

Abstract (EN)

Community dance processes in contemporary dance: Laboratories and observatories for plur(ivers)al literacies

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The dissertation analyzes the processes of meaning-making, knowledge transmission, and knowledge circulation in **shared creation projects in contemporary dance**. These projects involve non-professional dancers participating in practice and creation processes guided by professional artists.

Through the lens of pluriversal literacies, the thesis examines the **epistemic conditions governing the possible modes of participation in the processes**: what and how do we *know* in order to legitimately participate in the production of meaning and artistic works?

The research is based on a **multi-site ethnography** involving participant and non-participant observation, individual and group interviews, and document analysis. It is grounded in three territories: Lyon (France), Leipzig (Germany), and Vancouver (Canada)¹. The field sites are examined through the norms and representations of contemporary dance, of the (dancing) body, and of artistic participation specific to each locale, as well as through their transnational circulation.

The thesis is structured in **three parts**, each addressing a distinct level of practice and analysis. **The first part** examines the bodily practices and their relationship to social representations of the (dancing) body. It demonstrates how those involved in these processes transmit and develop bodily techniques and knowledge that approximate professional practices, based on kinesthetic awareness, listening, and reflexivity.

The second part addresses pedagogical dynamics and relationships within groups. It shows how bodily knowledge emerges through specific pedagogical strategies, methods, and frameworks. Participants negotiate their place and sense of belonging within the collective by developing knowledges of being-together: implicit and explicit rules of collective functioning, alongside tactics and strategies for sharing experiences and knowledge.

The final part examines the artistic and epistemic contexts framing the bodily, pedagogical, and choreographic practices. It demonstrates how individuals develop and transmit embodied knowledge of material and symbolic spaces - such as studios, stages and performance venues - as well as the conventions governing their use. In addition, it reflects an understanding of contemporary dance references, including compositional frameworks, key figures, terminology, historical currents.

Drawing on **pluriversal literacies** (Perry, 2024), **socio-semiotics** (Landowski, 2004), and **economies of meaning** (Wenger, 1997), I conceptualize these forms of knowledge as literacies of the body, of arts and of being-together. They are developed in resistance to and at times in compliance with the **dominant** literacies in dance fields and contemporary social spaces more generally.

Shared creation processes are **pluriversal micro-practices** and **micro-political practices**: they enable the experimentation, testing, imagining, and embodiment of other ways of making sense of the world and the collective. These spaces possess considerable pedagogical potential, fostering a range of literacies that are typically indescribable, rendered invisible, or

¹ Vancouver is situated on the unceded traditional territories of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and səlilwətal (Tsleil-Waututh) Nations.

devalued. In this respect, this thesis offers an original perspective on research into intra- and inter-corporeal communication (Martin-Juchat, 2020) and artistic participation.

Keywords: *shared creation processes, contemporary dance, pluriversal literacies, embodied knowledge, intra- and inter-corporeal communication, meaning-making, knowledge transmission, and knowledge circulation*