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Videoscene as a possibility of scenic time resignification and expansion

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ABSTRACT

This work aims to discuss the notion of narrativity in dance from three pieces in which videoscenes were used as a resource for resignifying time perception in the scene. In each of them, the usage of video has a distinct function: in one of them, it represents memories of the main character; In another, it portrays the character's pregnancy; In the third, it has two distinct functions: at times it functions as a flashback and, at other times, to represent the hallucination of the character in a feverish state. From these experiences, the developed proposal is that the projection of a videoscene over the live-action scene helped, in these pieces, the design of dramaturgic dance scripts that favored the fusion of scene with life, bringing the story closer to a "real" chronology – which is called, in this work, of "time resignifying the scene", as an expansion of the scenic time.

Keywords: Videoscene; scenic time; dramaturgy in dance; videodance; art and life

In this work I discuss the notion of narrativity in dance based on three shows developed under my artistic direction, at University of Campinas, Brazil, in which videoscenes¹ were used as a means to resignify the scenic time. In the first one, titled "Se você se perdesse de si"², the function of the videoscene is to reminisce childhood moments of the main character, who develops Alzheimer's disease in the story told throughout the dance piece. In the show, chronologically, the story begins with the main character in her middle ages and her two adult children. The video, projected at the end of the show and simultaneously to the last live scene, refers to an earlier time (memories of the character with Alzheimer's disease, in a moment when she and her daughter were in a circus). In the dance piece "Lamento"³, the dancer found herself pregnant in the initial phase of the creation process, so we decided to create the dance piece as an expression of motherhood, making a video of the character in two distinct stages (at the beginning and at the end of pregnancy). The live show features the baby's participation in the scene, already 9 months old, together with simultaneous projections of images of the pregnant ballerina over the scene. In the third show, "Carcará"⁴, the video has two distinct dramaturgical functions: sometimes telling a flashback (facts that happened before the moment the show portrays) and, at other times, showing the hallucination of the character in a feverish state.

¹ I choose to use the term "videoscene" and not "videotape", because the work is exactly about a specific way of using the video as a component of dramaturgic dance script, composing together with what is happening in the live spectacle. The term "video-cena" is not currently used in Portuguese, as I explain forward, so is a kind of neologism crafted for this work.

² This title could be translated as "If you lost yourself from your self".

³ "Lamento" can be translated as "Lament". It is a kind of melancholic song that expresses grief also present in capoeira.

⁴ "Carcará" is a south american bird of prey.

From these experiences, I realized that in all of these works, the projection of a videoscene over the live scene helped in the conception of the dramaturgic scripts, favoring the fusion of the scene with life and approaching the story of a "real" chronology - what I call, in this article, resignification, or expansion of scenic time. In a previous work (Andraus, forthcoming), I discussed the notion of expanded time in the first of these works, "Se você se perdesse de si", analyzing the performance of the second dancer, who simultaneously performs two roles in the scene: the main character's eldest daughter and a younger version of the main character; "Bringing to the spectacle inversions of chronology aligned with the proposal to portray the loss of memory that, in addition to being gradual, is nonlinear" (ANDRAUS, forthcoming). For that, I created a metaphor for the idea of "doubling time", inspired by an anime series called "Avatar: the legend of Aang" (2003-2008). I noticed, after I wrote that passage, that in the other artistic works that I was supervising and directing, the videoscenes also carried out specific narrative functions, not limited to the role of visual environment (PRESTON-DUNLOP, 1987) or an a priori stimulus for creation: Projection of the video is part of underlying key concepts in all these spectacles. In addition, the video has in all of these works the role of expanding the time of the scene in order to have a broader "narrated time", so to speak. To conceptualize time, the section 1 of this paper starts from philosophical precepts about the perception of the passage of time in interlocution with notions of dramaturgy.

I realised that it was also important to problematise the very use of the term videodance, subject of section 2, since this presupposes independence in relation to the face-to-face show and, in the case of the three works under analysis, they do not have this characteristic of independent art work – despite only making sense when projected onto the scene. In addition, in the three works, the video brings hybridity between dance and other artistic languages: in "Lamento", with the theatrical dance Odissi; in "Se você se perdesse de si", with circus language; in "Carcará", with the theatrical language. I choose, therefore, the use of the term videoscene, which I intend to conceptualize here.

Finally, I elaborate a discussion, in section 3, based on the concepts raised and motivated by the possibility of using video as a resource to expand the time of the scene, that seeks to contribute with the current notions of narrativity in dance.

SENSES OF TIME AND NOTIONS OF DRAMATURGY

The proposal of writing about the resignification of time requires, at first, a look at the concept of the passage of time, a theme studied in different fields of research, ranging from physics to philosophy and history. Souza (2016) elucidates:

[...] time is not only something that exists outside of the human being and in which he is immersed, the human being has constructed it and made it in different ways.

Such construction has acquired distinct meanings in diverse contexts and in differentiated societies. Time, therefore, is an essentially ambiguous construction when seen in historical terms, being necessary, in this case, to differentiate itself from temporality. Time is what passes - present, past and future -, while temporality is the social construction of time; historically changeable and a socially specific construction (SOUZA, 2016, p. 8, my translation).

According to the cited author, temporalities have different rhythms, being able to have continuous or discontinuous duration and different dimensions in the field of social, cultural, political or economic life. The author conceptualizes different types: individual time, that would be referring to the daily life; historical time, which would be the period of time in which individual times interact with each other; universal time, which is measured in the same way

on the whole planet; local temporalities, defined from different cultures; natural time, which is measured from the calendar and, at the same time, endowed with specificity (SOUZA, 2016). He conceptualizes historical time as follows:

Historical time can also be defined as the basic structure of the past, from which historical sense develops. This sense, however, is a linguistic representation expressed, for example, from periodization without, however, that historical time ceasing to be part of the internal structure of the past reality (SOUZA, 2016, p. 9, my translation).

It is from this specific understanding that I propose to think about the resignification of time in this work, understanding the crucial role of memory as a resource that the dancer has to portray the past on the scene. Ferracini and Feitosa (2017), when discussing the concept of presence in philosophy and the performing arts, consider:

The human being [...] does not live in the now, but in history. History is the relationship mediated by language over time. That is why Heidegger has repeated so many times that it is not we who speak the language, but it is it which speaks us [Die Sprache spricht], that is, we can neither enunciate nor experience the here and now, for when we try, it has already changed, so great is the fluidity of the world's becoming (FERRACINI, FEITOSA, 2017, pp. 109-110, my translation).

Here, although the dramaturgy in the field of dance is discussed - for the specificity of the spectacles under analysis - this discussion is made in the light of the concept of dramaturgy originating in the theatrical field. Pavis (2001) conceptualizes dramaturgy as

[...] the technique (or poetics) of dramatic art, which seeks to establish the principles of construction of the work, whether inductively from concrete examples, or deductively from a system of abstract principles. This notion presupposes a set of specifically theatrical rules whose knowledge is indispensable for writing a piece and analysing it correctly (PAVIS 2001, p. 113, my translation).

From this conceptualization, and from the fact that dramaturgy is also a field of research from Literature, Silva conceptualizes dramaturgy in relation to historical experience and refers to the character of non-ephemeral written record that dramaturgy brings to the play, making it possible to relate art and society:

Drama, which is also a literary style, is an element of relationship with the world and presents us with individuals capable of elaborating their own historical experience. Drama has a significant place in the field of the Arts of the Scene because we understand that this language [is] also a non-ephemeral written record that contributes to the understanding of various factors of human life, whether art or society (SILVA, 2013, p. 70, my translation).

Based on the understanding of dramaturgy as an element that makes possible to think about the historicity of facts, this work is imbued with a broader and interdisciplinary theoretical body, moving between dance, theatre and performance. I understand dramaturgy as a way to play with the narrative structure in dance, creating distinct proposals of resignification of time regarding narrativity.

In dance, more specifically, there are conceptualizations of dramaturgy more closely related to the body itself and the chaining of bodily actions, as Katz points out:

Jean-Marc Adolphe says that in the first SKITe, held in Paris in 1992, Corrado Bertoni, who was working with Caterina Sagna at the time, suggested a substitution game for dramaturgy: "dramasurgy" (to prioritize the emergence of the action), "dramapurgy"

(to emphasize the purging or purification of action), and he himself proposed another, "drama-urgy" (highlighting the urgency of action).

As you can see, the word changes, but its focus remains. What counts is the action that the body accomplishes, that is, what counts is what is happening in it. In the case of dance, this action refers directly to the steps and gestures and the way they are shown (KATZ, 2010, p. 163, my translation).

The author continues:

In the second SKITe, which took place in Lisbon two years later, Adolphe coordinated an atelier on dramaturgy, from the establishment of an agreement that a possible dance dramaturgy would be linked to the movement. The aim was to think about the existence of a dramaturgy of the movement that was the result of more or less visible forces, and whose tensions would shape the pertinence of this movement. That would be the dramaturgy. Meaning that the dance movement that a body makes would be the guarantee of dance dramaturgy (KATZ, 2010, p. 163, my translation).

Katz further clarifies, in the same article, that the hypothesis that illuminates the text is that dramaturgy in dance must recognize its own genealogy and go back to the "consolidation of dance as an autonomous art" (p. 164), that invites to think the dramaturgy in the dance from the praxis of dancers, specifically, in this field. According to the author, "When one understands that this autonomy has been conditioned to the meeting, hitherto inexistent, between expression (pantomime) and technique (dance steps), it is clear that it is the need to communicate that guides the menu of autonomy" (KATZ, 2010, 64, my translation).

The author reports Noverre as the first choreographer to use dramatic narratives in his compositions, clarifying that he does so within the Aristotelian understanding of interpretation (making it clear that already in court ballets there was concern with dramatic action and, therefore, the inauguration of the characteristics that would define the ballet of action can not be attributed to Noverre).

The court ballet had been a step in this direction, when integrating the elements already present in the intermezzos and masquerades, created in the celebrations and dances of the Italian and French Renaissance. Thus, in relation to the court ballet, it is possible to identify, in the 17th century, the use of a structured plot (which gives it a dramatic unity) and the imitation of nature in the sense that the ballet of action would use. The difference lies in the fact that this plot is still linked to the song sung and the recitatives that would be eliminated in the ballet of action, later. The court ballet gathered dance, recitatives, and chants in a dramatic plot and using allegories (KATZ, 2010, p.165, my translation).

The author explains that allegories are despised by Noverre, citing a passage in which he criticizes the "dancing the Winds with a bellows in hand, with windmills on the head, with feather dresses, to characterize the lightness" (NOVERRE, apud MONTEIRO, 1998, p.44). What drives me in the present work, however, is the idea that it is possible to abandon the obsolete mannerisms and allegories of classical dance without abandoning its basic structuring of spectacles, that is, the fable, or storytelling.

From a postmodern perspective, when dance finally breaks with the traditions of classical ballet and also with the traditions of modern dances, the concept of research for the construction of choreographic vocabulary becomes predominant, and to this day it cannot be said, as I understand it, that there is no "contemporary dance", in the singular. Bales (2008)

makes an important distinction by arguing that modernism in dance only came into the postmodern period, since the forerunners of modern dance also eventually created their own techniques, founding companies in which the dancer had to master very specific codes to be able to dance the spectacles (the company of Graham would be an iconic example, according to the author). Quoting Thomas Kuhn and the notion of paradigmatic shift, Bales locates in the Judson period a real moment of disruption from pre-established norms.

What we have today in dance, then, is a notion of "redefinition" dramaturgy, guided by the investigation of the dancer's own movement and body as a foundational element for creation. In spite of the merit of these investigations, for this specific work they do not support the concept proposed here, since the three spectacles analysed rest on the border between dance and theatre, and not exactly from the perspective of the so-called "theatrical dance" or numerous investigations derived from the genealogy of Laban; but rather rests on a proposal for a reaction to the contemporary moment in which we live in dance, in which many dancers and choreographers seem to be afraid of the dance show structured dramatically from the point of classical theatre, that is, from the point of view of storytelling).

Lehmann (2013) published a review of post-dramatic theatre entitled "Post-dramatic Theatre, twelve years later", in which he considers the twelve years of the use of the term post-dramatic theatre at the end of the article. The following passage stands out:

Another tendency [...] may perhaps dispel some prejudices about the role and importance of the word. The language of the body is not everything. Now a new importance of text, word, and narrative can be observed, which had been replaced in the early 1980s and 1990s by visual explorations, even though the verbal dimension has never really disappeared. There are now a large number of theatrical works based on epic texts and novels. Principals often prefer epic texts, narration, or even commentaries or theoretical texts, rather than dramatic texts. The theatre has developed countless ways of telling stories without falling into the tradition of realistic dramatic representation and closed fiction. Sometimes the reference to film narrative comes into play. Directors like Robert Lepage make elaborate use of cinematic style, video, film, epic narration, collage and other technological devices. [...] It is interesting to note that Angela Schalenec of the New Berlin School of Filmmakers also works with theater - the so-called Berlin School focuses on the narration style that is consciously dedramatized and emphasizes patient observation of everyday activities. It can be argued that this type of tendency in the cinema and post-dramatic theatre is interrelated in a way that has yet to be theoretically explored (Lehman, 2013, p. 869, my translations).

The present work, when seeking a dialogue with theatrical dramaturgy within dance, but not limited to the references on dramaturgy in dance, seeks a different form of interdisciplinarity between dance and theatre: it seeks to place dramaturgy as a question in these new times when the technology opens possibilities in the field of experimentation, especially in the case of the relations between video and scene. For this, I continue on to the next topic, where I establish premises from which the works under analysis are developed, especially in what concerns the relations of the video with the scene.

VIDEODANCE OR VIDEOSCENE?

Videodance is an artistic language characterized as hybrid because it is not only about dance (for example, a videotape with dance), nor just about video - like what we see in the cinema, where even when there is dance, it does not coincide with the whole of the work and its aesthetic conception. It is hybridity itself that defines videodance. According to Souza:

At the beginning of this century we witnessed the popularisation (and even a certain fashion) of videodance in Brazil. This language, which emerged from the relations between cinema and dance in the twentieth century, is not new in the country. Ana Livia Cordeiro developed works that explored the relationship between dance and video in the 1970s, but only now we see more attention to this language (already popular in European countries and in the United States) by artists, researchers and Brazilian institutions. However, we find a limited number of publications on this subject in the country, which can lead to impoverishment of its possibilities of investigation and understanding (2008, p.1, my translation).

Nine years after the publication of the aforementioned article, it is observed that the number of publications on videodance specifically increased significantly, although the term videoscene, in Brazilian Portuguese, is predominantly associated with more limited works in the areas of visual arts and cinema - sometimes in collaboration with actors -, than as a subject matter of the performing artists.

In a bibliographical survey carried out for writing this article, using as a search source the Google Scholar tool and the terms "videodança" and "videocena" (in Brazilian Portuguese), there are several publications on videodance, among them the master's dissertation "Dança, Cine-dança, video-dance, cyber-dance: dance, technology and communication", by Cristiane do Rocio Wosniak (2006); the work "Choreographing videodance: Contemplation 2 as a laboratory of creation", by Schulze (2012), presented in the annals of the II National Congress of Researchers in Dance (Anda); the article "Creation in dance through digital tools" (Schulze, 2011), the dissertation "Studies and experiments in videodance: a collaborative work between the visual and corporal artist", Borges (2014); among others, denoting that this is a trend in the field of dance, especially in the case of research on the articulation between dance and technology. It is observed that there is an already extensive bibliography on videodance, about which the present study does not focus because its focus is on a conception of dramaturgy related to narrativity (and not to movement), and to the videoscene as a compositional element of spectacles (and not just independent videodance).

The term videoscene, in these surveys, brought results more specifically circumscribed to the visual arts, or even to the cinema. Discussions specifically about the use of videoscenes projected over the scene as part of the dramaturgical composition in dance were not found. This leads me to propose and develop two concepts for this work: the videoscene, understood as an artistic work in video of interdisciplinary character between dance, theatre and circus (in addition to the language of the video); and the idea of metaphorically expanding the time of the scene from dramatic constructions that start from the projection of videos on the live scene, articulating these projections to the actions carried out in a systematic way.

The interest in elaborating a written reflection emerged, as explained previously, from the practice of directing dance pieces, first with undergraduate dance students and, later, with postgraduate students. In "Se você se perdesse de si", the choice to create the video reflected something more than the desire to experience the hybridization between video and scene: the show under construction called for the possibility of interposing past time to present time narrated in (and by) the spectacle. In the following shows, this need has again emerged, with videos exerting distinct narrative functions.

"Se você se perdesse de si" is a dance piece about Alzheimer's disease. Three characters interact in this show: the mother, carrier of the disease, a son and a daughter. The show works with other hybrid aspects in addition to the relationships of the video with the scene: the

musician that authored the soundtrack also acted as an interpreter-dancer and produces part musical score of the scene live, on stage. In the videotape, which is the oldest memory of the character, uses a fusion of the languages of dance and circus. The spectacle, alone, would not be able to represent both times - past and present - without using as a resource some speech that would explain the previous context. The projection of the video on the scene (Figure 1) makes possible to tell the two times through the dramaturgy constructed as dance, in the live scene.

In the final scene, the mother (played by Andreia Andrade), already in an advanced stage of the disease, is sitting in a chair, in the live scene, seeing her daughter playing on a swing. The other dancer (daughter, played by Milena Pereira) is both, as her younger self, on a circus trapeze in the video projected, and live on the scene, older and caring for her mother, who almost no longer moves by herself.



Figure 1. Screenshot of "Se você se perdesse de si"⁵. The lighting and projected video colours together make up the desired aesthetics. In the photo: Andreia Andrade and Milena Pereira. Filming and edition: Leonardo Lin. Soundtrack and musical of the dance piece: Gustavo Pimentel. Musical track of the video: Eduardo Scaramuzza. Directed by: Mariana Baruco M. Andraus. Department of Performing Arts, University of Campinas, 2015.

In the dance piece "Lamento" (Figures 2-6), the video also comes as part of the scene with images of the beginning and end of pregnancy, related to the myth of Iemanjá, an Afro-Brazilian deity also to the mermaid myth. The two videos, both the beginning of pregnancy and the end, were made in the city of Ilhabela, state of São Paulo, with a blue hanging fabric.

⁵ Available on: <https://youtu.be/oP2XL2Xqzc0>



Figure 2. Screenshot of "Lamento". In this scene, the ballerina (Clara Heider) is pregnant for almost nine months. Filming and editing: Leonardo Lin. Directed by: Mariana Baruco M. Andraus. Ilhabela, 2015.

From the two first videos (during pregnancy), another one was edited that came to compose, along with the live scene, the dance piece "Lamento"⁶. The videos were transmitted as if through a window, telling the trajectory of pregnancy while, at the scene, the mother dances (first on her own and finally with the baby).



Figure 3. Screenshot of the dance piece "Lamento". In this scene, the dancer (Clara Heider) dances with her daughter. Musician on stage: Iago Tojal. Filming and edition: Leonardo Lin. Directed by: Mariana Baruco M. Andraus. Department of Performing Arts, University of Campinas, 2016.

The transition between the video projected in the first scene and the live show takes place through a jump that the mermaid performs, jumping from a rock and swimming in the ocean

⁶ Available on: https://www.youtube.com/watch?v=wzfNNYNM_us&t=1167s)

towards the horizon (Figure 4), enchanting and inviting the viewer to the bottom of the sea (Figure 5). The hanging fabric curls around her legs, suggesting the image of the mermaid. The image came to be a hook between the scenes in the composition of the dramaturgic script of the spectacle. After the enchantment, the image of the video contrasts with the image that is beginning to happen in the live scene, of a mermaid attached to the earth, in black clothes, more fish than human. The spectacle discusses the reality of motherhood, in her most fleshly aspect, in contrast to the mythical character of the great mother (as Iemanjá, or Iara⁷) who welcomes everyone to the world.



Figure 4. Screenshot of "Lamento". Dancer: Clara Heider. Filming and edition: Leonardo Lin. Directed by: Mariana Baruco M. Andraus. Ilhabela, 2015.



Figure 5. Screenshot of "Lamento". Dancer: Clara Heider. Filming and edition: Leonardo Lin. Directed by: Mariana Baruco M. Andraus. Ilhabela, 2015.

⁷ Iara is another Brazilian myth, related to indigenous culture (this word is from Tupi vocabulary).



Figure 6. Screenshot of "Lamento". Dancer: Clara Heider. Filming and edition: Leonardo Lin. Directed by: Mariana Baruco M. Andraus. Ilhabela, 2015.

Again, the full dramaturgy would not be complete only by means of the live scene, making it interesting to hybridize the video and the scene to the intended poetic vision.

The third dance piece, "Carcará" (2017) as the most recent and still not available in the internet, uses the video in a third way, differently from the previous ones. The show was inspired by a tale called Sarapalha, part of a book called Sagarana, written by Guimarães Rosa⁸. In the story, two cousins (Argemiro and Ribeiro) are dying of malaria⁹ and, in the course of the story, it turns out that Argemiro had a secret love for Luísa, Ribeiro's wife. Luisa had run away with a farmer, having escaped from sickness and death.

The actor-dancer interprets alone the three characters: the man (who is a mixture of Ribeiro and Argemiro, both with fever and delirious), the woman (Luiza) and the mosquito (final scene). The video, in this case, was designed so that the actor-dancer developed the character Luiza, whose "body state" (gesture and movement idiosyncrasies) had previously been developed in practice creation laboratories. The scenes related to the past (story about Luiza escaping by train) were edited in sepia (Figure 6), and scenes related to the present (Ribeiro-Argemiro hallucinations, which occur during the live scene) were edited in colour (Figure 7). Throughout the show, we introduce - with increasing intensity - a blurred effect in these images, due to the hallucination of the character increasing throughout the story.

⁸ João Guimarães Rosa (1908-1967) was a Brazilian writer, diplomat, novelist, short story writer and physician, considered one of the greatest Brazilian writers of all time.

⁹ Malaria is an infectious disease transmitted by mosquitoes, common in tropical countries. The most common symptoms are fever, fatigue, vomiting and headaches. In severe cases it can cause jaundice, seizures, coma and death.



Figure 7. Screenshot of the show "Carcará". Sepia representing the past, when Luiza ran away on a train. Dancer-actor: Vinicius Selingardi Pianca. Filming and edition: Maurício Ribeiro. Directed by: Mariana Baruco M. Andraus. Train Station of Jaguariúna, 2017.



Figure 8. Screenshot of the video projected over the show "Carcará", representing present time: hallucination of Argemiro and Ribeiro. Dancer-actor: Vinicius Selingardi Pianca. Filming and edition: Maurício Ribeiro. Directed by: Mariana Baruco M. Andraus. Train Station of Jaguariúna, 2017.

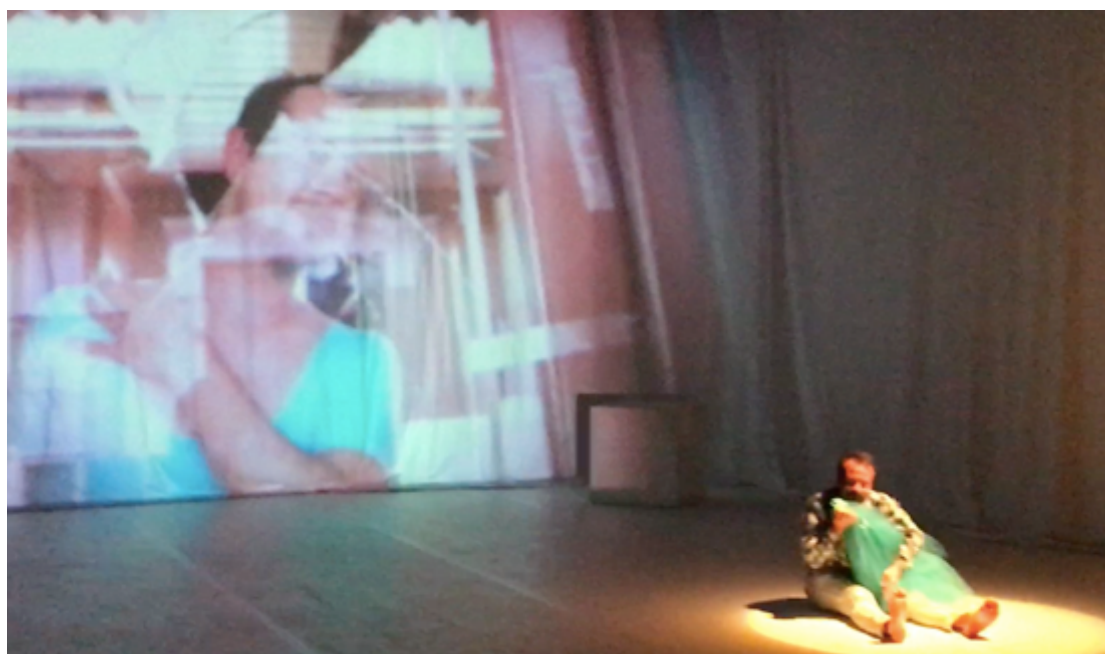


Figure 9. Screenshot of videographic record of the live spectacle "Carcará". Present time: Ribeiro-Argemiro embraces Luiza's skirt, and what his hallucination appears on the screen. The costumes are theatrical properties present in both the scene and the video, as a self-reference link between the two. Dancer-actor: Vinicius Selingardi Pianca. Filming and edition: Maurício Ribeiro. Directed by: Mariana Baruco M. Andraus. Department of Performing Arts, University of Campinas, 2017.

DISCUSSION

The experience of directing these dance pieces brought interest in conceptualizing the praxis common to all of them – although not exactly the same in each one of them – to use the video as a resource to compose the dramaturgy of these works. In a recent event promoted by the Performing Arts Department of University of Campinas, it was in discussion the reason behind the use of the word dramaturgy in dance, when what the great majority of dancers seek is a non-dramaturgy. Drama, after all, in the theatre, has its original classical meaning anchored in the idea of fable, of storytelling – from which the term originates, by the etymological origin of the term “drama”.

In the history of dance, spectacles that make history are frequent in the classic and romantic ballets; after the advent of modern dance, and especially in the postmodern period (1960s-1970s and onwards), the concept of dramaturgy in dance increasingly falls far short of the idea of action, and the research of movement itself takes precedence over storytelling.

In a certain way, the language of dance – because it does not always count on the expression of the spoken word – sometimes runs into limits when it comes to telling a story. The spectacles under analysis on this paper are examples in which it might not be so simple to close the narratives if the video did not enter as a resource for navigating through time, expanding it, metaphorically, or resignifying it (literally). The video makes possible to deal with past times and future times; makes possible to deal with alternate, nowhere times (hallucinations) and memories; entails in itself many possibilities of composition together with the scene. Whether at the beginning, during or at the end of the show, the signs are built into it to signify, when in conjunction with the scene. The video also makes possible to bring other locations into the stage – places that, without this feature, could at most be represented, such as an old moving train, the sea or a circus.

From a technical point of view, the video has also the potential to compose with lighting. In the three shows, in designing and testing the lighting, we realized that certain shades did not need to be emphasized in the illumination map because the video itself would project those shades on the scene, or we would deliberately overlap shades – for example, in “Carcará”, when using red lighting on the blue skirt, we looked for a tonality closer to the purple and that contrasted with the turquoise blue of the video, valued at other times. The interpreter sometimes composed with his own shadow over the projected video. For example, at the premiere, the actor-dancer used the smoke of a cigarette (lit on the scene) over the shadow of the smoke in the projected scene, which was enlarged, drawing the attention of the spectator to this game of overlapping light, shadow and smoke. As the three works are based on structured improvisation, playing like this is fully possible.

FINAL REMARKS

The article proposed to discuss the notion of narrativity in dance from three dance pieces in which videoscenes were used as a resource for resignifying the passage of time of the full spectacle. Due to the limits of a written article like this one, the three shows were not fully described. The shows were commented with emphasis especially on the aspects that justify the importance of the video in the scene for the conceptual composition of the work.

I tried to demonstrate that the projection of video on the scene can help in the design of dramaturgic scripts for dance that favoured the fusion of the recorded scene with life, approaching the story of a “real” chronology, making possible to bring to the scene other places and other times referred in the narrated story (in the examples cited, past and future tenses), thus making possible to conceptualize the metaphorical notion of expanding the time of the scene.

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