
Performing Arts and Human Rights (Editorial)

Artes da Cena e Direitos Humanos (Editorial)

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Conceição|Conception dedicates this issue to new articles focused on the theme Performing Arts and Human Rights. In a national and international scenario marked by increasing violations of human rights, it seems fundamental to consider the various ways that Performing Arts has been engaged in resistance against censorship, against political and ideological repression, and to consider it as a field for constructing actions, projects, programs, micro and macro-policies in response to discrimination, to intolerance and violence of any nature: gender, race, ethnicity, disability, ideology, religion, economy, social life, and so on.

The articles brought together here look at diverse forms in which Human Rights has been the subject of study, reflection and action, providing evidence of the contributions of contemporary performing arts - dance, theatre, performance - to the affirmation of democracy, the culture of peace, respect for diversity and to encountering new perspectives on community and sociability.

In this first article, Marta Haas focuses on the artistic practice of Grupo Cultural Yuyachkani (Peru) and Tribo de Atuadores Ói Nóis Aqui Traveiz (Brasil). Reflecting on the relationships between theatre and the right to memory, the author draws attention to the ethical and political commitment of these collectives to the resistance and defence of human rights in Latin America.

In the following article, based on a critical approach to colonial thought, Helder Carlos

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e Miranda, Patricia Ordaz Gusmán, Elderson Melo and Renata de Lima Silva seek to reflect on the vocal potency present in Afro-Amerindian performances studied in two research projects undertaken in distinct cultural contexts – one in Mexico and the other in Brazil – in addition to a course developed by the Interdisciplinary Post Graduate Program in Cultural Performance at the Federal University of Goiás. With a view to developing propositions about “vocal poethnography” and its possible methodological approaches, the authors point to the potential of poethnography to value and to include other manifestations of understanding present in artistic fields.

Melissa da Silva Ferreira's article reflects on the children's rights in the artistic field of experimentation. Starting from the analysis of performative works that confront conservative conceptions of childhood, the essay focuses on the aesthetic, ethical and political dimensions involved in the participation of children in the contemporary scene.

In the form of an empirical report, Mariana Baruco Machado Andraus and Erika Carolina Cunha Rizza de Oliveira discuss Dance and Human Rights, a subject offered by the Bachelor of Dance and the Post Graduate Program of Performing Arts at the State University in Campinas (Unicamp), during the first semester of 2019. In addition to presenting some of the performative programs developed by the students with the wider campus community, the teachers, who are also authors, reflect on the potential of artistic action in the management of social relations that welcomes the divergent, the contradictory and, which is at the same time, more conducive to other ‘becomings’.

Finally, Katharina Souza Câmara's essay deals with body, artistic and investigative dance experiences, interweaving them with reflections on the concepts of place, *bodygraphy* and street performance, forming a web that illuminates the vitality of art in promoting meetings.