

Acting yourself as a performative training: diving into the Pocha methodology

Atuar-se como um treinamento performativo: mergulhando na metodologia Pocha

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Abstract

The present work seeks to reflect on the techniques of performative acting on the boundaries between theater and performance, based on the polyvalence of La Pocha Nostra's methodology, in the training of performers. Through a dive into preparation, creation and acting exercises during the performance workshops of the group, it was possible to understand your didactics and to observe the dual exercise of acting of these face-to-face artists: being, at the same time, subject and object of the action; in other words, acting yourself.

Keywords: Acting. Performative methodology. Body.

Resumo

O presente trabalho procura refletir sobre as técnicas de atuação performativa na fronteira entre teatro e performance a partir da polivalência da metodologia do La Pocha Nostra no treinamento de performers. Através de um mergulho em exercícios de preparação, criação e atuação durante as oficinas de performance do grupo, foi possível compreender sua didática e observar o duplo exercício de atuação destes artistas presenciais: o ser, ao mesmo tempo, sujeito e objeto de ação; em outras palavras, atuar-se.

Palavras-chaves: Atuação. Metodologia performativa. Corpo.

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Acting yourself

Acting yourself. Practicing yourself as a performer. Being the object of the artistic creation and, at the same time, the guiding subject of this creation. The purposeful word-play with the term “acting yourself” reflects a contemporary voice, an active-reflective voice. The term “yourself” here exerts the function of a reflexive pronoun, since the artist subject acts and this acting reverts to himself. In other words, the subject acts no other one but himself, the boundaries between the (inner) being and the (outer) world become suspended. The face-to-face artist passes over different performative fields by diluting the boundaries of languages. From acting in traditional matrices to one’s suspension that is revealing of a non-acting or a mere physical presence, the theater is tensioned alongside other languages such as dance and performance, magnifying the dimension of the body in the scene and in life. An interesting example of this breadth is the methodology of preparation, creation and presentation of La Pocha Nostra, as an exercise in acting yourself. We intend to reflect here on how this methodology makes it possible to (trans) form the performer’s work on himself.

The performance collective La Pocha Nostra² is an ever-morphing space of encounter between differences for the exercise of performance art. It is a multiethnic, interdisciplinary and cross-border group, formed by artists from diverse languages such as literature, theater, dance and the visual arts. Its founder, Guillermo Gomez-Peña, and La Pocha Nostra aim to establish a place of performative research on the body, designed by establishing a dialogue with the world in a specific way: delusional, insurgent, borderline. Its proposal is to establish a utopian field of manifestation in the body, as a place of reinvention of oneself, the body as a space for the manifestation of utopia, with the purpose of forming border crossings in art/life. A utopian body, a body that, according to Foucault,

2. The collective Pocha Nostra was founded by Guillermo Gomez-Peña, Roberto Sifuentes and Nola Mariano in 1993, in the city of Los Angeles, U.S.A., although the original idea was born in the city of Tijuana, Mexico. In 1995, the collective settled in San Francisco, also in the U.S.A., where they are until the present moment. For more information, visit the site <http://www.pochanostra.com/>.

[...] is, in fact, always in another place, connected to all other places in the world. For it is around him that things are arranged, it is in relation to him - and in relation to a sovereign - that there is one above, one below, one right, one left, one ahead, one behind, one near, one far away. The body is the zero point of the world, this small utopian fulcrum, from which I dream, I speak, I advance, I imagine, I perceive things in their place and I also deny them by the indefinite power of the utopias that I imagine. My body is like the City of the Sun, it has no place, but it is from it that all possible, real or utopian places emerge and radiate (Foucault, 2013, p.14).

In Gomez-Peña's proposal, this body is a space of happening and of imagining as well. These spaces interpenetrate and, because of this, the preparation, creation and presentation fields are also blurred themselves, they are interpenetrable. These spaces function as places for bodies to relate within the (po)ethical experience. Bodies and their questions of gender, race, ideology, nationality, and spiritual nature serve as a landscape for us to recognize ourselves, to affect ourselves, to (trans)form ourselves and, above all, to have fun. It is clear Gomez-Peña's (2005, p. 220) proposition to deal "with the 'presence' and the defiant attitude as opposed to an idea of 'representation' or to the psychological depth". That is, he seeks to address the performer in the present of the action, in counterpoint to psychological constructions of the performer. This brand, La Pocha Nostra, carries from its origin, this negotiation of the body of/in the here now. Gomez-Peña reveals:

We deal with 'presence' and defiant attitude as opposed to the 'representation' or psychological depth; with 'being here' in the space as opposed to 'acting' or pretending that we are or are being. Richard Schechner elaborates the following idea: 'In performance art, the 'distance' between the really real (socially, personally), and the symbolic is much shorter than in drama theatre, where just about everything consists of pretending, where even the real (a cup of coffee, a chair) turns into pretense (GOMEZ-PEÑA, 2005, p. 220).

In accomplishing his project of reducing borders, blur-

ring the boundaries between art and reality, Gomez-Peña addresses the aspects of the performer's presence by means of a pedagogical practice producing through workshops. These create a space of intensity, depth and affection, and promote artistic collaboration by forming a unique community. A way of enabling a dive into the inventiveness of the bodies, with respect and joy, acceptance and listening, since bodies are generally, at first, unknown, and will soon be fully open, with all the pores dilated to the other, to the space and to oneself. Guillermo calls these temporary communities rebels-alike,

In my view, the classroom/workshop space could be a temporary space of utopian possibilities, highly politicized, anti-authoritarian, interdisciplinary (preferably) multiracial, polygender and intergenerational, and ultimately safe for participants to really experience. With these elements, students and beginning artists could push the boundaries of their territories and identities, taking necessary risks, with discussions. For performance to be a successful form of radical democracy, performers must learn to listen to others and to teach others to listen. If performance was to incorporate theory, these encounters should take place using the whole body in a conscious, politicized, and performative way. When British theater theorist and practitioner Sara Jane Bailes read an outline of this introduction, she reminded me: "the body is a way of thinking, and intellectual work can be a creative practice" (GOMEZ-PEÑA, 2011, p. 3).

Diving into the Pocha world

By means of this we intend to share the dives made into the universe of La Pocha, through the participation in some workshops of the troupe around the world. And to be able to reflect on the exercise of acting as a performative training based on the practices of the Pochian methodology. This cut is a period of approximately two years, in which we participated in three immersions with Pocha, in São Paulo and Santos, Brazil and in Tijuana, Mexico.

From the meetings held in these practices with Gomez-Peña and La Pocha, the option here was to choose the

exercises that best elucidate the reflexive field we are developing, in which the capture of the dual flexion of the verb to act occurs, that is, in the exercise acting and being acted by oneself, where the fields of preparation, creation and presentation of the performer, when blurred, give rise to fissures through which the performative training manifests itself.

The book *Exercises for rebel artists*, by Guillermo Gomez-Peña and Roberto Sifuentes, serves as the basis for the execution of these workshops at La Pocha Nostra. In this work, the Mexican performer points out that the material serves as guiding map of the practices, however open to interventions, changes of route, rewriting of practices and discovery of new approaches. In other words, the practitioner is expected to subvert the material in order to create its own way of investigating the art of performance and its methodology. In this way, the book does not condense ideas, but rather instigates new possibilities. This aspect is primordial in a methodology intended to be in a constant process of transformation, since such practices glimpse opportunities for the encounter of new perspectives of performatic acting.

Another point that draws our attention is the dynamics of the workshops. They are always conducted by two or more members of La Pocha, as a way of preventing the construction of a totalizing, hierarchical thought - as when conducted by only one person (endowed with the mastery of form) - but rather ensuring a porous thought, ready for dialogue, when conducted collectively. Proposing a collective management reveals the polyvocal nature of the troupe's rebellious practice. In constructing a space of dissidences and insurgencies, the work is always horizontally constructed among the pairs, in which the instructors are in the role of giving their views from the outside, under perspective, which at times become mixed with creation, and at times distance themselves to offer clues to the process. This hierarchical and

concentrated breakdown of the conduction is salutary, composing one of the premises for development of the work. Guillermo's collective practices are open, experimental and democratic training models. Themes such as ethics, aesthetics, politics, activism, art and life always cross the pedagogical project of the workshops.

The practices last between eight and ten hours of work, divided into two blocks, where one part is dedicated to perceptive exercises, of physical resistance and of amplification of the performer's listening ability; and, in the other block, the practices deal with creative elements of composition. These are more poetic and conceptual exercises. However, we can observe that even resistance exercises are open to the creative aspect. Conversely, exercises dealing with composition require a lot of strength and resistance from the performers. We evidenced here a blurring between the training as an enhancement of physical capacities, as artistic production and as a mode of existence.

Diving # 1

The *Running blind* exercise is an initial part of a more extensive exercise. This practice deals directly with certain limits of the body, such as fear, for example. In a physical way, exercise acts on our bodies laden with preconceived ideas about the other and the world. It consists in the performer doing the action of running blindfolded down a wide corridor formed by people on both sides creating a human wall for a relatively large distance (the exercise book proposes 35 feet, approximately ten meters) but, in the workshops, we have already performed it in both a smaller and a larger perimeter). The important thing is to ensure that it is possible to cover a distance that allows the participant to "lose". To do this, the other performers create two human safety railings and one person stands opposite, at the end of the path, as a guiding and a savior

angel. At the end of the race, the guiding person gives a signal that the path has ended (a stop sign, for example). Created a safe space, the performer can immerse himself in the experience of instability. Usually, after a few steps, the person loses all sense of the space around them, fear sets in, adrenaline increases, the body is open to imponderable, even if it is known that other people offer security, that the trajectory is not so long and that running is an action already decoded by the body. Even so, the body fears the unknown and an imaginary arising from it. It seems that other forces begin to act: after fear, desire, courage and pleasure are forces that begin to manifest more intensely, and the capacity to affect and be affected is intensified, pores are dilated, heart rate increases, thought accelerates and doubt hangs. Is the end near? Is there a long way to go yet? Are you going to do something with my body? Are you there to help me if something serious happens to me? Can I run faster? These are some of the questions that went through our body in the act of exercising. After this first stage, the game proposes variations such as running backwards, running in pairs, running backwards in pairs, among other possibilities that can arise each time the exercise is practiced in each new workshop, with the practitioner always blindfolded. The last stage, when fear is lessened, when one is overcome and seduced by the danger of the novel experience and the unknown on the way, the performers begin to cross boundaries. The final version of the exercise is to perform a free trajectory, a race where the performer manifests what he/she wishes, and may or may not rely on the help of the other participants for his/her poetic action. This stage of the exercise points to a first layer of acting yourself, since the body is used as a support for its creation (change in perception and body readiness), while intuition and listening guide/create this body. It resembles very much what Kazuo Ohno calls *free style*.

A flower blossoms. Nothing is transmitted for as long as they are copying their outward appearance. For the interior, if there is the aspect of *beautiful* in relation to the flower, if there is the care for it, then it goes. With an empty mind, they are flowery. It does not matter whether it's better or worse to be like this, blossomed. It opens completely, as much as it can. Like this, with all soul. And do not talk too much. Difficult, isn't it? Once it blossoms completely, there is nothing to do, it is the end. But the flower does not end, it remains beautiful forever. There is a blossom like this, but above all, do not talk too much. There are flowers up to infinity. Notice the flower from the front, from the back, from all angles - what do you do to express it? How about doing something that breaks down, with all the effort, until the heart is in tatters? Now you can even speak, but in any case, firmly, uniting with determination all the spaces to the spirit, please do it in free style (OHNO, 2016, p. 80).

In free style, the performer's body can sing, dance, act or do any other type of poetic action. This style is a way of putting the body in motion without preconceptions, idealizations or mental projections. A way of creating dialogues between space, time and subjectivity. Even if reason tries to sketch the trajectory to be created, trying to keep the body in a comfort and safety zone, the opening that the body experiences when crossing the path drawn by a chain of bodies that sometimes are angels watching over us, sometimes an audience eager for exchanges between the bodies. Blindfolded, free-style is a way of exercising the performative freedom of the participant, without breastplates. This bloom proposed by Kazuo Ohno is very close in respect to this moment to La Pocha Nostra workshops. The blossoming of the performer can be seen as a practice of self, an excavation towards one's bowels, since in the production of subjectivities the artist experiences himself by the crossings that arise from it. Blinding the eyes in this moment makes it possible to radicalize this blossoming, within a safe field, but undermined by the crisis between bodies with very singular (po)ethics, where interaction is encouraged but also fraught with instabilities.

The previous practice served to put our mind to the test. The resistance of the body proves less than the resistance of reason. In accepting its defeat against the intensity of the body, reason no longer offers resistance. The now empowered body can travel through other, deeper regions. In the workshop held in Santos, we did the exercise *Working in the dark to become familiar with your new peers and with a new space*, which is the last level of this practice, and it was very interesting to think of new levels of depth within oneself and conviviality in a collective of dissidences. The whole workshop was held in a garage in the basement of SESC Santos. The region was inhospitable and, at the same time, instigating for exercising the other senses in the absence of sight. For more than three hours, we were together with the other performers scanning all possible space with the body, using the senses of hearing, smell and, above all, touch. The proposal concerned a kinesthetic dive of the body itself, into the other and into space. An emancipatory process takes place by a double key: on the one hand, a respect for equality is established and, on the other, the recognition of differences. In this way, bodies in relationship keep creating temporary communities through the sensation produced by the smell, temperature, breathing and noises produced by the body. To be able to move, create and produce poetics, to assess oneself under such conditions, it is primordial to work in group. The bodies seek one another as a way to establish safe ground to investigate their micro-perceptions and locate themselves in time and space. Faced with this, bodies go on forming small communities of mutual cooperation and, collectively, this new body, composed of natural persons, produces more power to exist and reexist in these conditions. New bonds between the performers are being formed. The body is now ready for a new dive.

Diving # 2

In the first phase of this second dive, we have *The Gaze: discovering the others "others"*, which is another very potent practice of oneself and that can happen as a second step in the work of generating trust and a common vocabulary among the participants. The first aspect of this exercise, performed in pairs (always working with different people in each new round of exercise), is to observe the other, eye to eye, for two minutes. Then creating variations on the distances between glances, between planes of height and distance, panoramic looks, always keeping the other in your sight. For Gomez-Peña, this is one of the most shamanistic exercises that the collective practices.

This moment serves as an introduction to the practice of *Poetic Ethnography: multi-sensory exploration and careful manipulation of the human body*. In this exercise, we begin working through the exchange of glances: one member of the pair closes their eyes while the other, little by little, is investigating his/her body. Birthmarks, scars, tattoos, piercings, among other bodily modifications, are observed and contemplated by the observer. This process is another layer of approach and silent dialogue between bodies. The next step, after this ethnography, is to manipulate the body of the other in order to create small body designs, manipulate the body in order to create living statues, with movements and small actions, repeated and spontaneous, everyday and unusual images. This manipulation game intensifies the creation of an affective game.



Picture 1.
Example of "Poetic Ethnography".
Performance "Mapa Corpo/Rativo" (which can be understood as Corpo/Rative Map), 2015. SESC Santos. Performers: Marie Auip and Ronaldo Záphas.
PHOTO:
Ramilla Souza.

The gaze and poetic ethnography exercises offer the conditions to work the third phase of this block of practices, *Human puppets and dancing doppelgangers*, more intensely. At this point, there is the insertion of objects of the personal mythology of each participant in the creation of these doppelgangers³. Before moving on from this point, we believe it pertinent to describe the importance of some structural elements that shape the creative pedagogical process of La Pocha Nostra. We will describe them briefly and in topics:

Space

The relation with space is an important point in the Pochian pedagogy. Assuming an essential role in the development of practices, space gains the status of producer of performative materialities. The workshops can take place in museums, multipurpose rooms, community centers, universities and spaces that are potentially problematic, generating creativity. An example is the workshop of Santos that was held in a car garage in the basement of the Sesc unit. The characteristics of an unsanitary and inhospitable place were very well taken advantage of by the artists, creating an affective field between performers and architecture.

Lighting

This is another preponderant element in the workshop philosophy. Lighting equipment fulfills the role of illuminating and darkening various aspects of performative creations, that is, the play of light and shadow is explored. These equipments are manipulated by the participants themselves, revealing an autonomy aspect of the pedagogical process, something unique in the practice of Pocha. This lighting should be easily accessible and handled.

Music

The songs help in composing the climate of the performative creations, being able to function as intensification of

3- The doppelgangers is a term of German legendary origin, a monster or spiritual being that characterizes a replica that is wandering the world, pretending to be you. For many mystics, this is a supernatural creature that can bring confusion to the person, for such creature transits between a spiritual copy of the person and a demonic twin.

a poetics and/or counterpoint of layers of subjectivation proposed by the creation of the bodies. Another important aspect is that, since music is vibration, it acts as another layer of frequency of composition of the performative bodies. Participating performers can take their musical repertoire for audio mixing and, many times, DJs and musicians are invited to participate in the process.

Prop

Props are objects that make up the iconography and personal mythology of each participating performer. Visually interesting objects such as costumes, ritual artifacts, which are considered important to the symbolic and aesthetic universes of each artist. Ethnic, military costumes, wearable art, fetish fabrics created by the performer and accessories such as wigs, hats, masks, jewelry, shoes and makeup, in addition to objects for various uses such as ropes and tapes - anything that can be handled and processed is welcome for creation.

These elements aid in the composition of the figures that emerge from the work of performative research. Here, the environment is approaching a perspective of performance presentation, even if this element (presentation state) is encouraged and experienced in all stages of the process, that is, the instructors always advise working at the same intensity as in a presentation/performance. What is intended is that there are no differences between these phases of the research, aiming to blur the boundaries between acting and being acted upon.

From the composition between lighting, music, space, props and performers, and through the artist and masterpiece relation that the exercise promotes, human puppets are born. In pairs, each one takes on a role. The one who proposes to be a masterpiece becomes totally available to be manipulated by the artist, the other of the duo. After this creation, using the previous exercises, that is, going through the body ethnography and the

manipulation of the body parts, the artist is composing a new figure, from his/her mythologies, sensations and the imagery sharpened by the previous stages. Once created, the artist abandons his work for a while and will intervene in others', just as other artists intervene in his work. Thus, a two-handed project ends up being produced by the whole collective, intensifying the sense of community of radical artists. The pair exchanges functions and the exercise resumes. A second round of practice is performed with the formation of quartets, in which two people are artists and two function as masterpieces, and afterwards they change positions. The artists work together, using their bodies to communicate. There is no use of voice, avoiding criticism, imposition and rationalization of work. Everything must happen through an enhanced inner (intuition) and external (perceived) listening, dialogue between gestures, intentions and expressions. The game between the performers allows the body to create ritual experimentations that update self-practices as conceptual artistic performances. For performance theorist Richard Schechner (2012), performance can be defined as a type of behavior ritualized by the game. And rituals are means for making people remember, they help people overcome frontiers and difficult times, traumas and desires that exceed daily life. They are also memories coded into action.

Both, ritual and play, lead people to a "second reality", apart from everyday life. This reality is where they can become others, differing from their daily selves. When they temporarily transform or express one another, they perform actions that are different from what they do in daily life. For this reason, ritual and play transform people, permanently or temporarily (SCHECHNER, 2012, pp. 49-50).

In the work of performative training of La Pocha Nostra, ritual and play are foundational bases of its pedagogical practice and performative actions, cor-

roborating a ritualization of the quotidian, temporarily suspending the reality, and vivifying other imaginary realities, which can relate to more subjective layers of the performer.

As the dynamics unfold, over the course of days, the formation of the body as a field of re-existence, as a mode of existence, is widened. The different ways of experimentation radicalize the relation between the various layers of meaning of the body and, as the time of involvement in the performative universe increases, the relationships intensify. Guillermo, however, watches the care for the other's body, as it is known that, in accessing layers of meaning of this body, they activate delicate memories, touching universes both negatively and positively.

This second dive ends with a work on the theme of religion and all the crises arising from such a thorny subject, when explored by the cultural diversity that the workshops of La Pocha encourage, through the exercise of Human Altars. In general terms, these are exercises of creation of images and actions in performance through idiosyncratic installations. All the previous works serve as repertoire for these new creative processes. Ordinarily, practitioners are divided into small groups of five or six people, who create a human altar in some specific place chosen by the group within the work environment.



Picture 2.
Example of "Human Altars", in the Performance Lab. Performers: Ronaldo Záphas (Brazil) and Mariana Chávez (Mexico). ABC University, Tijuana, Mexico, 2015. PHOTO: Rodrigo Dorfman.



Picture 3. Example of “Human Altars” in the Performance Lab. Performers: Lígia Marina (Brazil), Barkosina Hanusova (Croatia) and Yun Rhi (Mexico). ABC University, Tijuana, Mexico, 2015. PHOTO: Rodrigo Dorfman.

Diving # 3

There is a series of exercises that allow the performer to experience himself as an exercise of acting, triggering games, rituals and actions that act on the (trans)formation of the subject of action, affirming the notion of being/being in art and in the world at the same time, when evidencing the here and now. Thus, the third dive consists of a block of the most comprehensive exercises, strategically thought for this moment and driven by the already exhausted bodies after the practices covering more than eight hours of work daily: it is the execution of the performance jam⁴ sessions. The central proposal is to begin to abandon the whole methodology of *La Pocha Nostra*, since the horizon they pursue is this undisciplined state that radical pedagogy allows, that is, the practices serve as a backdrop for creating a true community of rebellious artists, of border crossers and that, by activating their bodies, can play in performance mode, that is, to cross the boundaries of space, time, of the other and of themselves, to practice themselves as an artist and as a person.

So I dive into three exercises that, shuffled, point out how this creation takes place prior to being shared with

4. Jam is a term borrowed from the jazz musical style. J.a.m means jazz after midnight, that is, a time when jazz was improvised, played without knowing what was ahead, played spontaneously and improvised.

an audience, the last element to get into the game. Basic jam session: beginning to let go of the methodology, stop-and-go jam session, and advanced jam session: creating collective dreams and/or nightmares are three exercises that enable an action, in which all previously studied elements merge. In Pochian pedagogy, performing in the form of a jam means that, even though the artist has raised performative materialities, created personas and designed a sequenced structure of actions collectively, there is freedom to play and ritualize with the event in the act of happening, to be in the present action. It is a great dive into the Pochian world, causing actions and more performative actions to emerge as a way of existence. These three exercises as layers of deepening circumscribe all the performative activity of La Pocha Nostra, in which everything that has been addressed is put to the test/in practice. It is the space where the personas who are born from the singular relations between bodies loaded with differences can dance. Persona is an interesting term to delineate these angels and demons that we carry with us, embedded in our flesh, covered by our skin, fed by our blood.

The persona can be captured not exactly for what it is, but in relations that it intermediates, as relations of differences, between I and not I, me and the other, people and people. The persona arises with the act itself. It works while walking: on the course. [...]. At the same time that it is multipurpose (it is several people at the same time, it manages contradictions, it lives differentiated and transient states during the performance etc.), the persona translates all this in deep ambiguity. And it can, through the performance process, the artistic crossing, build a consistent experience. [...] The persona is the performatic state of becoming, of constant transformation, which leads to construction and dissolution, to the other. As well as to the understanding of the perennality of the person. After all, life, in its totality, leads to the strongest becoming, to death. The becoming-death, final crossing, has the power to intensify and condense the consistency of life, the experience of the lived (CARVALHAES, 2012, pp. 109-111).

The first flight instigates the performer to experiment, through his created personas, some images and actions that are deemed most powerful, so that, within the collectivity, one can test their capacity to generate effects. Usually, this first session occurs during two or three hours of experimentation. At that time, the workshop days are totally devoted to practicing these jams. After a long interval (the intervals of the activities always last, on average, two hours, this being a period for eating, rest, notes and meditations on the production of experienced subjectivities), a second session begins, here, a stop-and-go jam, that is, performers constantly enter and leave the playing space. With every new entry, one can try out new personas and their variations. The game itself allows the birth of scenes, images, actions and people unthought until that moment. When on the final stretch of the workshop, there are jam sessions called collective dreams and nightmares. At this stage, the sessions can last up to five uninterrupted hours of performance practice. It is when the physical, mental and spiritual resistance is amplified as time goes by, what researcher Eleonora Fabião understands as being in the present of the present of the action, in a process of self-intensification in continuous flow.

In *Beyond boredom and anxiety* - a sociological study of the experience of flowing - Mihaly Csikszentmihalyi says: "In a state of flow, actions follow one another according to an internal logic that seems to dispense with conscious agent interventions." The agent experiences action as a continuous stream of moments in which he exerts absolute control of the situation, and in which there is only a small distinction between the 'self' and the environment, between the stimulus and the response, between the past, present and future. [...] The flow opens a temporal dimension: the present of the present. The ability to know and inhabit this double present determines the presence of the actor [performer]." (FABIÃO, 2010, pp. 321-322).

Finally, a selection of all the material produced throughout the workshop is collectively made. A script is drawn from this material for sharing with the audience. Here are some important points to highlight. Firstly, the option of the collective La Pocha to establish workstations or platforms for triggering performances. In other words, the space consists of more than one stage, usually three. Another point is that, on these stages, actions are triggered simultaneously, that is, several actions, scenes and process fragments happen at the same time. Given this, the audience is active in the process, as it is co-creator of the live work, when being summoned to create its own dramaturgy, when it chooses what to observe, when to observe it and, at times, to act together with the performers. Therefore, the audience can wander freely around the platforms, leave the space, return when they wish, position themselves between two platforms and thus create different perspectives on the artistic creation. These highlights reinforce the idea that acting (acting to others) and being acted (self-acting) are constantly blurred and, thus, performative training is a force that crosses everyone and at all times, shuffling the timing of action, of reflection, of contemplation, of art, of the daily life and, consequently, of life.



Picture 4.
Example of the “Stop-and-go jam session” exercise in the Performance workshop, 2012. Performers: Méuri Al-Mar, Zenzile Maat, Milena Duenha, Rúbia Reame, Clarissa Maria, Ariadne Amaral and Ronaldo Záphas. São José do Rio Preto SESC. PHOTO: *Pedro de Freitas*.



Picture 5.

Exemple of the exercise “Advanced jam session: creating collective dreams and/or nightmares”, 2015. Performers: Mariana Chávez (Mexico), Ligia Marina (Brazil), Isaf Garcia (Mexico), Caro Novella (Spain) and Ronaldo Záphas (Brazil). ABC University, Tijuana, Mexico.

PHOTO:
Rodrigo Dorfman.

Current considerations: emerge!

The performer Guillermo Gomez-Peña, in explaining in his Pochian methodology how the exercises should be practiced, argues that all of the performer’s work is centered on the challenge of being in the present, through the “performance mode” of acting. He points out that “by ‘performance mode’ we mean a greater awareness of the present moment, paired with a sense of total body performativity. These exercises should be performed with the same intensity as a real performance” (GOMEZ-PEÑA; SIFUENTES, 2011, p.35).

When the Mexican researcher Gomez-Peña proposes to dilute the boundaries between the simulated and reality, he promotes the art/life blurring, establishing possibilities of thinking the performer’s subjectivity as a creative material and his field of action, coexisting in the event of performative action.

These dives - here didactically organized as a means of revealing a possible trajectory to develop - are shuffled phases and occur as the artist appropriates the vocabulary present in the universe he activates. Eleonora Fabião proposes to think of the performer as an educator of perception, as a paradoxical latent activator, live, “which does not stop being born and does not stop dying, simultaneously and comprehensively. To be and not to be, that

is the question; being and not being art; being and not being everyday life; being and not being ritual” (FABIÃO, 2009, p. 237). This proposition reinforces Gomez-Peña’s thinking because his methodology rests on the maxim of being and not being, acting and being acted upon, a dual path of performative exercise, radical in its form of discussing the performance processes of the face-to-face artist. In the Pochian methodology, as in many other post-dramatic perspectives of acting, it is in the performer that oppositions, paradoxes, ambiguities, contradictions and ambivalences reside, because the performer lives in the in-between world, acting himself.

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