



Editorial Note — Dance, Body Art and Other Bodies of Art:

Dossier + Articles

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Volume three, number two of ARJ (Art Research Journal), a journal produced by three Brazilian research associations (ABRACE, ANPAP and ANPPOM), presents the dossier *Dança, Arte do Corpo e Outros Corpos das Artes (Dance, Body Art and Other Bodies of Art)*, composed of five articles and two interviews. The edition follows *Teatro em Campo Expandido (Theater in the Expanded Field, 2016)*, which in turn was preceded by volumes dedicated to music (2014) and to the visual arts (2015).

With this edition, the more delimited issues of music fields, visual arts and scenic arts come to an end. Volume 4 of ARJ manifestly points to trans-, multi-, inter- and intra-disciplinarity between topologies of art, as will be seen.

At any rate, in the three volumes previously distributed, we have confluences, inter-places, and expanded fields of and between the arts. From the examples published of each material, it may be said that an inter-dialogue has already been established by the concreteness of the discussions directed towards the journal.

Dance, Body Art and other Bodies of Arts is part of this course, presenting itself as an umbrella topic and as a basis for the transition between the first three volumes and the following volume of this magazine (ARJ, volume four/2017). Starting with discussions about the contemporary body — which pervade the dossier's articles and interviews — unpublished texts join the current dance debate, pointing out research, shows, choreographies, works, studies, and methods of teaching and creating. In the dossier, the specificity of the "dancing body" is treated as the point of departure and arrival for the theatrical scenic phenomenon, inserted in fluid territories to indicate ongoing transformations in the performing arts in a broader sense.

In the dossier, the specificity of this “body in the art of dance” is addressed in and through interlocution with other fields of knowledge: cognitive sciences, neurosciences, visual arts, anthropology, history, philosophy, postcolonial studies, health and audio-visual production.

Along these lines, we present the article *Resonance in Dance: The Art of Blending Bodies*, by Edward C. Warburton, professor at UCSC (University of California at Santa Cruz). He introduces a discussion of an “embodied conceptual merging” as a mechanism for “resonance in dance” based in a review of cognition and neuroscience topics. This, viewed as a kind of human social cognition, in the context of self-other correspondence, is defined as a phenomenon where the observation of the behavior and state of the other leads the behavior and state of others to become congruent with the former.

Then we have the text of Mahalia Lassibille, professor at the Université Paris 8-Vincennes-Saint Denis. *Ecrire “la danse” en anthropologie: la violence de la recherche au bout du stylo* (Writing ‘Dance’ in Anthropology: The Violence of the Research at the Tip of the Pen) - in which issues of writing in dance and anthropology are associated, questioning possible forms of notation between “movement and sign” and “researcher and agents” in actions that, by posing “ethnocentric risks,” the act of “writing dance” can point to an “unavoidable portion of violence.”

Professor Burt Ramsay, from Montfort University, offers *Katherine Dunham and Maya Deren in Ritual, Modernity and the African Diaspora*, which follows. In it, the researcher, through a discussion based on Katherine Dunham (a choreographer and African-American teacher) and Maya Deren (a director of experimental films and a Russian-American documentary filmmaker), argues how both of these artists distinctly explored modern approaches to spirituality, as opposed to an idea of “disembodied transcendence” present in the European philosophical tradition.

Ramsay’s article points to themes of historicity and postmodernity. It is followed by the text *Variations sur des moments de danse* (Variations on Dance Moments) by Geisha Fontaine (Université Bordeaux Montaigne / Compagnie Mille Plateaux Associés). In it, interactions between body and time are presented, questioning their temporalities and those of societies in which the works are produced — also problematizing, from contemporary creations, the recurrent use of so-called “tra-

ditional dances."Finally, the fifth article of this dossier is presented: "Leonídia: Is She Crazy?" — Shared Production of Knowledge and Polyphonic Performance Creation, by Marta Simões Peres and André Meyer Alves de Lima, both from UFRJ (Universidade Federal do Rio de Janeiro). It explores procedures related to the episteme and methodology of creation of the show "Leonídia: Ela É Doida?" by Trupe DiVersos, a theater-and-dance company created from Paratodos. The latter is a teaching, research and extension program (from the UFRJ Department of Body Art and School of Physical Education and Sports), which offers classes to students with various disabilities: the elderly, people with mental health issues, the blind or visually impaired, and wheelchair users, among others.

The dossier also contains two interviews conducted especially for this issue of ARJ. Focused on the inter-territoriality between "dance and visual arts" and "dance and videodance", dialogues were conducted with two contemporary artists — Beatriz Milhazes (a painter and visual artist) and Márcia Milhazes (a choreographer and artistic director) — and with video-artist and researcher Douglas Rosenberg (University of Wisconsin-Madison).

The first "laboratory-dialogue" resulted in forty hours of transcription that were edited down for presentation in the interview-text: *Aula Magna: Dance + Visual Arts (An Interview with Márcia Milhazes and Beatriz Milhazes)* by Cássia Navas (UNICAMP) and Beatriz Cerbino (UFF).

As a record of the second interview, we have the text *Videodance/ Screendance, a Contemporary Discussion and Interview with Douglas Rosenberg*, by Beatriz Cerbino and Leonel Brum (UFC).

This edition is also composed of six articles by Brazilian researchers. Themes such as bodies of music and image, dance and education and training, dance and memory (of scene and body), and dramaturgies in the plural point to issues of history, gender, the cultural industry, postcolonial studies and stage and musical expressions.

They are: (1) "Fuck! The Bossa of Words, Music and Images of Caetano Veloso" (Fausto Borém/UFGM), (2) "The Memory Stuck to the Skin or the Mature Dance of the Body" (Marcilio de Souza Vieira (UFRN), (3) "Body Preparation for the Scene As Evocation of Powers for the Creative Process" (Ligia Losada Tourinho and Maria Inês Galvão Souza, UFRJ), (4) "Interlacing Threads: Possible Dramaturgical Axes in Con-

temporary Dance” (Gisela Dória, GEPETO-UNICAMP) and (5) “Eros Volúcia: Performance, Creative Poetics and Identity Affirmation” (Denise Mancebo Zenicola, UFF).

Added to the dossier, these articles strengthen an academic journal that, based on a CAPES proposition, became the responsibility of three Brazilian research and post-graduate associations, all of them motivated by the desire to disseminate knowledge of the ARTS AREA, in a technical and ethical articulation between corpus – bodies of art and their embodiments.

At this point in time of the Brazilian university, the ARJ is also - and above all - an important political action, in an initiative that is structured by a constant “good fight”, to quote Bertolt Brecht. A fight that is unceasingly necessary for us - teachers, researchers and students – and urgent in these times of resistance and the struggle to preserve the field of art research and education.