

# Dance Dramaturgy as a Constellation of Relations

In conversation with Constanza Brnčić

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English translation, Neil CHARLTON

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## Abstract

This article is a reflection on the concept of writing in dramaturgical construction processes in the current contemporary dance context. On the one hand, questions are asked about the paradigms that operate in the process and structuring of artistic discourse as creative parameters. Based on the reading of several theoretical materials on the subject, and following a conversation with the choreographer and dancer Constanza Brnčić, the conclusion is reached that there is a crossover between the notions of composition, dramaturgy and choreography, and that the writing of dance is manifested in different ways in all three. On the other, there is an emphasis on the work contexts and dynamics to understand these dramaturgies of complexity not as a product but rather as a process of composition and production within a relational aesthetic framework.

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*Nothing is fixed, because everything is in retreat, and this retreat shows me something new with respect to what the body possesses to situate itself.*

(Brnčić, 2022: 3)

The attempts to compare the procedures and structures of the dramaturgical construction of dance with other disciplines such as narrative, drama or audiovisual fiction displace the specificity of dance writing forms to a rhetorical sphere, which often falls under the umbrella of both a speculative and poetic discourse, always straddling similes and paradoxes, since it is extremely complex to find (or rather agree on) the right terms to describe the compositional paradigms that support these non-conventional dramaturgies. If we think, in addition, that these structural foundations are intentionally unstable and diverse or, in other words, that most of the time they avoid establishing themselves as a single axis (with a uniform and linear sequence of enunciation) to articulate an artistic discourse that, by definition, explores the behaviour of bodies, movement and space, it is entirely logical that its specificity (or its differentiation) tends to be defined from this rhetoric of displacement of semantic fields, of resistance to ascribing it to any specific dramaturgical model or, at least, to a single one. On the one hand, the narrative strategies<sup>1</sup> that are put into play in the staging of dance, and the fabric of texts that make up the dramaturgical corpus that derives from it in each case (notations, graphic sketches, audio and audiovisual recordings, conversations, images, various literary materials, sections of movement, lists...), become a kind of residual archive, which is shaped through the permanent reconstruction of fragments, through temporariness, and which, therefore, is continuously updated, due to its performative and process-based nature: like a kind of palimpsest overwritten multiple times, like a bundle of scores that move into other scores and parts. We could argue, therefore, that dance dramaturgies correspond to what José A. Sánchez called “dramaturgies of complexity”, which find their regime and their aesthetic meaning from

1. One could question, as surely as Roberto Fratini would, whether there is a narrative in current choreography, or in any case a *narrating*. Paraphrasing his ways of expressing it: as a collapse, as a shipwreck, in the precise absence of a story that, by omission, is denied and confirmed, or that is insinuated through the signs of a dance secretly inscribed in the adventure of the tale: “choreography as a *suspense of a something*, which it narrates by distancing it and distancing its narrative” (Fratini, 2012: 429).

concomitance, from the “contamination” between composition strategies through fragmentation. Sánchez (2002: 191) reminds us of the words of the dramaturg of the Kaaitheater in Brussels, Marianne van Kerkhoven, who in 1990 hinted at the appearance of:

(...) a dramaturgy that fixes the partial structures rather than the global structures of a piece. As if the aim was to get closer and closer to this entity of the full moment. The great building, the structure in its entirety, remains unknown for a long time, open, unfinished, available for changes. Assembling mini-entities, that is to say, the more or less stable basic materials, the great structure is experimented with and gently swaggers (Kerkhoven, 1991: 111).

In short, there is usually not (or not only) a script arranged in written sequences with an episodic coherence (of scenes or cues of scenic moments and sections of movement), but rather a web of questions and variables that make up a project or a promise of realisation. In this sense, Bojana Kunst’s discussion (2021) about the paradox of the potentiality of performance is revealing:

Even if performance is most of the time experienced as an event in present time, where the co-presence of dancers/actors/performers and the audience is of essential importance, that doesn’t mean that performance is fully about actualisation of the present moment. Performance practitioners know very well how strong the work on performance is related to the paradox of potentiality, how much it has to deal with actuality, which always surpasses itself and with anticipation of what has yet to come. The moment of our present danger reveals itself exactly through the violence of constant actualisation, where the process of actualisation is tightly related to the notion of contemporariness, of making the work in present time, a contemporary work. Therefore, I imagine the performance as a field of potentiality, a certain rupture in time, and another time frame where there is no difference between the possible and the impossible event.

The paradox of the potentiality of the performance, in correspondence with the eminently factual nature of the arts of movement, serves to refer us to the fact that the writing forms of dance incorporate, on the one hand, a methodological and procedural trace, a record of symptoms of what could happen, which must be physically embodied, so that the moment they are read by the bodies and gazes of the performer and the spectator, they outdate the code in which they were formulated because they transit to another plane of abstraction through movement. Hence this opening to a potential field of realisation, which moves on the edge of a temporality in suspension. Numbers and words become feet and legs, elbows and arms that deform or become blurred before the eyes. As the founder of the company La la la Human Steps, the Canadian choreographer Édouard Lock (2009: 53), said, in a certain way, in dance, there is an impulse to “undo the figures so that the spectator can redo them.” In his words:

In painting, the idea of possessing a comprehensive understanding of the body disappeared a long time ago. In contrast, in dance we are experiencing a form of art that works with the tangible, because we are made of real flesh and blood. That said, in fact, abstraction is indeed possible and I'm not saying anything new. What matters are the perceptions of these tangible elements that we put on stage. If I move a hand very quickly, the hand becomes transparent and shapeless; that is, a body that moves is abstract.

Hence the fragmentary morphology of the dramaturgical texts and pretexts of dance, as a punctuation of unfathomable lines that, when linked through the materiality of the body, of light and sound vibration, of the web of signs of the stage, become complex through their own dynamics in space, to reveal their relative opacity through the sensory experience of the performer and the spectator. There is a concept, which Laurence Louppe picks up (acknowledging that he borrows it from Professor Anne Cauquelin), to talk precisely about this kind of astonishment that, in a positive sense, occurs on some occasions before the artistic object in contemporary art. It is the concept of "esthétique du déceptif" (the aesthetics of the disappointing), which occurs when what happens on stage disturbs the capacity for understanding, for formal recognition, since it upsets "the perception of the spectator constantly challenged by the invisibility of the progressive changes that take place in the stage from what the choreographer calls one position to another, under the effect of a slow deformation due to micro-movements" (Louppe, 2013: 200). The choreographer and performer she refers to is Myriam Gourfink (founder of the French company *LOLDANSE*). It seems appropriate to observe that Constanza Brnčić, without intending to establish an identification between the style or technique of both choreographers, also develops her own methodology of composition based on breathing, the gaze and the phenomenological experience of space in the body. If, as Louppe notes, Myriam Gourfink works by incorporating a psychic dimension that organises body mobility from the meeting point between "the direction of thoughts inside the body" and "the direction of thoughts outside the body", in an experiential distillation of movement that combines the practice of yoga with the score notations of Rudolf von Laban, for her part, Constanza Brnčić also experiments with the directionality of the gaze, with the spontaneous experience of space in the body, from a perspective that captures Jean Piaget's notion of the sensorymotor approach (which takes place in the initial phases of child development), in combination with minimalist microstructures of physical and musical notation.<sup>2</sup> We should remember that throughout Brnčić's background there is a trace, among others, of body weather techniques, in addition to a philosophical inquiry following Merleau-Ponty's phenomenology of perception. It is no accident, then, to establish a tangential connection between two different ways of approaching choreographic practice, the result of the crossover between philosophical currents and psychophysical training of an almost meditative nature, where no clear border

2. Some of these sources of notation or scores are specified in the following discussion.

is established between interiority and exteriority, and that, in addition, have a whole series of rhythmic and algorithmic scores that serve as triggers for organising plausible structures of execution and composition.

Throughout the conversation that I present below, it is explained more precisely how this procedural notion (the use of score pretexts that are part of a choreographic compositional dynamic, together with motifs and concepts that encourage interaction in the space from the physical experience of the body) becomes a substantial part of the work of dance writing, understood as part of choreography and also as part of dramaturgy, in a relationship not of complementarity but of transversality. Dance dramaturgy, according to this approach, is defined as a crossing of languages, tensions and relations, as a constellation of relations between people, texts and contexts. Without further delay, I think it is appropriate to invite the reader to follow the course of the reflection through the dialogue below, to then conclude with some complementary considerations.

### Conversation with Constanza Brnčić<sup>3</sup>

**Q:** Your work as a choreographer is varied, as your personal projects come from a place strictly linked to movement, but you also work on community projects, such as *Pi(è)ce*,<sup>4</sup> which has a more theatrical dimension, or you contribute to other theatre projects, where dance is combined with other artistic disciplines. Do you see a notable difference in the dramaturgical terrain according to the mindset of each project?

**A:** I don't see that much of a difference between one project and the other, what happens is that in *Pi(è)ce*, for example, I had the opportunity to work with a playwright, Albert Tola, and then it seems that words have more prominence or appear more. Actually what varies are the approaches, according to the specificity of each project, but I would not establish such an acute separation. In some personal pieces I have also incorporated words a great deal, such as the piece based on my grandmother's letters from exile (*Que travessa*).<sup>5</sup> There was a very present textuality there. In fact, the text is always there, or almost always, even if it does not appear on stage or is not spoken aloud. There is always a textual and dramaturgical work behind it. It is true that in the case of *Pi(è)ce*, in collaboration with a playwright and with participants who have not been on stage before, people of different ages and with different languages, from a very specific environment, like the Raval neighbourhood, after

3. This conversation took place on 15 November 2022. I mark the questions with the letter Q and the answers with the letter A.

4. *Pi(è)ce* is an intergenerational and intercultural theatre creation project with a social character that has been carried out in the Raval and Poble-sec neighbourhoods in Barcelona. The experience began in 2011 on the initiative of the director of the Tantarantana Teatre, Julio Álvarez, together with Constanza Brnčić and Albert Tola. The most recent edition, in spring 2022, was the last after ten years of uninterrupted activity.

5. The piece *Que travessa* premiered at L'Estruch in Sabadell in 2011. The starting point was the reading of the letters Elvira de la Torre, the choreographer's grandmother, sent to her family between 1975 and 1978 (during the Videla dictatorship in Argentina), right after they went into exile in Barcelona. The piece was created during the choreographer's stay in Patagonia, as part of the Nativo y Foráneo residency, organised by the Centro Rural de Arte in Argentina.

ten years with Albert we have created together a working methodology and a stage aesthetic that has emerged from a continuous dialogue, which has been very beautiful and very fruitful. In a way, we were both out of our usual zone and this has led to a different dynamic that has been occurring throughout the experience.

**Q:** So we can say that the journey to find this methodology and this aesthetic is itself a process for laying the foundations of dramaturgical composition.

**A:** Yes, absolutely.

**Q:** Is the term “dance dramaturgy”, which in recent years has become so elastic and porous, linked to the perspective from which it is approached? When we talk about dramaturgy are we incorporating the concept of composition at all levels (in terms of stage materials, signs, team of people, choreography)?

**A:** When we compose we reflect extensively on the readings, on the writing of movement...

**Q:** Writing in space?

**A:** Writing in space, about what happens in space and time, but also about how that is shaped on paper. We consider how to write or transcribe the experience on paper and how that is then translated or transformed in space and time from practice. Personally, I do a lot of this work on composition: doing writings a priori on paper, and then putting them into practice and seeing what happens; they are like little machines.<sup>6</sup> There is a great deal of reflection on the different languages and different perspectives that it brings you on the creation process itself. For example, if you work on gesture, but at the same time you write or talk about it, you are feeding more directly or more indirectly what the gesture is generating, so that it opens up to other relations, other meanings, other senses... It is as you said before, there is a crossover of notions and a crossover of the languages that occur in the creation processes. The notions could be these: composition, dramaturgy, improvisation, writing, reading... And when we talk about languages it does not necessarily imply that it has to be an interdisciplinary piece.

**Q:** What do these work notebooks look like?

**A:** In composition, what I work on a great deal are different ways of approaching this relationship between writing and movement. Sometimes

6. It is symptomatic that she uses this term, which has a very philosophical and semiological correspondence. In his article “L'hétérogenèse machinique”, Félix Guattari (1992) establishes a dissertation on the different concepts and functionalities and on the machine, which contemplates several morphological levels of composition: material and energetic; semiotic, diagrammatic and algorithmic; organic and physiological; informative and representational; affective, cognitive and social. What seems interesting about Guattari's concept of “machine”, in any case, is its conception as a “territory” or as a form of complexity where all these processes and levels converge, which at the same time has an enunciative capacity and, therefore, a performative potential that is associated with it. In short, as Calderón Gómez (2006.2) rightly analyses, it is a diagrammatic and performative language that seeks action more than meaning. Indeed, what Brnčić is referring to are small numerical and enunciative formulas that cause movement (physical action and discursive deployment).

there is a more structural and formal treatment, for example through numerical or algorithmic structures, which indicate only a sequence of elements and an ordering.<sup>7</sup> Basically, these are very fundamental structures. I use them in classes and, in the process of rehearsing a choreographic work of my own, I use them as a trigger, to see what happens without me knowing in advance. Because in dance we have been taught extensively to do and, from doing, to then look and see what you have done. What happens is that, over the years, I have turned this around, because over time you realise that in doing it you often apply precisely what you know how to do, and you can't move on, from your tastes, from certain ways that we have learned. Then what I proposed was to have formal structures or "little machines", which I put on paper in the abstract, without thinking about what result they will give, to put them to the test and see what happens. Or you start from an idea such as "building or composing a body", tensions in the body in relation to space. For example, you propose to set yourself a series of limitations: I can only do it with three sentences, sentences cannot be complex, these constraints already give you a body. The fact of working with these limitations opens up an imaginary, since at the moment of doing so a type of body comes into play. Then, when you put this apparatus<sup>8</sup> into play, the performer gives you something else you didn't know.

**Q:** Could it be said that this starting material involves a relative thematisation of the choreographic work or that there is a vocation to reveal a meaning through it?

**A:** It always starts from a material or several solid materials. For me there is a system of interests, concerns or questions that may seem to be far apart from each other, and in the centre there is a void. I always start from these cavities, from a very unstable place, around which there is a constellation of latencies that intersect in this cavity. Specifications appear at these crossings. But for me, thematisation, and I see this a lot when I teach, is another starting point. You can work based on a commission and start from a theme, and there are certainly people who work like this, who want to talk about a theme, but in dance and other artistic languages there is also another way of working, which tries to put relations in operation, which cannot be strictly thematised around a centre, but

7. The various materials she uses as a teacher range from reflections and musical structures of the minimalist composer Tom Johnson, to writings on the art of the Bach fugue, as well as other documents where notation games applied to movement appear, based on various canons and algorithmic structures, which function as Real Time Composition (RTC) stimuli, to lead to other compositional dynamics, such as complex minimalist systems based on ternary structures where addition, inversion, repetition, and so on, are worked on through variations in rhythm, tempo and quality of movement from different conceptual motifs such as neighbourhood or segregation, to name just a few. An illustrative example of this kind of basic exercise to work on the RTC would be the piece *Accumulation*, by Trisha Brown (1971).

8. Another term that often appears when we talk about staging and sometimes remains poorly defined or diffuse in its frame of reference. Andrea Soto Calderón (2020: 107-113) comments on the concept of "apparatus" following the notions of Giorgio Agamben, who takes up the definitions introduced by Foucault and, later, by Deleuze. As Soto Calderón points out: "The notion of apparatus can be understood in at least three senses: as a technical apparatus, as a strategic arrangement or as a way of articulating knowledge." This last meaning, introduced by Michel Foucault, refers to processes of rationalisation and, therefore, to specific modes of governability. According to Calderón (2020: 107), "it is a training process leading to the introduction of a unification of meaning."

rather as constellations of tensions or notions, and this would also be the work of dance dramaturgy for me: to understand these tensions and these intersections of notions and themes that unfold, that encounter or reencounter each other.

**Q:** For example, I recall in the early 2000s, Anne Teresa de Keersmaeker with that solo with music by Joan Baez.<sup>9</sup> In a certain way, a theatrical notion unfolded there, because there was a set design that referred to a space of its own, with a record player...

**A:** Yes, as if it were in her studio, the linoleums were rolled up... and she was dancing alone, and she came in and looked at the audience and said “What?!” , as if to say: “What are you looking at?”

**Q:** There she showed an intimate space, one of personal work, and there was certainly a development of these tensions that you speak of. Then it is inevitable to ask where that artistic choice and that specific situation comes from, about the why behind it

**A:** She was listening to Joan Baez. And why Joan Baez? What was it about Joan Baez? Well, the whole political struggle, and at the same time the tessitura of her voice that made her move physically in space. This led her to think about her own artistic work, probably to establish a series of relations about a political statement, an aesthetic statement... and this alone already generated a quantity of signs and relations, and created a theme, if that is how you see it.

For example, I’m currently working on a project called *Registres evanescents*.<sup>10</sup> Where does that come from? I was commissioned by Gràcia Territori Sonor, and its director, Maria Vadell, who has inherited the sound collection of Víctor Nubla,<sup>11</sup> and then we talked with Jordi Alover, who is the director of the Museu de la Música in Barcelona, about all these records that are becoming obsolete. So you pull the thread and establish relations between concepts, which have to do with the passage of time, with death, with memory, but also with the cultural industry, with archives, with when an archive becomes heritage... We look for a title from all these relations, and sometimes it is right and sometimes not. I give this example because the subject is changing. It is not like a

9. Anne Teresa de Keersmaeker premiered the solo *Once* at the Rosas Performance Space in Brussels, on 27 November 2002.

10. “*Registres evanescents* is a project in which an interdisciplinary group of artists explores the fragility of memory, the evanescence of recording systems and the notion of an archive. Through the exploration of capture and recording systems of the past, *Registres evanescents* develops some questions that act as a trigger for the artistic process: how and why do we select some elements of the archive and not others? What is the bodily experience of removing items from the archive and reassembling them elsewhere? What can we do with these objects? What can we do with the gaps created in the order of the archive, in its continuity? What rights of falsification, disorganisation and subversion does this new context created in its exteriority grant the archive to?” (Programme. Premiere: 27 and 28 January 2023 at the Sala Tete Montoliu of L’Auditori in Barcelona).

11. The Maestro Víctor Nubla (Barcelona, 1956-2020) was director of the LEM International Experimental Music Festival, organised by Gràcia Territori Sonor, an organisation of which he was a founding member in 1996. His legacy as a composer is both extensive and diverse, with more than a hundred albums published, both solo and with the musical projects Macromassa, DEDO and Això no és pànic. He was also a founding member of the Bel Canto Orchestra and the European Improvisers. An unclassifiable artist who rejected labels, an illustrator, writer and poet, as well as a musician and composer.



stone or a column. In fact, in *Motors de creació*<sup>12</sup> I cited a poem by Henri Michaux that goes: “I have built myself on an absent column.” It’s like you have the idea that there’s a column and you’re visualising it, but it’s not actually there.

**Q:** So there is an embodiment of thought?<sup>13</sup>

**A:** There is a mixture, because you have also chosen a language, you have also learned certain forms and there is also a whole history of dance in your body, which you have created.

**Q:** A trace.

**A:** A trace of all the learning and all the things you have wanted to get rid of or of those you have included, precisely, and it is very complex, because it is not about understanding the body as a *tabula rasa* that is influenced by some topics, but there is this life story and this learned language.

**Q:** With a technique, as you said on another occasion, there comes a time when you also try to disarticulate it.

**A:** Exactly, so it becomes another technique and then it’s always the same. It is interesting to return to Piaget’s analysis following the relationship with children’s space. I am referring to his definition of the sensorymotor approach, how the body experiences space spontaneously before a type of thought that rationalises it enters, with the whole Euclidean perspective, where another type of rational relationship with space is established. This kind of approach helps me a lot to work on it like a score.

I am also interested in the structures of Matteo Fargion,<sup>14</sup> for example, as material to create a work with the division of time, with irregular bars, with the duration of gestures... These are very precise scores, but when you start working on them there are many decisions to be made.

**Q:** So is there a clear distinction between dramaturgy and choreography, or is it all part of the same stage composition process?

**A:** There are some collaborations. For me if someone comes who devotes many hours of their life to writing and to looking from this point of view at how the signs relate to each other and what readings they generate, to put it slightly bluntly... someone who comes from this area and joins the work will surely say interesting things or see other aspects, just like when the lighting designer comes. Each look, each collaboration, makes

12. Brnčić participated in the 4th *Motors de Creació*, organised by the Associació de Professionals de la Dansa de Catalunya (APdC), which took place at the Institut Valencià d’Art Modern (IVAM) from 23 to 26 November 2022, and later at El Graner, in Barcelona, on 17 December 2022.

13. I borrow this expression from Marina Mascarell, as I explain to Constanza off the record. This is title of a book by Riikka Laakso on the figure of the Valencia-born choreographer. As Laakso explains following the constant dialogue that Mascarell maintains with the performers throughout the work processes: “The dancers transform thought into movement. [...] In the act of composing, her own experiences as a dancer resonate strongly, a bodily archive of incarnated knowledge that has accumulated in her body” (Laakso, 2021: 11-12).

14. Matteo Fargion (Milan, 1961) is a teacher, performer and composer. His eclectic work, largely derived from the English Experimental and New Simplicity movements, embraces the handmade and the minor scale. He is known both for his long collaboration with the choreographer Jonathan Burrows and for the music he continues to write for concerts, theatre and dance shows.

you do certain things. I understand dramaturgs as people who write the scene, what happens on the stage, who make connections between readings, not only symbolic relations or between signs, but also of how that can be read culturally. Rather than talking about perspectives, internal or external, we talk about distances.

**Q:** When does the dramaturge get involved?

**R:** For me it has to be someone who is always there, from the beginning. Albert Tola was always there. I don't understand it like a doctor coming to visit and checking that everything is fine or that everything is working properly. Maybe it has other tempos, but it must always be there. It is not a matter of differentiating roles (dramaturgy, choreography), but of adding the contrast of specific views of each participating person throughout the artistic process. Very strictly delimiting the functions of one and the other is of no use to me.

**A:** Dramaturgy then as a crossing of relationships? If dance dramaturgy must be defined in some way, could we say that it is this fabric or this constellation of relations?

**C:** It is for me. I think it's a good definition.

### In conclusion

Nicolas Bourriaud defines the concept “relational aesthetics” as an: “Aesthetic theory consisting in judging artworks on the basis of the inter-human relations which they represent, produce or prompt” (2002: 112). In his vision, which is informed above all by Guattari's ecosophy,<sup>15</sup> the practices of contemporary artists “by creating and staging devices of existence including working methods and ways of being, instead of concrete objects which hitherto bounded the realm of art, they use time as a material” (Bourriaud, 2002: 48). Following Constanza Brnčić's words throughout the conversation, a definition of the processes of choreographic composition in this line of thought would be plausible. In other words, and I share the point of view, we could understand dance dramaturgy as a relational activity and as a physical trace of a process of composition (textual, choreographic, stage, interpersonal), rather than as the artistic product that results from this process. In this respect, Bojana Bauer (2015) talks of dance dramaturgy, rather than a crystallisation, as a *crystalliser*<sup>16</sup> of a set of conditions, through the ways in which it works, while insisting again on its performative potential through its procedural behaviour, through its doing. Her critical vision goes further when she states that:

15. Bourriaud uses Guattari's idea of the production of a subjectivity that feeds back and is enriched through an ethical and political bond with others (with alien subjectivities) and with the world. In the bibliography that accompanies this text, reference is made to the book *Chaosmose*, used by Bourriaud as the main source for developing his theory on the so-called “relational aesthetics”.

16. My italics. The original quotation reads: “I have placed emphasis on the set of conditions dance dramaturgy crystallises through the ways it functions”.

Understanding dramaturgy through its doing is only possible, however, if we assert—and there I join Bojana Cvejic’s assessment—that a dramaturg is not a necessity and that dramaturgy is not necessary to dance practice and production. Only after we have accepted that can we join Cvejic in her wish to “explore functions, roles and activities of dramaturgy in experiment” (Cvejic, 2010: 41). Saying this means that dramaturgy should no longer be considered a normative prerequisite of dance production, in the sense that it is not answering the necessities of mastering the fabrication of a product, controlling the methods of work and its outcome, or imparting meaning to something (Bauer, 2015: 48).

The notion of time as artistic “material”, on the other hand, is an interesting key to understanding a last paradox that I venture to raise to conclude (and I deliberately fall into the rhetorical trap that I pointed out at the beginning of this article), in relation to the activity of writing and following the concepts of archive and score, sufficiently present both in the dialogue transcribed above and in so many other dialogues in dance and about dance.<sup>17</sup> Both the idea of score (according to Louppe) and the idea of archive (according to Foucault and many others),<sup>18</sup> find their sense of being as indications of a practice that gives rise to a multiplicity of events offered to be treated and manipulated (Foucault, 1969: 221). In the practice of writing there is also a potential for reading and movement, an inscription on paper that seeks to pass into the body to become something else (and vice versa), time is suspended until it finds a phenomenology which gives it a field of action, open, waiting for a new transformation. It is therefore this evanescent materiality of time that poses a crucial enigma for those who try to grasp the paradigms and paradoxes of forms of dance writing.



17. I refer, for example, to the dialogue between Uruguayan choreographers and dance theorists Karen Wild Díaz and Carolina Silveira (2019). In addition to reporting experiences where writing and improvisation with the body are brought into play spontaneously, there is an interesting discussion around this paradox of potentiality and time, in relation to the actions of writing, reading and dancing, with references to texts by Clarice Lispector, Marguerite Duras or Samuel Beckett, among others.

18. We could expand on the notion of archive with a long list of authors, among whom, in my opinion, the most noteworthy are, apart from Foucault, Giorgio Agamben and Miguel Morey.

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