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Re-discovery of identity in students of Dance Career in Cuba.

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ABSTRACT

The re-discovery of the dancing body is treated from the perspective of students in dance. From their experiences, they enrich and trans-form a scientific text, in this case psychological text, in pre-text to develop visual essays with a backup from the written narrative. This all together allows us to display the diversity of expressions. At the same time, they show the richness of their resources, their intentions, their creativity to dialogue and communicate to others their experiences and reflections on their bodies and their training. Each form of expression was freely chosen by the authors (students) participants.

This exercise shows the integration of different narrative and artistic languages, to socialize the senses that occur from the experiences and expressions in the formation of the bodies of the artists. The use of different poetic, especially the use of visual essay, enriches the proposal and the sample that results diversified and polemic.

This work is a result from a classroom exercise that has a theoretical and practical. It is the submission of a proposal of evaluation made by students of Contemporary Dance Course for Workers at the University of Arts in Psychology subject. They make a text essay and a visual essay. What I offer here is the presentation of the proposals with which they are evaluated by themselves.

The structure of this essay begins with a theoretical foundation on problematic of fragmentation between scientific research and artistic creation, which is here revealed in Psychology and Dance, and also on interference in this issue, from cultural and academic Cuban context .

Then I exemplify with experiences extracted from my teaching and research practice.

The essay ends with a reflection as a proposal to generate a space in the exercise of learning, and also the perception of professional identity from artistic research.

KEYWORDS

Research, creation, art, dance, artistic knowledge, community of dancers, Cuban culture.

Introduction

This essay shows a classroom exercise, with theoretical and practical character. This proposal is the evaluation in Psychology subject of the students of Contemporary Dance Course for Workers at the University of Arts.

The exercise aims to create a space for reflexivity about body. They are a group of professional dancers who study the degree, but they have extensive experience in their professional work of dance. From the pre-text of the study of subjectivity, it is sought an interdisciplinary way to integrate knowledge from psychology and dance. The idea is to get a contextualized text, which deals about the subjective construction of their dancing bodies; the result is the construction of a written narrative accompanied by a self-referential visual essay, which will be productive learning for the dancers.

The re-discovery of the dancing body from the perspective of student dancers from their experiences enriches and transforms a scientific text, in this case psychological. Then it got a pre-text to develop visual essays with support from the narrative written. Which allows to display the diversity of expressions. This all reveals the wealth of their resources, their intentions, their creativity to dialogue and communicate to others their experiences and reflections on their bodies and their training. Each form of expression was freely chosen by the participating authors.

This exercise shows the integration of different narrative and artistic languages, to socialize the senses that occur from the experiences and expressions in the formation of the bodies of the artists. The use of different poetic, in particular the use of visual essays, enriches the proposal and the sample is diversified and controversial.

Focusing

Fragmentation between scientific research and artistic creation is revealed in Psychology and Dance. This is today displayed from emergencies of a modern paradigm that has addressed objectified as objects of study, trapped, as if they could exist outside of that inter-network knowledge they generate.

Dichotomies such as rational and feeling, research and development, science and art, the subject and object, body and mind, scientific knowledge and artistic, that preset undoubtedly a way of thinking that it is reproduced in pedagogical contexts.

Despite attempts to declare an interdisciplinary discourse and the need to establish relationships between knowledge, this conception still predominates. From this perspective, the disciplinary proposals on the study of subjectivity and body, refer to categorical systems running parallel, as generalities. In the case of psychology: science, subjectivity, personality and in Dance: art, body and movement.

When the object of study of psychology as a science that deals with subjectivity is presented in classes, usually I tell them that is my object work because I am a psychologist, then the question I ask them is: what has to do with you, artists, subjectivity?

It is interesting that many times students-dancers do not know what to say, even though it is obvious the subjective nature of art, which leads to both of them, as the teacher, begin to rethink subjectivity as psychological knowledge from the art, in this case from dance, and as artistic knowledge from psychology. This allows us to contextualize the study of this notion, from important issues such as dialogue with the body.

Discover in the classroom, that students in dance do not perceived themselves related to subjectivity as a concept necessary for their work is a pre-occupation for a teacher, or at least when it is mentioned in the context of psychology course.

Faced with this reflection the following questions arise: Is this disclosure as a result of their training as dancers? That is, are they artists who manage "a physical body as a work tool" or as "body-space that allows to channel the most felt, experiences, that are expressed from body movement, energy, time and space"? or is it that glances have not been focused from the integration of the notion "subject-body"?

If the question had been from students to the teacher, it might be a different summon: What has to do with you the body, psychology teacher?

Psychology also studies the body, but is invisible when it is treated as entirely isolated subject for study, which reconstructs the subjectivity notion regarded as an object that is separated from the multiple relationships established with its body. This generates the study of subjectivity conceived as an internal psychological world, through objectified representations.

This leads to the idea of the psychological contained in a body that because is so fragmented it is not perceived in the analysis. That is body-subject objectified from its bio-psycho-socio-cultural mediations that are contemplated from outside, again, decontextualized from their realities to respond to generalities contained in science.

The body then is thought by others, separated from the other that can take creative license, which takes reins of freedom to express itself through art: separate artistic body of psychological body when it is represented for study from the "subject" category.

This brings us to the dichotomy that is generated between methodological and epistemological level of knowledge apprehension and is reflected in the way we treat it in the classroom. Studying such complex phenomena as subjectivity and body loses all sense that can has for students because it is taken start point from laws and decontextualized generalities; and because students work with subjectivity as artistic category, which requires considering proposals that integrate knowledge through dialogue and self-reference of participants.

This condition impose a commitment on the proposed teaching for contribute from the professional experiences of students and the teacher to go rediscovering and re-creating the established knowledge in science and dance with self-reference and interdisciplinary character, which is generating knowledge useful and meaningful to be formed from the experience of the participants. It is considered self-reference:

The psychological configuration that functions as identity, is expressed in a dynamic process through discursive-narrative resources and can be transformed into a viable outcome for the

discovery and construction of scenarios with psychological senses that favor the incorporation of knowledge and experience, to relocate the potential in learning, creation and performance in individual, group and social. (Valladares, 2010)

Self-reference can become a learning strategy, because it refers to the potentiality of the human being to know itself and accept from its codes which can understand, and reject what is not accessible from its referent learning about itself and others.

It is understood as a reference for learning to the set of regulatory strategies of Personality. These strategies allow the subject incorporating impregnated knowledge of signs, senses and meanings validated by the social, group and individual in a given context. The subject does all this from his subjectivity, and also from the inter-subjective relationships that occur in a learning group.

This concept allows doing references for classroom research; because class proposal can be re-considered when values are built as a reflect of a scenario of identities and swap space between subjectivities.

The body notion is updated and rebuilt culturally for everyone; but in Dance, this notion is re-signified starting from the imaginary that as a source of emergency it is constituted for it. It is built from its formation as dancing body; because somebody leads it for first time for dance as a life choice; in its relationship with expectations and participation of parents, neighbors, family, school group, dance teachers and general subjects.

The particular way of expressing this process and take it into account will not be written in any book, any methodology, opening infinite possibilities to cross the same as the source of creation.

The task is to divert the academic reproductive intention, often conceived, even from the student. The aim is to free teaching of a predetermined paradigm as true and turn it into a source of reflection and analysis. All this, starting from the emergence of new relations of senses and meanings in context of artistic learning of the dance.

Knowledge is constructed and re-constructed from these experiences in network. People are legitimated in their knowledge during the dialogue and reflection. Reflection is derivative from its participation to go forming a knowledge in practice on the specific body and body with fuzzy boundaries. All of this, in order to recreate a part-whole relationship of a different body, individual, group, social or global, that is returned and recognized in these contexts from the others.

The academic proposal in this case is to generate dialogue with the body in the own process of understanding of psychology, to build the look that a dancer can now have from his/her subjectivity regarding his/her dancing body.

The notion then, is transformed by this dancer, who has a incorporated history but sometimes very little thought starting from the present moment; starting from what "in situ" is planned for his/her body from the "artistic dialogue" with him/herself, with the group dancers, choreographers, teachers, public and critics.

These new relationships are evident in contemporary art which aims to enhance the integration of artistic languages where this issue is no exception, which is why the artist must learn from the dialogue with his/her body and the others; the new challenges and expectations that he/she must face. Then, we are at a moment where emerges the re-thinking of the body from new relationships, such as reflection/self-reflection, self-reference/referenced, contextualization and its expression of identity-diversity, the interpreter as co-creator/creator, among others.

Today, we are witnessing a body that in art is recreated from self-reflection and self-reference from its context and identity in relation to others as contour itself, as evidence of its configuration.

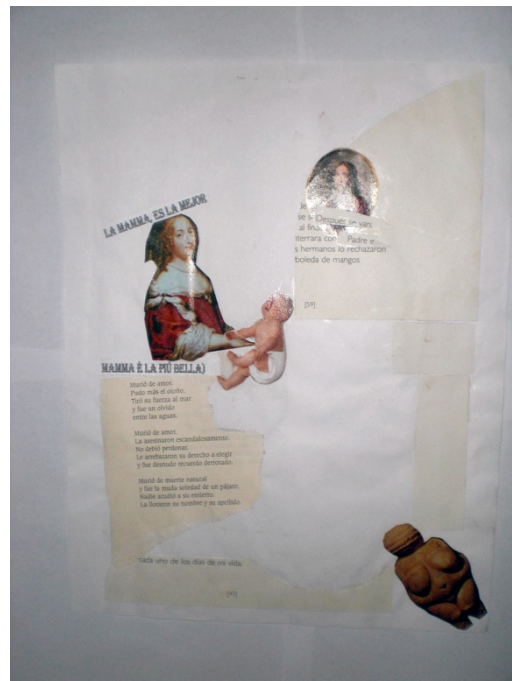
Here I present a concrete example of my experience in dance career at the University of the Arts of Cuba. In this project of the second year career there are six students involved with me: Claudia Hilda Rodriguez Pozo, Elena Avila, Henry Labrada, Ivelisse Gonzalez, Tahis Suarez and Ihasa Tinoco. I bring the example of Henry Labrada. This work is an intimate exploration of identity, reviewing the ways That shape us and build us traveling through life. he uses a narrative in five acts. Through this narrative explains his way throughout his life to reach their current situation.

Then I make a comment from every act, in a line, and reproduce the visual essay posing in interaction with the narrative.

A body that involves an approach for its study necessarily transdisciplinary ...

Snatches of me, by Henry Labrada (2015)

1st Act. The house and the mother



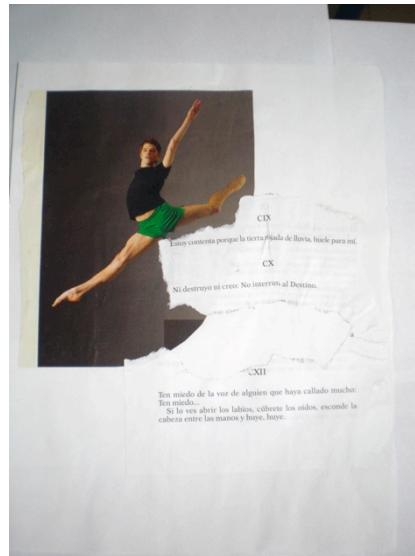
The 2nd Act. Blockages
(abilities and disabilities)



3rd Act. School, rigor
and postmodernism



The 4th Act. The Company, listening and a glittering swan



Act 5to. The search, an endless trail



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