

PORTFOLIO

LAÍS ROSA



I INSIST ON SAYING *ME-BODY*
INSTEAD OF 'MY BODY'
BECAUSE THERE IS NOT A BODY
APART FROM ME THAT I OWN.
I AM *ME-BODY*. AND *ME-BODY*
IS MY FIRST SPACE OF FREEDOM.
AS IT IS *YOU-BODY*.

Excerpt from my master thesis or textbook « how *como me-body*
got closer me lembrei do Brasil to the ground
com eu-corpo no chão » (2022)

NO MEIO DO
CAMINHO,
A GENTE DANÇA.
(LISBOA/PT, MARCH 2022)

Walking performance created from previous walks with some participants of TEPE (International Meeting on the City, Body and Sound) as a starting point for the discovery of the performative possibilities of the body in the city.





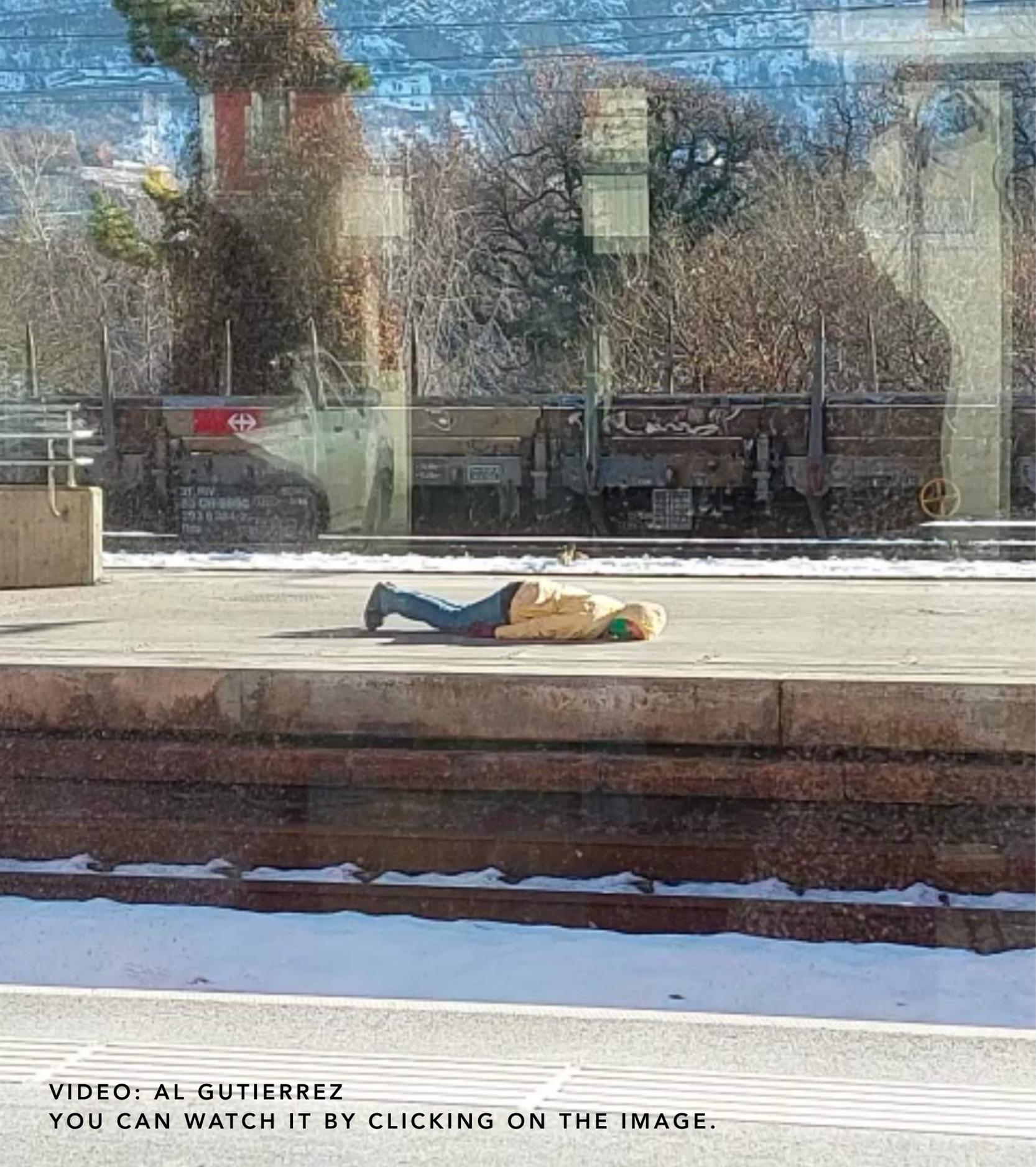
ÉDHÉA'S CRAWLING TOUR

(SIERRE/CH, MARCH 2022)

Crawling Performance inside of the main building of ÉDHÉA, developed for the *Journée Portes Ouvertes* from the question: **Are we looking to the low level in artistic-educational institutions?**



PHOTO: HAFIZA ASMAL VALODIA



LARVA MIGRANS

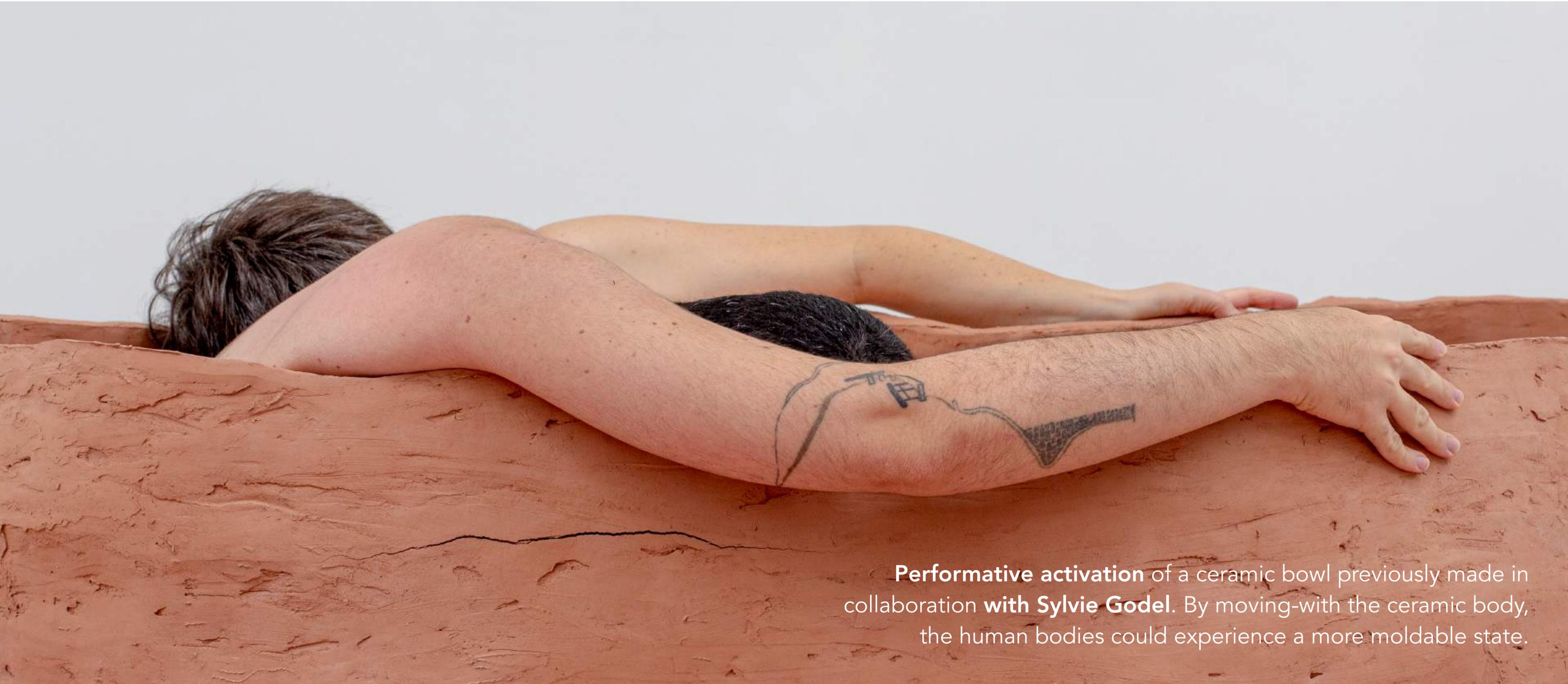
(SIERRE/CH, JANUARY 2022)

Crawling performance and installation with sound for the exhibition *en train de* (Jury MAPS 2) at Sierre's train station. While the public listened in an inside space about the body closer to the ground as a central gesture for the counter colonization of narratives, through a window they could see *me-body* crawling outside.

VIDEO: AL GUTIERREZ
YOU CAN WATCH IT BY CLICKING ON THE IMAGE.

CERAMIC BODIES

(LAUSANNE/CH, DECEMBER 2021)



Performative activation of a ceramic bowl previously made in collaboration with **Sylvie Godel**. By moving-with the ceramic body, the human bodies could experience a more moldable state.



ABOUT AND AROUND A ROUNDABOUT

(SIERRE/CH, JUNE 2021)

Walking performance situated in a roundabout in downtown Sierre, developed in the context of the seminar sensitive situations (MAPS/ÉDHÉA) from the question: **How can the presence of the body revolve the movement of cities?**



PHOTOS: NICOLAS VERMOT-PETIT-OUTHENIN



AU MILIEU DU CHEMIN, ON DANSE.

(LAUSANNE/CH, APRIL 2021)



Dance walk created for the cycle of exhibitions *Construire le détour*, organized by *L'espace du fond*, from the question: How can encounters invite us to dance and to go down different paths?



WHAT IF I TOLD YOU I WALKED 117 KM TO MEET YOU?

(SIERRE-LAUSANNE/CH, APRIL 2021)

Durational performance in which I walked from Sierre to Lausanne in 6 days to participate at Festival Act Valais, in Arsenic. Because of health measures, I could only talk online with the public, starting conversations from the question above.



WALKING IS FALLING

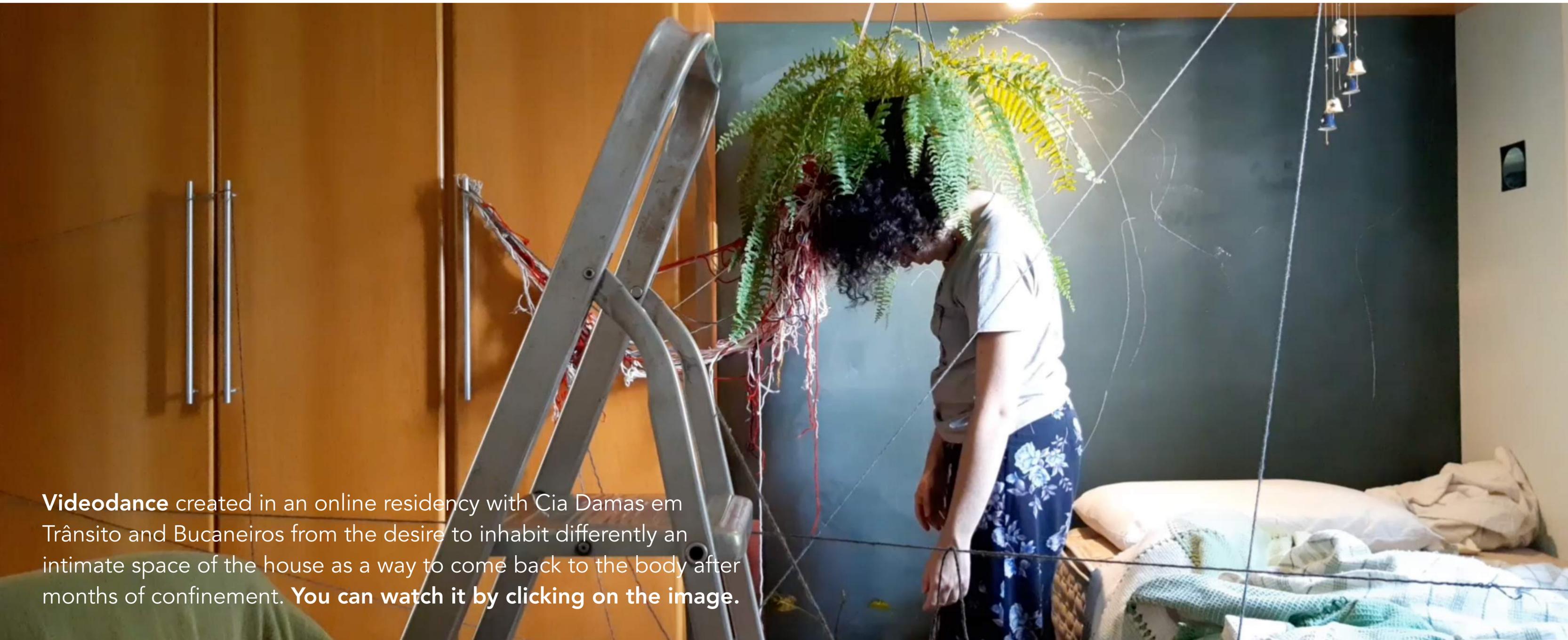
(NEUCHÂTEL/CH, OCTOBER 2020)



Videoperformance recorded inside of the *Centre d'Art de Neuchâtel*, developed in the context of the seminar Media Sphere (MAPS/ÉDHÉA) from the desire to experience other ways to move and inhabit a white cube. **You can watch it by clicking on the image.**

BODY-BEDROOM-CITY-FERN

(PAULÍNIA/BR, JULY 2020)



Videodance created in an online residency with Cia Damas em Trânsito and Bucaneiros from the desire to inhabit differently an intimate space of the house as a way to come back to the body after months of confinement. **You can watch it by clicking on the image.**

I am Laís, a Brazilian artist-educator, writer, researcher and producer with a background in Dance, Dance Education and Linguistics. Between 2010 and 2018, I pursued BA degrees in these areas at UNICAMP (São Paulo, Brasil), earning scholarships and graduating with theses around discourse analysis, walking and the somatic approaches of dance.

Born in 1992, I have lived 26 years in Paulínia (São Paulo, Brasil), but since 2020 I am in Sierre (Switzerland) as a student in the MAPS program at ÉDHÉA. In the encounter with another country and another artistic sphere, I felt the need to test some limits of the act of walking and question its colonial baggage, engaging in a slow temporality and a low spatiality as a way to move differently even in my creative processes.

With the body always as a core aspect of my work, I have been getting closer to other materialities, those that we can mould with *us-hands*, being clay, cultivated plants or texts. But I insist in making performance, in which I feel able to navigate between collectiveness and intimacy, playfulness and sensoriality, macro and micropolitics, and question the borders between education, art and activism.

For a detailed CV (with lists of works and experiences until 2020), [check this link](#).

