



## Editorial

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In this second issue of 2014, the *Brazilian Journal on Presence Studies* steps into the field of the debates about *Theatre and Neurosciences*. The thematic section was proposed by the Italian researcher Gabriele Sofia and was thoroughly evaluated, reviewed, and edited under the usual process of the journal. This way, it is possible to provide to our readers some of the complexity of the debates around the relationships, interstices, differences, and specificities of the performing practices and the neurosciences. The theme of this edition is emblematic as it refers to studies and issues from both fields that date back to the last century and continue prompting reflections. Thus, it is, once again, a matter of achieving a goal that is cherished to our journal: to bring on cutting-edge discussions of the world production in Performing Arts.

Simultaneously, the several papers of this issue provide us an overview of the way the theme is being discussed in our times, be it from the point of view of the relationships between the body, the presence, and the technology approached in the text *The Perception is a Prism: body, presence, and technologies*, by Enrico Pitozzi, from the University of Bologna; be it questioning the role of theatre scholars as scientists in the text *Letter for an Exchange between Scientists of Cognition*, by Victor Emmanuel Jacono, from the University of Rome; or by the relationship between the neurophysiologic and expressive study of the emotions and the dialogue between theatre and living beings sciences in the discussions accomplished in the text *Teatro e Neurociência: o despertar de um novo diálogo entre arte e ciência* [Theatre and Neuroscience: the awakening of a new dialogue between art and science], by Dorys Faria Calvert, from the University of Paris. Yet, by the important discussions in the texts *O Teatro e o Princípio de Adesão Emergentista* [The Theater and Principle of Emergentist Adhesion], by Yannick Bressan, from the University of Strasbourg; *Em Busca de um Ser Humano Não Programado* [The Quest for the

Unprogrammed Human Being], by John Schranz, from the University of Malta; *A Segunda Natureza do Ator – Stanislavski e William James* [The Actor's Second Nature – Stanislavski and William James], by Rose Whyman, from the University of Birmingham; *Towards a 20<sup>th</sup> Century History of Relationships between Theatre and Neuroscience*, by Gabriele Sofia, from the University Paul Valéry Montpellier 3. The latter author, who was the organizer of the section, presents the papers and the criteria for their selection in its Presentation. We thank him not only for his contribution as an author in this section, but, above all, for his work as a guest editor; for the rigor, care, and attention provided by the Italian researcher to the papers here presented. His expert look on the theme assures a high level of excellence for this section's editing work.

Furthermore, in the section *Outros Temas* [Other Themes] we offer three major discussions that finish up the main theme, complementing the discussions provided to our readers. This is the case of the text *Inovação e Significação em Cena*, by José Tonezzi, from the Federal University of Paraíba, published in Portuguese and French, that takes the historic process of the relationships between art and technological devices as a basis for the discussion of a concept and a possible understanding for the classic terms of presence and scenic space. We also present *Portas EntreAbertas: um relato etnográfico a partir de um fazer teatro com pessoas privadas de liberdade – para além do espetáculo*, by Micael Côrtes, from the Federal University of Acre. This is an ethnographic report and a reflection about an experiment based on a workshop entitled *O Brincar com Teatro*, developed under a prison's context. Finally, we have the paper *Ações Comunicativas Corporais e seus Significados no Contexto Educacional*, by Djavan Antério, from the Federal University of Paraíba, discussing the body communicative actions, emphasizing the question of the communicative relationship among the subjects. The author uses the educational context as a reference to discuss a dormant conception of the body in the teaching-learning process.

We hope you enjoy the discussions – have a good reading!