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Dossiê: Art and Trauma

Currently, the global health crisis caused by Covid-19 has imposed physical distancing at the same time that brought men and women closer to imminent death. The Brazilian population is astonished to see the loss of 4,211 lives in a single day, to the frightening record of more than 360 thousand deaths by the virus so far, to the health system collapse concomitant with the government abandonment of the growing vulnerable population of the country. The conduct of the crisis in Brazil goes down in history as a daily catastrophe even more deadly than the attack on the twin towers (in which 2,977 died) and a more fatal tragedy than the two nuclear bombs (which left 246 thousand dead).

The neuroscientist, professor, and researcher Iván Izquierdo (1937-2021) is one of many irrecoverable losses caused by the coronavirus. Izquierdo specialized in memory studies, including its mechanisms of trauma defense as post-traumatic syndromes and forgetfulness. For Izquierdo, we are what remember and also what we forget *. Some facts that we forget, however, reverberate in the body in the form of symptoms, the traces of the trauma.

According to the Aurélio dictionary, trauma is a word used in Psychology and Medicine to address a lasting emotional or physical brand damage caused by an external event or action. The coronavirus pandemic affected us in a traumatic way, reverberating in the social, economic, and affective of all human beings, regardless of their religion, ethnicity, or class. The crisis conduction in Brazil has severely affected performing arts artists who are prevented from carrying out their activities in theaters, galleries, public spaces, and has been receiving little attention from the government.

On the other hand, the performing arts reverberate trauma also as a power that emerges as a symbolic asset essential to society in this serious moment, either as entertainment or as a practice that connects people to the experience of the body and life. Art, as a reflection of society and its time, offers

us clues about memory traces, through the trauma reverberation in the body of the artist manifested in his or her work. Based on these propositions, the Revista Cena joined with other academic journals of the UFRGS Institute of Arts, offers the present volume with a compilation of texts that bring together experiences around trauma. This way, we will be able to understand ways of trauma appropriation by the performing arts. Through this volume, we sought to register performing arts practices in the current context, as well as to elucidate trauma effects in the past. In doing so we seek to assess the subjective impact of the current crisis in the future.

War memories afflict both; victims and combatants and are a world landmark that give rise to artistic proposals in the past as well in the present. This way, war traumas open the Articles section with the text by Victoria Thoms. Thoms presents a historical analysis of the war trauma by looking at the shifting in gender and identity paradigms that marked Maud Allan's and Anna Pavlova's careers in London during the period of the First World War. Juliusz Tyszka focuses on the theatrical spectacle *Akropolis*, by Jerzy Grotowski, to address post-World War II trauma and the impact on Polish society and its artistic landscape.

The body as a repository of war trauma is discussed by Vinicius Torres Machado and Giovanna Galisi Paiva, proposing it as an autobiographical discourse that superimposes words in the theater of the real, as it keeps the physical memory of experienced violence. The lived experience is also a motto reflection for Giórgio Zimann Gislón, who analyzes the delicate task of Lola Arias in *Campo Minado* spectacle in which English and Argentine ex-combatants from the Malvinas War exposed their memories on the scene. The author reflects how Arias leads her actors to remember the facts that occurred during the war on the stage and avoid them perceiving it as a repetition of the traumatic experience.

The collective memory of trauma is approached by Marta Haas and Gilberto Icle as actions of political resistance and denunciation. Within the framework of military regimes in South America,

the authors analyze performance strategies that had the objective of witnessing the horror, seeking redress, and refusing to forget their barbarism.

Cleilson Queiroz Lopes relies on theatrical genealogy to approach the daily and collective trauma of the exodus imposed on the Brazilian Northeast, reflecting the conception of dramaturgy *Odisseia 116*, in which trauma and scarring are creative powers. In turn, William Axel da Silva Moreira and Fernando Lira Ximenes offer the experience account of composing the work “El Niño” in the context of physical distance due to the coronavirus pandemic. They offer an approach to the narrative trauma imposed by the Covid-19 global health outbreak and its effect on artistic creation.

Daiane Dordete Steckert Jacobs provides an experience report with women in prison and released in the female ward of the regional prison of Joinville (PRJ), in Santa Catarina state. She presents approaches about trauma based on gender oppression and violence in which these women are subjected in and out of prison.

In the Essays section, Samir Reyad-Mamdoh proposes the reconstruction of trauma through the theater in his composition experience at the creative laboratory Fan Al-Hayat (Art of life). The group was organized with amateurs in Iraq.

In Connections section is presented the study by Aikaterini Delikonstantinidou about the trajectory of the Greek artist and director Dimitris Papaioannou. The text was translated by Ísis Arrais Padilha and Sayonara Pereira.

The Articles Extradossiê closes the edition of this issue of the journal. In the first of them, the author Isil Egrikavuk starts from the studies on performance and gender discourses to think of belly dancing as a feminist possibility. Sarahí Lay Trigo considers the emergence of modern dance in the United States as a poor form of dance, alluding to the work of Jerzy Grotowski. To finish, Mariana Elâni Santos de Oliveira, Maria de Lourdes Macena de Souza, and Luiz Jovina Barbosa Girão approach the popular artists of Praça do Ferreira, in Fortaleza, at bias of subsistence art. Good reading!

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