

SUMMARY

Title: The Plural Body. Integrated Dance and Inclusion. A renewal of the look.

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This research deals with theory and practice of inclusion of people with functional diversity in dance creative processes and the role it represents in the changing aesthetic paradigm of contemporary art. From a critical, artistic, social and cultural perspective our purpose is to demonstrate how the access of people with disabilities to the professional world of theatre and dance brings a renewal to contemporary art, thus the rethinking of body image and the diversity of identities represented. We developed three broad objectives: to connect the importance our culture gives to the body as a place of control and legitimizing instrument of power with the absence of bodies with disabilities in the artistic discourse; to analyze how the inclusion of bodies traditionally known as *unable* in the Performing Arts can undermine the normalizing role they have regarding the body models; and to demonstrate how the Integrated Dance, with the participation of people with and without disabilities from an inclusive paradigm, can cooperate in the deconstruction of a uniform body standard and offer a new vision of the Performing Arts. In our interdisciplinary methodology, different areas of knowledge are used from a critical approach: Visual Arts, Dance, Education, Philosophy and Aesthetics, Sociology and Cultural Studies. This research is theoretical, biographical with empirical work. We have used dialectical tools from a qualitative approach and the action-research model. As our main conclusions, we highlight the location of Integrated Dance as an Inclusive Art, showing how it has pioneered good practices that encourage the inclusive model in the Arts and Education fields. We have placed Integrated Dance in the expanded field of Art, on the basis of the displacement of Contemporary Art, the performative dimension of Art and the fluid identities paradigm. It is an artistic practice that nourish itself from a conscious construction of reality through the practice of difference, away from therapy or exclusively social spheres. We have established that there is a direct relation between learning processes and artistic work, introducing Improvisation, Contact-Improvisation and Somatic Education as inclusive methodologies applied to Integrated Dance, allowing diverse people to be a part in the learning processes, strengthen each person skills and developing new ones with the support of group diversity. New interdependent skills are created this way, widening the artistic discourse richness, offering performances that show fluid identities and making of dance a space for transformation. We have analysed several artists and companies, verifying that Integrated/Inclusive Dance productions are based in different paradigms, offering distinct ways to understand dance and representations of human body. We have come to the conclusion that artists that use difference and inclusive methodologies as creative inspiration, transforming their reality trough a performative gesture, create a type of dance capable of destabilize the idea of people and bodies as a fixed place. And from there we argue about the necessity of an artistic public education within inclusive systems that allow people with functional diversity to engage in the study of dance and Performing Arts.

Keywords: Integrated Dance, Inclusive Dance, Diversity, Performing Arts, Identity, Disability, Contact-Improvisation, Somatic Movement.