmic, cyclical patterns of alternating internal movement (e.g. diastole/ systole, expansion/contraction, parasympathetic/ sympathetic, wakefulness /dormancy); in somatic ecology, the soma tends toward autonomy and independence of its environment while tending toward appetite for and dependence upon its environment-social as well as physical; all somas grow in an alternation between analytical and synthetic functions of adaptation towards differentiation; somas coordinate their parts holistically, intending their growth, differentiation and integration. (Hanna, 1976, p. 32).

Integration is a fundament of several somatic techniques, as for example the pioneer approach developed by Irmgard Bartenieff, Rudolf Laban's disciple (Bartenieff & Lewis, 1980). Based on Bartenieff's work, Peggy Hackney (1998) differentiated the "integral approach" of other three approaches – unity, several articulated parts, stratified complexity. On the "integration", several elements create a meaning from the interrelation of its cooperative integrities, respecting multiple intelligences in their differences in a dynamic whole. Besides, it is interesting to realize as terms used on the Laban/Bartenieff System emerged (and continue to emerge) out of exploratory exercises which were subsequently systematized in a somatic framework applied to research, notation and writing.

Somatics emerges from the Corporalist Movement, on the beginning of the 20th Century, with pioneers as Laban, Alexander, and Feldenkrais. After this Movement, the emphasis was no longer in one gender or art-style, but on the human being understood on his totality of experience, in integration/interaction with the environment. The arts became increasingly plural on their powers, and mined all the preconceived limits of what can be defined as art or not (Santaella, 2012, p. 63), in aid of an aesthetic of personal sensitization and planetary consciousness: "Ethics is the aesthetics of the future" (Anderson, 1993).

The Somatic Research would be a research made by the professionals that work on the ambit of somatic education, which has been consolidated as an autonomous and scientific field on the last decades. The Somatic Research is implicitly specific by the principles of somatic education. Nevertheless, Somatic Research's investigation method *per se* – data collection, analyses, and

discussion – gets confused with educational and therapeutic procedures, being foggy and sometimes using renowned (and dated) methods of research. Even though, it is on the somatic porosity that resides some fundamentals of a revolution on the academia.

The role of the contemporary researcher-artist is to validate the “alternative discourse”, personal and experiential (Fortin 2012, p. 134), integrating it in the academic context. This does not mean to create yet another hegemonic discourse, but in fomenting a connective relational flow between experience, discourse and context that crosses life, art, and research. Indeed, the flow factor (Laban, 1971) is subliminal to all the effort factors (weight, time, space) and its combinations, constituting and connecting matter and energy (*soma*).

Inspired on the Phenomenology and on the Somatics, the “incorporated writing” (Anderson, 2002) is based on the transpersonal, intuitive, and sensorial experience, (including the proprioception or *felt sense* and kinesthesia), against des-incorporated writing manners that reaffirm the dualism between subject and object, being and the world. The somatic proposal of Anderson is aligned with humanistic, transpersonal, and positive psychology, and it can be applied to qualitative cross-disciplinary researches on arts, with innovative results. (Anderson, 2002-2003).

Even though it creates bases for an effective transformation on research and on academia, the Somatic Research does not emerge from art; it does not include art as a constitutive method, and does not aim for creation or artistic innovation. Nevertheless, their bases mix up with the ones of arts on its emphases on experience, on intuition, on the integration of being and the environment, on the transpersonal aspect, and on creativity. Whence, we can use its subtle boldness to question Cartesian means of making research (for instance, question the act of writing as a primarily cognitive one); but it is necessary to search autonomous creative means, based on the aesthetic issue and untied from *a priori* analytical function.

On the other hand, the *Somaesthetic* (Shusterman, 2008) fulfills a gap on Western philosophical thought, updating it in consonance with the pioneer and integrator field of somatic education. Although presenting relevant concepts to research in performing arts, *Somaesthetic* **does not** come from artistic practice, so artistic practice continues to be an object of analysis or an “additional extra”, instead of being the organizing subject (of research, study, etc.) and objective.

This is the differential among Laban and most of the somatic practices: Laban was an artist of the scene, who founded the bases of an Art of Movement. It can be seen by the original title of his major book *The Mastery of Movement on the Stage* (1950). In general, most techniques of somatic education are associated to healing, although they can be applied to performing artist' training, or have had some connection to the arts along their historical developments. This landscape is rapidly changing, and everyday more and more somatic approaches are associated to aesthetic practices. Thereof comes the historical relevance of the association between somatic and performance: the work of Laban was part of the beginnings of both of them (Prevots, 1985), and their unrestricted improvements keep on dialoguing with both of the fields, which can and need to be integrated on the contemporary world.

The Somatic-Performative Research is founded on the performing arts, in MIT-disciplinary approach⁴ starting on the *Laban/Bartenieff Movement Analysis* – LMA. Considering the dynamic aspect of art, I have been translating *movement analysis* to Portuguese as “analysis **in** movement”, and I have been using *Movement Studies* as *Moving Studies*, which implies a “co-motion”. This subtle terminology change implies in a radical epistemological transformation. The object of analysis becomes the *modus operandi* of the whole process, that is, it becomes an active subject of its own history, deconstructing manners of dominating it (on this case, us, living individuals, constituted of pulsing) as part of a dynamic research process.

This is fundamental if we remember that, as Bartenieff warned us, every learning is made through body movement, in movement: “Movement, no more pondering, is what brings new knowledge.” (Irmgard Bartenieff in Hackney, 1998, p. 3). Therefore we are (de)(re)organizing our ways of being and living in the world. To this process, Bartenieff called “re patterning”, because it happens by re-experiencing the Patterns of Growth or Basic Neurological Patterns (from cellular movement until standing). In somatic education classes, we revisit and re-experience the history of the evolution of species present from embryo to one year old of age.

The repatterning or reliving of these Patterns of Growth or Change invigorates a fundamental principle of the neurokinesiological development: body movement is

⁴ Set of approaches (Multi-Inter-Trans or MIT) composing a new perception on the subjects (Farias, 2012).

the matrix of cognitive development, the way through which the last one gets effective and integrated onto the "soma". While Descartes postulated "I think therefore I am", and Lacan suggested "I think therefore I disconnect myself of the Real", on somatic education we infer "I move myself therefore I learn with/in the environment".



Figure 04. Ciane Fernandes and Lenine Guevara in activity of the Performance Laboratory at Lençóis' market, April 2011. Photo by Carolina Érica Santos.

Besides, this terminology "in movement" is subtended by two propositions as important as their association in all the constitutive levels: 1) movement as a dynamics between "Stir and Stillness" (Laban's poem of 1939, published in 1984, p. 68), in rhythmic nuances, 2) in consonance with creation of affective bonds. As Laban clarified to us in 1921:

Rhythm is the law of gesture, to which it proceeds at one time more **fluently** and at another less **fluently**, in its sequence in **space** within a sequence in time (duration). As a result, tensing and relaxing of the body arise through this, which presents nuances of **force**. (Rudolf Laban, 1921, p. 55).

Dr. Judith Kestenberg (1965; 1977), Laban's student, has developed this concept of Rhythm in a complex theory based on the development of different organic functions from the intrauterine life until the adulthood, integrating function and expression, the different systems of the body and the visible movement (even – and especially – in small modulations and minimal nuances). Based on Laban's distinction between condensed and indulgent effort qualities, Dr. Kestenberg expanded and reorganized the identified phases by Sigmund Freud (oral, anal,

oedipus-phallic, latency, and genital) pointing out two rhythmical patterns in each one of them (Kestenberg, 1975). According to Laban's Eukinetics (Laban and Lawrence, 1974), condensed qualities consist of a less fluent or with a restrained subliminal flow to strong, direct, and quick effort life, while indulgent qualities consist of more fluent or with a free subliminal flow to light, indirect/flexible, and sustained effort life.

Beyond the ten basic rhythms identified by Kestenberg, in which the notation varies as in an electrocardiogram, there are countless possibilities, characterizing the flow of our pulsations in affective relationships with the environment, as for example, Gratification Rhythms (Kestenberg, 1977), that are developed as unpredictable waves of pleasure.

As spatial pulsing, art and research share the same driving force-matrix of life. Yes, we are talking about sexuality(ies) – which the history of manipulation have (de)formed into docile bodies (Foucault, 1990). We need to transfer the cognitive and dualist emphasis of the educational system (from preschool to post-graduation) to integrative sensitive strengths, attuned with our internal rhythms, in connection with micro and macrocosmic, organic and inorganic environmental pulsings. That shift will enable us to change the history of the domination of the body and become "somas", or rather somatic-performative. The art-research has all the conditions to make this change toward a "somatic ecology" (Hanna, 1976) or even a "deep ecology" (Antolick, 2003). The search for post-human developments should be a result of a creative need, not of the human extinction due to nature's devastation and environmental catastrophes.

According to Hackney, Bartenieff used to wear a brooch with the statement: "Change is here to stay" (Hackney 1998, p. 16). Starting on this stable mobility or mobile stability, Hackney instigates us to elaborate ways of living in a world of "constant change". Researching today is learning how to deal with this paradoxical state of finding stability on mobility and vice-versa. As on Basic Neurological Patterns, we learn to balance ourselves on the unbalance, growing from mono-cellular in aquatic environments, into amphibians and reptiles transitioning from earth to sky (air). Among different elements of the environment, we develop our different abilities of sensing-feeling-action (Cohen, 1993), coping with a world in constant integration and interaction between internal and external.



Figure 05. Thales Branche, Susanne Ohmann and Carla Antonello in activity of the Performance Laboratory at Lençóis BA, July 2013. Photo by the author.

As “somas” in constant balance and unbalance, the research has an ecological role. Nowadays, the research renews our understanding and attitude as being concurrently passive and active, dancing with (or like) atoms, molecules, cells, letters, symbols, signs, and universes:

Laban further argues that if the stability and harmony of the universe is reflected in the cell, free from the control of the central mind, then these qualities can be said to have existed before man. They are not, therefore, subject to his control, and were not initiated by him. If they are not manmade, and we accept that they do exist, from where do they originate? It is possible to deduce an answer to this question by the conclusion that Laban drew from an analogy based on the paths of electrons. While most electrons follow, complicated but regular tracts there are some, which do not obey any physical law. These apparently exercise free will in the choice of their paths. (Thornton, 1971, p. 26-27).

Therefore, research is the creative act of being rediscovered and of reinventing oneself in co-motion: “In any movie, play, or literary work, media scholars tell us how to determine who truly is the main character of the story — it’s the individual who, by the end, has changed the most.” (Burger e Starbird, 2012, p. 8).

In a dynamic and ecologic approach, the Somatic-Performative Research is from the scene to the scene, but totally inclusive. It is through the dynamic (performative) *modus operandi* of the scene (while living organism or *soma*), that MIT-disciplinary issues and aspects are articulated and integrated, thereof becoming relevant and coherent to the research on performing arts. Thus, in order to use this approach, neither somatic education nor performance are necessary as themes or investigation methods. Nonetheless, it is necessary that the association of both facilitate and stimulate the emerging of plural and innovative artistic perspectives, of unrestricted applications.

The contributions of the Somatic-Performative Research to “the concept of research in arts” can be summarized as follows:

- Art is the axis-element of the research; art determines the research’s method and (dis)(re)organization;
- Every and any element inserted on the research comes after an indication of the work of art – its creative process, its observation, reception, etc.;
- The coherence, relevance, and innovation of the research are created throughout the process, for perceiving and following the *modus operandi* of the work of art in question.
- The research is the “spacetime” of art. The research process is art, aesthetic experience, performance; not only understood as such, but accomplished as an artistic form. All the phases are mediated and accomplished by art, including data collecting, recording, observation, and analysis. For instance: intervention-interviews, simultaneous embodiment of reading and/or data in performance labs, “performative observation”, and **moving** analysis of live performances and/or in image (photography, video, telepresence, etc.); All research phases are connected with/in the whole, dynamically integrating researcher, theme, and context;
- Creativity is the relational and unpredictable driving axis;
- We want to neither deviate nor escape of conflicts, contrasts, or paradoxes. Problems point out to possible ways;
- Questions are a fundamental part of the individual and collective process, hence they direct us with flexibility, they open the paths, and show possible directions, instead of focusing on isolated themes;

- “Answers” do not provide a final solution; instead of that, they are open, autonomous, unpredictable and relational creations, constituted through multiple means in spatial pulsing, gradually perpetuated in images and words; Usage of every and any means of impression and expression; multi, inter, trans-arts; from this MIT-artistic process, we dialogue with any area or discipline (MIT-disciplinary);
- Research is re-patterning, change *ad infinitum*, advancing as it retreats;
- Innovative solutions are mutants, which develop unpredictably out of challenges, in Crystal Patterns, Patterns of Change or Growth. Innovation and change, despite being unpredictable, happen in Crystal Patterns, in a duet between limitless freedom and a dynamic and autonomous organization;
- More than being made quantitatively, the research makes itself qualitatively, in a dynamics between moving and being moved, researching and being researched, seeking and being found, getting lost and being found on the difference;
- Integration of identities in a fluid soma: subject and object, mover and observer, creator-artist and analyst-researcher;
- On the somatic-performative perspective, polarities and differences are not spatially separated. Instead, they are developed on the “spacetime” of each other, as if reciprocally and continuously generating each other, in unpredicted spiraling patterns concurrently going from inside to outside, and vice-versa, with neither separation nor stable union, but rather connected in mutual challenge, in a state of “constant change”;
- Primacy of the autonomous relevance, somatic consistence, and spontaneous innovation, with no quantitative pressure;
- Enhancing of Somatic Wisdom and Attunement (NAGATOMO, 1992) on the investigation process. Mind is not only intellectual and cognitive function, but it is an explored living and embodied process, informed and learnt by the cells; mind is understood as “state of consciousness” and “sensing state” of the body cells and systems (Hartley, 1995). Comprehensive intelligence, based on a sensitive attunement with oneself and with the environment, in relations, connections, and integration;

- Research is sharing pulsing (dynamic audience, space, intervention, and writing), not competitive, but collaborative, collective, and politically pulverized; recognizing and validating inter-relational self-organizing autonomies;
- Caution to the details as inter-relational self-organizing autonomies, from a perspective of the whole: integration as spatial pulsing of sensation-emotion-intention-intuition (weight-flow-space-time);
- Appreciation of intuition, which is manifested through insights, images, visions, sensations, sensoperception etc.;
- Valorization of the unconscious, of dreams and of altered states of consciousness, as well as of all supposedly non-academic processes (e.g.: tours, leisure, and resting) throughout the research's process;
- Consciousness-unconsciousness integration, right and left sides of the brain; appreciation of different brain waves, without the primacy of one over the other;
- Somatic-performative image (Fernandes, 2012b): image as integration between movement and writing, sensation and cognition, deconstruction of the simulacrum.
- Technique as connection and dilution; sensitivity; valorization of pause and slowness as much as of impulse and dynamism; somatic listening; Integration between passive and active, reception and impulse, receptivity and/in action, in a micro and macrocosmic, micro and macro-political wisdom;
- To be witness, to be moved, to be written, to be found by authors, to be taken by themes and questions, etc. Not in a naive return to the "natural", but in an investigation of the forces that act in everything;
- Researcher-author as a facilitator of multiple intelligences;
- Living and dynamic research (not only because it is written or read in a dynamic way, but mainly because it perpetuates the pulsing dis-re-organization of life and art);
- Somatic Rhythm and Somatic Ecology: Valorization of the internal rhythms and the event's synchronicity; somatic listening to follow impulses attuned to the whole; a living, sensitive, and sensing writing; following rhythms, cadence, and emphasis of the research itself, in a quantum order that is "made making" (non-linear);
- Process of research with respect to the theme exertion/recuperation, following the somatic needs of rest, fruition, and nutrition in all levels;

- Research and writing as pulsing spaces; space understood and experienced as pulsing and vibrating at intra, inter, trans-cellular levels (mineral, vegetal, animal, human, atmospheric, planetary, galactic, and cosmic);
- Research and writing as elliptic, parabolic, and hyperbolic traces on quantum "spacetime" (*Traceforms* in LMA); space as active agent on the creative process of research;
- Each one of us is an unique soma, therefore the individual contribution, in an integrated collective is unique and innovative; however, it needs to be performed;
- While revealing and discovering, the investigation creates, opening, on the same time, numerous possibilities and mysteries provisionally indecipherable (until we somatically perform new ways, that in turn, will trigger new mysteries, *ad infinitum*). Research is mystery, decipher everything would be research's death; research is spatial pulsing, always in self-creative and relational process, as life and art.

These premises support the twenty dynamic and open principles of the Somatic-Performative Research, identified up to this moment. They are divided into four founding principles, twelve thematic principles, and four contextual principles (Fernandes, 2013), as presented bellow. That is, they have gradually come together as two sets of four (two tetrahedrons or one hexahedron/cube), one set of twelve (icosahedron) and altogether a set of twenty points (dodecahedron), in crystalline forms as at Laban's Choreutics.

The four founding principles are as follows: Art of/in movement as axis-element – the research takes us in its own move; Processes and studies have live and integrated constitution – soma; Being guided by inner impulse of movement; Performance and multi-inter-trans or MIT-arts as (anti)method (e.g. performative data collecting, recording, observation, analysis, reading, writing, oral defense, lecture etc.).

The twelve thematic principles are as follows: Spatial pulsing or inter-relational autonomous intelligences; Somatic Attunement and sensitivity (body as both matter and energy experienced from within and with/in the environment, in a dynamic and integrated whole of feeling, sensation, intention, attention, intuition, perception, and interaction); Somatic wisdom or cellular intelligence; Energy, flow and rhythm – stir and stillness - move and being moved; Quantic "spacetime", simultaneity and sincronicity; Crystal Patterns, Repatterning and decolonization; Creativity, unpredictability, and

challenge; Connections – fluid borders among differences; Association and sense created through sharing affection and collective support; Internal coherency and/in inter-relation; Somatic-performative image; Incarnated spirituality – sacred soma.

The four contextual principles are as follows: Integration and (g)local awareness; Participative openness and poetics of difference – equal rights/opportunities and personal uniqueness applied to all beings, places, fields and contexts; Sustainability and deep ecology – dance as radical political transformation along daily basis activities in an ethics/aesthetics; Multi-Inter-Trans or MIT disciplinary study – MIT-arts as axis of dialogue between different fields of knowledge.

The constitutive characteristics of Somatic-Performative Research presented along this text are in “constant change”. Therefore, Somatic-Performative Research is inherently flexible and open to the most diverse modifications and influences.



Figure 06. Mariana Terra somatically performing her research on lighting at the Performance Laboratory at Federal University of Bahia, June, 2013. Photo by the author.

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