

Creativity in contemporary dance

Generating movement through improvisation

I will start my communication with a practical exercise called *Morphing*, that we will experience together. *Morphing* is an experimental mode of generating movement invented by the choreographer I am conducting fieldwork with. The method consists in reacting to one's movement and developing it further, collectively, and through repetition. Transformation is the core of the method, as dancers should avoid states or stops.

We may draw from this improvisation method three characteristics of creativity:

1. It is a collective process
2. It engages the mind and the body with the environment
3. Movement is not the result of a preexistent idea located in the mind

Morphing technique is a good example to reflect on the thinking body because it illustrates finely the articulation between mind, body and environment. It also shows the way creativity emerges.

If we consider ethnography as a collaborative and creative practice, we can also think on the exchanges between dance and ethnography. Since I have been learning contemporary dance since 2008, I could note dancers' expertise on environment awareness and consciousness. Consequently, I have learned to increase my attentiveness to sensoriality and perception, which meliorated my attitude on fieldwork. I am convinced that dancers can contribute to better ethnographical inquiries (Ingold 2013; Ingold and Vergunst 2013; Shusterman 2010: 17) (Pink 2010: 332).

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