

Perspective

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— Versions Maria Eugenia Lopez 2773, Lieven Soeten, 201404-18 @
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Being a dancer, I conceive myself as a rich soul, a person that knows how to facilitate ideas, energy, and events in the service of something bigger than the self, something from where great wisdom can come to existence: the body. It is the knowledge of our bodies that needs to be present when documenting. Our personal perspectives are essential to provide further access to the knowledge we produce, to further transmit it and reflect upon.

The dancer is the person who makes possible that ideas become actions and that actions achieve their purpose. A dancer listens to and facilitates ideas and dreams someone else has thought, so that they become tangible and real through performance. A dancer is someone who needs to know the most hidden secrets of her own body and finds, in nonverbal language, the power to communicate the unspeakable. A dancer is by nature creative, reflective, analytical and open to accidents or unpredictable events. A dancer is rooted in synthesis, choice making and assimilation. A dancer is skilled in listening and talking in a multimodal manner. These characteristics are what define my behaviour and role within my circumstances, but they are also great tools to depict insight knowledge from dance praxis and expose it to others. A dancer understands, embodies, and transmits very specific tasks and instructions. In order to understand such specific knowledge, the dancer draws many associations together comparing acquired information with previous knowledge. Then physically tests the received information through trial and error, to finally evaluate it while performing.

Usually a dancer, after years of career, becomes a teacher, a repeater, a choreographer etc... She disseminates further the gained knowledge by applying new skills into her praxis. **But a dancer can also become a researcher, or better, can make from her researcher skills a new agency outside the stage. A dancer who does artistic research is a very implicated listener that can use her own knowledge to compare, associate**

and appropriate the information she is gathering. At the same time, the long training and skills acquisition in movement, compositions, space and time relationships, choice making and dramaturgy are strong subjects that construct a rich body of knowledge from where hypotheses and speculations can be derived. The knowledge I mention constantly is experiential in nature, and it is based on knowhow and the experiences of the events. It is this knowledge and these skills that need to be part within the documentation of dance.