

from societal norms, and the struggle to maintain individual identities while under pressure to adhere to the status quo of the dominant power. We will likewise study the roles of race, class, gender, sexual orientation, and health, not only in terms of their contributions to the characters' disenfranchisement, but also as unifying factors in the creation of a bohemian subcommunity.

- Joint work with Molly Huber

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Performer, researcher and dance producer, born in Brazil. Lives and works in São Paulo-SP. Acts with contemporary dance, body awareness, performance and creation of articulated proposals between academic and artistic environments. Developed her PhD research USP-Brasil and ISCTE-Portugal: Gambiarração gambiarration: poetics in choreographic composition. Made improvements in Motor Coordination, body awareness method and postural organization developed by Madame Béziers. She has experience in the field of Arts as a performer and educator with an emphasis on dance, mainly in research that relates the following topics: dance, body, design, performance, composition, creative procedures and operating modes. He is currently developing a series of performances based on the Composition method in Real Time that make up the practical development of his doctorate <http://cargocollective.com/cacanadai>.

#### **GAMBIARRAÇÃO GAMIARRATION: POETICS IN CHOREOGRAPHIC COMPOSITION**

The hypothesis here constructed is that from the notion of gambiarra, gambiarração can be understood as a way for the body to operate devices for dance composition. In this way, it becomes relevant to think about the daily practices, seen in Michel de Certeau as poetic productions that trigger formulations about the immanent relations to the production of gambiarras, as well as make possible to perceive a power for the creation of procedures and actions directed to the artistic composition. Within the framework of choreographic compositions, the Real Time Composition method, developed by the portuguese choreographer João Fiadeiro since the beginning of the 1990s, and the AND Operational Mode, structured by the anthropologist Fernanda Eugénio, were responsible for sharing senses that compose with the subject gambiarra, contributing to the research in its theoretical-practical unfolding. Thus, the notion of gambiarração appears as a state of action of and in the body, perceptions that are also ways of doing or of being that operate in the likeness of gambiarras, from the improvisation, the ability to act actions in real time, to deal With accidents, with instability and precariousness and with the sufficiency of what there is in a certain compositional circumstance. We have identified in the thinking of Baruch Spinoza and Gilles Deleuze and Félix Guattari ways of perceiving affection, body, experience and composition, which strengthen this artistic proposition.

#### **GAMBIARRAÇÃO: POÉTICAS EM COMPOSIÇÃO COREOGRÁFICA**

A hipótese aqui construída é que a partir da noção de gambiarra, pode-se entender a gambiarração como um modo do corpo operar dispositivos para a composição em dança. Deste modo, se faz relevante pensar acerca das práticas cotidianas, vistas em Michel de Certeau como produções poéticas que desencadeiam formulações acerca das relações imanentes à produção de gambiarras, assim como possibilitem perceber uma potência para a criação de procedimentos e ações voltados à composição artística. No âmbito das composições coreográficas, o método de Composição em Tempo Real, em desenvolvimento pelo coreógrafo português João Fiadeiro desde o início da década de 1990, e o Modo Operativo AND, estruturado pela antropóloga Fernanda Eugénio, foram os responsáveis por partilharem sentidos que compõem com o tema gambiarra, contribuindo para a pesquisa em seu desdobramento teórico-prático. Assim, a noção de gambiarração surge como um estado-ação do e no corpo, percepções que são também modos de fazer ou de ser que operam à semelhança das gambiarras, a partir do improviso, da capacidade de agenciar ações em tempo real, de lidar com acidentes, com a instabilidade e precariedade e com a suficiência daquilo que há em determinada circunstância compositiva. Identificamos no pensamento de Baruch Spinoza e Gilles Deleuze e Félix Guattari modos de perceber afetos, corpo, experiência e composição, que fortalecem essa proposição artística.

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Actor, director and professor of Acting, Theory, Physical Theatre and Masks. Bachelor, Master and Doctor in Performing Arts at the School of Communication and Arts of University of São Paulo USP. It developed a doctoral research on Spatial Masking, which includes the Physical Theatre, Contemporary Dance, Performance and the Puppets and Masks Theatre. It working with performing arts in São Paulo since 1992, leads in recent years the Theater Group Isla Madrasta, in which develops a focused research work on the actors body as the center of creation, combined with physical languages such as Puppets and Masks Theatre, Clown, Commedia dell Art, Mime etc.

#### **THE SPACE AS FOLD: BODY, MASK AND MASKING**

It is from the coexistence between materials of such diverse natures such as the actor and scenic space that projects of staging are based on. When we observe the dialogue between spatiality and performativity, there comes the possibility of considering the relation between the plasticity of the body and space as a possible axis of exploration of the actor's work, here called Spatial Masking. Mask and masking may end up having the same idea, but can also be seen from different points of view: besides being the cause of the absence/presence of the body, masking has also the possibility to connect quickly and intensely to the territory of performativity.

For the spatial masking the space is not a different nature of the body, nor is it the absence of impenetrable substances, as if it were an entity that isolates and separates the visible elements. It is the investigation of the spatiality emanating from both organisms and scenic materialities, as affects and fields of forces, or as more subtle unfoldings of dense materials. The scenic space would operate this way in a continuous flow of spatiality folds.

Even though they are present in different parts of the stage environment, the scenic elements are connected in an exchange of affect between the audience and the stage, setting up a recursive structure, which incessantly returns upon itself in a feedback process, and that causes the space to bend, configuring a privileged place for the development of the subject's relationships with the world. To observe the staging as a system of organic and non-organic folds that continually interpenetrate in creating the scenic environment seems to be a good proposition, not only to think about the theatrical writing but also to relativize the work of the contemporary actor.

Keywords: fold, space, body, masking.

#### **O ESPAÇO COMO DOBRA: CORPO, MÁSCARA E MASCARAMENTO**

É da coexistência entre materiais de naturezas tão diversas, que são o ator e o espaço cênico, que se fundam os projetos de encenação. Ao se lançar um olhar para o diálogo entre espacialidade e performatividade, surge a possibilidade de se observar a relação entre a plasticidade do corpo e do espaço como um eixo possível de exploração

do ofício do ator, denominado de *Mascaramento Espacial*. Máscara e mascaramento podem vir a significar a mesma ideia, mas podem também serem encarados de pontos de vista diferentes: para além de apenas provocar a ausência/presença do corpo, o mascaramento tem a ainda a possibilidade de nos conectar rápida e intensamente ao território da performatividade.

Para o mascaramento espacial o espaço não é de natureza diversa do corpo, e tampouco é a ausência de matéria impenetrável, como se fosse um ente que isola e separa os elementos visíveis. Trata-se de investigar a espacialidade emanada, tanto dos organismos quanto das materialidades cênicas, como afetos e campos de forças manifestos, ou ainda como desdobramentos mais sutis da matéria densa. O espaço cênico operaria dessa maneira segundo um fluxo contínuo de dobradas espacialidades.

Os elementos cênicos se conectam embora estejam em diferentes pontos do ambiente, num intercâmbio de afetos entre a plateia e o palco, configurando uma estrutura recursiva, que retorna incessantemente sobre si mesma num processo de realimentação, e que provoca a dobragem dos espaços, configurando um lugar privilegiado para o desenvolvimento de relações do sujeito com o mundo. Observar a encenação como um sistema de dobras orgânicas e não-orgânicas que se interpenetram continuamente na criação do ambiente cênico parece ser uma boa proposição, não só para se pensar a escritura teatral como também para relativizar o trabalho do ator contemporâneo.

Palavras-chave: dobra, espaço, corpo, mascaraamento

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#### **THE YOUNG THEATER ARTIST IN A DOMINATED BRAZIL: CREATIVE PROCESSES FROM MANIFESTOS**

The year 2016 was marked by radical political and social changes in Brazil. The popular demonstrations against and in favor of the impeachment that led to the overthrow of the elected president, as well as the Occupy Movement of public schools and universities left deep marks on those who participated in them. I propose here the evaluation of a moment that followed the occupations in our department of dramatic art at UFRGS. Back in the classroom we

proposed a 7-day experience of practical meetings in which the teachers of body, voice and acting joined to recover the interrupted semester. We suggested that each student bring a written manifesto from which to build a scene. Thus, we had the opportunity to get to know the anxieties of each one, creating a space for different aesthetics and themes, a privileged locus to analyze some trends of the young Brazilian artists. I highlight some of the recurring themes, such as feminism, multi-sexuality, disbelief in politics and even in human beings, among others, to establish relationships between art, subjectivity and contemporaneity.

Keywords: subjectivity impeachment occupation creation process

#### **O JOVEM ARTISTA DE TEATRO NUM BRASIL**

#### **DOMINADO: PROCESSOS CRIATIVOS A PARTIR DE MANIFESTOS**

O ano de 2016 foi marcado por mudanças políticas e sociais radicais no Brasil. As manifestações populares contra e a favor do impeachment que acarretou na derrubada da presidente eleita, assim como o Movimento de Ocupação das escolas e universidades públicas deixaram marcas profundas naqueles que delas participaram. Proponho aqui a avaliação de um momento que se seguiu às ocupações em nosso departamento de arte dramática da UFRGS. De volta à sala de aula propusemos uma vivência de 7 dias de encontros práticos nos quais as professoras de corpo, voz e atuação se juntaram para recuperar o semestre interrompido. Sugerimos que cada aluno trouxesse um manifesto escrito a partir do qual construiria uma cena. Assim, tivemos a oportunidade de conhecer as ânsias de cada um, suscitando um espaço para diferentes estéticas e temas, um locus privilegiado para analisar algumas