



sitions. Often multifaceted and complex, attending to ethics requires a willingness to re-consider (our) actions and address difference and circumstance; bringing forward a sensitivity to the liveness of any given situation, and an awareness of otherness, vulnerabilities and injustices. Foregrounding ethics in performance challenges us to rethink embodied and behavioural attitudes and to pay attention to systemic power structures that may repress or harm groups or individuals. Through an ethics of transformation performance practices can promote freedoms, agency and fairness.

We see relational ethics extended in the work of feminist and new materialist writers (BRAIDOTTI, 2013; BARAD, 2007) who usefully enrich ethical debates to encompass the more-than-human. For example, Rosi Braidotti writes that for ‘an ethics of mattering... [we need] to take account for our part in the meshworks of life in which we are entangled, an awareness of one’s condition of interaction and the capacity to affect and be affected to enable life to flourish’ (BRAIDOTTI, 2016, p. 64). Entering this more-than-human ethical terrain requires a certain unsettling – resisting tendencies to smooth out or smooth over asperities, normalisation, and forms of colonisation, acknowledging instead the non-binary, material and embodied realities and interdependencies of the world. Encountering material and embodied realities through ethics can problematise and challenge naturalised social hierarchies and oppressions; perhaps bringing forward a differentiated attentiveness to socio-spatial power forces that govern majority ethics.

Reflecting these complex and political concerns in the performing arts, authors were invited to consider the following creative-ethical questions:

How are performance artists addressing ethical issues in their work?

How are performance artists forming and shaping encounters ethically?

What are the ethical implications that arise when working with bodies – which bodies, animal bodies, sensual bodies, sexual bodies, raced bodies, bodies in pain?

What does it mean for a performance practitioner to work responsibly and address questions of fairness?

What kinds of ethical decisions are made during the artistic process?

In what ways are ethical concerns at work in art education today?

How do ethics factor into institutional practice?

How do we ethically engage with materials and environment in artistic research?

Must arts practice be ethical?

In response, you will see that the articles that make up this issue offer examples from the fields of participatory practice, performance education, circus and political theatre. They reveal the ways performance makers and performance educators address (marginalised) peoples and contexts, enable transformative potentialities, challenge long standing inequalities and propose strategies for ethical encounters. In doing so they tussle with issues of race, gender, sexuality, motherhood and immigration, which at times also intersect with specifically Brazilian socio-political concerns.

The transformative potential and ethical responsibilities of teaching dance and theatre are evident in a number of articles. Jamieson Dryburgh focuses upon learning through dance technique, and reflects upon the development of pedagogies that have the potential to transform the students, both in terms of their bodily capabilities and their sense of self in the world. In a similar way Juliana Carvalho Franco da Silveira discusses the contributions of somatic education in an article entitled; “Dance training: sources of knowledge and power relations”. Here the suggestion is that somatic education, as a practice of freedom, may be a route to promoting self-knowledge and critical awareness. Also, discussing an educational context, André Luiz Lopes Magela investigates what are described as ‘situations in which theatre classes can foster a potent, singular production of subjectivity’. Whereas Pedro de Senna describes using theatre techniques with asylum-seeking unaccompanied minors on the island of Lesbos, Greece in July 2019. Here learning by doing approaches are deployed to enable participants to reveal, reframe and rethink their anticipatory assumptions; other words, he writes ‘to become futures literate’.

Several authors discuss the socio-political context and purpose of per-

formance – with a particular focus on gender and social change . For example , Gisela Reis Biancalana evokes the work of Priscilla Rezende , an artist from Minas Gerais , to elicit recurring issues in the feminist and black fight . Levi Mota Muniz focuses the intersectional “ Waste Archeology ” initiative , a drag - -queen program proposed by a non -binary transvestite . Here , Muniz proposes performance acts as a device for the affirmation of dissident existences.

Milene Duenha and Junior Romanini also take up some particularly Brazilian contexts . In “Dig spaces, reveal contexts” they ask how the field of art can respond to ‘a burned Latin America, either by literal fire or by the desire for de-ath?’ and highlight co -determinacies in favor of life’s potencies . While author’s Nara Cálipo and Graziela Estela Fonseca Rodrigues ask: “Who do you dance for ?” and focus on the female spectatorship of the coconut babaçu breakers and inhabitants from north of Tocantins state, Brazil.

Sarah Black, Gabriel Coelho Mendonça , César Lignelli and Alice Stefania Curi discuss three contrasting performance making contexts / encounters . Black, in her article “Mother as Curator”, reflects upon ethical ways of working arising from making performance in her own home and with her children . She articulates how such work might shift our understanding of the maternal , the artist and art making through the ethical lens of care . While the spectacular world of aerial circus is the topic taken up by Mendonça and Lignelli . Here the debate turns around the authors experiences of performing aerial acts with the participation of audience members, proposing that in such contexts there is an emotional complicity at work . While Alice Stefania Curi focuses on the ethical dimension mobilized in the immersive one - to - one performance work , “ Inominável” (Unnameable).

The final two authors consider contemporary performance and philosophy, with Janaína Moraes in “The poetic of invitation and the trans/formative performativities”, outlining what they describe as a ‘Poetic of Invitation’ through autonomous yet shared journeys. While Desirée Pessoa reflects on the spec-

tacle “Blood Brothers” to discusses relations between ethics, politics and body, in the light of writings by Hans-Thies Lehmann, Óscar Cornago and Gilles Deleuze.

The open and interview sections of this issue include three further items. In “Theater and practices of the self: the Stanislávski’s perspective”, Natacha Dias discusses the ‘actor’s work on himself’ which, the author proposes, formulated a new ethical and poetic paradigm for the scenic artist in a context of political and social transformations. Maria Barillo investigates the interactions between photography and performance art in her article and suggests some significant characteristics of these mediums. While in an interview with Stefan Kaegi, Giorgio Zimann Gislou discusses two recently released plays: “Uncanny Valley” and “Granma. Havana trombones”.

Whether in educational, social or arts performance contexts it is clear through this issue that ethics requires us to relook at performance practices in order to re-evaluate the potentialities and risks involved in the generation and experiencing performance practice in order to continually assess the appropriateness of them. In our contemporary world, such assessments, through an attentive self-other-reflection, are increasingly pressing and can no-longer be overlooked. This isn’t to propose that performance practices should become anodyne, cosseted spaces; rather that in acknowledging and utilising its trans-formativity, performance practice also comes with responsibilities to those we work with and those we may represent. The articles each address ethical issues in ways that reveal the importance of ethical reflection and ethical action, implicitly demanding we are not only cognisant of, but also actively address, how ethics are manifest in articulations of the body, society and power. For, to end with the words of Cixous:

I think: to become more human: more capable of reading the worlds, more capable of playing it in all ways. This does not mean nicer or more humanistic. I would say: more faithful to what we are made from and to what we can create... (CIXOUS; CALLE-GRUBER, 1997, p. 30).

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