Andréia Nhur is a dancer, actress and researcher, working in the interface between theatre, dance, music and body-voice studies. She has graduated in dance at UNICAMP/Brazil and has doctor degree in Communication and Semiotics at PUC-SP/Brazil. In 2011, she made an internship in the Dance Department at University of Paris 8 France. As a dancer and actress, she has already performed in International Festivals in Brazil, Panorama-Rio de Janeiro, International Dance Festival-Recife, Portugal Festival da Fábica and Belgium Festival International de Théâtre de Namur. Since 2007, she performs with her mother, the dancer and musician Janice Vieira, in autobiographical dance pieces with Pró-Posição Dance Project. In 2013, the project was prized by the APCA Association of Art Critics of São Paulo by the ensemble of pieces in dance. In 2015, Andréia Nhur was also nominated best actresses by the APCA for her performance in “Are the stars forever?” with Kathariss Theather Group, directed by her father, the director and dramaturgo Roberto Gill Camargo. Since 2013, she is a professor of Scenic Arts Department at University of São Paulo USP.

REFLECTIONS ABOUT THE EMBODIED SOUND IN THE DANCE OF EASY PIECES
This research discusses the artistic experience of the project Easy Pieces: Sonorocoreographic Platform, in which body, sound and voice are involved in choreographic and musical events that arouse different cultural memories in sonorous and spatial traces. Easy Pieces names the most recent work of my artistic partnership with my mother, the dancer and musician Janice Vieira. Since 2007, we have worked together as performers, making use of the crossroads between dance, theatre and music. The process of creation of “Easy Pieces” brings together sonorocoreographic studies from pieces with the German composer Johann Sebastian Bach, in dialogue with sonorities and movements of our cultural memories. We use the term sonorocoreography as the emergence of singing voice in movement and music played in movement, in scenic designs that shows the inseparability between perception, motor habit, memory and musicality. The interest in abording this process of creation is to highlight the embodied character of voice and sound, whose occurrence occur in the relationship between body and environment. In order to dialogue with this perspective, we seek contributions from authors of Body Studies, Sound Anthropology and Cognitive Sciences, whose research approaches about perception, sound production and movement, such as: Alwa Nöe 2004, José Miguel Wisnik 2006 and Helena Katz 2011.

REFLEXÕES SOBRE O SOM CORPOREADO NA DANÇA DE PEÇAS FÁCEIS

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