

EDITORIAL

Epistemologies: transversality in performing arts

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The dossier **Epistemologies: transversalities in the arts of the scene** aims to address the issue of the epistemological discussion that goes through the research in arts.

The number is a collaboration between Conceição / Conception, magazine of the Post-graduate Arts of the Scene Program of the State University of Campinas (Unicamp), and the Research Laboratory of Arts and Transdisciplinarity (CRIA), based at the School of Fine Arts of the Federal University of Minas Gerais (UFMG). Selected articles are presented through a public call, based on the investigation of researchers about the subject or represent the unfolding reflections of the Seminar: Epistemologias Transversalidades nas Artes da Cena, conducted by CRIA, between October 03 and 05, 2016, at the School of Fine Arts of UFMG.

It was intended to gather reflections on the knowledge built in the arts of the scene, mediated by the mobility of other knowledge. Around the epistemological thought in the arts and humanities, the arts of the scene theories and research methodologies in / on and the arts of the scene, it dialogues with philosophies, knowledge of the forest, cognitive sciences, anthropology and psychoanalysis. It was aimed to problematize the epistemologies of the arts and its theoretical and methodological developments, as well as the relations between researcher and object of research, besides the artistic exercise as academic research practice.

The text *Epistemologies: transversalities in the arts of the scene*, by **Fernando Mencarelli**, opens the Thematic Articles section, composed of seven texts. The researcher presents actual views on the subject that entitles the essay and also that are being investigated by the group CRIA.

The essay of the researcher **Christine Greiner**, *Looking for a Methodology to Analyze Alterity in Art*, aims to “[...] the construc-

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tion of an epistemology that starts from narratives not always explicit of the body in its relations with the environment.” For this, Greiner takes from Damásio the notion of somatic marker, in order to discuss an “aesthetic dimension of life” and, mostly, how the artistic creation discusses the idea of alterity from the movement, giving visibility to the states of crisis that bring up issues sometimes veiled.

The article by **Andrea Bentes Flores**, *Movements of an Amazonian Performer-Researcher among Amerindian Laughs*, proposes a performative writing based on the research on possible “Epistemologies of Amerindian laughter in the deep forest Amazon”. She contrasts her urban experience as a researcher with a first glance within the territory of the State of Pará. It investigates the comic and what would be the “forest laughs”, making references to several people as Parakanã, Pemon, Kaxinawa, among others, besides the mythical figure of Makunaima.

Daniel Reis Plá, on the essay *Contemplative Practices and Performing Arts Learning in Higher Education*, discusses the “artistic-pedagogical processes in the university” starting from the notion of “contemplative approach”. Begins with the definitions of Mindfulness and Contemplative Practices, as well as his Postdoctoral research internship in Huddersfield (UK). He is driven by a question about what are the differences between contemplative practices and other actions that work with attention, to discuss the theatrical exercise. And proposes a epistemological proposal within the term “contemplative arts”.

Bya Braga and Patrícia Pinheiro, on *Performative Poetic Acts in Chão de Tupinambá*, presents the basis of her research from “practices that relate to the worldview of the Tupinambá Indians, in a specific contemporary performative and ritualistic experience.” Intertwining memory and subjectivity, shamanic practices are conducted by Tereza de Colares, as the rite of “Sacred Tea in the Ground of Tupinambá”, through the ingestion of the Ayahuasca tea. Such practices are carried out at a place in Colares, on the coast of Baía do Marajó, near Belém do Pará.

The article *The Difference, what Difference? The Same and the Other in Light of the Performing Arts in Africa*, by **Christine Douxami**, brings a diasporic view within the performing arts, considering the different paradigms arising from the pan-Africanism of the movement of blackness. The assumption of the author’s research is that we are all Different, and what varies is the determinant Difference reference, to get to the question of the artist-researcher commitment in the context of the study of the Other.

Mônica Medeiros Ribeiro and **Cássio Eduardo Viana Hissa**,

on the essay *Sensed Knowledge*, discuss issues on the validation of the most diverse forms of knowledge, knowledge and practices from the paradigm of science and the consequent disqualification when considered non-scientific. They ask: “For what reasons some knowledge seek its own validation by approaching scientific practices, including scientific methodologies?”, and that “all knowledge is sensed knowledge, in which it feels-thinks to do so.” The intention is therefore to reflect on the nature of what is called knowing sense.

Carla Andrea Lima on *A Body in Litura*, proposes a dialogue between art and psychoanalysis, with the question: “How to deal with the fact that the constitution of the self as a body only occurs under the condition of a loss?”. In the course of writing, it indicates the “establishment of a coast between these two fields”, taking as reference the work of Lacan. It thus discusses inscriptions on the body and in the discursive field from experiences in the Laboratório de Práticas e Poéticas Corporais at UFMG, now called Litura Coletivo de Criação e Pesquisa em Dança e Teatro.

We started the section Free Themes with the article by **Viviane Rosa Juguero**, which presents the process of scenic creation of the spectacle *Ecos de Cor e Cór*, played by public school teachers and developed at the Federal University of Rio Grande do Sul, using different resources to compose a dramaturgy inspired by the Biology of Love, working transversally in the association between art and environmental education.

Luciane Silva and **Inaicyra Falcão dos Santos** contribute to the article *Coloniality in Dance and the Africanized Forms of Self-writing: South-South Perspectives through the Germaine Acogny Technique* derived from transversal research between education, dance and anthropology with the intention of reflecting on body and culture starting from the notion of coloniality. It presents the Acogny technique as an epistemology of the south, with the horizon to work the proposal to reinvent the models that historically educated our bodies.

The article *To Merge Art and Life, Contemporary Street Theater* by **Altemar Gomes Monteiro**, reflects on the notion of Contemporary Street Theater from the experience of the theatre group Nós de Teatro, from Fortaleza-CE. The work aims to expand the field of performing arts, in dialogue with urbanism by looking at the scenic processes and the stage and dramaturgy logic, seeking to re-signify, with the spectator, the city experience itself.

Carlos Eduardo da Silva, in turn, on the essay *Ói Nós and Companhia do Latão: the Courage to Live with the Mother-in-Law or*

Memory, Conviviality and Resistance in the Experience of Brazilian Theatre Groups, through the analysis of the trajectories of two groups, Ói Nós Aqui Traveiz and Companhia do Latão, works with the concept of memory, not only as an artistic trajectory of collectives, but as “an acquired knowledge that preserves the diverse experiences of the members of a group”, reflecting on the transformation of Brazilian theater, especially in the last forty years.

Finally, the article *Rethinking, Rewriting: From the Writing Possibilities of Research in Performing Arts at the Academy*, by **Luciane de Campos Olendzki**, reflects on forms of academic writing, particularly the format of theses and dissertations, so that they may have greater correspondence with the content, materiality and modes of expression of the arts area, including play, fable and performativity.

Enjoy your reading!