

Training process of a teaching artist: dialogues with a life in dance

ARTICLE

Jacqueline Rodrigues Peixotoⁱ

Instituto Federal de Educação, Ciência e Tecnologia do Ceará, Crateús, CE, Brasil

José Albio Moreira de Salesⁱⁱ

Universidade Estadual do Ceará, Fortaleza, CE, Brasil

1

Abstract

The research deals with the formative process of an artist-teacher, highlighting (auto)biography as a constituent process in the journey of the artist-educator-researcher in Art. In this study the objective is to analyze the training of an artist-teacher, in the area of dance crossed by marks of her life story inscribed on her body. Given this, it is characterized by a discussion in the field of Art and Education crossed by elements of life and training experiences. As conclusive aspects of the narration/reflection, we highlight as a conclusion that art triggers devices/knowledge that are operationalized in gestures, steps and words that in our experience resulted in an (auto)biographical composition capable of composing and recomposing theoretical and methodological conceptions in training in Art and Education, which, although they report personal experiences, translate ways of training that can be appropriated collectively.

Keywords:(Auto)biography. Body. Dance. Art.

Processo formativo de uma artista-docente: diálogos com uma vida em dança

Resumo

A pesquisa trata do processo formativo de uma artista-docente pontuando a (auto)biografia como um processo constituinte no percurso da(o) artista-educadora(o)-pesquisadora(o) em Arte. Neste estudo o objetivo é analisar a formação de uma artista-docente, da área de dança atravessada por marcas de sua história de vida inscritas no seu corpo. Diante disso, caracteriza-se por uma discussão no campo da Arte e Educação atravessada pelos elementos das experiências de vida e formação. Como aspectos conclusivos da narração/reflexão destacamos como conclusão, que a arte deflagra dispositivos/conhecimentos que são operacionalizados em gestos, passos e palavras que em nossa experiência resultaram numa composição (auto) biográfica capaz de compor e recompor concepções teóricas e metodológicas na formação em Arte e Educação, que embora reportem experiências pessoas traduzem modos do formar-se que podem ser apropriado coletivamente.

Palavras-chave:(Auto) biografia. Corpo. Dança. Arte

1 Introduction

This research dialogues (auto) biography¹ as a constituent field in the development process of the artist-researcher in Art. A danced life. Invented as a possibility of meeting oneself, the other and the world.²

2 The training of the artist-educator goes through a traversal of her experiences, which form marks on her body throughout her life. These movements broaden an invention of the self in a relationship with oneself (self-formation), with others (hetero-formation) and with the world (eco-formation).

The intention of this narrative/theoretical-reflective construct is to encourage discussion about the training of an artist-teacher, fostering the experience of knowledge, of know-how as a field of sensitive knowledge necessary for working with Art, in the case of this study, with the language of Dance.

Contributing to this panorama and from the perspective of artist-teachers, Nóvoa (1995, p.25), when dealing with experience in teacher training, emphasizes that it is "important to invest in the person and give a status to the knowledge of experience", as he understands that this form of knowledge first passes through the sensitive and the senses. Completing this reasoning, Josso (2004, p. 48), who also recognizes the value of experience and subjectivity in this context, reaffirms that "training is experiential or it is not training, but its impact on the transformations of our subjectivity and identities can be more or less significant". In this sense, narration/reflection on the transformations of our subjectivities operate as an expansion of self-knowledge, establishing connections and dialogues between body and mind, enabling meaningful learning for the artist-teacher-researcher.

1We use this terminology to make it clear that this (auto)biography is crossed by other people's biographies and that we are not using it to refer to ourselves. There are also a number of genres and terminologies that encompass (auto)biographical research: narratives, biography, life stories.

2This text is part of a doctoral research entitled "Artista -docenciar: trajetórias de an actress-dancer", defended in 2019 at the PPGE - State University of Ceará, under the guidance of Prof. Dr. José Albio Moreira Sales. Dr. José Albio Moreira de Sales.

Therefore, this proposal establishes a dialog with an artist-educator Andréia Bardawil³. The need for dialog is justified by Bardawil's influence on dance teaching methodology in Ceará. Parallel to this, we discuss the non-detached body from the perspective of a biographical body crossed by all the experiences lived, including those of childhood. It is worth noting that the writing of this article began during the COVID-19 pandemic. This was a difficult time for all of us.

As far as methodology is concerned, this is a qualitative study in which we combined the (auto)biographical method with references from the Life and Training History method. To this end, we highlight the autobiographical narrative with reports collected in both oral and written form.

Our intention in this text is the invention/elaboration of spaces for exchanging experiences, so that we allow ourselves to be affected by the other, paying attention to the friction of memories.

2 Methodology

Self-knowledge articulates another conception of science related to life experience and training. It is a research proposal that is more integrated with the human being. In this direction, Tavares (2012, p. 20) questions the meaning of "a science that doesn't investigate" and asks us: "What are feelings for? It's for everything that isn't feeling. Does it serve man? It serves every part of man that is not sentiment". As such, this narrative explains aspects of the artist-teacher-researcher's training, bringing in this reflective act of writing that acts on the integrality of the human dimension.

In dialog with those who make writing about oneself an approach in the context of the social sciences, we find Macedo (2015, p. 100-101), for whom it is a singular experience, which is made up of trails and mysteries:

³Choreographer and director of the arte andanças company since 1991. An important dance thinker in the state of Ceará and at national level. Dance teacher. She was coordinator of the Alpendre Art Center. Important thinker and producer in the field of video dance.

Writing has its own paths and mysteries, as well as being a narrative - like all narratives - that alters its author and produces strangeness in him. It often moves through its own relational alterity. In other words, writing produces a singular and *singularizing hermeneutic*.

4 Following this estrangement, which involves a relational otherness, with regard to the process of discovery and experience, we took the opportunity to integrate the history of life and training in the constitution of a fabric, in other words, a broader rhizome that connects experiences. By traversing these boundaries, history promotes a dialectical process involving both the individual and society, experimenting with the possibility of bringing everyday life as a setting for discussing the scientific aspects of the subjective dimension of doing science. It is the knowledge of life and life as knowledge, understanding that the body is part of this knowledge. This dimension of the body as part of knowledge is made possible by reflecting on a life studied and experienced in dance or education activities.

The choice of (auto)biography as an approach in this study/reflection is intended to build a path that will offer us answers along the way. It is a theoretical-methodological construction for reflecting on the dimensions of self-training, which according to Nóvoa (2010, p. 116) "nobody trains anybody", because "training is inevitably a work of reflection on life paths".

To complement the ideas about self-training, we also discussed the thoughts of Josso (2004, p. 39), who places experience at the heart of the process and states that what makes the training experience what it is

is learning that hierarchically articulates: know-how and knowledge, functionality and meaning, techniques and values in a space-time that offers everyone the opportunity to be present for themselves and for the situation, through the mobilization of a plurality of registers.

In this sense, we can say that the training experience pointed out above by Josso (2004) also acts as a signifier of values in a space-time, so that we can establish parameters to problematize the subject as a promoter of their training, through the crafting of a theoretical-methodological framework for self-investigation. This framework contributes to experimenting with other possibilities for thinking/doing in the field of

academic research, unveiling new possibilities for the researcher's feelings and being. Reinforcing the need to establish relationships between this approach and traditional research methods in the social sciences, we bring up Velardi (2015, p. 98), who gives the following warning

When we try to recognize the meaning of scientific research, it's important to revisit the idea of the scientific method as a form of mental operation in search of truth. This concept, forged and coined over the centuries, is probably one of the most important issues of our time. We live, in a way, under the hegemony of science as a universally valid form of knowledge about things, since it is almost common sense that access to scientific truth will bring to light what the world is. More than that, through science you will win, we will win!

We corroborate Velardi's (2015) thinking because we understand that the scientific method traditionally has a need to establish an absolute truth, which is impossible in social research since it is not watertight but dynamic, like an open-ended work. Hissa (2011), reflecting on the subject, complains about the distancing caused by modern science, promoting a distancing from the research subjects in the search for a supposed impersonality that ends up promoting a certain disenchantment. What it has actually achieved is the production of a way of doing research and thinking that is distanced from life and from comprehensive knowledge practices that express lived knowledge. Establishing a dialog with Gonçalo (2011), who reflects on Art in Science, states that "in art, you need enthusiasm, a force that pushes you somewhere, and therefore some kind of imbalance. In this respect, joy can be an imbalance".

Based on Gonçalo's (2011) proposal, we believe that new ways of thinking and doing science are needed, promoting movement and other forms of balance, such as dynamic balance rather than static balance. In this way, we can bring affections into the research process to create new forms of knowledge based on feeling. In this way, we understand that it is necessary to articulate thinking with feeling and research. This configuration requires the participation of the subject, in which they are part of the research. In this sense, the methodology is part of an investigative stance and this stance is what defines and shapes the research.

According to Gonçalo (2011, p. 127) "methodology is our identity and it is also something that seduces us. We are attracted by what we know, by what we have mastered. And what we know and master is often very close to who we are." In a way, we are impregnated by the intermediated knowledge in which we are inserted. Perhaps this is because (re)existing in the world is a kind of (auto)biographical dimension. Perhaps because if we ask ourselves what other ways of life we can establish or where we can still go. We already know the answers, because this way of (re)existing is part of our way of being in the world. Working with art has been our great ally in this reinvention of experiments involving the relationship between theory and practice.

Having made these theoretical-methodological considerations, which we took as support for our investigation/reflection, we reaffirm that this research sought to understand aspects of the life and training experiences that built and build the artist-teacher, focusing on working with the body. In the investigation/reflection, we used information collected through documentary analysis of written and image sources, associating these sources with autobiographical narratives in the form of oral and written accounts.

Spinoza (2013) asserts that we as individuals are a power that increases or decreases based on the good or bad encounters that life and its experiences can give us. Therefore, if we think that dance happens in the body, we can understand that this artistic language is fundamentally a process that can resignify compositions and promote experiences to make the subjects who dance more critical and sensitive about their position in the world in which they live.

The research deals with a body/path that involves the life of an artist-teacher as the object of investigation. It is an affective body, a body that experiences. "The body gives itself to space, and lives in space, it moves away, approaches, jumps, shakes hands with the acquaintance it crosses paths with." (TAVARES, 2013, p. 245). In this respect, it is a body traversed by experiences, especially in the language of dance.

3 Results and Discussion

In this research, we propose the experience of an artist-teacher as a place of discovery. Points of origins, arrivals, discussions, encounters and disagreements, places of formation. We understand that educating is not about transmitting knowledge. Its task goes beyond that. As Rios (2003) states, teachers have four dimensions to their work: ethics, aesthetics, politics and technique. For this author, ethics and politics interact in the sense of being with others, talking and listening, activities that are so rare in contemporary society, since these actions are part of the educator's work. We focused on the artistic experience of dance.

So we asked what marks are affected by experiences with dance. What has empowered the artist-teacher body? It's important to emphasize that we're not thinking of the body as an instrument. It simply is, with all the marks we have inscribed on it through our life experiences.

Andrea Bardawil, the artist we bring into this discussion, based on the games she played in her childhood, establishes a game of subjectivities of forces (JOSSO, 2004) and becomes aware of her formation. As Bardawil explains.

And my memories aren't chronological, if you ask me how old I am now... I'll only know because I was born in nineteen seventy, so it will always coincide a little with the end of the year we're in. So, my memories are very sensory... There's one... one thing my mother tells me, that when I was very little, I think I was about four, five, six years old, I, we lived in a house that had lots of plants, lots of jars of plants and she used to say that every day I would give lessons to the plants, that all the plants had names... and I would give dance lessons to the plants, put on the music and keep giving dance lessons to the little plants. Yeah... so I remember that there was always this, my relationship with communication with plants... (BARDAWIL, 2018)

Observing this artist's childhood experience shows how the artist's training, based on sensory experiences, changes her outlook and her work in this role or even as an educator. Since Andreia Bardawil's childhood experiences include relationships with others, with herself and with nature. A sensoriality that runs through her work both as an artist, as a teacher and as a therapist with Dance, which has expanded greatly during the pandemic. An intertwining of art, body and therapy, crossed by her experiences as an artist-teacher.

The experience of a lifetime, the object of this study, is a formation that leads to a process that fosters the ability to reflect on the constitution of our style as an artist and teacher. This configures life as a formative experience. "[...] These are the experiences that we can use as illustrations in a story to describe a transformation, a state of affairs, an affective complex, an idea, as well as a situation, an event, an activity or an encounter". (JOSSO, 2004, p. 40).

In this sense, biographical work is part of the formation process; it gives meaning, it helps us discover the origin of who we are today. It is a formative experience that takes place in the continuity of questioning ourselves and our relationships with the environment. This same work also shows that the process of formation is marked by events, situations, unguided experiences, reactions just to experiment, in short, all sorts of wastes of time and energy that seem inseparable from the process itself.

It's worth pointing out that experience isn't just a cognitive process, since experiences happen in our bodies, and everything that passes through the body may or may not be produced, in other words, it may or may not have meaning. It is only possible because we are a body that makes these actions possible.

As far as dance teaching is concerned, we think that what makes discussions on this subject more necessary is to give a voice to the experience that today, in contemporary times, is increasingly distant in human relations, promoting a distancing from oneself as a body/subject.

Given this panorama, the relevance of this study, centered on the formative dimension of Art/Dance and its intersections with discussions about studies in this area and Education, can be credited to its theme, which needs more discussion and effective practices.

Based on these reflections, I think of questions that have to do with the construction of the artist-teacher in Dance: What is the place of Art/Dance/Body in training? What formative devices can we use in this area of knowledge? How can we enable the habitat of experience in Art (Dance) classes in contemporary society?

We bring Andrea Bardawil into this conversation again: "The dimension of the mode, the difference between the creation of the mode of life is the internal coherence of

its existence, so, for me, things are not really separate. So, in order to achieve this degree of coherence between art and life, and of integration, I had to reduce my performance." The artist-teacher explains that the reduction in her work is linked to the fact that she takes longer to compose her works as a choreographer, as well as having coherence with what she does, in the sense that she is not always bound by the stance of certain public notices.

Andrea points to ways of life in art, which she names mainly in the pandemic as the poetic construction of the visible - a work based on sensory research and the improvised body that builds her dance. Discussions about the body mark contemporary debates. This may be due to the fact that the subject is linked to areas of knowledge: education, the arts, anthropology, philosophy, sociology, psychology, medicine, genetic engineering, communication, among others.

The body establishes a profound and transformative communication that allows us to store our sensations and experiences, converging in our history. In this way, the body can no longer be thought of as just part of a whole, but as a psycho-mechanical unit that generates the whole.

Spinoza (2013) points out some propositions about the body: according to him, the body is an infinite group of particles that pass through stop or movement; for him, it is not speed, nor form, nor function that defines the body. For this author, what moves the body is its capacity to affect and to be affected or not, as well as its capacity to produce affections.

As such, the body is constructed in its relationship with itself, with others and with the world. A body/border. After all, our gestures, expressions, our ability to speak, think, know and apprehend the world, the way we feel, create, desire, everything is in us - which is body, body/power. Since we don't inhabit our body, we are it, so any experience of it changes who we are.

Historically, the body's relationship with education has been one of conforming to the rules imposed by this institution. According to Foucault (1987, p. 88), the body is "where all the interdictions, influences and prisons arrive". However, it is also a place of freedom. The almost exclusive spatial layout of the classrooms, where the desks are lined up and there is a "master's" desk, configures the freedom that is denied in the school environment.

This imposes a physical discipline on these places, which sometimes limits other learning possibilities that are necessary in this process.

Thus, in everyday life, there are mandates placed on the body in contemporary society that make it revered by a kind of dance of death, in other words, which distances it from the belief in its corporeal potential to know more.

This factory body - founded on mandates that reaffirm the impossibility of being expressive and therefore alive - is nourished by the precepts of a capitalist society anchored in material values. Since the body is a place of becoming and is established as a field of potentialities that are built up over the course of its experiences.

For Andrea Bardawil *“the methodology starts from the construction of a personal language, based on the affirmation of a personal vocabulary. An interesting way would be to think of Paulo Freire's literacy method in Dance composition”*. In this speech, she creates new ways of teaching dance insofar as in her class there is a power of encounter in the sense of making it possible to build a dance of oneself with the other. An authorial work.

Her class has "a base that starts on the floor and then stands up". According to Bardawil, this procedure came about after a surgical procedure on her knee led her to rebuild her class. It was at this point that she became interested in adding body awareness methods to her classes.

One of the authors of this article had a class/encounter with Andrea Bardawil and remembers two moments that were very striking: 1) when she taught a contemporary dance class that was very breath-based and involved working with the joints of the body. She said: "breathe class..... let's go down to the floor in 8 strokes, then up in 4 strokes, down in 4, up in 2." It's an excellent activity for the perception of the joints that I use a lot in my classes. An invitation to self-awareness. It's a very conscious class crossed by a construction of the self through danced movement. A dance/dialogue with oneself and the other from a Freirean perspective.

Another moment experienced by one of the authors of this work was the performance class with procedures that Andrea used in her dance work "O tempo da paixão ou o desejo é um lago azul!" - inspired by the work of the visual artist Leonilson, based on

the technique of contact and improvisation with the dancers in the show as well as the other people who took part in the class, as well as the experiment with crystals and pebbles mirrored on the floor. An extremely sensorial proposal.

In the existential learning and knowledge (JOSSO, 2004) with Andrea Bardawil, we see how the artist-teacher activates the body in a multiple, integrative way; with regard to instrumental and pragmatic knowledge, she proposes a dance class that is more open in the sense of creation, more inclusive, more sensitive, more breathed, as well as including somatic education methods.

According to Andréia Bardawil in her classes, “*Somatic Education was a step, a tool that brought me techniques so that I could access this state of body-mind integration more quickly... I began to appropriate these exercises. I replaced my class, which was more formal, with a class that opens up space*”. In the dance/body classes of one of the authors of this article, contact with methods of body awareness that involve somatic education - methods that aim to bring cognitive-motor and sensitive knowledge into the body - changed the constitution of her class, building it in a more conscious way and with an openness to discovering oneself and the other.

In Andrea Bardawil's constitution as an art/dance teacher, there is a passion to be an educator: “*I really enjoy teaching, creating lessons. I was born on October 15th. Teachers' day is Nietzsche's birthday, Foucault's, lol. So I was born stamped to talk about the ethics of existence. The classroom has always been very exciting. I taught from what I learned*”. Andrea has a horizontal movement with her students insofar as she provokes a discovery of the self, of the dance of the self. In a construction of vocabulary from what they have in their bodies, pronouncing a reading of the world (FREIRE, 2006).

4 Final considerations

The life experience of an artist-teacher enhances this research insofar as it points to a discussion about the composition of the style of a way of operating, of making the dance artist, Andrea Bardawil.

We point to (auto)biography as a methodological possibility, broadening a reading of the world and a greater appreciation of the artist-teacher's life experience and training. In this research, the journey/body of life is the fabric of the investigation. A body that encounters, that is affective, that experiences. A body/powerful wanderer that walks and advances towards finding itself as a human being, making sense of its existence. A body that is crossed by experiences with dance. A body that changes. A body/Art.

We see the need for action-reflection-action in teaching practice. In other words, praxis. To be teachers who reflect on our practice. In this way, we are combining theory and practice without dichotomizing them. In general, educators try to base their teaching actions on pedagogical theories from training courses and intuitive acts from their formative models, in other words, their previous schooling, in which there is often a break between theory and practice.

We understand the importance of being inventors of ourselves to the extent that life and training experiences make this possible. Dance as an artistic language mobilizes knowledge that dialogues with what is lived, founding the body of those who experience it in its relationship with life and the world. Therefore, fostering the singularity of a life in dance affects artists-educators-researchers insofar as there is a state of dance, of operation and relationship with the world that these people experience.

References

- HISSA, Cássio E. Viana; Tavares, Gonçalo M. De Arte e de Ciência: O golpe decisivo com a mão esquerda. In: Hissa, Cássio E. Viana. (Org.). **Conversações**: de artes e de ciências. Belo Horizonte: Editora UFMG, 2011, p.125-150.
- JOSSO, Marie-Christine. **Experiências de vida e formação**. São Paulo: Cortez, 2004.
- LEITE, Janaína Fontes. **Autoescrituras performativas**: do diário à cena. São Paulo: Perspectiva: Fapesp, 2017
- MACEDO, Roberto. S. **Pesquisar a experiência**: compreender/mediar saberes experienciais. Curitiba: CRV,2015.

NÓVOA, Antônio. **Os professores e sua formação**. Lisboa: Publicações Dom Quixote Instituto de Inovação Educacional, 1995.

NÓVOA, Antônio; Finger, M. (Org.). **O Método (auto) biográfico e a formação**. Natal, RN: EDUFRN; São Paulo: Paulus, 2010.

SPINOZA, Benedictus. **Ética**. 2ª ed. Belo Horizonte: Autêntica Editora, 2013.

TAVARES, Gonçalo. M. **Breves notas sobre ciência; breves notas sobre o medo; breves notas sobre as ligações**. Lisboa: Relógio D' Água Editores, 2012.

TAVARES, Gonçalo. **Atlas do corpo e da imaginação**. Lisboa: Editora Caminho, 2013.

VELARDI, Marília. Pensando sobre pesquisa em Artes da cena. In: CESAROLI JR, Umberto. **Resumos do 5º Seminário de Pesquisa em Andamento**. São Paulo: PPGAC – ECA/USP, 2015. v. 3. n.1

ⁱ **Jacqueline Rodrigues Peixoto**, ORCID: <https://orcid.org/0000-0003-0944-8699>

Instituto Federal de Educação Ciência e Tecnologia do Ceará, Universidade Estadual do Ceará,
Escola Básica de Dança – Vila das Artes

Doutora e Mestra pelo PPGE/UECE com sanduíche na FMH (PT). Artes Cênicas (IFCE), Pedagogia (UECE), Técnica em Dança (SENAC). Pesquisadora grupo de pesquisa- IARTEH (PPGE/UECE). É Professora do IFCE/*Campus* Crateús e do Programa PPGARTES- IFCE.

Contribuição de autoria: criação e construção do texto.

Lattes: <http://lattes.cnpq.br/5637798510840706>

E-mail: jacquelinepeixoto@gmail.com

ⁱⁱ **José Albio Moreira de Sales**, ORCID: <https://orcid.org/0000-0002-2521-6364>

Universidade Estadual do Ceará, Centro Universitário, Instituto Federal de Educação, Ciência e
Tecnologia do Ceará, Universidade do Porto – Portugal

Graduado em Arquitetura e Urbanismo (UFC), licenciatura em Arte e Educação UniGrande Fortaleza (2013), mestrado em Desenvolvimento Urbano (UFP - 1996) e doutorado em História (UFP - 2001). Realizou estágio de pós-doutorado na Universidade do Porto em Portugal (2008/2009).

Contribuição de autoria: construção teórico-metodológica.

Lattes: <http://lattes.cnpq.br/5175762444724772>

E-mail: albiosales@gmail.com

Responsible publisher: Lia Fialho

Ad hoc expert: Fátima Araújo e Danusa Almeida

How to cite this article (ABNT):

PEIXOTO, Jacqueline Rodrigues; SALES, José Albio Moreira de. Processo formativo de uma artista-docente: diálogos com uma vida em dança. **Rev. Pemo**, Fortaleza, v. 5, e11461, 2023. Available at: <https://doi.org/10.47149/pemo.v5.e11461>