

Babel: Traditions, Translations, Betrayals (Editorial)

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The Conceição/Conception dedicates the current number to original articles and reviews inspired by the theme: *Babel: Traditions, Translations and Betrayals* – key theme of the II International Symposium “Rethinking Contemporary Myths” held by the Performing Arts Graduate Program of Unicamp in October of 2017. Bringing the mythical image of Babel back and reinterpreting it in the XXI century, the publications shared here reflect on the question of interculturality and its impact on contemporary performing arts (dance, theatre, performance).

The idea of Babel was born from the desire to discuss and experience the way that recent manifestations of the scene shape the space-time communication and connect not only different cultures, but also modes of doing-thinking-feeling-organizing coming from diverse sources and intertextualities. This contemporary scene shapes a transcultural territory in which there is a dialogue between the regional and universal, consecrated cultures and their peripheries, taking account of a multiplicity of theatrical forms related to hybridism, a range of contents and scenic qualities, breaking down the barriers between genres and practices.

The first article, signed by Danilo Silveira and Sayonara Pereira, discusses the act of “insistence” as a methodology for dance creation developed by the artist Cinthia Kunifas from the state of Curitiba (Brazil). Dealing specifically with the performance “*Corpo Desconhecido*” (Unknown Body),

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the authors address the duration of this creative process – which lasted fifteen years – as a survival strategy and criticism of the current logic behind dance production.

Next, Ronaldo Francisco dos Santos reflects on the “acting yourself” as a way of performative training using his personal experience with the La Pocha Nostra Group and the interdisciplinary and transboundary methodology of the director, the Mexican multiartist and activist Guillermo Gomez-Peña.

Antonio Marcelino Vicenti Rodrigues, in turn, analyses the Vocal Dance, the bodily-vocal work of performance creation systematized by the North American performer Patricia Bardi, in dialogue with Edgar Morin’s philosophical premises regarding the notions of method and complex systems.

Presented as a script for a performance-lecture, Marcos Catalão’s article explores “rhapsodic critique” as a performative approach of art criticism that breaks away from traditional Kantian practice founded on the distancing and objectivity of the role of the critic.

Following this, research material developed at the Performing Arts Department of the Federal University of Santa Maria, composed of the researchers Marcia Berselli, Natália Perosa Soldera, Vanessa Corso Bressan and Juliana Gedoz Tieppo, presents phases of investigation about creative procedures that are guided by the flexibilization of hierarchies between the scenic functions present in the theatrical event.

Finally, based on a dialogue with the book *Mimesis Performativa – à margem da invenção possível* (Performative Mimesis – on the margins of possible invention) by Luiz Fernando Ramos (2015), the author Stephan Arnulf Baumgartel engages in a critical reading of Ramos’ and Michael Fried’s reflections on the contemporary theatrical phenomenon in its semantic and performative dimensions.