

it. In considering the ‘material elements’ as originating substances for an imagining body, their dialectic qualities provoke infinite possibilities for a permanent renewal, expansion and transformation of practice, in essence, to the discovery of our own poetic body.

This research aligns with the interdisciplinary connections strand of the conference. The practice-led aspects of the research can also be explored through a workshop. I am keen to participate in both.

MATTEO BONFITTO & ELISABETH LOPES

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Matteo Bonfitto is a performer, theatre director and a researcher. He received his BA cum laude from Bologna University, Italy, with a dissertation on Kabuki Theatre “Emptiness: Kabuki”. He received his MA in Theatre at São Paulo State University, Brazil, with a dissertation on physical action and composition in acting “The Actor as a Composer” and he was awarded a PhD from Royal Holloway University of London, England, with a thesis on Peter Brook’s Theatre “The Kinetics of the Invisible”. Since 2010 he has been developing a postdoctoral research on performative processes and part of it took place at The Graduate Center CUNY, EUA, at the Freie Universität, Germany, and at Paris 3 - Sorbonne Nouvelle, France. He is currently teaching at the State University of Campinas, in Brazil.

Concerning his artistic work, he is one of the founders of Performa Teatro with this collective he presented performances in Brazil, Chile, France, Scotland, England and Italy. See www.performateatro.org

Beth Lopes is theater director, director and professor of the Graduate and Undergraduate levels in Performing Arts at the Universidade de São Paulo. Actually is a program graduate coordinator and vice-director of Teatro da Universidade de São Paulo TUSP. As a researcher, she published academic articles focused on corporeality, memory and performance. She completed two post-doctoral research: the first in Brazil in 2006, UFSM / RS, about the presence of the memory of the actor in the contemporary spectacle and the second in 2010 on the performance in the Performance Studies Department, NYU, with Richard Schechner as supervisor. In New York, she became a member of the Hemispheric Council institute of Performance and Politics, who in 2011 participated in the program “Art and Resistance” in Chiapas in Mexico, taught by Diana Taylor, and in 2013, she organized the “8th Encuentro Hemispheric Institute of Performance and Politics” in São Paulo. She founded and directs the Companhia de Teatro em quadrinhos CTQ for which she realized around forty theatrical and performative artist productions and received many awards and public recognition. It also followed an artistic training at the Odin Teatret, at the Workcenter of Jerzy Grotowski and Richard Thomas, etc. Actually, she is the coordinator with Zebba Dal Farra of IFTR 2017 in São Paulo.

EMBODIED PROCESSES: BETWEEN INVISIBILITY AND MATERIALITY

Through the examination of different projects produced by Performa Teatro, an artistic collective based in São Paulo, embodied research is seen as a tension between invisibility and materiality, a process which involves a deep perceptual articulation between body and voice and its implications. In this respect, notes, photos, videos and audio recordings will function as ways of rebuilding and of problematizing a creative path.

PROCESSOS DE INCORPORAÇÃO: ENTRE INVISIBILIDADE E MATERIALIDADE.

Através do exame de diferentes projetos criados pelo Performa Teatro, Núcleo de Pesquisa e Criação Cênica sediado em São Paulo, a pesquisa sobre os processos de incorporação será vista como modos de instauração de uma tensão entre invisibilidade e materialidade, processo esse que envolve de maneira profunda uma articulação perceptiva entre corpo, voz e suas implicações. Desse modo, notas, fotos, e registros audiovisuais funcionarão como gatilhos para a reconstrução e problematização de um caminho criativo.

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Mika Juusela is a performer and theatre researcher. Graduated by the Theatre Laboratory ECS, he is now the artistic director of Fennica

Theatre Laboratory in Finland and a member of the Bridge of Winds group, an international platform for theatre research led by Iben Nagel Rasmussen. For more than 15 years he has travelled consistently with the group throughout Europe and Latin America training, performing and giving workshops.

AFFECT: INTERRUPTED - AN EMBODIED DISCUSSION ON THE HIATUS BETWEEN TECHNIQUE AND CREATION.

This performative-lecture will expose some aspects of a long-term investigation Adriana La Selva and Mika Juusela have been developing in the field of actors embodied practices to investigate- from an academic and artistic perspective- new potentialities for a body of techniques we share in common, embedded in the Theatre Anthropology tradition.

The GENEALOGICAL ETUDES ON EMBODIED TRANSMISSION is a 4 years research project, supported by Ghent University, a.p.s.s Institute for performing arts Brussels, and both Flemish and Finnish government, that aims to question the notion of recurring principles, as defined by Eugenio Barba, in contemporary theatre, through the genealogical study of creative processes. The recurring principles have been thought of by Barba from the observing of a much less fluid intersection of cultures, from the perspective of a stable geographical map, very different from our current reality. We want to reflect upon the nomadic body of knowledge of the contemporary performer from a perspective that does not disconnect from the traditions we were endorsed with.