



**BETWEEN BODY AND SCREEN: FOUR DOCUMENTARY SERIES AS LIVING ARCHIVES OF DANCE**

**ENTRE CORPO E TELA: QUATRO SÉRIES DOCUMENTAIS COMO ARQUIVOS VIVOS DA DANÇA**

**ENTRE EL CUERPO Y LA PANTALLA: CUATRO SERIES DOCUMENTALES COMO ARCHIVOS VIVOS DE LA DANZA**



<https://doi.org/10.56238/edimpecto2025.052-002>

**Inês Vieira Bogéa<sup>1</sup>, Sayonara Sousa Pereira<sup>2</sup>**

**ABSTRACT**

The article "Between Body and Screen: Four Documentary Series as Living Archives of Dance," co-authored by Inês Bogéa with her postdoctoral supervisor Sayonara Pereira (USP/ECA), analyzes the relevance of audiovisual production in preserving the memory of this art. Based on the research "Living Body Archives: Trajectories and Poetics of Dance in the Brazilian Context," four television series/documentaries are investigated: *Tempo de Dança* (Arte 1, 2025), *Dança Contemporânea* (SescTV, 2009–2020), *Choreography – The Design of Dance in Brazil* (Arte 1/Curta!/Prime Video, 2016), and *Figuras da Dança* (SPCD, TV Cultura, Arte 1, Curta!, 2008–2025). These productions, by combining testimonials, rehearsal recordings, and performances, transform ephemeral experiences into audiovisual memory. The text articulates theoretical frameworks (Halbwachs, 1950/2004; Nora, 1993; Ricoeur, 2007; Taylor, 2003; Derrida, 1995/2001; Nichols, 2010; Huyssen, 2003/2014, among others) with interviews conducted by Inês Bogéa with Brazilian researchers (Cerbino, Alvarenga, Marinho, Brum, and Xavier) as part of her postdoctoral research. The analysis discusses the audiovisual as a mediator between permanence and loss, archive and repertoire, subjectivity and collective history. The study highlights that these series not only record but also produce memory, reinscribing dance in time and configuring themselves as historiographical, political, and poetic devices for contemporary Brazilian culture.

**Keywords:** Dance. Audiovisual. Memory. Archive. Documentary Series.

**RESUMO**

O artigo "Entre Corpo e Tela: Quatro Séries Documentais como Arquivos Vivos da Dança", de autoria de Inês Bogéa em coautoria com sua supervisora de pós-doutorado Sayonara Pereira (USP/ECA), analisa a relevância da produção audiovisual na preservação da memória desta arte. A partir da pesquisa "Corpo Arquivos Vivos: Trajetórias e Poéticas da Dança no Contexto Brasileiro", são investigadas quatro séries televisivas/documentais: *Tempo de Dança* (Arte 1, 2025), *Dança Contemporânea* (SescTV, 2009–2020), *Coreografia*

<sup>1</sup> Postdoctoral fellow at the School of Communications and Arts. Universidade de São Paulo (ECA/USP).  
E-mail: [ibogeaorama@gmail.com](mailto:ibogeaorama@gmail.com)

<sup>2</sup> Postdoctoral fellow. Universidade Estadual de Campinas (UNICAMP). Freie Universität Berlin.  
E-mail: [sayopessen@gmail.com](mailto:sayopessen@gmail.com)

– O Desenho da Dança no Brasil (Arte 1/Curta!/Prime Video, 2016) e Figuras da Dança (SPCD, TV Cultura, Arte 1, Curta!, 2008–2025). Essas produções, ao combinarem depoimentos, registros de ensaio e de espetáculos, transformam experiências efêmeras em memória audiovisual. O texto articula referenciais teóricos (Halbwachs, 1950/2004; Nora, 1993; Ricoeur, 2007; Taylor, 2003; Derrida, 1995/2001; Nichols, 2010; Huyssen, 2003/2014, entre outros) com entrevistas realizadas por Inês Bogéa com pesquisadores brasileiros (Cerbino, Alvarenga, Marinho, Brum e Xavier), no contexto do pós-doutorado. A análise discute o audiovisual como mediador entre permanência e perda, arquivo e repertório, subjetividade e história coletiva. O estudo evidencia que tais séries não apenas registram, mas produzem memória, reinscrevendo a dança no tempo e configurando-se como dispositivos historiográficos, políticos e poéticos para a cultura brasileira contemporânea.

**Palavras-chave:** Dança. Audiovisual. Memória. Arquivo. Séries Documentais.

## RESUMEN

El artículo "Entre el cuerpo y la pantalla: Cuatro series documentales como archivos vivos de la danza", coescrito por Inês Bogéa con su supervisora posdoctoral Sayonara Pereira (USP/ECA), analiza la relevancia de la producción audiovisual para preservar la memoria de este arte. A partir de la investigación "Archivos del cuerpo vivo: Trayectorias y poéticas de la danza en el contexto brasileño", se investigan cuatro series de televisión/documentales: Tempo de Dança (Arte 1, 2025), Dança Contemporânea (SescTV, 2009-2020), Choreography – The Design of Dance in Brazil (Arte 1/Curta!/Prime Video, 2016) y Figuras da Dança (SPCD, TV Cultura, Arte 1, Curta!, 2008-2025). Estas producciones, al combinar testimonios, grabaciones de ensayos y performances, transforman experiencias efímeras en memoria audiovisual. El texto articula marcos teóricos (Halbwachs, 1950/2004; Nora, 1993; Ricoeur, 2007; Taylor, 2003; Derrida, 1995/2001; Nichols, 2010; Huyssen, 2003/2014, entre otros) con entrevistas realizadas por Inês Bogéa a investigadores brasileños (Cerbino, Alvarenga, Marinho, Brum y Xavier) como parte de su investigación postdoctoral. El análisis discute el audiovisual como mediador entre la permanencia y la pérdida, el archivo y el repertorio, la subjetividad y la historia colectiva. El estudio destaca que estas series no solo registran sino que también producen memoria, reinscribiendo la danza en el tiempo y configurándose como dispositivos historiográficos, políticos y poéticos para la cultura brasileña contemporánea.

**Palabras clave:** Danza. Audiovisual. Memoria. Archivo. Serie Documental.



## 1 INTRODUCTION

### 1.1 BETWEEN EPHEMERALITY AND RECORD: AUTOBIOGRAPHY AND LIVING ARCHIVES OF DANCE

Audiovisual production in dance plays an important contribution (as a record and memory), transforming the scene into an archive and, at the same time, into a narrative that can be shared in another temporality. In this context, for example, television and documentary series dedicated to dance constitute an expanded field of preservation and memory, by making visible the trajectories of artists, creative processes and repertoires that would otherwise be lost in the transience of performance.

This movement for the audiovisual preservation of dance is part of a broader history of initiatives in Brazil, from occasional television records on TV Cultura, still in the 1980s, to systematic projects on cultural channels and digital platforms in the twenty-first century. Along the way, the consolidation of channels such as Arte 1, SescTV and Curta! It represented a significant turning point, as it expanded the visibility of dance beyond the traditional stages, allowing the formation of new audiences and the circulation of choreographic narratives in multiple media.

This article, developed in the context of the postdoctoral research "*Corpo Arquivos Vivos: Trajectories and Poetics of Dance in the Brazilian Context*" (USP/ECA), analyzes four series of memory and diffusion of dance in the country: *Tempo de Dança* (Arte 1, 2025), directed by Danilo P. Marques, created by Flávia Fontes Oliveira, dedicated to the daily life of independent companies and artists; *Contemporary Dance* (SescTV, 2009-2020), general direction by Antonio Carlos Rebesco, which builds a cartography of the national scene; *Choreography – The Design of Dance in Brazil* (Arte 1/Curta!/Prime Video, 2016), directed by Fernanda Heinz Figueiredo (seven episodes), Eduardo Ataliba Benaim (two episodes) and Jorge Saad Jafet (four episodes), focused on the creative processes of different choreographers; and *Figuras da Dança* (São Paulo Companhia de Dança, TV Cultura, Arte 1, Curta!, 2008-2025), a series conceived and directed by Inês Bogéa, one of the authors of this text, conceived as an unfolding of her artistic practice and of a research trajectory that articulates creation and academic reflection.

In this context, the bias of the analysis to be developed takes as its starting point this double condition — of director of the series, researcher and one of the authors of this text — whose result guides the writing from an inside perspective, crossed by the practical experience of doing, but also supported by critical analysis and dialogue with theoretical



references. It is in this sense that the thought of Thiollent (2009, p.15),<sup>3</sup> by understanding action research as a process in which practice and critical reflection are integrated in a cyclical and collaborative way, offers a fundamental methodological framework to sustain this writing.

These productions cover different aesthetic and curatorial perspectives, but they have in common the ability to articulate testimonies, scenic records and reflections on creation processes. In doing so, dance presents itself not only as a spectacle, but as a narrative, memory and self-writing mediated by the audiovisual. More than registering, they tension the boundary between the ephemerality of the scene and the permanence of the document, allowing the emergence of new historiographical layers. In the terms of Diana Taylor (2003, p. 20), "living archives" result from the articulation between bodily practices and recorded materialities, opening space for multiple temporalities of memory. In this sense, dance television series are not just fixed documents, but devices for updating memory, capable of mobilizing affections, re-inscribing repertoires and stimulating new creative practices. The analysis proposed in this article seeks, therefore, to understand how these productions update individual and collective memories, tensioning the boundary between registration and creation.

## 2 METHODOLOGY

The research was conducted from the **analysis of the four selected audiovisual series**, with attention to the aesthetic, curatorial and narrative choices that structure their proposals. In the case of *Figuras da Dança*, the study also incorporates the **author's experience as director of the series and interviewer of the artists portrayed**, which gives the investigation an internal dimension of creation and reflection.

This work was complemented by the **reading of specialized bibliographic references** on dance, memory, archives and audiovisual studies, as well as **journalistic and critical articles** that accompanied the circulation of the works. Such sources helped to understand not only the production processes, but also the public reception of the series in the Brazilian cultural scene.

Direct interviews were also conducted **with artists and researchers working** in the field of dance and audiovisual, allowing the articulation of personal testimonies and practical experiences to critical analysis.

---

<sup>3</sup> Thiollent (2009) understands action research as a methodology in which social practice and critical reflection are articulated in successive cycles of action and analysis, legitimizing the production of knowledge based on the lived experience of the agents involved.



The methodology thus assumes a qualitative character, combining analysis of audiovisual works, bibliographic study and interviews. As Thiollent (2009, p. 15) observes, "action research is characterized by the association between the production of knowledge and the transformation of reality, through the active participation of the subjects involved".

### 3 RESULTS

#### 3.1 ARCHIVES, REPERTOIRES AND MEMORIES: THEORETICAL FRAMEWORKS

The field of memory, since the inaugural studies of Maurice Halbwachs (2004, p. 34-35), has been expanded by approaches that articulate the collective, the individual and the forms of mediation. Pierre Nora (1993, p. 7-8), in proposing the notion of "places of memory", shows how certain practices and supports become cultural landmarks that resist oblivion, even if subject to the fragmentation of the present. In this sense, audiovisual documentary series can be understood as **contemporary places of memory**, whose technical materiality (television and digital) acts as a device of inscription and circulation.

Paul Ricoeur (2007, p. 30) contributes by reflecting on memory between remembrance and oblivion, emphasizing that every record is also a narrative construction. Dance, due to its ephemeral condition, intensifies this tension: with each representation, gestures and meanings are re-inscribed that are not identical to what happened, but update the past in the present. The audiovisual, by capturing testimonies and creative processes, operates as a mediator of this dialectic between permanence and loss.

In the field of the performing arts, Diana Taylor (2003) proposes the distinction between archive and repertoire, arguing that bodily practices, even if not fixed in traditional supports, constitute forms of memory transmission. The audiovisual, when focusing on dance, is situated in this interstice: it transforms the ephemeral into a record, but preserves the marks of the body as a **living archive**. Jacques Derrida (1995, p.13), when discussing *mal d'archive*, warns about the paradoxes between the need to preserve and the impossibility of fully fixing experience.

Authors such as Andreas Huyssen (2003, p.13) point to the "age of memory", in which contemporary societies multiply supports for remembrance in the face of the fear of forgetting. This phenomenon materializes in audiovisual initiatives that operate as policies of visibility, inscribing individual and collective trajectories in cultural history. It is in this context that Nirvana Marinho's reflection<sup>4</sup> becomes particularly relevant when she states: "*The body is the first archive. In it, experiences are inscribed even before they are named. [...] Video does*

---

<sup>4</sup> Interview with Inês Bogéa by Nirvana Marinho, 22/07/2025, Projeto *Corpo Arquivos Vivos: Trajectories and Poetics of Dance in the Brazilian Context*.



*not replace the body, but allows something of the gesture to be prolonged, to be shared*", observes the researcher, stressing the relationship between presence and mediation and reinforcing the idea of the body as a matrix of memory.

The specificity of this research also requires a dialogue with the field of documentary studies. Bill Nichols (2010, p. 63) points out that the documentary is a form of "voice" that organizes the look at reality. In the case of dance, this "voice" is built at the intersection between testimonies, images of shows and backstage, attributing meanings and producing narratives of belonging. Arlindo Machado (2007, p. 118), when reflecting on the media, recalls that video produces its own language and aesthetics — which helps to understand the impact of series such as *Coreography – The Drawing of Dance in Brazil (2016)*, **whose audiovisual approach translates the scene into images of a poetic and reflective character**. In a complementary way, Bourriaud (2009, 7-8), when discussing the logic of post-production, contributes to thinking about how the audiovisual reorganizes fragments — speeches, gestures and images — in new contexts, generating collective narratives of dance.

Brazilian researchers have also been problematizing memory in dance from unique perspectives. Beatriz Cerbino (2012) points out that memory is always a present use of the past, and not a linear restitution; In an interview with one of the authors of this text (2025), she added that recording trajectories means "building memory and future at the same time".<sup>5</sup> Arnaldo Alvarenga (2012) draws attention to the importance of documentary preservation in the constitution of the history of dance in Brazil, pointing out gaps that only systematic audiovisual projects are beginning to fill. In the same sense, Leonel Brum, one of the directors of *Dança em Foco - International Video & Dance Festival*<sup>6</sup>, observes that video can be understood as a way of "listening with the eyes", updating the gesture in the present instead of reducing it to a mere record<sup>7</sup>, reinforcing the active role of the audiovisual in the constitution of cultural memory.

Jerusa Pires Ferreira (2012, p. 27) expands this reflection by treating memory as a movement of art and life, in which the aesthetic experience is not dissociated from the existential and affective dimension. **In this context, the contributions of Nóvoa (1995), Pineau (2006) and Josso (2010) are close to this discussion by emphasizing the formative potential of**

---

<sup>5</sup>Interview with Inês Bogéa by Beatriz Cerbino, 14/07/2025, Projeto *Corpo Arquivos Vivos: Trajectories and Poetics of Dance in the Brazilian Context* (USP/ECA).

<sup>6</sup> *Dança em foco – International Video & Dance Festival* is the first Brazilian festival dedicated to the intersection between dance and audiovisual. Created in 2003, in Rio de Janeiro, it has become an international reference in the dissemination, reflection and stimulation of creation in videodance, holding dozens of editions in Brazilian capitals, with training activities, publications and partnerships with Ibero-American and international networks. Directors/curators: Paulo Caldas, Leonel Brum and Eduardo Bonito. <https://dancaemfoco.com.br/>

<sup>7</sup> Interview given to Inês Bogéa by Leonel Brum, 16/08/2025, Projeto *Corpo Arquivos Vivos: Trajectories and Poetics of Dance in the Brazilian Context* (USP/ECA).



first-person narratives<sup>8</sup>. For these authors, biographical accounts articulate memory, subjectivity and historicity, transforming singular experiences into shared knowledge. In the case of dance, the testimonies that structure audiovisual series can be understood as "writings of the self", in which artists re-inscribe their personal trajectories in collective history.

Jussara Xavier's recent testimony converges with this perspective by defining dance as "an archive in constant movement, sustained by the relationship between repetition and variation".<sup>9</sup> Galiana Brasil, in an interview, adds another layer by recalling that "memory is also in what was dreamed, not just in what was approved",<sup>10</sup> emphasizing the role of development programs as spaces for imagination and collective construction of meanings.

Thus, by situating *Tempo de Dança* (Arte 1, 2025), *Dança Contemporânea* (SescTV, 2009-2020), *Coreografia – O Desenho da Dança no Brasil* (Arte 1/Curta!/Prime Video, 2016) and *Figuras da Dança* (Arte 1, Curta!, TV Cultura and SPCD, 2008-2025), it is understood that these series are not limited to media records, but constitute memory devices that actively participate in the historiographical construction of Brazilian dance. Its analysis allows us to observe how the body, mediated by the screen, is transformed into a living archive, tensioning the fleetingness of the scene and the permanence of the document.

### 3.2 MEDIA LANDSCAPES OF DANCE: TELEVISION, CULTURE AND MEMORY

The insertion of dance in the Brazilian television space can be understood from the consolidation of cultural and educational channels that, since the 2000s, have expanded access to specialized artistic content. Channels such as Arte 1, Curta!, SescTV and TV Cultura play a unique role in allocating part of their schedule to documentary programs, interviews and performative records aimed at audiences interested in arts and culture.

Among the subscription channels, Arte 1, launched on **December 1, 2012** by Grupo Bandeirantes, has consolidated itself by being dedicated exclusively to the arts, music and cinematographic documentaries<sup>11</sup>. In its regular schedule, the channel shows films, shows and documentaries, as well as series such as *Figuras da Dança* and *Canteiro de Obras*, produced by São Paulo Companhia de Dança — which strengthens its performance as a cultural diffuser. In 2025, the premiere of the *Tempo de Dança* series brought a sensitive

---

<sup>8</sup> Nóvoa (1995), Pineau (2006) and Josso (2010) develop the (auto)biographical method, in which first-person narratives articulate memory, subjectivity and historicity, allowing us to understand artists' accounts as forms of self-writing that produce knowledge and build collective memory.

<sup>9</sup> Interview given to Inês Bogéa by Jussara Xavier, 22/07/2025, Projeto *Corpo Arquivos Vivos: Trajectories and Poetics of Dance in the Brazilian Context* (USP/ECA).

<sup>10</sup> Interview with Inês Bogéa by Galiana Brasil, 08/08/2025, Projeto *Corpo Arquivos Vivos: Trajectories and Poetics of Dance in the Brazilian Context* (USP/ECA).

<sup>11</sup> ART 1. *Art Channel 1*. Grupo Bandeirantes de Comunicação, launched on 1 Dec. 2012. Available at: <https://arte1.band.uol.com.br/>. Accessed on: 2 set. 2025.



overview of the lives of dance professionals, from auditions to backstage, offering an intimate look at the challenges and affections of this artistic practice<sup>12</sup>. In addition, Arte 1 maintains the track *Arte1 na Dança*<sup>13</sup>, dedicated to performative records, which reinforces its role as a reference in the audiovisual diffusion of dance in Brazil.

Curta!, founded on **November 1, 2012**, has established itself as an independent pay-TV channel, dedicated to the arts, culture and humanities, with a special focus on documentaries of different formats<sup>14</sup>. Among his outstanding productions is the series *Coreography – The Drawing of Dance in Brazil* (2016), a co-production between Aiuê and Arte 1, which investigates the creative processes of important Brazilian choreographers. The exhibition of the series on Curta! is confirmed in its official catalog<sup>15</sup>. By giving visibility to gesture, vocabulary and the creative process, the series reaffirms the channel's role as a space for preserving the memory of dance. In addition, Curta! It broadcasts numerous documentaries by different directors, expanding the diversity of perspectives and the critical repertoire available to the public.

**SescTV**, in turn, structured an audiovisual dissemination policy consistent with Sesc's cultural mission, aimed at the circulation of shows, documentaries and reflections on the performing arts<sup>16</sup>. The Contemporary *Dance series* (2009–2020), under the general direction of Antonio Carlos Rebesco, exemplifies this commitment by weaving a comprehensive cartography of the national scene, with interviews, making-off and testimonials from artists. **The SescSP Portal (2018) highlighted the production as an "audiovisual inventory of contemporary dance in Brazil", on the occasion of the premiere of new episodes**<sup>17</sup>. In 2017, Sesc also presented the exhibition *Cartographies of Dance*, also conceived by Rebesco, which brought together audiovisual records, interviews and materials from the series, expanding to the exhibition space the proposal to map Brazilian choreographic production.

---

<sup>12</sup> **DANCE ON THE AGENDA.** Canal Arte1 premieres documentary series "Tempo de Dança" about making a living from art in Brazil. *Dança em Pauta*, 17 mar. 2025. Available at: <https://www.dancaempauta.com.br/canal-arte1-estrela-serie-documental-tempo-de-danca-sobre-viver-da-arte-no-brasil/>. Accessed on: 2 set. 2025.

<sup>13</sup> **ART 1.** *Art1 in Dance*. Television programming track dedicated to dance. Grupo Bandeirantes de Comunicação. Available at: <https://arte1.band.uol.com.br/>. Accessed on: 2 set. 2025.

<sup>14</sup> [https://pt.wikipedia.org/wiki/Curta%21?utm\\_source=chatgpt.com](https://pt.wikipedia.org/wiki/Curta%21?utm_source=chatgpt.com) *Like! (channel)* element. Information about the Brazilian pay-TV channel founded on November 1, 2012, focused on the arts, culture and humanities. Accessed on: 2 set. 2025.

<sup>15</sup> [https://portacurtas.org.br/series/coreografia-o-desenho-da-dan%C3%A7a-no-brasil?utm\\_source=chatgpt.com](https://portacurtas.org.br/series/coreografia-o-desenho-da-dan%C3%A7a-no-brasil?utm_source=chatgpt.com) Accessed on: 2 set. 2025.

<sup>16</sup> / **BTW Guarulhos.** Series brings together choreographers to draw a panorama of dance ... *BTW Guarulhos*, 10 May 2024. Available at: <https://www.btwguarulhos.com.br/2024/05/serie-reune-coreografos-para-tracar.html>. Accessed on: 2 set. 2025.

<sup>16</sup> On *Contemporary Dance* and its relevance in SescTV: Portal SescSP, portal.sescsp.org.br, (2018). [sesc.digital+5jornalrol.com.br+5agendadedanca.com.br+5](https://sesc.digital+5jornalrol.com.br+5agendadedanca.com.br+5). Accessed on 08/29/2025.

<sup>17</sup> Sesc São Paulo+2Sesc São Paulo+2. Accessed on 08/29/2025.





With a long tradition in arts and education, TV Cultura, founded in 1969 by the Padre Anchieta Foundation, has played a pioneering role in including dance in its programming since the 1980s. Live shows and programs were broadcast that enabled direct contact of the public with the scene, as well as productions such as *Mundo da Dança* and specials with national and international companies. As highlighted by *Valor Econômico* (2010), the station has consolidated itself as a privileged space for cultural dissemination by articulating education, music, theater and dance in its programming.

In this context, the series *Figuras da Dança*, created by the São Paulo Dance Company in 2008, occupies a unique place. Until September 2025, it brings together 45 documentaries that circulate on three channels — TV Cultura, Arte 1 and Curta! — greatly expanding its reach and bringing diverse audiences closer. Critical reports in outlets such as *Folha de S.Paulo* and *Valor Econômico* highlighted his pioneering character in giving voice to dancers, choreographers, critics and managers, articulating personal testimonies with the broader history of dance in the country. Its relevance lies in consolidating a continuous audiovisual memory of Brazilian dance, integrating individual trajectories to a collective cultural heritage.

Thus, the presence of these productions on different television and digital platforms reveals the constitution of a media landscape of dance, in which television, streaming and documentary audiovisual act as agents of cultural preservation and diffusion. Alongside books, digital collections and institutional projects, these audiovisual products occupy a central place in the writing of the history of Brazilian dance in the twenty-first century.

### 3.3 FOUR WINDOWS TO MEMORY: ANALYSIS OF THE SERIES

The mapping of the four series shows distinct strategies for the preservation and narrativization of dance. Each production works as a "window" that exposes complementary facets of the artistic field and memory politics in Brazil.

#### 3.3.1 Dance Time (Art 1, 2025)

The *Tempo de Dança series* is one of the most recent audiovisual initiatives dedicated to mapping the universe of dance in Brazil. Produced by Origina Conteúdo, with resources from the Audiovisual Sector Fund (FSA), ANCINE and BRDE, it was recorded in 2023 and aired in partnership with the Arte 1 channel, premiering on March 19, 2025 and airing weekly. The production brings together ten episodes directed by Danilo P. Marques, created and



scripted by Flávia Fontes Oliveira, with executive production by Matheus Colen<sup>18</sup>. The project began in 2017, when Flávia presented a proposal already formatted about the backstage of the dance profession. At the time, Origina was still acting as an agency for audiovisual professionals and even produced a pilot before the pandemic<sup>19</sup>.

In all, the production addressed 15 companies and collectives, as well as independent artists, interviewing more than 80 professionals in different Brazilian cities — São Paulo, Belo Horizonte, Curitiba, Jundiaí, Paracuru and Paraopeba — and revealed both the routine of large companies and the work of independent groups and autonomous<sup>20</sup> artists. Each episode is organized around a thematic focus — premieres, auditions, rehearsals, creative processes, farewells — showing how the professional life of dance is structured in its most human dimension. "As a language, we try to use movement with more observation time, as if we were inside the rehearsal room or the theaters. The silences, in some episodes, also accentuate the breathing, the looks, the lines of the scene", comments Danilo Marques<sup>21</sup>. As *Harper's Bazaar Brasil* pointed out, it is about "telling what it is like to make a living from dance in Brazil", making visible a profession marked by ephemerality and often invisible in traditional media<sup>22</sup>.

### 3.3.2 Contemporary dance (SescTV, 2009–2020)

The Contemporary *Dance series*, aired by SescTV since 2009, represents one of the most enduring and consistent initiatives of audiovisual documentation of dance in Brazil. With general direction by **Antonio Carlos Rebesco** (Pipoca), it began with 12 episodes that featured companies<sup>23</sup> and breeders from different regions of the country. In 2014–2015, the

---

<sup>18</sup> Official release of the *Tempo de Dança series*. Originates Content / Art 1. Available at: <https://jornalrol.com.br/wp-content/uploads/2025/03/Tempo-de-Danca-Release.pdf>. Accessed on: 29 ago. 2025.

<sup>19</sup> HARPER'S BAZAAR BRAZIL. *Tempo de Dança: documentary series tells what it's like to make a living from dance in Brazil*. Published on 18 Mar. 2025. Available at: <https://harpersbazaar.uol.com.br/cultura/tempo-de-danca-serie-documental-conta-como-e-viver-de-danca-no-brasil/>. Accessed on: 29 ago. 2025.

<sup>20</sup> Among the companies and groups accompanied are: **Ballet of the City of São Paulo; Guaira Theater Ballet; São Paulo Dance Company; Cia Jovem de Paraopeba; Paraopeba Dance Company; Grupo Corpo; Cia Jovem de Jundiaí; Mimulus Dance Company; Descompanhia Cia de Dança; Cia Dual; Paracuru Dance Company; Dances without Borders; Clarin Dance Company; and Lapett (a group coordinated by Sayonara Pereira at USP)**. In addition to them, independent artists such as **Irupé Sarmiento, Samuel Kavalerski** and choreographer **Rafaela Sahyoun participated**, reinforcing the plural character of the series.

<sup>21</sup> Official release of the *Tempo de Dança series*. Originates Content / Art 1. Available at: <https://jornalrol.com.br/wp-content/uploads/2025/03/Tempo-de-Danca-Release.pdf>. Accessed on: 29 ago. 2025.

<sup>22</sup> HARPER'S BAZAAR BRAZIL. *Tempo de Dança: documentary series tells what it's like to make a living from dance in Brazil*. Published on 18 Mar. 2025. Available at: <https://harpersbazaar.uol.com.br/cultura/tempo-de-danca-serie-documental-conta-como-e-viver-de-danca-no-brasil/>. Accessed on: 29 ago. 2025.

<sup>23</sup> The *Contemporary Dance series* presented in its phases several companies and choreographers, including: **Balé da Cidade de São Paulo, Ballet Stagium, Companhia de Danças de Diadema, Grupo Cena 11 Cia. de Dança, Luís Ferron and Luís Arrieta, Cia Thiago Granato, Márcia Milhazes Cia. de Dança, Grupo de Dança Célia Gouvea, Angel Vianna, Mercearia de Ideias Research Center, Djalma Moura and Corredeira**



series gained momentum with the production of 8 more episodes curated by **Nirvana Marinho and Cláudia Garcia**, and in 2020 it was expanded with 13 more episodes of 52 minutes, curated by artist and cultural manager **Gal Martins**, totaling 33 productions in its trajectory<sup>24</sup>.

Each episode articulates rehearsal records, excerpts from shows, testimonies and making of, composing a comprehensive audiovisual cartography of the national scene. The SescSP Portal highlighted the relevance of the series as part of a policy of continuity of the channel's dance collection, which invests in the historical record and visibility of contemporary production<sup>3</sup>. In the same vein, an article from USP underlined the innovative character of the 2020 season, which focused especially on the São Paulo peripheral scene, expanding the voices and territories represented<sup>25</sup>.

**Throughout its seasons, the series interviewed dozens of artists, configuring itself as a true audiovisual inventory of Brazilian contemporary dance.** In this sense, *Contemporary Dance* has consolidated itself as a privileged space for television visibility, preserving records of artists and companies that would hardly circulate in other media. *Jornal ROL* highlighted this inventorying character, understanding the series as a memory device that bears witness to the diversity of contemporary dance in the country and reaffirms the role of SescTV as a cultural diffuser<sup>26</sup>.

### **3.3.3 Choreography – The design of dance in Brazil (Arte 1 / Curta!, 2016)**

Launched in 2016, the series *Coreography – The Drawing of Dance in Brazil* is a co-production of **Aiuê** with the **Arte 1**<sup>27</sup> channel, later also shown on the **Curta!**<sup>28</sup>, where it remains available in catalog, in addition to integrating the Prime Video platform. Composed of 13 documentaries of approximately 52 minutes each, the series is dedicated to recording

---

Center – Nave Gris Cia Cênica, Calcaneos Collective; Folkloric Ballet of Bahia; Cia. Suave; Leandro Souza; Cia Treme Terra; Gumboot Dance Brasil; Cia Urbana de Dança; Edileusa Santos; Benkady Troupe and Taanteatro. Company. Source: Portal SescSP, *New episodes of Contemporary Dance premiere on SescTV*, 26 Mar. 2018, available at: [https://portal.sescsp.org.br/online/artigo/11896\\_NOVOS+EPISODIOS+DE+DANCA+CONTEMPORANEA+ESTREIAM+NO+SESCTV](https://portal.sescsp.org.br/online/artigo/11896_NOVOS+EPISODIOS+DE+DANCA+CONTEMPORANEA+ESTREIAM+NO+SESCTV) (accessed on 29 Aug. 2025).

<sup>24</sup> SESC SP. *New episodes of Contemporary Dance premiere on SescTV*. Portal SescSP, 26 mar. 2018. Available at: <https://portal.sescsp.org.br/online/artigo/11896NOVOS+EPISODIOS+DE+DANCA+CONTEMPORANEA+ESTREIAM+NO+SESCTV>. Accessed on: 29 ago. 2025.

<sup>25</sup> USP – University of São Paulo. *SescTV Channel airs a new season of the series "Contemporary Dance"*. 16 Jun. 2020. Available at: <https://jornal.usp.br/cultura/canal-sesctv-exibe-nova-temporada-da-serie-danca-contemporanea/>. Accessed on: 29 ago. 2025.

<sup>26</sup> JORNAL ROL. *New episodes of Contemporary Dance premiere on SescTV*. Published on 26 Mar. 2018. Available at: <https://jornalrol.com.br/?p=32165>. Accessed on: 29 ago. 2025.

<sup>27</sup> LINE-UP. *Arte 1 premieres series Choreography: The Design of Dance in Brazil*. 2016. Available at: <https://blog.lineup-br.com/2016/05/arte-1-estreia-serie-coreografia-o.html>. Accessed on: 29 ago. 2025.

<sup>28</sup> CANAL CURTA!. *Choreography – The Design of Dance in Brazil*. Available at: <https://canalcurta.tv.br/series/coreografia-o-desenho-da-danca-no-brasil>. Accessed on: 29 ago. 2025.



the work of choreographers working in the country, addressing their creative processes, aesthetic references and ways of articulation between body, music, scenery and costumes.

The direction was shared between three directors<sup>29</sup>: **Fernanda Heinz Figueiredo** (seven episodes), **Eduardo Ataliba Benaim** (two episodes) and **Jorge Saad Jafet** (four episodes),<sup>30</sup> which gave a plurality of looks and styles to the set. Each episode combines interviews, scenic records and reflections, composing authorial portraits that allow us to understand how dance is born as an idea, transforms into movement and affirms itself as an artistic language. By privileging gesture, vocabulary and choreographic dramaturgy, the series offers the audience a behind-the-scenes dive into contemporary dance creation.

Its circulation in three spaces — Arte 1, Curta! and Prime Video — considerably expanded the reach of the production, allowing it to consolidate itself as a documentary landmark for the memory of Brazilian dance. As noted by *Tela Viva* magazine when announcing the second season in 2017, *Coreografia* reinforced "the deepening of the look at Brazilian artistic languages".<sup>31</sup> The fact that it remains available in a catalog ensures its permanence as an accessible collection, strengthening the role of audiovisual both in preserving the memory of dance and in the dissemination of different creative perspectives.

### 3.3.4 Dance figures (São Paulo Companhia de Dança, 2008–2025)

The series *Figuras da Dança*, conceived within the scope of the São Paulo Dance Company, the Company of the Government of the State of São Paulo, in 2008<sup>32</sup>, constitutes one of the broadest and most consistent audiovisual projects of dance memory in Brazil. Conceived and directed by Inês Bogéa, one of the authors of this text, it had in the first three

---

<sup>29</sup> **Fernanda Heinz Figueiredo** (Marta Soares, Ismael Ivo, Claudia Palma, Maurício de Oliveira, Célia Gouvêa, Décio Otero and Márika Gidali), **Eduardo Ataliba Benaim** (Sandro Borelli, Mariana Muniz) and **Jorge Saad Jafet** (Luiz Arrieta, Henrique Rodovalho, Rui Moreira, Jomar Mesquita, Marcia Milhazes)

<sup>30</sup> <https://canalcurta.tv.br/series/coreografia-o-desenho-da-dan%C3%A7a-no-brasil>. Accessed on: 29 ago. 2025.

<sup>31</sup> LIVE SCREEN. *Arte 1 shows the second season of the series Choreography: The Drawing of Dance in Brazil*. 23 Mar. 2017. Available at: <https://telaviva.com.br/23/03/2017/arte-1-exibe-segunda-temporada-da-serie-coreografia-o-desenho-da-danca-no-brasil/>. Accessed on: 29 ago. 2025.

<sup>32</sup> The São Paulo Dance Company was created in 2008 and officially established by **Decree No. 54,669, of August 11, 2009**, signed by Governor **José Serra** and Secretary of Culture **João Sayad**. Subsequently, its scope was updated by **Decree No. 66,412, of December 29, 2021**, signed by the acting governor **Rodrigo Garcia** and the Secretary of Culture and Creative Economy **Sergio Sá Leitão**, who also created the São Paulo Dance School "Ismael Ivo" and redefined the attributions of both institutions. SÃO PAULO (State). **Decree No. 54,669, of August 11, 2009**. Creates, in the Secretariat of Culture, as a cultural equipment of the Cultural Diffusion area, the São Paulo Dance Company and makes related provisions. *Official Gazette of the State of São Paulo*, São Paulo, 11 ago. 2009. Available at: <https://www.al.sp.gov.br/repositorio/legislacao/decreto/2009/decreto-54669-11.08.2009.html>. Accessed on: 8 set. 2025. SÃO PAULO (State). **Decree No. 66,412, of December 29, 2021**. Creates, at the Secretariat of Culture and Creative Economy, the São Paulo School of Dance "Ismael Ivo" – Training Center in Choreographic Arts and provides related measures. *Official Gazette of the State of São Paulo*, São Paulo, 29 Dec. 2021. Available at: <https://www.al.sp.gov.br/repositorio/legislacao/decreto/2021/decreto-66412-29.12.2021.html>. Accessed on: 8 set. 2025.



years the direction shared with **Antônio Carlos Rebesco (2008)**,<sup>33</sup> **Sérgio Roizenblit (2009)**<sup>34</sup> and **Moira Toledo (2010)**,<sup>35</sup> starting in 2011 to have full direction of its authorship. Until September 2025, it brings together a total of 45<sup>36</sup> documentaries that record the trajectories of dancers, choreographers, critics and cultural managers. Its proposal is to give voice to the protagonists of the scene themselves, articulating first-person testimonies with archival images, testimonies of other artists and choreographic records, composing a mosaic that works both as testimony and as historiographical writing in audiovisual<sup>37</sup>.

Even before the creation of the series, three documentaries can be considered embryos of the project: *Expressive Movement – Klauss Vianna* (Miração Filmes and Crisantempo, 2005),<sup>38</sup> *Renée Gumiel – Life in the Skin* (DOCTV II, 2005)<sup>39</sup> and *Maria Duschenes – The Space of Movement* (Funarte Klauss Vianna Award, 2006)<sup>40</sup>. These experiences, carried out in partnership with Sérgio Roizenblit, inaugurated a line of audiovisual investigation aimed at recording fundamental personalities of Brazilian dance. In them, the perception that the audiovisual could function as a space for the continuity of dance beyond its ephemerality was consolidated, an experience that prepared the aesthetic and conceptual ground for the future series *Figuras da Dança*<sup>41</sup>.

The title came about in 2007, when Inês Bogéa presented a lecture entitled *Dance Figures* at the Dance Seminar of the Joinville Festival and published the article: "A Space of Time" in the book *History in Motion – Biographies and Record in Dance* (organized by Roberto

---

<sup>33</sup> *Figuras da Dança* by **Ady Addor, Ismael Guiser, Ivonice Satie, Marilena Ansaldi and Penha de Souza 2008**.

<sup>34</sup> *Figures of dance* by **Antonio Carlos Cardoso, Hulda Bittencourt, Luis Arrieta, Ruth Rachou and Tatiana Leskova, 2009**.

<sup>35</sup> *Dance figures* by: **Angel Vianna, Carlos Moraes, Décio Otero, Márcia Haydée and Sônia Mota, 2010**.

<sup>36</sup> Until September 2025, the *Figures of Dance* series brought together **45 documentaries**, dedicated to: Ady Addor, Ana Botafogo, Angel Vianna, Antonio Carlos Cardoso, Aracy Evans, Carlos Demitre, Carlos Moraes, Cecília Kerche, Célia Gouvêa, Clyde Morgan, Décio Otero, Dudude Herrmann, Edson Claro, Eliana Caminada, Esmeralda Gazal, Eva Schul, Gisèle Santoro, Hugo Bianchi, Hugo Travers, Hulda Bittencourt, Ilara Lopes, Ismael Guiser, Inaicyr Falcão, Ismael Ivo, Ivonice Satie, J.C. Violla, Jair Moraes, Janice Vieira, José Possi Neto, Lia Robatto, Luis Arrieta, Mara Borba, Márcia Haydée, Marcelo Gomes, Maria Pia Finóccchio, Marilena Ansaldi, Marilene Martins, Neyde Rossi, Nora Esteves, Paulo Pederneiras, Penha de Souza, Ruth Rachou, Sônia Mota, Tatiana Leskova and Tíndaro Silvano. The series is shown on the channels TV Cultura, Arte 1 and Curta! and available online on the São Paulo Companhia de Dança website. (spcd.com.br)

<sup>37</sup> FOLHA DE S.PAULO. *São Paulo Companhia de Dança series rescues memories of dance personalities*. 10 Apr. 2015. Available at: <https://www1.folha.uol.com.br/ilustrada/2015/04/1613600-serie-da-sao-paulo-companhia-de-danca-resgata-memorias-de-personalidades-da-danca.shtml>. Accessed on: 29 ago. 2025.

<sup>38</sup> FUNARTE. *Klauss Vianna Dance Award – 2006 winners*. Available at: <http://www.funarte.gov.br/>. Accessed on: 29 ago. 2025.

<sup>39</sup> Video Link:  
<https://www.youtube.com/watch?v=IHzAoTmHYyI> | <https://www1.folha.uol.com.br/fsp/ilustrad/fq1010200508.htm>

<sup>40</sup> FUNARTE. *Klauss Vianna Dance Award – 2006 winners*. Available at: <http://www.funarte.gov.br/>. Accessed on: 29 ago. 2025.

<sup>41</sup> SÃO PAULO DANCE COMPANY. *Figures of Dance*. Available at: <http://spcd.com.br/pt/figuras-da-danca/>. Accessed on: 29 ago. 2025.



Pereira, Sandra Meyer and Sigrid Nora)<sup>42</sup>. With the creation of the São Paulo Dance Company in 2008, by the State Government, the idea became an audiovisual project developed in partnership with Iraciry Cardoso until 2012. Since its premiere in 2008, the series has had a partnership with TV Cultura, a channel that guaranteed its first public broadcast. From 2012, with the consolidation of new cultural channels in Brazil, it also began to circulate in Arte 1 and Curta!, significantly expanding its reach. Currently, all episodes are also available on the São Paulo Companhia de Dança website<sup>43</sup>, accompanied by a PDF booklet that presents the chronology of the artist portrayed and a text about his trajectory, expanding the reflections of the documentary. This circulation reinforces its role as a living archive of reference, accessible to specialists, artists and the general public, and highlights the pioneering spirit recognized by the press, which often underlines its relevance in preserving the memory of Brazilian dance<sup>44</sup>.

## 4 DISCUSSION

### 4.1 BETWEEN ANALYSIS AND REFLECTION: LIVING ARCHIVES OF DANCE

The joint analysis of the four series — *Tempo de Dança (2025)*, *Dança Contemporânea (2009–2020)*, *Coreografia – O Desenho da Dança no Brasil (2016)* and *Figuras da Dança (2008–2025)* — shows different strategies for transforming dance into audiovisual memory. Each production, with its specificities of format and language, offers different ways to tension the ephemerality of the scene and expand its possibilities of circulation and permanence.

From a historiographical perspective, each series contributes to the construction of an expanded history of Brazilian dance, but in complementary keys. From the point of view of duration, diffusion and aesthetic planes, varied profiles can be observed. *Tempo de Dança emerges* as a single season, a contemporary cut on the daily life of the profession and emphasizes the authorial dimension of its directors, transforming the record into a poetic experience close to the visual essay. *Choreography – Dance Drawing in Brazil* works as a medium-length documentary project, linked to specific cultural channels and organizes its narrative around the backstage, valuing the labor and daily dimension of the dancer's craft. *Contemporary Dance* presents successive phases over more than a decade, composing a comprehensive television cartography of the national scene, systematizing companies and

---

<sup>42</sup> BOGÉA, Inês. A space of time. In: PEREIRA, Roberto; MEYER, Sandra; NORA, Sigrid (eds.). *History in Motion: Biographies and Record in Dance*. Joinville: Nova Letra, 2007. p. 75.

<sup>43</sup> <https://spcd.com.br/memoria/figuras-da-danca/>

<sup>44</sup> ECONOMIC VALUE. *Figuras da Dança, SPCD's series, preserves the memory of Brazilian artists*. 23 Oct. 2019. Available at: <https://valor.globo.com/cultura/noticia/2019/10/23/figuras-da-danca-serie-da-spcd-preserva-memoria-de-artistas-brasileiros.ghtml>. Accessed on: 29 ago. 2025



repertoires in different contexts and invests in a pedagogical and encyclopedic approach, systematizing the diversity of national production. *Figuras da Dança*, on the other hand, a production with the longest longevity, is distinguished by its rare continuity in the field of cultural television, configuring itself as an expanding living archive that accompanies the transformations of the Brazilian artistic field over almost two decades. It builds a gallery of personal trajectories that are intertwined with the collective history and bets on in-depth interviews, bringing the word and memory of the protagonists themselves. This option is connected to the debates on orality and performative archiving (Taylor, 2003), by recognizing in testimony not only a story, but the inscription of history. Together, they form an ecosystem of records that, as Nora (1993) reminds us, constitute "places of memory" in audiovisual support, preserving fragments of the danced experience.

It is necessary, however, to recognize the limits of this process. The audiovisual does not fully capture the experience of the scene: the presence, the risk and the vibration of the performance resist fixation. As Derrida (1995) observes, every archive carries the impossibility of recording the event in its entirety. In the same way, memory is not presented as a linear record of what has been experienced, but as a narrative in constant editing: when speaking, each subject re-inscribes what he has lived and what he has elaborated, producing new layers of understanding of experience. In this sense, the testimonies analyzed are not limited to factual memories — they reveal interpretations that expose different ways of understanding one's own trajectory.

These four series not only document, but produce memory. They are audiovisual testimonies that affirm dance as art and as culture, and that, by crossing supports and temporalities, build an expanded and plural historiography of dance in contemporary Brazil. In addition to their artistic role, they also fulfill a cultural and political function: they expand public access to repertoires and trajectories, reinforce the importance of preserving intangible heritage, and point to the urgency of public policies for digitization, preservation, and circulation that ensure the longevity of these materials in accessible collections.

## 5 CONCLUSION

The four series analyzed reveal that dance, when crossed by the audiovisual, gains new possibilities of permanence and reinvention. By becoming **living archives**, they not only preserve trajectories, but also update meanings, activate affections and propose different ways of narrating the history of Brazilian dance.

This movement points to an expanded understanding of the audiovisual: it does not only function as a recording support, but as a **critical and political tool**, capable of



tensioning silences, legitimizing presences and diversifying narratives in a field still marked by inequalities of visibility.

The analysis also highlights the importance of fostering **preservation and dissemination policies** that guarantee public access to these collections, either through digitization or circulation on multiple platforms. This perspective is not restricted to the memory of dance, but contributes to the constitution of a plural cultural heritage, which recognizes art as a fundamental dimension of social life.

Finally, the research opens space for future investigations that deepen the dialogues between body, archive and screen, exploring how audiovisual can continue to feed creative, educational and historiographical practices. By problematizing the boundaries between ephemerality and permanence, this study reaffirms dance as a territory of continuous invention, in which memory and creation meet.

## ACKNOWLEDGMENTS

This research was developed in the context of the postdoctoral research "Body Living Archives: Trajectories and Poetics of Dance in the Brazilian Context" (USP/ECA), under the supervision of Profa. Sayonara Pereira. I thank the Associação Pró-Dança, the institution in which I work and which authorized the research, the artists, researchers and institutions that generously contributed with interviews and archival materials, and my family, for their constant support.

## REFERENCES

- Alvarenga, A. (2012). Memória e história da dança no Brasil. In I. Bogéa (Ed.), *Em cena: Ensaio sobre a São Paulo Companhia de Dança* (pp. XX–XX). São Paulo: Pró-Dança.
- Bogéa, I. (Ed.). (2009). *Dança com palavras: Ensaio sobre a São Paulo Companhia de Dança*. São Paulo: Imprensa Oficial.
- Bogéa, I. (Ed.). (2010). *Sala de ensaio: Textos sobre a São Paulo Companhia de Dança*. São Paulo: Imprensa Oficial.
- Bogéa, I. (Ed.). (2018). *São Paulo Companhia de Dança: 10 anos*. São Paulo: WMF Martins Fontes.
- Bogéa, I. (Ed.). (2022). *São Paulo Companhia de Dança: 2022*. São Paulo: WMF Martins Fontes.
- Bogéa, I. (2007). Um espaço de tempo. In R. Pereira, S. Meyer, & S. Nora (Eds.), *História em Movimento: Biografias e Registro em Dança* (pp. XX–XX). Joinville: Nova Letra.





- Bourriaud, N. (2009). Pós-produção: Como a arte reprograma o mundo contemporâneo. São Paulo: Martins Fontes.
- Brasil, G. (2025, August 8). [Entrevista concedida à Inês Bogéa]. Projeto Corpo Arquivos Vivos: Trajetórias e Poéticas da Dança no Contexto Brasileiro, São Paulo.
- Brum, L. (2025, August 16). [Entrevista concedida à Inês Bogéa]. Projeto Corpo Arquivos Vivos: Trajetórias e Poéticas da Dança no Contexto Brasileiro, São Paulo.
- Cerbino, B. (2009). Dança e memória: Os usos que o presente faz do passado. In I. Bogéa (Ed.), Dança com palavras (pp. XX–XX). São Paulo: Imprensa Oficial.
- Cerbino, B. (2012). Memória e dança: Considerações e apontamentos. In Anais do VII Congresso da ABRACE – Associação Brasileira de Pesquisa e Pós-graduação em Artes Cênicas (pp. XX–XX). Porto Alegre: ABRACE.
- Cerbino, B. (2025, July 14). [Entrevista concedida à Inês Bogéa]. Projeto Corpo Arquivos Vivos: Trajetórias e Poéticas da Dança no Contexto Brasileiro, São Paulo.
- Derrida, J. (2001). Mal de arquivo: Uma impressão freudiana. Rio de Janeiro: Relume-Dumará. (Original work published 1995)
- Ferreira, J. P. (2012). Corpos em movimento: Memória de arte e vida. In I. Bogéa (Ed.), Em cena: Ensaios sobre a São Paulo Companhia de Dança (pp. XX–XX). São Paulo: Pró-Dança.
- Ferreira, J. P. (2012). Memória e invenção. São Paulo: Ateliê Editorial.
- Folha de S.Paulo. (2015, April 10). Série da São Paulo Companhia de Dança resgata memórias de personalidades da dança. Ilustrada. <https://www1.folha.uol.com.br/ilustrada/2015/04/1613600-serie-da-sao-paulo-companhia-de-danca-resgata-memorias-de-personalidades-da-danca.shtml>
- Folha de S.Paulo. (2016, June 15). Série “Tempo de Dança” mostra bastidores e cotidiano de bailarinos no Brasil. Ilustrada.
- Halbwachs, M. (2004). A memória coletiva (B. Sidou, Trans.). São Paulo: Centauro. (Original work published 1950)
- Harper’s Bazaar Brasil. (2025, March 18). Tempo de Dança: Série documental conta como é viver de dança no Brasil. <https://harpersbazaar.uol.com.br/cultura/tempo-de-danca-serie-documental-conta-como-e-viver-de-danca-no-brasil/>
- Huyssen, A. (2014). Culturas do passado-presente: Modernismos, artes visuais, políticas da memória. Rio de Janeiro: Contraponto. (Original work published 2003)
- Jornal ROL. (2018, March 26). Novos episódios de Dança Contemporânea estreiam no SescTV. <https://jornalrol.com.br/?p=32165>
- Josso, M.-C. (2010). Experiências de vida e formação. São Paulo: Cortez.



- Line-Up. (2016). Arte 1 estreia série Coreografia: O Desenho da Dança no Brasil. <https://blog.lineup-br.com/2016/05/arte-1-estreia-serie-coreografia-o.html>
- Machado, A. (2007). Pré-cinemas & pós-cinemas. Campinas: Papirus.
- Marinho, N. (2025, July 22). [Entrevista concedida à Inês Bogéa]. Projeto Corpo Arquivos Vivos: Trajetórias e Poéticas da Dança no Contexto Brasileiro, São Paulo.
- Nichols, B. (2010). Introdução ao documentário. Campinas: Papirus.
- Nora, P. (1993). Entre memória e história: A problemática dos lugares. Projeto História, (10), 7–28.
- Nóvoa, A. (1995). Vidas de professores. Porto: Porto Editora.
- O Estado de S. Paulo. (2015, August 20). SescTV lança série “Dança Contemporânea” e mapeia companhias brasileiras. Caderno 2.
- Pereira, R., Meyer, S., & Nora, S. (Eds.). (2007). História em Movimento: Biografias e Registro em Dança. Joinville: Nova Letra.
- Pineau, G. (2006). Histórias de vida: Da invenção de si ao projeto de formação. Natal: EDUFRN.
- Portal SescSP. (2018, March 26). Novos episódios de Dança Contemporânea estreiam no SescTV. [https://portal.sescsp.org.br/online/artigo/11896\\_NOVOS+EPISODIOS+DE+DANCA+CONTEMPORANEA+ESTREIAM+NO+SESCTV](https://portal.sescsp.org.br/online/artigo/11896_NOVOS+EPISODIOS+DE+DANCA+CONTEMPORANEA+ESTREIAM+NO+SESCTV)
- Ricoeur, P. (2007). A memória, a história, o esquecimento. Campinas: Editora da Unicamp.
- São Paulo Companhia de Dança. (n.d.). Figuras da Dança. <http://spcd.com.br/pt/figuras-da-danca/>
- Tela Viva. (2017, March 23). Arte 1 exhibe a segunda temporada da série Coreografia: O Desenho da Dança no Brasil. <https://telaviva.com.br/23/03/2017/arte-1-exibe-segunda-temporada-da-serie-coreografia-o-desenho-da-danca-no-brasil/>
- Taylor, D. (2003). The archive and the repertoire: Performing cultural memory in the Americas. Durham: Duke University Press.
- Thiollent, M. (2009). Metodologia da pesquisa-ação (17th ed.). São Paulo: Cortez.
- USP. (2020, June 16). Canal SescTV exhibe nova temporada da série “Dança Contemporânea”. <https://jornal.usp.br/cultura/canal-sesctv-exibe-nova-temporada-da-serie-danca-contemporanea/>
- Valor Econômico. (2019, October 23). Figuras da Dança, série da SPCD, preserva memória de artistas brasileiros. <https://valor.globo.com/cultura/noticia/2019/10/23/figuras-da-danca-serie-da-spcd-preserva-memoria-de-artistas-brasileiros.ghtml>



- Xavier, J. (2025, July 22). [Entrevista concedida à Inês Bogéa]. Projeto Corpo Arquivos Vivos: Trajetórias e Poéticas da Dança no Contexto Brasileiro, São Paulo.
- Canteiro de Obras: Primeiros Passos. (2008). [Documentário]. Direção: Inês Bogéa, Antônio Carlos Rebesco. São Paulo: São Paulo Companhia de Dança / TV Cultura.
- Canteiro de Obras. (2009). [Documentário]. Direção: Inês Bogéa, Sérgio Roizenblit. São Paulo: São Paulo Companhia de Dança / TV Cultura.
- Canteiro de Obras. (2010). [Documentário]. Direção: Inês Bogéa, Moira Toledo. São Paulo: São Paulo Companhia de Dança / TV Cultura.
- Canteiro de Obras. (2012). [Documentário]. Direção: Evaldo Mocarzel. São Paulo: São Paulo Companhia de Dança / TV Cultura.
- Canteiro de Obras. (2013). [Documentário]. Direção: Kiko Goifman, Jurandir Muller. São Paulo: São Paulo Companhia de Dança / TV Cultura.
- Canteiro de Obras: Notas para um Olhar Dançar. (2014). [Documentário]. Direção: Rica Saito. São Paulo: São Paulo Companhia de Dança / TV Cultura. <https://www.youtube.com/watch?v=ewdCN53wDiA>
- Coreografia – O Desenho da Dança no Brasil. (2016). [Série documental]. Direção: Fernanda Heinz Figueiredo, Eduardo Ataliba Benaim, Jorge Saad Jafet. São Paulo: Arte 1/Curta!/Aiuê. <https://canalcurta.tv.br/series/coreografia-o-desenho-da-danca-no-brasil>
- Dança Contemporânea. (2009–2020). [Série documental]. Direção geral: Antônio Carlos Rebesco. São Paulo: SescTV. <https://sesctv.org.br/programas-e-series/dancacontemporanea/>
- Cartografias da Dança. (n.d.). [Série documental]. SescTV. <https://sesctv.org.br/programas-e-series/cartografias-da-danca/>
- Figuras da Dança. (2008–2025). [Série documental]. Direção: Inês Bogéa et al. São Paulo: São Paulo Companhia de Dança / TV Cultura / Arte 1 / Curta!. <https://canalcurta.tv.br/series/figuras-da-danca/>
- Maria Duschenes – O Espaço do Movimento. (2006). [Documentário]. Direção: Inês Bogéa, Sérgio Roizenblit. Produção: Prêmio Funarte Klauss Vianna. Brasil. <https://vimeo.com/26485159>
- Movimento Expressivo – Klauss Vianna. (2005). [Documentário]. Direção: Inês Bogéa, Sérgio Roizenblit. Produção: Miração Filmes e Crisantempo. Brasil. <https://www.youtube.com/watch?v=OQL4KKPQ6HE>
- Renée Gumiel – A Vida na Pele. (2005). [Documentário]. Direção: Inês Bogéa, Sérgio Roizenblit. Produção: DOCTV II. Brasil. <https://vimeo.com/49331592>
- Tempo de Dança. (2025). [Série documental]. Direção: Danilo P. Marques. Criação: Flávia Fontes Oliveira. Produção: Origina Conteúdo. São Paulo: Arte 1. <https://arte1.com.br/programas/tempo-de-danca>