

## Editorial

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Actions and reflections based on multidisciplinary platforms are among the most interesting aesthetic and intellectual contributions of different artistic manifestations. They were rehearsed in the vanguards of the early twentieth century, and have been active and systematically established since the 1960s.

With many strategic forms of perceiving and communicating, creativity continues to structure the theoretical conception of itself, supported by nouns and adjectives as determinant as they are liberating: interdisciplinary, transdisciplinary, multidisciplinary, intermedia, total art work, intersemiotic, crossings, and hybridisms.

This first edition of 2017 of *ARJ* magazine discusses interdisciplinary interlocutions in the field of art (and it with other fields), as well as presenting (or problematizing) their multidisciplinary perspectives. It brings together essays based in research involving intra and interartistic reflections and manifestations in the thematic dossier "Multidisciplinary Perspectives in the Field of Art."

In this way, the concept of gradation is the point of intersection of processes in literature, visual arts and music, as described in Claudio Horácio Vitale's article "Gradation and its Relation with Structures of Discourse, Visual Forms and Musical Processes." Vitale is an Argentinean researcher based in Brazil. The precision in the step-by-step development of Edgar Allan Poe's poem "The Raven," the velocities of gradation in the continuum of graphic designs, and the autosimilarity of continuous images formed by minute deviations of Piet Mondrian are related to the rhythmic conception of the composer György Ligeti. The clarity in the writing of the text gra-

dually changes the reader's rhythmic-structural understanding of the artistic works analyzed, both through conceptual apprehension and sensory perception.

On the other hand, in the article "Sculpture, Video and Dance: Thoughts About the Consistency of Gestures," Felipe Ribeiro takes the notion of space as a "complex circuit of gestures, matter and perceptions" and, within such a triad, considers that dance has a lot to do with "cinema and sculpture", and speculates about the consistency of the gesture in the interstice between those artistic *metaframes*. The fundamental text also presents research into the video work of sculptor Richard Serra in relation to the "performativity" of the cut, present in the collaboration between filmmaker Thierry de Mei and choreographer Anne Therese de Keersmaeker.

The article "Suggestions of Concepts for Reflection on Contemporary Art Based on the Theory and Practice of the Grupo de Pesquisa Corpus Informáticos," by Bia Medeiros, focuses on the work of the Corpus Informáticos (Digital Bodies) research group (GPCI), in historical, performance and propositive narrative around a scenic trajectory of a Brazil that flows through Latin America. Presenting concepts for reflections on contemporary art based on group, collective and company theory and practice, the text presents an account, detailed and rooted in foundation references, of the proposal of Corpus Informáticos, a group coordinated by the author. Since performance in scenic arts is a field with little – although growing – referentiality regarding contemplation about collective groups or "common people" (in the author's words). It is important to disseminate a text about a "writing of and in action", especially in times when the passage between written narratives and narratives of and in practice is lacking a certain freedom that brings about more authorial voices, somewhat rare in the current context of the growth of university studies, some of them based in "bookish" culture and quotes (it's a phase, but it seems to be everywhere).

In "The Inter- and Trans-disciplinary Condition of Art in Contemporary Culture," Lúcia Santaella addresses multifaceted artistic production from the most salient feature of contemporary culture, namely, the hybridization of six cultural eras (from oral culture to cyberculture). He summons the historicity of the means of artistic production advocated by Walter Benjamin and discusses the multiplicity of professionals, institutions, devices and organizations that permeate the high complexity of art circuits and systems in contemporary times. Each of these eras

is treated by its respective formulations and logics, while emphasizing that “each cultural formation was able to create systems of signs, types of language organizations, representations of reality and, above all, artistic forms that are their own.” In this context, the author affirms that current culture, “essentially heteroclitic, hybrid, decentralized, reticulate and based on autonomous modules,” manifests its temporal and spatial heterogeneities particularly in the field of art. These artistic forms themselves, which are representative of hypercomplex contemporaneity, were noted by Georges Didi-Huberman (2013), in a typical attitude of the “historian-seismograph,” in his “The Surviving Image” (based on Aby Warburg and Walter Benjamin).

With the discourse articulator being the relationship of Brazilian population groups with the operatic genre, Paulo Kühl considers the films *Orphée Noir* (Black Orpheus) by Marcel Camus and *Fitzcarraldo* by Werner Herzog in the article “Cinematic Visions of Opera in the Tropics,” and highlights some germinal difficulties of cultural hybridization in Brazil. In the interim of this argument, he considers the formation of an opposition between Europeanization and “acclimatization” being reflected in visions of artistic studies in Brazil.

This edition is also composed of four other texts, selected from submissions held permanently, in view of the fact that the ARJ allows authors to propose, in a continuous flow, articles for their editions.

Evelyn Furquim Werneck Lima, in “Ancient Structures for Contemporary Theatrical Scenarios: a Shed, an Arena and an Elizabethan Stage,” deals with architecture and theatrical spaces that, changing over the centuries, are constantly requiring new appropriations of space, as is the case of three contemporary Brazilian directors: José Celso Martinez Corrêa (*Os Sertões*, 2007), Miguel Vellinho (*Peer Gynt*, 2006) and Gabriel Villela (*Romeu e Julieta*, 2000).

In the article “The Historical Recordings of the Song *Desafinado*: Unfoldings of Bossa Nova in the International Scene,” Liliana Harb Bollos, Fernando A. de A. Corrêa and Carlos Henrique Costa follow the paths of the different versions of this reference musical work composed by Tom Jobim and Newton Mendonça. On the one hand, they seek to establish permanencies in its different performed versions that can characterize a score closer to the work’s first conception. On the other hand, they seek to map developments in the music scene that may somehow have had it as a motivating factor at the international level.

The text by Carolina Romano de Andrade and Kathya Maria Ayres de Godoy, "Teacher Training for Dance Studies: Insights into a Continuing Education Course", presents reflections on continuing education for dance teachers, based on the structuring and observation of a field, through the project "Poetics of Dance in Primary and Secondary Education." Through this, a course was offered to Physical Education, Pedagogy and Dance teachers, with a focus on the sub-project "The Body Invents History."

Finally, in "Memory, Poetics and Politics: The Use and Disuse of Objects", Sainy C. B. Veloso reflects on the path of Selma Parreira in the visual arts, revisiting her trajectory of photographs, drawings, paintings and video in relation to memory in objects of the personal or professional day-to-day life of third parties, including the estate of his family. The meanings and importance of their production have as a final reference an exhibition held in 2016.

In addition to the dossier, the four articles strengthen an academic journal that, based on a proposal from the Coordination for the Improvement of Higher Education Personnel, CAPES, becomes the responsibility of three Brazilian research and graduate associations, all of them motivated by the desire for diffusion of knowledge of its area of the arts, in a technical, ethical and political association between art corpora and bodies and their embodiments.