



Editorial

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Once again, we are faced with the hard task of presenting another relevant issue of the *Brazilian Journal on Presence Studies*. The difficulty is, above all, to synthesize all the complexity of the debates presented in the texts in a few pages in order to arouse the reader's curiosity for them without revealing nor omitting too much. This edition is dedicated, as the title itself indicates, to the *Poetics and Policies of the Performance*, having as a novelty the bilingual publication of some of its articles.

Anyway, the promise of internationalization is circumscribed as another chapter of our journal aiming at new readers and the dissemination of national and foreign research. Thus, the reader will find in this issue, texts in English and Portuguese as well as in French and Portuguese, providing access to different readers from different speech communities.

This bilingual publication couldn't have a more international theme, less restrained to thematic borders. It is a way to think about the Performance in what it reveals of poetical, related to the modes of creation and presentation of the performative acts, which at the same time, are political. In this way it takes into account the ethical perspective and the mobilizing practice that it seems to engender. It has been widely discussed and practiced about acts allocated under the title of Performance in the contemporaneous time. Our journal would like to collaborate and widen the debate around this theme by means of this issue, counting on papers by researchers from various social, cultural, pedagogic, and political scopes of this country and the world.

This diversity is noticeable in the varied texts and debates, like Professor Aristita Ioana Albacan's paper, from University of Hull, United Kingdom, which is published in English under the title *Flashmobs as Performance and the Re-emergence of Creative Communities*. In Portuguese, it is entitled *O Flashmob como Performance e o Ressurgimento de Comunidades Criativas*. It refers to flashmobs and how they have, according to the author, quickly

spread around the Western world, developing in the recent years, a particularly new way of performance that stimulates the reemergence, although temporary and transitory, of creative communities when responding to a series of themes of social value, such as the political, cultural, artistic quotidian etc. For Albacan, in terms of process, the flashmobs as performances belong to a globalized, neoliberal, cultural economy that hybridizes the media conventions and practices live, online, and mobile in novel and unprecedented ways.

Esther Gouarné, a doctoral student at the Université Paris Ouest Nanterre, brings to us in her bilingually published text – in English, *Escaping the Representation: Lieutenantenduetten, a critical performance by the Warme Winkel*, and, in Portuguese, *Sair da Representação: Lieutenantenduetten, uma performance crítica do Warme Winkel* – an analysis about the work of the group and the performance that, according to the author, questions the logics of representation and mimesis, blurring the borders between life and fiction, mixing the theater codes, the art of performance, and the *happening*. According to Gouarné, the performance of the Warme Winkel group plays with the history of art, to reflect upon the difficulty of the art to create images within the context of the current economic crisis in Europe, which threatens directly the artistic scene.

Jumping into the universe of our own country, from the University of Brasília comes the discussion of Maria Beatriz Medeiros under the title *Performance, Charivari e Política*. The text is about performance, charivari, that is, political street demonstrations with its necessary and political disorganization. For this purpose, she talks with Amselek, Lacan, Derrida, Agamben, and Rancière, discussing: *aisthesis, tohu-bohu* or language? Real or reality? The author conceives the performance from something that is not included either in the field of fiction or in the representation. For her, the performance does not present, it manifests; it makes present something that was not there before. In this sense, art can be fiction, but the performance as it is referred to here is not fiction; it makes evident the real that is irreducible to the representations.

The Brazilian teacher, Lúcio José de Sá Leitão Agra from the Pontifical Catholic University of São Paulo, produced an essay discussing the issue of the document in the performance, and the perspective that dismounts the logic of the colonizer in the production of this art in peripheral countries. He suggests the possibility of thinking about the challenges of the supporting/archiving institutions of the artwork in this context. In the face of the perspectives of the

contemporary art, he takes as a guiding principle the idea that there is a Brazilian performance production that escapes the understanding, forged in the prestigious international centers that guide the artistic market.

From the University of the State of Rio de Janeiro, we received the paper by Denise Espírito Santo and Júlia Jenior Lotufo, exploring a concept of hybrid dramaturgy, produced in the intense performative flow with/in the city. The paper aims to analyze, based on a few recent readings about the body and its dramaturgies, those scenic productions that, anchored on this triad body-city-performativity, aim to foster the meeting of the actor-performer with the city, activating new possibilities of intervention in the public space. The *Corpografias Urbanas* (the article's title) that unfold within the struggle among the performer, the passers-by and the environment constitute a proper locus for a debate about the political and pedagogic dimension of this work.

By the teacher and performer, Matteo Bonfitto from the State University of Campinas, we have a reflection about his experience as a participant in a performance of Marina Abramović, entitled *The Artist is Present*, which occurred in March 2010 at the MoMA – *Museum of Modern Art* – in New York. Under the title *The Artist is Present: as artimanhas do visível*, Bonfitto reflects upon several aspects of the Performance, among them the issue of the presence and its relation with the vision. For the author, when the field being examined is the arts of the scene, quite often the vision can be misleading; it can function almost as an obstacle for the establishment of the experience.

Finally, to finish the section, we have brought from England an analysis that has as a background, a project involving several institutions. *Time Trails* is a collaboration among the Centre for Intermedia, the University of Exeter, the Royal Albert Memorial Museum and Art Gallery, the 1010 Media, and the Exeter City Football Club Supporters Trust. It is about a web app for mobile devices that allows the users to follow, annotate, and create tours using text, images, and videos, responding to them via social media. The paper introduces two tours narrating the history of the *Exeter City Football Club* and its *Supporters Trust*, which are used for learning through cell phones and as part of experiences in sport and cultural tourism. The text shows how the *Time Trails* can be used as a presence tool to establish new ways of encounter and learning concerning the digital heritage in our daily life.

The section dedicated to *Outros Temas* [Other Themes] brings us important debates that, similarly, cross-sect and contribute to the studies of the presence and the performance. This is the case of the contribution by Pierre Philippe-Meden and Éléonore Martin from the Université de Vincennes Paris 8 and the Maison des Sciences de l'Homme Paris Nord. Aimed at bringing theater and sports closer, it is based on the example of the Chinese world, where according to the authors, the borders between both of them seem to be hard to define. In order to establish such debate about this correlation, the authors addressed four themes to approach the issue: the interpretation of the languages of the sports and the theater, theater as ornamentation of the sport, the sport as preparation for the theatrical activities, and the nature between sports and theater. The paper is also part of our policy to offer access to various readers, as it is published both in French, under the title *Sport, Théâtre et Arts Vivants*, and its version in Portuguese, *Esporte, Teatro e Artes Cênicas*.

Under the title *Corpoestados: singularidades da cognição em dança*, Maria Helena Franco de Araujo Bastos from the University of São Paulo, reflects upon the way of knowledge production through dance. For that, the author addresses the act of dancing as a way of concepts elaboration, by means of which the dancing artist reinvents the body and potentializes his/her existence in the world. In the horizon of the analysis adopted, action and cognition occur in the same time scale without distinction between theory and practice. The proposal of the concept of *corpoestados* is one of the modes of operation of this way of knowledge, since it considers the mental actions and the behavioral acts as emerging processes and committed to the diverse contexts in which they are inserted.

To complete this section, we have the text *Da Imagem à Cena: o palhaço fotógrafo e o registro do circo-teatro*, by Alda Fátima de Souza from the University of Sudoeste da Bahia. The paper is about the register which was initially photographic, and later written by the clown Cadilac and makes evident the way of acting in the small *mambembe* circuses, as well as the beginning of a circus *troupe* in the period between 1950 and 1970. In order to accomplish this investigation, the author used a research survey (done during her Masters course), in which data from the interviews, public archives documents, pictures, and writings by the clown himself was crossed, besides several publications about the issue.

So, we wish that the Performance invades your reading and performatizes your thoughts. Have a good reading!