



UNIVERSITAT DE  
BARCELONA

## **Pedagogies and Poetics of Agency: A Narrative Inquiry on Embodied Strategies in a Culture of Resistance**

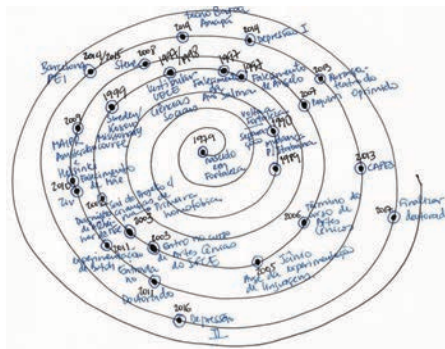
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**PEDAGOGIES AND POETICS OF AGENCY:**  
**A NARRATIVE INQUIRY ON EMBODIED STRATEGIES IN A**  
**CULTURE OF RESISTANCE**



**DAVID LIMA VERDE CABRAL PINHEIRO**

PEDAGOGIES AND POETICS OF AGENCY: A NARRATIVE INQUIRY ON  
EMBODIED STRATEGIES IN A CULTURE OF RESISTANCE

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by

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## DEDICATION

To ‘my’ artists from Fortaleza –  
those who embody resistance,  
willfulness and affection.

*Aos ‘meus’ artistas de Fortaleza –  
aqueles que encarnam resistência,  
obstinação e afeto.*

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## ABSTRACT

This present project is inserted in a transdisciplinary approach, focusing on paths of how Cultural Pedagogy is performed among artists of the city of Fortaleza, Brazil – in the context of socially constructed and embodied agencies. Through their narratives, cartographical timelines and an experiential engagement with the subjects, this project aims: 1) To understand how pedagogy takes its roll in the social construction and embodiment of forms of agency of artist from Fortaleza, with a possible content and poetics of resistance. 2) To create a dialogue among the categories of Cultural Pedagogy, Resistance, Agency and Embodiment. 3) To raise possible interrogations / connections out of the rich narratives provided by the ten artists/subjects. As a performer, educator and researcher, the author places himself, also, as a subject, exploring the relationship among the categories of the investigation, his own experiences (in physical and creative practices) and the narratives of ten artists portrayed as possessing a social and/or political content in their poetics. Furthermore, under a phenomenological approach, this research develops the concept of *Will as Social Desire* and introduces lines of learning reasonings on *Moving Agencies* and *Proprioception*.

**Keywords:** Cultural Pedagogy; Resistance; Agency; Narratives; Embodiment; Will.

## RESUMO

O presente projeto está inserido em uma abordagem transdisciplinar, com foco em caminhos de como a Pedagogia Cultural é performada entre artistas da cidade de Fortaleza, Brasil - no contexto de agenciamentos socialmente construídos e incorporizados. Através das narrativas desses artistas, timelines cartográficas e envolvimento experiencial com os sujeitos, este projeto tem como objetivo: 1) Compreender como a pedagogia se insere na construção social e incorporização das formas de agenciamento de artistas de Fortaleza, com um possível conteúdo e poética da resistência. 2) Criar um diálogo entre as categorias de Pedagogia Cultural, Resistência, Agenciamento e *Embodiment*. 3) Levantar possíveis interrogantes / conexões através das ricas narrativas fornecidas pelos dez artistas / sujeitos. Como *performer*, educador e pesquisador, o autor coloca-se, também, como sujeito, explorando a relação entre as categorias de investigação, suas próprias experiências (em práticas físicas e criativas) e as narrativas de dez artistas retratadas como possuindo um engajamento de conteúdo social e/ou político em suas poéticas. Além disso, sob uma abordagem fenomenológica, esta pesquisa desenvolve o conceito de *Vontade Como Desejo Social* e introduz linhas de raciocínios de aprendizagem sobre *Agenciamento em Movimento e Propriocepção*.

**Palavras-chave:** Pedagogia Cultural; Resistência; Agência; Narrativas; *Embodiment*, Vontade.



## **RESUMEN**

El presente proyecto se inserta en una perspectiva transdisciplinaria, con enfoque en caminos de cómo la Pedagogía Cultural es performada entre los artistas de la ciudad de Fortaleza, Brasil – en el contexto de agencias socialmente construidas y corporizadas. A través de narrativas venidas de esos artistas, timelines cartográficas y la participación experiencial con los sujetos, este proyecto tiene como objetivo: 1) Comprender cómo la pedagogía se inserta en la construcción social y la corporación de las formas de agencia de los artistas de Fortaleza, con un posible contenido y poética de resistencia. 2) Crear un diálogo entre las categorías de Pedagogía Cultural, Resistencia, Agencia y *Embodiment*. 3) Levantar posibles interrogantes / conexiones por las ricas narrativas colectadas de los diez artistas / sujetos. Como performer, educador e investigador, the autor también se inserta como sujeto, explorando una relación entre las categorías de investigación, sus experiencias (en practicas físicas y creativas) y las narrativas de los artistas retratados como poseedores de un engajamento de contenido social y / o político en sus poéticas. Además, en una metodología fenomenológica, esta investigación desarrolla el concepto de Voluntad Como Deseo Social y líneas de raciocinio de aprendizaje sobre agencias en movimiento y propiocepción.

**Palavras-chave:** Pedagogía Cultural; Resistencia; Agencia; Narrativas; Embodiment, Voluntad.

## INTRODUCTION

*We would perhaps find the answer in the tactile palpation where the questioner and the questioned are closer.* -Merleau-Ponty, *The Visible and the Invisible*.

This present project is inserted in a transdisciplinary approach, focusing on paths of how Cultural Pedagogy is performed among artists of the city of Fortaleza, Brazil – in the context of social constructed and embodied agencies. It is an exercise to reflect on social constructions of subjectivities, corporealities, power relations and forms of agency of artists considered to have a content of resistance in their creative practices and poetics.

Through their narratives, cartographical timelines and my experiential engagement with the subjects, this project aims: 1) To understand how pedagogy takes its roll in the social construction and embodiment of forms of agency of artist from Fortaleza, with a possible content and poetics of resistance. 2) To create a dialogue among the categories of Cultural Pedagogy, Resistance, Agency and Embodiment. 3) To raise possible interrogations / connections out of the rich narratives provided by the ten artists/subjects.

As a performer, educator and researcher, I place myself, also, as a subject, exploring the relationship among the categories of the investigation, my own experiences and the narratives of my case studies, – thus, I can reflect on my own gaze and construction of my processes of embodying agency over the various themes I am dealing

with, and hopefully lay a fresh eye on the pedagogical paths and constructions of strategies and forms of agency. And this research proposal is a reaction to that.

Springgay (et al, 2005) used the term ‘in-between spaces’ to refer to the gaps that we as researchers, educators and artists are placed in – making the investigation part of our artistic creation (and vice-versa), as well as letting academic categories dialogue throughout our narratives. The fact that I have grown up in Fortaleza – acquiring my first aesthetics experiences along with the subjects of my case studies – and my condition of living abroad for the last ten years, place myself in an intercultural gap condition of closeness and distance, familiarity and distancing, local and global complexities.

According to Grosz (2001), the space for the in-between is the *locus* for social, cultural and natural transformations – it is a place around identities and between identities. Being in-between, practically, can simply be accepting the challenges of participating, (re)creating, (re)constructing, reasoning as a collective, seeing blurry the borders of one’s identity and corporeality; and assuming the creative attitude towards this big and complex mosaic which will be formed by my experiential approach on trying to understand the paths of agency processes.

I believe that it is important during my research to constantly consider the construction of my own gaze as I create subjects, relations and theoretical articulations. To Mieke Bal (2006), our cultural practices shape our gaze to different cultural practices, namely my local artistic background and intercultural experience as a researcher shape the way I look at the categories and subjects of my research project. The main force acting on this research is the willing to understand how the will to transform is

constructed throughout the trajectories and experiences of artists whom I identify as having a content of resistance in their poetics. That can be a very general unreachable question, but via narratives of such artists, it will be possible to create a mosaic of suspicions and to trace possible paths of such social constructions. In this context, I feel the intrinsic need to be included as a voice and narrative to my own investigation – the answers I want to find in others are constantly dialoguing with my longing to understand what are the strategies and how is resistance embodied in my own experiences.

The major question that will lead my investigations surrounds these two correlated ones: How is agency socially constructed in the corporealities of artists who possess contents of resistance in their poetics? What are the strategies and how resistance is embodied in their creative practices? The following research questions are not necessarily in order of importance or relevance, but they are interconnected, interdependent and an extension of the two above. For every research question the specificities of the context of my case studies in Fortaleza will be highlighted, aiming to understand how cultural pedagogy is performed in a determined time and location.

What are the shades of the categories ‘resistance’, ‘will’ and ‘desire’ in academia and in the imaginary of my interviewees? How to understand the above cited categories considering they are performative and speech acts? How to trace significant patterns of resistance in the life trajectories of the subjects? What are the possible discrepancies between discourse and practice in the domain of ‘resistance’ and social transformation? What and how physical and creative practices of mine influenced in the composition of

this work? What can I elaborate of a narrative out of a confluence of all the ten narratives collected during the fieldwork?

‘Pedagogies and Poetics of Agency: A Narrative Inquiry on Embodied Strategies in a Culture of Resistance’ is placed in an intersection of distinct areas of knowledge transiting Cultural Pedagogy, Performing Studies and Phenomenology.

The more I meet and embody my subjects’ creative practices, the more I perceive possible connections amongst my categories. Throughout this present work, we will be treating the participants of the case studies as ‘my’ subjects or ‘my’ artists – in the hope to shorten the fallacious distance between them and I; and acknowledge my close relationship with all of the.

The choice of my case studies has also a special importance to the development of the research: all the ten subjects have been, at some point, relevant to the construction of my own aesthetical and political identity, in my hometown. Thus, I have always been curious in knowing how the will to transform the *status quo* has been built throughout my artistic experiences – and researching other bodies might rise a dialogue within my own and my bodily practices, and then, it can create a collaborative narrative and experiential mosaic of knowledge that might not lead to objective answers but to enlighten crossing points of disciplines, subjects and practices.

Because of a funding partner (CAPES), I had the chance to go to Fortaleza and visit my interviewees not once, but twice. For the first part of the fieldwork, I prepared the contacts and practicalities for the interviews and observations in the end of 2012; and finally, throughout January and February 2013, I collected all the interviews in video

format, and pictures of the encounters and performances. The second part of the fieldwork happened exactly one year after the first one – I re-encountered all artists and again recorded interviews about one specific category: will – individual will, social will and what is blurred between the two. Another provocation in my second visit was to ask them about how they were being affected and relating to the mass protests happening since June 2013 in Brazil. In Fortaleza, practically all of them were engaged in some collective social manifestations against the displacements of people and bad usage of public money for the Football World Cup, which Fortaleza was a host city for the event. Another issue that was debated was the urban deforestation happening in some green spots in the city by its own municipality. All these issues seem local, but they reflect a collective agency that has been shaken since June 2014, when the waves of mass protests took the streets of most capitals in Brazil – and relate directly to what I call ‘movement of agency’ – quotidian events that deals intrinsically with the intensity of the close relationship between the individual and collective agency.

The techniques and methods that were applied to this investigation are thought with an idea that I, as a researcher, am continuously recreating narratives and reconstructing possible reasonings in theory, categories and subjects of my research – my case studies as well as my subjectivities. This is an attempt for a collective construction of knowledge, an approach that understands reality as constructed by learning, experience and discourse through narrative inquiries.

Aside with the theoretical decisions mentioned above, my research methodology is composed by: a) bibliography revision of the major categories and transversal themes;

b) data collecting in archives; c) interviews and collecting narratives; d) usage of cartographical timelines.

The body of the thesis was divided in four parts: Foundation, Fieldwork, Agency and Articulations.

In the first part: Foundation (chapter 1 and 2), there are my own narratives on the theoretical framework of my research. Chapter 1 encapsulates the context of the investigation through a personal intimate journey, the introduction of Narrative Inquire as my main methodology and the strategies on the usages of the timelines as visual aid. In chapter 2, there are narratives on Cultural Pedagogy, with compositions about the multifaceted paths of 'other' ways of learning, such as: learning as encounter, learning as praxis, learning as indurgency and collaboration, learning as performance and leaning as theatre.

In the second part, the reader can find all information about the fieldwork in chapter 3: conceptual preparations, descriptions of the subjects' narratives, exhibitions of their respective time lines and eventual problematics. This section is mostly written in Portuguese language, as a way to avoid cultural and linguistic mistranslations in their narratives, but also to make this part accessible for them – resisting the anglo-saxon dominance in the areas of studies that I transit in. For each of the ten subjects, there is one summary of their profiles in English. All of their visual and audio material can be found attached to the thesis.

Part three is dedicated to the category of Agency. In chapter 4, I share my elucidations on Art and Resistance, as well as an explanation on the key questions for

the subjects. Following that, in chapter 5, there is a dialogue among Resistance, Will, Phenomenology, and Body. In chapter 6, the reader is invited to travel through my own physical, theoretical and collaborative practices. As well as in the other parts, I am narrating parts in an intimate self and parts as construction of academic knowledge.

Part four constitutes of possible connections, approximations and articulations among the theoretical framework, the narratives, the timelines, a phenomenological approach toward the encounters and the thesis making. In chapter 7 is where I develop the concept of Will as Social Desire and introduce lines of reasonings on Moving Agencies and Proprioception. Chapter 8 is the section of my conclusive thoughts – where I bring to a close a narrative made of many wilfull narratives and problematize the research itself with more interrogatives.

I wish that we can navigate these writings together with affection and intellectual curiosity, and that you can also create your timeline, answer the same questions and identify the subjects (and events) around you who constructed who you are.



## **PART ONE - FOUNDATIONS**

## CHAPTER 1

### Situating

#### 1.1 Whenever I say 'I', I mean 'we'

My theatrical experience has been intrinsically connected to my first attempts as a teacher, which led me to explore the limits and borders of art and pedagogy in non-formal education settings such as working as a social educator with children at risk on the streets of my hometown and local favelas. The dots between two distinct worlds of artistic practice and social engagement have been fulfilled by trying to create bridges and communication between my aesthetics and the problematics of the socio-political environment I have lived in – I was born at the end of the Dictatorial Regime in Brazil and throughout my childhood and studies, I have witnessed experimental, participatory and collaborative artistic manifestations being flourished out on the streets. It has become imperative for my own subjectivities and professional longings to better understand the possible connections one could make when transiting over borders of disciplines such as Performing Arts and Critical Pedagogy.

It is within this context shared with the reader, that I want to introduce and explain how my research started: the initial wills, the personal and collective implications, theoretical and methodological decisions, the transformations - all in relation to the birth and progress of this actual thesis material. In the following sections of this chapter, I will be detailing the methodological, ethical and creative decisions in

writing this work. For this beginning, I then narrate how the major concept of the thesis started, with a autobiographical reference.

Throughout the course of my undergraduate degree in Performing Arts in Fortaleza, Brazil, I not only learned methodologies and techniques in the field of acting and directing, but also experienced the many aesthetics and functions of theatre in my own township environment. Stepping up for the Theatre School was actually a way to get more creative tools for my current job at that time. I worked during three years for a street children care project in Fortaleza, and it was at the end of my term there that I chose to invest in theatre, in order to understand better this world, to have a high education diploma in the field and tools to continue working creatively for social change. Well, this is the official story - the unofficial one is that I was indeed working for a street children project in my hometown, when I found out there was an audition for the first undergraduate course in Performing Arts in my region and I ought to dream to enter it. The organisation I worked for was guided by evangelical Christian beliefs, and that was a big part of my belief system at that time. The puissance of trying something new and creative together with my brand new discoveries in relation to my homosexuality clashed with the Christian professional ethics of my work. The directors of that project not only asked me to leave my position as social educator, but advised me to seek help for my problem. I was then directed to go through a 'healing therapy' conducted by a Christian psychologist, which I declined the treatment after knowing that it was meant to 'fix' me.

I am sharing this event to the reader to relate to the many other moments that I found myself in situations of getting empowered to do something that I had always liked

to do and being asked to conform to the norms and behave appropriately to the social and professional social circles I was living in. Agency, resistance, will, empowerment, frustration, anger, self-awareness, desire, drive, puissance - these are all words and concepts that are culturally and socially constructed in which serves as a background impulse for all decision making we do throughout one's life.

After starting studying and experimenting theatrical techniques, I started contemplating what makes my aesthetic decisions inclining to social issues. And many questions arose with it. Why do I feel uncomfortable in doing a performance that does not end in a concrete social action? What has been shaping me to be the artist that I am becoming? How do I connect things in life: my social educator-self and my performer-self? I was probably too young to answer these questions and I am glad that I did not try too hard to answer them back then - so I could experiment and develop my own idiosyncrasies in some art projects I participated. Those were already seeds to be planted in my doctoral studies: to build up this investigation on an urge to understand how one's agency is constructed.

Talking and exploring the life trajectories of artists from my hometown - who studied with me, worked with me, taught me, or somehow influenced my aesthetic choices, who shared fragments of historicities, cultural policies and democratic freedom - mirrors a suspicion of my main question here. Understanding how their agencies were developed and their paths of learning were configured could present me guesses of my own search for connection between artistic language and social justice. From now on, the

reader will be immersed in a mosaic of categories and narratives - and also fragments of my own stories. But remember: whenever I say 'I', I mean 'we'.

## **1.2 The Social Construction of Whom?**

Until when I was nine, I hadn't left Fortaleza. It was back then when my father migrated to the State of Bahia to work as a truck driver/food supplier. He spent few months there and later brought my mother and I to live in this very simple house in the countryside of the state. Life was very financially challenging and that life style lasted an year long of separation process of my parents. After one year, my father stayed in Bahia and my mother and I returned to Fortaleza. Since then, he got in another relationship that became another family with another son included. Time passed and throughout my adolescence, I went to visit them few times. As my attempts to rescue the son-father relationship failed along my many visits, from Fortaleza I was slowly exposing myself to theatre, literature and politics - on the other side, my father's family started being every year more involved in a local evangelical Christian church. Every time that I went back to Bahia, I got confronted with the very different references and choices we were making. It was in a very traditional home, my father's home, that I learn that I am not. It was during talks together with my half-brother and my father about women that I understood that I am not heterosexual and started perceiving me as a feminist. It was when I helped my father at his work in a parking lot, that I read theatre plays and dreamt of not being there, but in a theatre. Distance became bigger as the years went by - not necessarily because of time, but for the choices that led the to the most relevant moments of our lives. I am sharing this event to underline how our learning trajectories are unique and they are based

on experience and historical configurations - they build us who we are, how language is, how norms are etc... Through otherness, I was aware of what led me where - also through otherness I am aware of the confluence of my existing experience and my peers' ones. Below, there's a brief journey on the fundamental theoretical framework that enriches not only this present research, but the work of my fellow doctoral colleagues.

When reading about contributions towards Constructionist Research in the 90's, I came across a not very emblematic example of what this approach can be. I explain myself: from the starting point of the irony of empiricism in Social Constructionism. Haching (1999) wrote a book called 'The Social Construction of What?', where he investigates a possible (for him) genealogical lineage of Social Constructionism as empirical system of knowledge that can help you sometimes - but sometimes not. The author sounds cynical towards the search for relativism and distance from objectivity. It seems that this perspective can just be randomly picked up to study determined phenomena like any other, so that can offer empirical results that might be a good explanation to the problematics... or not. And many times, for him, it might not.

This is not an ode to Social Constructionism, but an automatic reaction to one of the first texts I read about the subject, and a rejection that this approach is a system of methods that can be inoperative by investigating transversal themes of natural sciences or even social sciences.

Throughout my doctoral studies, one pair of lenses have been created - just like reading glasses for a strongly myope almost blind David. The frames of the reading glasses were the theoretical framework, approaches and relationship that I have with the

Department of Cultural Pedagogies at the University of Barcelona - and the lenses being these many layers of choices, decisions, unexpected encounters, methods and working tools I could reach around me. I would even say that the degree of the myopia goes as far as my own agency tries to stretch the boundaries of what I think I know, understand and exist.

Discovering the varieties of Constructionisms, I met in the writings of Gubrium & Holtein (2008:6) a didactic explanation not only on how Social Constructionism evolves and follows an ever-changing paradox to sustain itself as a theoretical framework but the different approaches, in relation to framing questions:

*The considerable variety in constructionist research can be viewed as distributed along two fronts. One is the kind of question the researcher asks. Most constructionists investigations address the question of HOW social reality is assembled. But the WHAT questions regarding the working - often hidden - elements and organisation of constructed realities are similarly important. Researchers who stress the HOWS of experience and the social world target the everyday methods, rules and strategies by which reality is put together, setting aside concern with substantive matters while they pursue this interest.*

I named this item as 'The Social Construction of Whom' so I could engage in a dialogue with one of the first texts about the subject I had read before, and also to raise an interrogating layer (whom) to these variety of constructionisms the above authors talk.

WHOM refers to subjects, to me and my artists involved in the research. Of course, I use a HOW to understand the way these subjects' agencies are constructed, but the primal construction is on the subject, including myself - creating a fertile soil for subjects to exist and evidences to appear. The Social Construction of WHOM/WHO is what I search in this present work: an active, WHO-participant, who I ultimately create a collective narrative together with. Continuing with the other group of constructionism, the authors affirm that they focus more on the making visible important features of otherwise unknown experiences or social worlds, in which case the HOWS of the after take a back seat to the goal of describing the unrecognised realities of everyday life.

Bruno Latour (1999) tells us that social construction does not necessarily oppose to reality and truth - reality is in motion, it exist as we create it as subjects. And here we could wrongly point out a clash with the phenomenological approach (chapter 6): under a constructionist perspective, there is the idea that the world we live in is not essentially there as it manifests for participants, but it is constructed consciously and unconsciously by all - people are active part of construction of reality that is always in transformation. Instead, we, as participants, are not witnesses but engaging subjects. For Schwandt (1994), the construction and moving manifestation of reality is constructed and experienced under a perspective from those who live in it. And as an artist, I have understood in my body that experience transforms in a moving and inventive living flux, which affects me and is translated by experience. The notion of me as a researcher, educator and artist constructing my subjects, dialogues, encounters and knowledges blends with the acknowledgement of being present, of self-awareness (chapter 7). The



experience of my subjects, understood as narratives, converses with my own, making a possible crossing point of sensing the world and inventing it as a suspicion of what it can be called reality - when I investigate what is manifested as narratives from my subjects, I land in a terrain that is distant but with very familiar components to me - it makes me manifest my own narrative as another subject, but also create a multifaceted narrative out of all collected narratives in this work.

The following part of these writings is focused on my methodological choice for a Narrative Inquiry approach - which, I understand as a necessary approach for a research based on social constructionism. When I was asked by fellow researches from other areas of study, or even other university departments, about my collection of narratives from all subjects, the automatic questions is how I analyse them as discourses. And in this situation, I perceive how the attitude of the researcher towards the evidences is important. Ema and Sandoval (2003) help us to understand that we, as humans, cannot and do not produce language in a way that can represent reality just as it is, instead, our attempt is to use our signs, symbols and icons to represent a a constructed reality through a constructed language. I, therefore, explain to my colleagues that I listen to my subjects and accept their narratives as there is no truth or fiction, as a manifested experience, that precedes a socially constructed condition and transforms reality by letting narratives manifest.

How can I understand and investigate other paths of learning that are not formal or informal education, the construction of the self and experience without the acknowledgement that all these evidences are only seen because of my methodological

decisions? Bruner (1980) explains that there are two ways to know and think: the pragmatic way and the narrative. The pragmatic one is logical-scientific, suggests general causes, pre-established proceedings making the other responsible for the evidences, through empirical truths. The narrative path is based on quotidian experiences, events, intuitions and senses located in time and space - which makes the self as the one responsible for the manifestation of the evidences. The experiences make me dialogue my research with my phenomenological attitude in terms of methodology as well as theoretical framework. That is why I find important, in chapter 6, to further investigate what this phenomenological approach means in my research.

So, when people asked me how I would analyse the 'discourses' of my subjects they understand this learning and investigative process as logical and based on pre-existing truths. On the other hand, my doctoral colleagues and I, apply the teachings of Social Constructivism in a qualitative character - understanding that the methodological paths are organically chosen by the circumstances of the subjects (and me as researcher) in the world, which shows me the evidence as a product of the (methodological) lenses, and continues with the cycle of transforming and creating language, reality and experience.

It is tempting to systematise a genealogy of Social Constructionism or Constructionist Research. Knowing that a social constructionist will not necessarily search for a specific theoretical framework to fundament the research, I find myself in an ironic situation of explaining this category before further work. The refusal of dominant systems of thought and the creation of alternatives to understand the social are an

intrinsic part of this theoretical and methodological perspective. In this narrative, my questions to understand how agencies of those artists from Fortaleza were constructed (and are constructed) ended up organically choosing its methods, tools, authors to dialogue with and events as evidences. This is a written debate, and it is an attempt to shed light into social construction, pedagogy and, what I call, the multifaceted manifestations of agency. This debate aims to ask questions, follow methodological paths but also forget them - as we write and live and change what builds us and what is built by us.

When I speak about subjects, agency, resistance, will, etc; I write a fiction - when we narrate a living experience, we write a fiction. When I narrate about other narratives, I compose a type of work that is evident only because of my methodological decisions and the theoretical framework that supports the research - Social Constructivism - which is lived, crossed through body, reverberated among other subjects but it is intrinsically evidenced by my methods and tools.

When I question my roll and an artist and educator, I am concerned about in what degree my actions will concretely intervene in the status quo. Not that I want to 'change the world' in a utopian missionary distorted manner, but I believe that my art and my hours spent as a teacher should aim at the structural foundations of what we perceive as reality, society and, above all, nature. The absorption of Social Constructivism in my work has been organic in a way that during these few years of doctoral studies I often asked myself: 'How not to be constructionist in my research?' Following this perspective, I understand that it make sense that all my questions, my dialogues with the authors and

methodological decisions; match with the notion that we are subjects, active participants, creators of systems that are in motion, under transformation and that we, as active participants, can intervene in its structures. The Social Constructivist perspective ambitions structural transformation - and that goes along with what I have already stated as my roll as an artist - it aims social change.

We also acknowledge that as we write, change is produced; while a performance happens, change is produced; when one of my subjects trusts me with their narratives, change is produced. Experience, knowledge and change are produced. This perspective frees itself from the chains of scientific objectivity, as we understand that any of the existing linguistic structures cannot represent reality without the questions of power relations, class and resistance. For Weinberg (2008:35):

*(...) constructionist research is not about evading the presumption to have validly describe the world. It cannot be. Instead, constructionism is about the recognition that things could be otherwise and that we might make them so. It is about recognising that our theories are answerable to our common lives before, during, and after their answerability to our common world. It is about recognising that with claiming the power to have valuably and validly described the world inevitably comes the personal responsibility to defend our claims against all comers - that our legitimacy in doing so comes from nowhere else. And it is about recognising that if it is anything, epistemology is an ethics of truth.*

*It is about making normative claims as to how we might better, or more valuably, understand the worlds we habit.*

We then agree that my position here is not to describe nor to analyse discourses, but to investigate the possible connections between other forms of learning and coding the world, to denaturalise the world, to sense collectively the world, and creative a narrative about it.

What kind of knowledge am I producing? What kind of knowledges have been legitimised and what have been marginalised? Who produces them? From what context and to whom it is this production? How far should I learn and how far should I unlearn? What practices can I intervene as an artist, educator and researcher? These are questions discussed in our doctoral sessions, lectures, readings and sharing among our colleagues - questions that challenge this present work from beginning to end.

### **1.3 For Every Story, There Is a Listener**

#### **1.3.1 Narrative Inquiry**

Some of the years of my childhood and adolescence, I used to go to the south of my state to spend school holidays with my cousins. It is a region called Cariri - a dry area in the countryside of northeastern Brazil, with a folklore religious cultural richness that contrasts with being one of the poorest and with most precarious infrastructures in the country. Cousins, aunts and uncles would meet during the day to visit extended family households by walking long distances under a hot sun, and we would also pass by the

sugar cane mills to buy *rapadura* - the aftermath of the cooking process of sugar cane juice. We would then go home and manipulate the *rapadura* by melting it and rolling small balls, like bonbons. This practice was usually for the women in my family - men were either drinking by the almost dry little dam or helping my uncle in sporting seeds from the region. In the evening, we would be together, singing serenade songs, drinking more and eating the sweets we made during the day. I have always transited in the male and female circles of friends, and in family, this is also a constant practice - while they were visiting relatives, buying sugar cane products, planting, making sweets, drinking, eating, singing and drinking a bit more; the children were either helping them or playing outdoors with other cousins. I, instead, would be transiting from male adult circles to female adult circles to children's circles; and would hear the stories all had to share, during and in-between their activities. They would talk about news of relatives, neighbours, scary stories and legends to the children and their/our speciality: to talk about stories that were told by others. I listened. I barely spoke my mind. I felt that coming from the capital - with my routine being home - school - home - I would never have something amazing to say, story to tell or even a tradition legend from the region to remember. So I listened.

My grandfather was the first one in our family history to complete his studies and have a writing habit. He wrote books and chronicles. Before him, there was no written memory, educational concerns for the children's future, not even a habit to write letters to anyone. Stories, news, recipes, messages, poems, songs were passed from people to people, orally only. I grew up listening - speaking few words but attentive to my

surroundings, transiting from circle to circle, though gender, age, social class and neighbourhood. I chose to share this piece of memory from many years ago to place myself in a culture of storytellers and orality, to emphasise my familiarity with orality being the major source of archive and memory.

Taylor (2003), in her book *The Archive and the Repertoire*, when investigating the idiosyncrasies of performances in the Americas, talks about the repertoire of embodied memory - the oral form I exemplified above - promotes an alternative understanding of the world, compared to the written archives. And we can suspect that questions like the configuration of one's trajectories, background, geography can impact a construction of reality that differs, in language and in performance, from the eurocentric norms. She explains (2003:13):

*The strain between what I call the archive and the repertoire has often been constructed as existing between written and spoken language. The archive includes, but is not limited to, written texts. The repertoire contains verbal performance - songs, prayers, speeches - as well as nonverbal practices. The written/oral divide does, on one level capture the archive/repertoire difference I am developing in this study insofar as the means of transmission differ, as do the requirements of storage and dissemination. The repertoire, whether in terms of verbal or nonverbal expression, transmits live, embodied actions. As such, traditions are stored in the body, through various mnemonic methods, and transmits 'live' in the here and now to a live audience.*

In the region of Cariri, the masters of poetry and crafts are mostly illiterate, and yet, cultural codes are passed orally through generations - the performative act of speech does not only reveal the content which the listener would eventually, in some form, understand, but also mirrors a distinct social construction of memory through body. The poets of Cariri developed a written archive of their poems through help from their children and related families and friends who made their way through school - it is called 'Cordel - a xylograph of a text carved in wood. Their literate children helped them write, but each poet can speak their and other's poems by heart, from start to finish. We are used to listen and repeat - it is one performance becoming another. According to Back (2007:9), "Listening to the world is not an automatic faculty but a skill that needs to be trained" - The author claims that from reality shows performances to political speech performances the narration is what is important - there is a power relation between the one who is narrating and the one who is listening. Listening is, therefore, an art. And throughout my investigations and encounters with my artists, listening has been a central care in order to attempt to develop a study with a phenomenological approach.

For Back, (...) "this phenomenon is having severe and damaging consequences in a world that is increasingly globalised and where time and space are compressed." And here, I understand that the 'art of listening' is an act of resistance - it requires training, self-awareness and a deconstructed mindset to be able to absorb, feel, smell, hear, observe whatever the encounter between the subject and I provokes. The thinking process that entails, for instance, the art of 'Cordel' or how to make those sugar cane



sweets or visiting a neighbour for the sake of visiting or gathering for a collective serenade or simply taking about a distant cousin who left Cariri to find a job in São Paulo - has been one of the best schools in what we call Narrative Inquiry. There is no other way I could have approached the artists of Fortaleza and hear their stories, but though the methodological tools of collecting narratives.

Bruner (1991) mentions the many knowledges and the means we interpret, construct and and utilise stories have been marginalised or almost inexistent in academia and educational instances. Language is important, as we understand that cannot represent reality, but it is manifested - the importance of the meaning, signs, icons and symbols, as well as orality, place a significant part of the social mosaic we try to understand. Daily life is full of orality - people tell stories and histories, and, I usually tend to say that, it falls in a performative act, always. As language is performative Taylor (2003), orality is also, and narrative is the performance. Orality is a process of expression, negotiation and exchange. In this mentality, narrative inquiry poses itself to the approach of the abstract language, cited in the last item of this chapter - that undervalues the function and importance of the narrative. Orality and narrative are not inside a prison of communication context as its only understanding. For Hernández & Rifà (2011), the embodied experience and the narrative are sources of knowledge and it functions as a political attempt to decolonized identitarian speeches. The epistemological and historical way that this happened could be localised at the end of the seventies - the authors sustain the the rise of Narrative Inquire and Autobiographical approach relates with Bruner

(1987, 1991) that entails that we construct ourselves not only in mental capacities but through the narrative.

When I understand Cultural Pedagogy (chapter 2) as a force of other places of learning that socially construct ourselves, I perceive these subjects (as well as myself) as a composition of many multifaceted narratives. Our trajectories and ourselves are made of poems, prayers, songs, stories, screams, whispers, teachings etc,... and silences. But coming back to the main question: in the context of my research, what is narrative? Riessman & Speedy (2007:428-429) elaborate further into this interrogation:

*The term narrative carries many meanings and is used in a variety of ways by different disciplines, often synonymously with story (...) the narrative scholar pays analytic attention to how the facts got assembled that way. For whom was this story constructed, how was it made and for what purpose? What cultural discourses does it draw on - take for granted? What does it accomplish?*

Narrative, in this present work, will become a more practical category as I introduce to the reader my reasons of choosing some artists and not others. Acknowledging my initial questions: How is agency constructed? And more specific: How is the will of a socially engaged artist is constructed? - I will explain my decisions on who to hear the narratives from, as a methodological but political position. Just as an art curator, I selected the artists who I collected their narrative from: as it was already said before, I needed to explain agency through my place, context and surroundings. The

artists' narratives and encounters, that I will describe in Chapter 3, were chosen because, amongst many artists who passed through my life, they were perceived through my lenses as socially or politically engaged artists. Some of them I worked together or study together; some were my teachers, my friends or classmates in theatre school - and they have, in my point of view, poetics full of agency. Instead of working only with the experimentation of their artistic languages, they reproduce political resistance and social engagement with people's right in their art work. They are living, active, present, transiting and restlessly productive according to their specific art form. Because of the distance and inability to be in Fortaleza during the period of my research, I blended my holidays and family visits to the many encounters I had with them. Some of them were for the interviews and some for an informal talk - I also spent time in watching their performances or artistic creations and with few of them I collaborated and some others I used their narrative in congresses. These artists offered me different time and efforts - I necessarily visited all of them, and few ones I kept retuning to meet every time I had a chance to be in Fortaleza again. My encounters were planned, but also sometimes compromised by schedule and finances, since my research was only granted with a scholarship after two years of working with no financial support.

But why narrative? Why do I have the need to hear from them, to perform with them, to be in their houses, to bake a cake with them? They are so different and from different circles in my life - that I was constantly changing approaches in method of approach or even how, linguistically, I would perform the encounters. Reading Conle (1999:27-28), during the research phase of collecting narratives and meeting the artists, I

identified myself with her questions and struggles in transiting between spaces of knowledges:

*Why narrative? Because I feel the need for a model of inquiry that accommodates place and time. Which narrative? Let us avoid the dangers inherent in the urge to manage the resulting complexity and let us explore what facilitates narrative inquiry. As someone who uses experiential narrative in preservice teacher education and in research, I live in two worlds. The history into which I have been placed pulls me in two directions, each prioritising a different language and a different way of being in the world. (...) I realise that is not simply a methodological stance I can slide into my world of work, but that it arises out of, and demands, practice in my everyday, private existence.*

I must admit that the ethical questions on proximity and methodological practicalities were many times blurred by the close relationship I had with them. With all of the subjects, I had sent out a written co-agreement that they would talk to me and I would record (videotape) them and our material would be only utilised for purpose of my research: thesis writing, discussion with doctoral studies colleagues and my thesis director, as well as been able to present some cases in congresses and conferences. I also asked them permission to use their own names, offering them, of course, the option to have an alias-name instead of their, if that was their wishes. They did not only agree with the terms of the agreement (usage of audio, video, visual material and real names) but

also questioned me of this contractual necessity. At that time, the transit between David-artist and David-researcher was real and this movement was perceived in every single encounter that I have with the artists. From a friend or a colleague, I was interviewing them as 'subjects' - sometimes this transit did not matter, sometimes brought awkwardness and sometimes laughter. From those moments of encounter onwards, I started not worrying about the question of closeness and distancing in a Narrative Inquiry - I freed myself of the dilemma of choosing the terms 'my subjects' or 'my artists' - using them as I feel appropriate throughout this work. Another concern of distancing was during the times that I was not recording. Was that also evidence I can use? How can I tell a story of a story that was not documented? Well, this is also my narrative - this investigation is a construction of them as subjects and me as researcher, and our sharing, dialogues, exchange of questions and answers composed a big complex narrative out of many ones. I must say that that never bothered me in terms of me, as a researcher, being too close or too distance in these dynamics. It is difficult to have such high walls in our conversations so there is an apparent 'off the record' issue. No, 'off the record' does not exist, unless they asked me, literally, not to mention a certain detail in my notes, for any particular reason. About the "'of the record'" issue and the two-party relationship, Bond & Mifsud (2006: 250) can complement my concerns (with more concerns):

*Who decides what may be disclosed about whom? What is restricted information and only disclosed outside the formal exchange, as it were 'off the*

*record'? These are familiar problems in any qualitative research. However the nature of the narrative process means that concerns of this type may be difficult to anticipate in advance and only becomes issues as they arise (...) both parties need to engage reflexively in both the subject matter and the ethical challenges to create the human circumstances that enable the research to flourish and ensure the intellectual integrity of the project.*

Before arriving in Fortaleza, I had previously contacted the artists so we could find a convenient time and place both of us. I would then bring my computer, paper and colour pens for the interview. The paper and colour pens are a visual aid strategy to initiate a conversation through a time line cartographical exercise - in which the reader will understand its details in the next segment.

The first steps after arriving in the location with my material were to set up my computer as a mean to videotape and give out one sheet of paper and pens. My first question to them was a request, actually. I asked them to draw their life time line trajectory, with the starting point when they were born until the present moment. Also, I gave them few instructions: They could use the paper and drawing materials in the way that wanted - their line could have any format, my only request is that they could date the years that a 'relevant' event happened. These events were then dated and thought through in degree of relevance - they could be professional or personal events, they just needed to be relevant events for them and . Their lives, at that time of our encounter, were shaped in different forms and colours, as we lived an experience of sharing stories and listening

together. Connelly & Clandinin, (1990: 375) help us think about that moment a phenomenon:

*People shape their daily lives by stories of who they and others are and as they interpret their past in terms of these stories. Story, in the current idiom, is a portal through which a person enters the world and by which their experience of the world is interpreted and made personally meaningful. Narrative inquiry, the study of experience as story, then, is first and foremost a way of thinking about experience. Narrative inquiry as a methodology entails a view of a phenomenon. To use inquiry methodology is to adopt a particular via of experience as phenomenon under study.*

The collection of the embodied narratives made only sense in its completion because of the researches' methodological decisions of approach, materials and type of questions. I agree with the author above that we were the experience and thinking the experience is then my responsibility as a researcher. The encounter evoked a phenomenon, a shared phenomenon with words, technology, gazes, maps, listening as well as silence.

My attempt and strategy of this visual aid cartographical project was initially to start the conversations by the explanation of the time line they did in about 10 minutes, each subject. After an understanding of their time lines and their choices of events, I asked them the following questions: 1) What is Resistance? 2) Do you resist to what, with

whom, why? 3) What moves you? The reader will see later on that these questions changed in some encounters, and in others, I felt the need to continue meeting the artists few other times because the experience of the interview organically asked for new appointments - which made me keep in contact and spend more time with them. About the problem of objectivity and relationship during and after the interviews, Clandinin & Rosiek (2004:41) enrich our discussion:

*This continuity has important implications for the way we think about inquiry, narrative or otherwise. It reinforces the idea that inquiry is not a search 'behind the veil' of appearances that ends in the identification of an unchanging transcendent reality. Instead, inquiry is an act within a stream of experience that generates new relations that then become part of future experience. It also problematises the boundaries of inquiry. If experience is continuous, then the initial parameters we set up for our inquiries are themselves a form of relation that can and should be questioned in the course of ongoing research.*

Questions - these were not only made for me towards the subjects. But, by the advent of the experience, I have been questioning my methods, tools and intentions over and over. In the following parts of this chapter, the reader will find more information about the decision of the usage of the cartographical time line visual aid as part of the interview, the change of questions, language barriers and a overview of how the total experience of the research affected all subjects involved. Also, the reader will have a



chance to understand how the strategy of the time line cartography works, by a drafted example of my own map - with an exercise of myself answering the questions I asked my artists - doing that, it will be shown the changes of questions during the research, how I made decision in order to incorporate visual aid as a tool to ignite and colour the interviews, as well as my thoughts about possible connections of my time line and my own process of learning.

#### **1.4 What Do I Do with These Images?**

When I was 12, in our weekly art education class, in my school, we were supposed to be introduced to the many disciplines and artistic languages by teachers that had their formation in Pedagogy and ended up giving classes of art. Starting in the eighties, art education was mandatory in school curriculum, but there were few high education courses that could prepare these professionals. They would usually come from courses like Pedagogy and Literature - in my state, it was only from the 2000's, that a Visual Arts course was implemented at the university. And in 2003, the course of Performing Arts; in 2005, the Cinema course and five years later, the Dance high education undergraduate course. Back to my art education class when I was 12: There were about twenty-five students and two teachers in class, we usually painted or coloured pre-shaped drawings. This time, we were listening to a song; and as we listened to it, the two female teachers handed out to us the lyrics of the song printed in a half A4 sheet of paper. The boredom was so increasingly intense that I came to a realisation: 'If I am in an art education class, I will make art with whatever I have in my hands'. Well, I had the lyrics in my hands; and within reaching-hand I took a pair of scissors and started making

cuts in the paper which were inspired by the listening of the song: while I listened to the lyrics and melody, I interacted with the paper in a self-expression manner to be creative and make sense of that time that we were supposed to be 'learning art'. Five minutes passed since I started my meticulously paper cut activity as we were listening one more time to the song. When one of the teachers came to me, took away 'my art work', 'my tools' and punished me for having damaged school material. And my punishment was to copy down three times the whole lyrics of the song with no mistake, otherwise I had to start the whole thing again. In the following year, I made sure I would find an external drama class so I could be exempt from the art education classes.

This is the first story that crosses my mind when I am asked about my Visual Arts experience. I then share it here to express the doubts I had when applying for a doctoral programme in the Faculty of Fine Arts. I knew the programme was transdisciplinary but most of the students do come from a Visual Arts background. After talking to Melissa Caminha - the friend who was responsible for introducing me to the programme, with whom I had studied theatre together - I found motivation to apply for it, right after she did it. Participating in doctoral sessions and some MA classes, I constantly asked myself why I am in a department where is mostly common to exam and investigate visual culture and to use as methodological tools research with, about and through images.

I can affirm how rich has been leaning and working together with such transdisciplinary group of researchers. And eventually, their questions on how to investigate with and through images, made me aware that Narrative Inquiry can be benefited from Visual material. In this matter, the decision of using time lines as a visual

aid, is placed in my research in a two-fold utility: as an ice-breaking exercise so my subject and I could talk about their life's trajectories and as an extension of their narratives - in which without them, I would not have been able to elaborate further about their agencies.

So, why is it paramount for a performer-researcher like me to use visual narrative aid? And where in the constellation of research methodologies I can establish a dialogue with? Our PhD programme is very interested in art-based research and the questions brought up from the discussions of my colleagues shaped some of my interrogations. Some of them came from Art-based research, Informed-based research, A/r/tography and Action-based research.

It is known that not every artistic process is an investigation, for the investigation has always a context and a paradigm as a concept. Also, not every usage of images in an investigation is Art-Based, for Barrone and Eisner (in press) explain:

*First, art-based research is engaged in for a purpose often associated with artistic activity, arts-based research is meant to enhance perspectives pertaining to certain human activities. (...), those activities are educational in character. Second, arts-based research is defined by the presence of certain aesthetic qualities or design elements that infuse the inquiry process and the research 'text'. Although these elements are, to some degree, evident in all educational research activity, the more pronounced they are, the more the research may be characterised as art-based.*

Still, there are methodologies that are less practice-based and more influenced by art, like arts-informed research. And here, we understand that arts-informed research does not involve a creative production, and it is deeply characterised by being qualitative. It does not have to be focused on art, instead, it can be inspired by art or creative practices (Eisner, 1997). Following this logic, this present research locates in a space of mobile methodological currents, but it true that in my work, the poetics and creative expressions are the main form of investigation. About a possible aproximation, McNiff (2007:29) writes:

*Art-based research can be defined as the systematic use of the artist process, the actually making of artistic expressions in all of the different forms of the arts, as a primary way of understanding and examining experience by both researchers and the people that they involve in their studies. These inquiries are distinguished from research activities where the arts play a significant role but are essentially used as data for investigations that take place within academic disciplines that utilise more traditional scientific, verbal, and mathematic descriptions and analyses of phenomena.*

In the cold desert of having to categorised determined methods, I stand with the freedom of letting them being chosen out of my context and not vice-versa. It seems that the difference between one methodology and the other is dependent on the time the

research is exposed to creative practices, on whether you think your work is purely qualitative or resembles a practice. When questioning not necessarily of how far I am creating or being influenced by the arts, this present research is also interested in focusing in non-art events to understand my problematics, as Arts-informed research proposes. It is also my intention to explore the thin line that Arts-based research proposes, for the exposition to what is art-related, more than other methodologies. We can easily come up with the interrogations of: 'What is art and art processes?' in order to frame one or another methodology. At the end, it can be a question of narrative - of how one portrays art, practice and consequences (effects, reverberations) in one's investigation. About intentionality of effects in what can come out of a research, Finley (2008:71) exemplifies what could mean another approximate approach - 'Critical' Arts-based Inquiry:

*(...) [It] is characterized by its integration of multiple disciplines and diverse discourse communities. Similarly, critical arts-based researchers facilitate community-based performances that reconstruct or blur both physical and abstract boundaries. The first and most dramatic such realignment is the synthesis of beliefs and practices among social scientists with critical revolutionaries among artists. Activism, such as is seen in revolutionary new genre public art and performance art based in a history of resistance, is reflected in critical performance ethnography and other new methodologies used in arts-based inquiry.*

When we discuss agency and its manifestations: will, resistance, disruption etc; it is critical to acknowledge that the narratives of my artists about the theme is constructing mine - at the same time that is building up knowledge about the transversal themes and, on some degree, it intervenes in my creative or academic, the work of my subjects and, by sharing and collaborating with colleague, it interferes in the construction of thought. The construction of trout, as well as concrete activist action, are responsible for social change that are resulting from investigations like this. In the category of Action Research, the investigator is inclined to ask which way one can improve or change status quo while investigating (Whitehead 1989).

A/r/tography, for instance, understands investigations as a vital experience, in which I have a question as a starting point and it pushes me in a creative search. This search is, foremost, constituted by epistemologies of what it is being an artist, an educator and a researcher. In this category, experiential spaces are welcome (Springgay, 2009).

Springgay (et al, 2005) used the term 'in-between spaces' to refer to the gaps that we as researchers, educators and artists are placed in – making the investigation part of our artistic creation (and vice-versa), as well as letting academic categories dialogue throughout our narratives. The fact that I have grown up in Fortaleza – acquiring my first aesthetics experiences along with the subjects of my case studies – and my condition of living abroad for the last six years, place myself in an intercultural gap condition of closeness and distance, familiarity and distanciation, local and global complexities. The author initiates an investigation and research group, in Canada on A/r/tography. Which, for instance, understands investigations as a vital experience, in which I have a question

as a starting point and it pushes me in a creative search. This search is, foremost, constituted by epistemologies of what it is being an artist, an educator and a researcher. In this category, experiential spaces are welcome (Springgay, 2009).

I believe that it is important during my research to constantly consider the construction of my own gaze as I create subjects, relations and theoretical articulations. To Mieke Bal (2006), our cultural practices shape our gaze to different cultural practices, namely my local artistic background and intercultural experience as a researcher shape the way I look at the categories and subjects of my research project. The main force acting on this research is the willing to understand how the will to transform is constructed throughout the trajectories and experiences of artists that I identify them as having content of resistance in their poetics. That can be a very general unreachable question, but via narratives of such artists, it will be possible to create a mosaic of subjectivities and to trace possible paths of such social constructions. In this context, I feel the intrinsic need to be included as a voice and narrative to my own investigation – the answers I want to find in others are constantly dialoguing with my longing to understand what are the strategies and how is resistance embodied in my own experiences.

When deciding on whether or not utilising images in my research, I ask myself what my subjects could ‘tell’ in a way that it is difficult to express only through oral narratives. I wanted to bring up what is hidden, clues of untold stories, in a more holistically developed strategic form of encounter. It was also important to acknowledge the body when collecting the narratives - when drawing the time lines, by the living

experience and embodied sharing of knowledge, the body is engaged and responding to stimuli from the means of the time line itself. To observe their bodies engaging in a creative way, that sometimes is not their main artistic discipline, is a moment of silence, reflexion and a generous openness for an empathetic conversation.

### **1.5 What do I Resist?**

After my first year of field work, when I was collecting the initial narratives and time lines, some of my subjects asked me whether I had done my own time line. Also, in one of my meetings with my thesis director, he questioned me why I had not yet done it. Well, the answer is not that simple - overall now I understand that I was going through a difficult time in terms of mental health and I unconsciously refused doing whichever activity that brought me to a certain reflexion over my life. I know this is a paradox: Why wouldn't I try on myself some of the visual methodologies I have been using with my subjects? Another concern was about the methodological approach.

In one of the Jornadas de Investigadores/as en Formación - a yearly session that colleagues from my doctoral department organise in other for fellow researchers to show their partial findings and trajectories of their research - I presented my meeting with one of the artists, Verónica Valentino (which the reader will know more in chapter 3 and 6). After presenting the video I made out of the encounter with the artist, I talked about the my place in the research: transiting from my narrative to the artists's narrative and from the role of interviewer to a performance collaboration. One of my colleagues asked me whether that was an auto-ethnographical work. I responded it wasn't, although that generated doubts - because my participation as an active intervener in the research



process is as important as the data collection. It is clear to me that this research is a Narrative Inquiry, but transiting and touching what it is considered auto-ethnography are also part of this sensible mosaic of affectionate narrative I am constructing.

Back to the time line: the danger of crossing the line towards an auto-ethnography made step back and not participating in the making of own visual life trajectory. Time passed, and now, during the writing process of the thesis, I make the time line and discuss about what this means as experience.

Below, there is my time line. It was made under 10 minutes, with the freedom to shape it in any form. I had in my hands the same materials I offered to my artists and pointed out with dates the most relevant events that made me be who I am today. I then write about the three major questions I asked the subjects after talking about the life events.

### 1.5.1 My Timeline

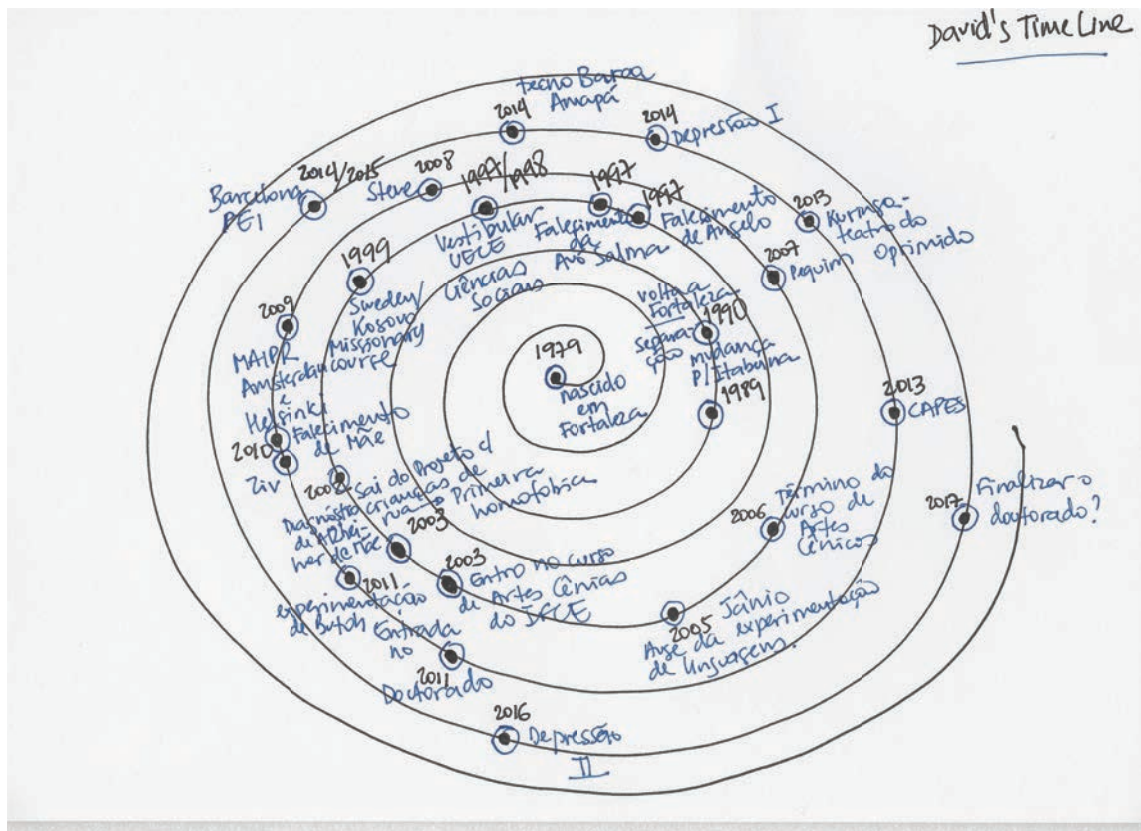


Figure 2 My Timeline

Relevant events:

1979 - Birth in Fortaleza, Ceará, Brazil.

1989 - 9-10 years old I moved to Itabuna, Bahia.

1990 - Separation of parents and return to Fortaleza.

1997 - Death of my grandmother and my brother Ângelo.

1997/1998 - University entrance exam for Social Sciences.

1999 - I went to Sweden for a mission organisation course and to Kosovo for a humanitarian outreach programme.

2002 - Diagnose of Alzheimer's Disease in my mother health condition.

2002/2003 - I left the street children project I worked for 2.5 years as a Social Educator because I was victim of homophobia.

2003 - Performing Arts course

2005 - Performance experimentations. Relationship with Jânio.

2006 - Graduation of Performing Arts course at the end of the year.

2007 - I moved to Beijing.

2008 - Relationship with Steve.

2009 - Moved to Amsterdam for MAIPR.

2010 - Mother passed away. Moved to Helsinki.

2011 - Butoh experimentations.

2011 - PhD admission.

2013 - CAPES 2-year funding.

2013 - Theatre of the Oppressed training.

2014 - Depression phase I.

2014 - Tecno Barca - Amapá.

2014 - 2015 - Independent Studies Programme at MACBA.

2016 - Depression phase II.

2017 - End of PhD programme.

One of the realisations that I had is that during the making of the time line is that, even though I was the subject and the facilitator at the same time, I felt vulnerable. I felt

venerable because I know I had to transit between the frontiers of sharing every major happening in my life and editing them so I do not expose my self too much during this process. The making of the time line is based on the 'here' and 'now' - and therefore, it all depends on the experience. The process of choosing and editing what you want and how you want to portrait yourself is constructed from the frame of time (until ten minutes to make it), of space and materials (how the environment and tools influence in your personal map), of the other and of course, of the baggage we are all carrying from the consequences and reverberations of all past events. I have always questioned myself as a researcher about the reliability of these answers - Does it matter? Now, I started questioning my own honesty as a subject - Does this mean anything when we talk about narratives? Here, Ellis and Bochner (2000: 746) discuss about the subjectivity of the narratives:

*How do we judge the merits of these stories? When do we know they're realible and telling? I think it's the same judgement we make about any author or any character. Is the work honest or disonest? Does the author take the measure of herself, her limitations, her confusion, ambivalence, mixed feelings? Do you gain a sense of emotional reliability? (...) Does the story enable you to understand and feel the experience it seeks to convey?*

During the time I have spent with my artists, I realised that their time lines would have possibly been different if any of the frames (mentioned above) were altered. And,

because of the advent of the experience, I often asked them: ‘What is not there in the time line and now you remember? After talking about the events, but also during, the subjects felt the need to edit the map with information that they had forgotten at the time of making the time line. I told them that it is fine to forget events - that is a narrative of the moment and in case I need to know a bit more of what I maybe found unclear, I would return to them for more questions.

Giving myself the opportunity to draw my own map brought me closer to the subjects, brought my narrative resonating with their, and brought my lines crossing with their personal maps. The exercise of being part of my research as a subject and not to resist is a challenging one - at the end acknowledging it or not, we are all constructing our research subjects and deciding how we observe them through methodologies. The important ethical decision here is if to narrate these transits and documents the frontiers crossing and confluence of narratives.

## **1.6 Parallel Conversations**

### **1.6.1 Failing, therapy, mental health as a catapult**

My research is based on encounters. The possible connections and suspicions we will create are produced in the crossing point of all encounters. The clashes, confusions, misunderstandings, refusals, failures... Well, failing has been an important catapult in order to finish this research. These encounters are not defined by the amount of artists I interviewed or the time I have spent with them, but the intensity, and less objectively, the

poetics. Creation of an art work, a choreography, a text, a thesis implicate up and downs, and in this present work, this is not an exception.

It seemed that the first half of my doctorate studies, because of the financial challenges and logistical difficulties, I was more present in the department sessions and showed more enthusiasm with the process than afterwards. The second half of it has been marked by a two-year funding from a Brazilian research centre, when I spent more time living in Barcelona and had the financial means to dedicate myself in collecting the narratives and writing the thesis. It was also during the second half that I have developed a systemic series of anxiety crisis, panic attacks and depression.

My intention to talk about this in this first chapter is not to justify the possible incompetencies, but to register here a journey that made this learning trajectory as intense as it could have ever been. During the time in Barcelona, and after the collection of all narratives in Brazil, I slowly immersed myself in a fear of showing my work and anything that I write to anyone. The fear brought anxiety and the anxiety brought depression.

Listening to my PhD colleagues, I knew that I was not alone - many of them also were going through an moment of instability in their mental health. I asked myself my time whether this process was worthy of the effort, but I also asked myself whether I could have developed these distortions in any form, in another circumstance. The burden of bringing something new to the table increases and time passes by, as you got feedbacks and as there is a financial grant involved - so the level of responsibility and accountability is higher. After many attempts of trying to deal my my mental health by

myself, I started a treatment that has been lingering, also with ups and downs, but it has been of of the catapults of this research to become what it has been.

Deadlines and the urgency of delivering can only activate positive forms of agencies if there is support for the researcher and the research. On chapter 7, I introduce one nuance of agency that I myself interpreted as one of the most important one nowadays for creative productions - care. Understanding my limitations, and exposing myself to the catapult of academic expectations would be a way to go until the end. Before I affirmed that this is not an auto-ethnography, despite the constant line crossings, I understand that I constructed the subjects and all the frames - the subjects, the methods, the institution and transversal happenings constructed myself on the 'here' and 'now', the author of this ongoing research. This process became part of the big narrative of this work, which is to understand how agencies are constructed along the life of an artist. Researching, narrating, encountering have become life, and the risks of sounding too personal, auto-biographical and unobjective exists - but it is, again, part of this big collective participatory narrative on will. And, it is important for the reader to understand that "whenever I say 'I', I mean 'we'".

## CHAPTER 2

### Cultural Pedagogy

#### 2.1 Learning as Encounter

One of the first artists I chose for my fieldwork was Silvia Moura - a choreographer known in Fortaleza for being in constant struggle against irregularities in the agenda of the cultural sector. She was also my first contemporary dance teacher during the theatre school. She had a company called *CEM* that was formed by young people from the suburbs of Fortaleza, who were offered training in theatre and contemporary dance by her. People who know *Sílvia* understand that she is an embodied storm of all sorts of agencies: she is protesting on the streets, dancing to raise money for an important cause, teaching youngsters who want to learn, giving a workshop in a male prison, interested in what her colleagues are doing and sometimes baking cakes for selling.

I will talk now about the baking part of her life: when I contacted her asking to be one of my interviewees, she promptly said yes and invited me to come to her home. I remember that I came to her home in a very hot sunny afternoon, after I passed by a petrol station where I bought few popsicles for refreshing our conversation. At her place, after she stored our popsicles in the fridge, she asked me to spend the time just talking, with no timeline - that is the reason that I am not presenting her timeline in the



descriptive chapter, although her narrative is used in the third part of this work. Sílvia suggested that, while we talk, she bakes an orange cake.

Her stories and our discussion about life, dance and resistance, had a tactile experience of manipulating eggs, butter, flour, milk and orange juice; was full of smell when the cake started shouting from inside the oven that it was almost ready, and gave us a taste of comfort and safety from our grandparents' houses, as we ate the pieces with a freshly made filtered coffee. Here, I don't want to share necessarily the content of our encounter but the quality of it.

In that moment, an encounter was provoked, an encounter of subjects - from my side, an interviewer with an academic agenda aiming to enrich my fieldwork data collection; and from her side, an unpretentious artist whose the only agenda was to spend time with me, have a good talk, share stories and enjoy one or two pieces of cake with a cup of coffee. The living experience qualified by human sensibility manifested as an encounter of one affecting the other. In times when people do not have time to be 'present', Sílvia and I forgot to observe the watch and I did what I had to do (except the timeline) and she acted as a graceful hostess.

Before entering the doctoral programme, I could differentiate two forms of education: formal and informal - pedagogy for me was always a praxis that incapsulates institutions; a pedagogical path that one can explain on a CV or a job interview. The advent of understanding learning processes happening everywhere is relatively new to me. My department is department of Cultural Pedagogies - and since my first visits there, it was brought to my attention the usage of the plural form of 'pedagogy'; despite we read

and study authors that use the term Cultural Pedagogy in the singular form. The concepts of this academic category will be visited in the next parts of this chapter only, because what I want to speak now is about what happens when we encounter the other.

Who are these subjects? Are they only mine? Who are the others, other than me? For Deleuze (1990), the meaning of 'others' only make sense when relating to the effect they do - as well as to their absence. The author poetically talks about the subtle social construction from and by the subjects in the two sides of the table. It was already said that the decision of assembling all these artists together and questions was a creative process, a process of construction - a process when, 'we' and 'I' are creating a narrative, vibrations, desires and with no aim to seek the truth. He says: "my desire passes through 'others' and through others it receives an object. I desire nothing that cannot be seen, thought, or possessed by a possible other. That is the basis of my desire. It is always others who relate my desire to an object. (Deleuze 1990:306)

In that encounter, the methodology was gracefully attacked and transformed towards quotidian daily tools of extracting the best stories from the human soul. Methodology was the refusal to draw a timeline - it was the trade of the pop cycles with the orange cake, the measure of the ingredients, their mix and the baking. Methodology was the time when we first smelled the fresh cake as we deviated from topic to topic and acknowledged our embodied agencies when discussing about resistance.

Resistance is big, large, loud, strong, heavy and fast. But it is also a frozen period of time with orange taste and coffee smell. The production of spaces of encounters turns out to be as political as a protest, and the tete-a-tete moment at the table becomes a place

for learning, a place where subjects meet, and two or more narratives construct a multifaceted one. The living experience of this first encounter with Sílvia Moura was a pedagogical relation - one of many that was manifested throughout this journey.

Broadening up the scope from one subject to all experiences with my artists, we understand that spaces of leaning were created. And these are 'other' spaces of leaning - not formal, nor informal. These are crossing territories where narratives are the roads and I, as a researcher, have the pretentious attempt to create a road map, a cartography out of all these agencies. When I talk about Cultural Pedagogy, I talk about the necessity to understand the constructions, the intention to intervene in the world in a practical form, and make an effort to see the (sometimes invisible) other paths of learning that are being created, manifested and reverberated from body to body.

When I remember that first encounter, I remember it with all my senses. It is on video as well as moving through my body as resisting knowledge. And via all these cartographical affections, we learn new ways to learn.

## **2.2 Learning as Praxis**

During my years of working as a social educator in a project for children in 'situation of street' and at risk, I had the chance to be part of a formation course given by an educator who systematised a method for teaching groups how to read and write using freirian methods. The method was based on discussions with the groups and activation of critical thinking. Their first words with one or two syllables to be pronounced were words of their realities, their environments and their oppressions. The course took place in a favela we used to work at, because most of the children found in there a place for

sleeping, using drugs and socialisation. People already knew us there because of our constant visits to some children or families, and although I had that chance to learn more about literate methodologies, we did not create the opportunities to put that knowledge in practice - what a paradox and irony!

With my first attempts to read and know more about the 'Pedagogy of the Oppressed', came the interest to focus my artistic career in educational projects and later on (and the reader will see in chapter 6) the training in the theatrical methodology of the 'Theatre of the Oppressed'. The comprehension of the human being as historical and undone transits in all his works and bridges the processes of learning and knowing the world as one - a premise of a social constructionist research.

As this item of this chapter is to create a dialogue with Paulo Freire and explain an overview of basic concepts in relation to education and politics, I opted for keeping the quotations in its original Portuguese version. The translations of all parts in Portuguese are located in the footnotes area and are made by me.

The learning paths, for Freire, are not in an abstract realm, but in a concrete and mobile dynamics between subjects and subjects and the world. And here, there is the core of his pedagogy - praxis: "Se esta descoberta não pode ser feita em nível puramente intelectual, mas da ação, o que nos parece fundamental, é que esta não se cinja a mero

ativismo, mas que esteja associada a sério empenho de reflexão, para que seja práxis.’’  
(Freire, 1983:56)<sup>1</sup>

Is praxis concrete action? No. Not necessarily. Praxis contains the reflex of thought, that the world is understood and it is manifested and as it is wanted to be transformed.

*“(...) se o momento já é o da ação, esta se fará autêntica praxis se o saber dela resultante se faz objeto da reflexão crítica. Nesse sentido, é que a práxis constitui a razão nova da consciência oprimida e que a revolução, que inaugura o momento histórico desta razão, não possa encontrar viabilidade fora dos níveis da consciência oprimida. ” (Freire, 1983:57)<sup>2</sup>*

Recalling the on how to literate, it is essential that all words become ‘generating’ (1983:5) - they contribute for the formation of others from the universe of the one being

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<sup>1</sup> If this discovery can not be made at a purely intellectual level, but of action, what seems to us to be fundamental is that it should not be based on mere activism, but should be associated with a serious commitment to reflection, so that it may be praxis.

<sup>2</sup> If the moment is already that of action, it will become an authentic praxis if the knowledge of the result becomes an object of critical reflection. In this sense, it is that praxis constitutes the new reason of the oppressed conscience and that the revolution, which inaugurates the historical moment of this reason, cannot find viability outside the levels of the oppressed conscience.

educating in reading and writing. These words are constructed and reconstructed according to what makes sense in their personal and collective behaviour. Students gain and observe distance (as in a distancing effect, explained at the end of this chapter) so they can see their own experience. Following this process, they are able to decode words, texts, gestures and life events - this decoding is the analysis of the living situation, which will be eventually bear fruits as actions. The action is a consequence of a reflexive exercise and “puro ativismo.” (Freire, 1983:57)<sup>3</sup>

Actually, praxis can be inserted in any profession - because it is a method used to perform a certain task or routine. Not being different from any other, educators can learn and teach as praxis more than others – the political context, postcolonial especificities and neoleberal agenda can indicate the degree of praxis in the role of the teacher.

When investigating in the space of the practice itself, the teacher experiences the reflexive exercise during the practice in classroom, and during the research that can emerge from it. When these two forms of experience happen simultaneously, there is a re-signification of concepts of the teacher, the student, the class and learning itself. Teacher activity is both practice and action. At this juncture, the practice is considered as an activity systematically constituted by an organizational culture of schoolling. It aims to guarantee knowledge, through pedagogical projects and methods developed by the School and the Teacher. Praxis is supposed to be seen as an inherent characteristic of human being, being fundamental for the reflective process of learning and being linked to

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<sup>3</sup> Action is pure activism.

the subjectivity of the teacher. If the educator has the action well defined and an agenda, this professional will be motivated to continue to play his roles within the school community. In this way, it will strengthen the teacher-student and student-student relationship.

It is through the reflection-action-reflection process that the teaching praxis arises, since the teacher ceases to be a mere object of investigation and becomes the subject of research itself, not limited to generalizations of the contents addressed by the students, but making them agents of changes, capable with critical sense to understand the place in the world and political contexts of a school community. One of the problems that hamper this teaching praxis posture is the convenience with which most teachers reproduce their practices - repeating actions that have long been carried out in classroom, and that opposes a critical paradigm whose purpose is to be plural, inclusive, diverse and reflective as a way of understanding reality. It is necessary, indeed for educators to overcome these barriers, showing motivation and striving for a pedagogical dialogue that prioritizes criticality and reflection.

*Educador e educandos se arquivam na medida em que, nesta destorcida visão da educação, não há criatividade, não há transformação, não há saber. Só existe saber na invenção, na reinvenção, na busca inquieta, impaciente,*

*permanente, que os homens fazem no mundo, com o mundo e com os outros.*  
(Freire, 1983:66)<sup>4</sup>

Teaching praxis is present in the life of the teacher who proposes to take a critical-reflexive stance on their own experiences, making a their learning and teaching aim the trajectory and a process. My experience with my teachers for most of my schools years has been inside a private school under a neoleberal context in Fortaleza. Juping geographically and in time, when I spent six months living in Helsinki, because of a MA internship, I came across with the primary and secondary school that was just beside my building. One specific day of over-curiosity, after observing from my window, the interaction between teachers and children in the patio, I decided to go down and talk to the teachers. They were very kind in answering questions about the relationship between what they learn as content and what they learn in practical abilities. Markus, one of the teachers said they were in the process of abolishing separation among disciplines and implementing methodologies of learning through practical projects, individually and in groups. Bleuring the gaps between the disciplines, and finding ways to relate the content to daily life activities could be an important step towards an education in which

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<sup>4</sup> Educators and students are archived to the extent that, in this distorted view of education, there is no creativity, there is no transformation, there is no knowledge. There is only knowledge in invention, in reinvention, in the restless, impatient, permanent search that men make in the world, with the world and with others.



we can understand totality, or we can practice and learn totality for, if ever needed, to be able to classify, distinguish, and categorize:

*A questão fundamental, neste caso, está em que, faltando aos homens uma compreensão crítica da totalidade em que estão, aceitando-a em pedaços nos quais não reconhecem a interação constituinte da mesma totalidade, não pode conhecê-la. E não o podem porque, para conhecê-la, seria necessário partir do ponto inverso. Isto é, lhes seria indispensável ter a visão totalizada do contexto para, em seguida, separarem ou isolarem os elementos ou as parcialidades do contexto, através de cuja cisão voltariam com mais claridade à totalidade analisada. (Freire, 1983:113)<sup>5</sup>*

The notions of conscientization through education of Paulo Freire are not simple, but they are not utopian either. Mostly, they cannot be reduced to a set of rules for learning how to read and how to write. Respect for the human being, its cultural baggage

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<sup>5</sup> The fundamental question in this case is that, lacking men a critical understanding of the totality in which they are, accepting it in pieces in which they do not recognize the constituent interaction of the same totality, it cannot know it. And they cannot because, to know it, it would be necessary to start from the opposite point. That is to say, it would be indispensable for them to have a totalized view of the context and then to separate or isolate the elements or the biases of the context, through which the split would return more clearly to the totality analyzed. (1983: 113)

and the acknowledgment that we are agents and subjects influencing agents and subjects, are the basis for the development of any effective educational action, with an aim for all individuals to have awareness of their history and their importance as unique human beings and producers of culture, transformation and reality. For Freire, as well for the over-curious like me, my subjects and my fellow colleagues, asking questions are the main strategy for understanding the world as a social constitution and susceptible for change. Freirean thinking brings us ethics, respect for the dignity and autonomy of the self, and ways of learning and teaching. What? Why? Where? As? For what purpose? For whom? Against what/whom? In whose favor? Such questions require shared, collective narratives – narratives that reveal the restless character of an educator, an artist or a researcher, in the face of knowledge.

### **2.3 Learning as Indiscipline and Collaboration**

The ten artists of my hometown who I collected narratives from, have a lot in common - their timelines cross each other in moments of work collaboration, in friendship and in historical events of social and political turmoils. Children of a post-dictatorship era, they do not, in any form, take for granted the value of freedom of speech and artistic creation. They are creators not only of their artistic pieces, but also of different ways of being in the world. They are actors and subjects of this research defining methodologically how to capture their paths of learning.

An example of a practical circumstance that directly affected the theoretical and methodological routes of my investigation was when I was doing some interviews in the

fieldwork, I asked the artists what they think resistance is, and whether they are resisting (as it is more explained in chapter 3 and 4: to what, to whom, with whom and how?) – some of the interviewees have clear political agendas and were aware of their political implications through their creative practices, and appropriated the usage of the word ‘resistance’ very closely to what I have been using. On the other hand, some interviewees expressed other ways of ‘willing to transform’ as simply “this is my will, I am not resisting, I am living”, one artist said: “I am not resisting, I am re-existing”, another said: “I’m just doing my job”. I understand that a gaze and a closed and defined theoretical framework construct the subjects of analyses, sometimes clashing the researcher’s expectation with the reality and language specificities of the interviewee. For that reason, I will look at Ahmed (2013)’s concept of ‘will’, ‘willful’ and ‘willfulness’ (in chapter 7) as possible categories all the subjects might relate to – becoming a lost piece in the mosaic of a dialogue among agency itself, resistance, disruption and insurgency. Ahmed’s perspective of agency and resistance, when talking about ‘will’ highlights the forces of learning throughout one’s life trajectories.

Educating has been, is and will be always an ever changing aspect of life, it occurs all the time and anywhere. And education could not be different - rethinking teaching is more than necessary for challenging the status quo. When we think of structure in Cultural Pedagogy, we start seeing it transforming and becoming something else - as we deal changes of identities, power relations, ideas, languages, etc... Unlike traditional pedagogy, cultural pedagogy goes beyond school and social spaces in which knowledge is constituted, power relations are lived, experiences are interpreted, truths are

disputed. Cultural Pedagogy translates and unveils history and the way of life of a people - it brings meanings about identities and society; and it is a practice that questions to understand the functioning of power, the establishment of privileges; and it constitutes and determines life as a force of resistance.

In the doctoral programme, I can see and I was deeply influenced by these sometimes invisible, sometimes visible learning forces of Cultural pedagogy - and it ends up influencing the curriculum by reorganising the discourse and acting in an antidisciplinary way by the great diversity of the cultural phenomena that characterises our postmodern conditions of existence. During the major part of my school years, I was affected by a curriculum that operates neutrality, that is not committed to all forms of cultural production in relation to social and historical practices. Therefore let us not consider only the classroom here, but the courtyard, the gymnasium of sports, the streets, the squares, the malls, the cinemas, radio, television, publicity, the protests, the bars, the night etc, as pedagogically cultural spaces - where it is always possible to deconstruct and reconstruct the relations between culture, knowledge and power.

To begin on this journey it is necessary to consider education as in a larger spectrum as it can possibly be in social relations and its interconnections with art (in the context of artistic work with contents of resistance), politics (in the realm of the Performance Studies and Critical Education) and micro-politics (when focusing constructions of corporealities).

For Rodrigo (2009) Critical Pedagogy means that education is more than mere transmission of knowledge, it is a political project considering culture, media, discourses

and power relations as active constituents of the construction of reality - which reflects as affirmative voices and agendas towards insurgent cultural policies, resistance movements, social transformation and part of a broader discipline called Cultural Pedagogy. For the author, “Estas prácticas son planteadas como estacios de cruce transversales que integran la pedagogia crítica como pol’itica cultural insurgente” (Rodrigo, 2009:76)

Thinking about these crossing territories, I imagine a junction will all my artists’ timelines and the many meeting points their trajectories and poetics meet as Fortaleza develops in a culture of resistance. Collaboration entails change that entails new ways of teaching, learning, living and encountering the other. About collaboration, webs of artistic creation, and a need for a fresh proposal, Rodrigo (2009: 90) complements: “Esta propuesta de educación artística se articula desde varias disciplinas, conocimientos, herramientas de trabajo y medios, con diversos trabajadores culturales y agentes educativos, y en diversas instituciones que confluyen en estos territorios de cruce, en una mezcla del trabajo artístico, cultural, político, educativo y social”.

Giroux (2001), confirms a possible exit towards a pedagogy of deconstructions in not only putting together cultural workers and brainstorming an insurgent action, but and specially, in inventing a broader project that could offer a place of encounters of artists, educators and then, the other cultural workers. This crossing territory that I see it so organically formed in Fortaleza, should be responsible for confronting government, corporations and institutions that propose a steps back in terms of advances in a active, public and democratic society. Giroux (1986), about resistance, elaborated a ‘theory of

rationality' affirms that it is not enough to indicate the parameters of its possibilities, but it is necessary to make explicit its dynamics in educational practices. What is the objective of critical education? A suspicion for this question could be found in creating and finding a new type of performing citizenship. One could answer succinctly: citizenship is the public exercising rationality and agency - but, in order to be effective, it requires freedom as a precondition. As long as one does not reduce reason to one of its forms, like instrumental rationality. Giroux (1986) distinguishes three models of rationality: technique, hermeneutics and emancipatory.

And what is the place of Cultural Pedagogy as an epistemological space for social change? Well, education for citizenship, can not be thought of as mere training, of a social mediation - according to the reduced model of technical rationality; on the contrary, it must be conceived as the space of the maximum explication of cognitive and normative procedures that reveal to people their dimensions and conditions of a historical being and agents of their own selves.

Trend (1992) says that Cultural Pedagogy is the way to articulate insurgent political policies through contemporary cultural practices among various categories such as art, politics and education. And it is in this initial multiple border territory that I place myself as researcher and one of the subjects to my investigation. According to same author, this extension of education to a broader notion of contemporary art practices in communities and public spaces locate the pedagogy of the arts in a context of social transformation beyond pure aesthetics and entertainment. This leads to the objective in my research, namely to understand the social construction of processes of agencies in

their strategies and embodiment in a possible culture of resistance. Rancière (2004) highlights the intrinsic potential resistance of art itself; Butler (2007), often uses the word ‘disruption’ to refer to resistance, as well as Trend utilizes ‘insurgency’ – I am not stating that all three categories are synonyms at all, but I understand them as three dimensions of the same willing force ‘to go against’, ‘to keep moving’, ‘to stay still’, ‘to preserve’, ‘to fight back’, ‘to manifest general dissatisfaction’, ‘to re-invent ways of living’ and even ‘to silence’. I prefer putting in risk the attempt to elucidate all possible notions of resistance, insurgency and disruption rather than not broadening up their signifiers in subjective forms.

For Atkinson (2011), that can be forces of ‘pedagogies against the state’; Elsworth (2005) mentions ‘places of learning’; Spivak (1990), based in her post-colonial investigations, sees ‘resistance of thinking’ as a major influence in our social constitutions; Gómez-Peña (2005) understands ‘performance and activism’ as pure pedagogy. Following this reasoning, I intend to explore the meaning of transiting and neighbouring categories such as these, and doing so, to make some contribution to the field in an attempt to develop small cartographies and a dialogue among them. The challenge to experientially understand these movements of willing and potentiality draws me close to the field of Phenomenology – an approach that will enhance the analyses of all narrative experiences and small collaborative art projects with the all subjects. In this sense, the notion of ‘perception’ and ‘sensation’ may precede all attempts of a possible willing to transform anything. Ahmed (2003) conceptualises the worlds ‘will’, ‘willful’ and ‘willfulness’ and places them in a context of a style to perform politics – and the

everlasting blurred movement between the general will and the private will flow as one: objectifying and constituting our actions and agencies. In this contexts, I want to place Foucault's understanding about the relation body x power and the construction of social bodies (bodies) to dialogue with contemporary authors, cited above. I believe that investigating notions such as 'government technologies', 'body techniques' and 'apparatuses of verification' will function as a clear path to a more post-structuralist dialogue and introduce problems of movement and constructions of will.

My decisions to turn the research in a more bodily-experienced way may cause some negative effects and may seem that I am transforming all this big mosaic of categories in a picture that can never be seen sharply. Basically, this is a trial to investigate processes – and processes imply movements that imply bodies that imply politics... This research aims, in exploring all the cited problematics, to draw cartographies of these three big translucent borderlines: education, politics and corporeality; and hopefully to explore the extended notions of body and agency in the realm of Cultural Pedagogy, which is one of the main field studies of my department.

Cultural Pedagogy, fed by Critical Pedagogy, offers plurality and an ongoing criticism of the world, its mechanisms of repression and of its methodological and conceptual approaches itself. It does not only absorb the political characteristics in education, but understands both, as well as the arts, in a search for contextualising, mapping, narrating, inventing genealogies and modes of living in the word. It can also be that Cultural pedagogy demands that we become much less scholarly and much more



culturally and creatively active - allowing us to be critical analysts and cultural artists, so we can educate in inclusiveness and with inclusiveness.

## **2.4 Learning as Theatre**

Freire's usage of the word 'conscientization' has to do with the process of developing critical thinking and awareness in relation to one's environment - it entails not only reflexion, but also action. Conscientization fights against the social myths that are dominated by the ones with political power, and it is the role of the educator, to unveil these myths in order to be critical and active towards it.

When I think about this dialectical movement between critical thinking and concrete action, I see a gap between the two points - a gap of collective and self-reflexion that requires exercise and, in my professional scenario, creative tools. As a theatre practitioner, I believe that the role of uncovering real problems that the educator has, is the same one that an artist of any discipline should have. In the theatre case, Bertolt Brecht (1898 - 1956) has used many strategies of unveiling social myths - V-Effekt is one of his methodologies to assure that the gap between awareness and action is filled with critical thinking though distancing the object of thought from the subjects via a dialectical exercise.

I will add here, after dialoguing with discourses from educators and social scientists, a narrative on how theatre can activate a critical pedagogical process in subjects - on how we can understand theatre as a critical learning experience, through Brechtian theatre praxis.

Bertolt Brecht reconciles in his theatrical aesthetics the realism and the stylisation. He is considered one of the greatest authors and contemporary directors who refuses to fall into mere formalism. He systematises one of the most complex and innovative theories of the twentieth century that breaks with Aristotelianism.

Brecht, in his writings on theatre, asserts that an engaged and political theatre has already been done and even among his contemporaries, but there is a great difference between suggesting changes in society and expressing a judgment to the foundations of that society. To understand the political character of the Brechtian theatre, it is necessary to say that he proposed that theatre should be in the service of understanding and being active in the world as a subject, just like the educational concepts of Freire.

#### **2.4.1 Gesture, gestus and gestuality**

In Theatre Studies, we know that Brecht re-signified the text, transposing it from meaning to signifier, and we also know that his theatre is the fruit of a historically determined social and political conjuncture. Such a discourse is part of a scenario of the contemporary generations that abolished the reign of the text in theatre.

Gesture for Brecht would be the set of evidences, indexes, tips that determine the reference of the character to a group. "It [gesture] then offers the first physical material, the sketch of the epic character" (DAVINI, 1996: 91). For Brecht, human action is never totally conventional and is never fully invented, nor is action repeated in the same way. The actor performs several actions, but has the objective of punctuating specific, controlled and selected actions. Gesture, in turn, indicates a certain conduct and semiologically, is like an index that resonates to aspects of a certain social reality.

Social gestus is what governs human behavior, thus revealing, in the scene, where the character is inserted. In this exemplified process the gestus is determined - it is the first materialisation of the behavioural attitudes taken by the characters.

Gestus is: 1) the physical record; 2) vocal tone; 3) facial expression; 4) look; 5) and anything that may characterise a specific type of conduct in the interaction among characters and between character and public. Gestus is always intentional, premeditated, and already selected - it constitutes a basis for constructing contradictory behaviors and contexts. It is from the gestus that the V-Effekt (distancing effect) manifests itself. It is, in theatre, the result of the construction of what is not seen, as a symbolic representation - of the psychic world, the imaginary and the history of the character. The text, by itself, is responsible for the narrowing of relations with actions, and consequently with the body - the body, therefore, realises a material conception of discourse and emphasises its performative character - its power to symbolically perform an action. Davini (1996) says that the basic gesture is one that describes a condensed version of history as the key to the relationship between representation and the public.

A Brechtian piece consists of the compositions of several successive gestus. It is up to the actor's body to interpose and space out the gestus, and reproduce the revealed contradictions. It is important to point out that the gestural text provides a gestural theatrical performance - thus differentiating itself, among other characteristics, from traditional dramatic forms. It is in the textual context that gestus acquires all its scenic relevance.

We can perceive three main points of Brechtian theatre from the discussion / definition of the concepts of *gestus* and *gesture*. These three points have a broad proximity to performative events. The first is 'fragmentation' itself, spaced by the various overlapping gestures, thus helping to reduce some illusion effect caused by the continuity of scenes. The second point is 'repetition' - in the repetition of actions, the senses are semiologically transformed - action is performed as symbol and text. The last and third point is the opening by the text for the 're-signification' of a same gesture contributes to an actor's autonomy.

For Brecht, the text is not only an element - he thinks of the function of the text within the whole scenic, the various possibilities it possesses, and how it can impart various meanings. The text rises from meaning into signifier, pointing out and leaving to other actors a range of possibilities of theatrical performances - I can identify the Brechtian text as an element that has a performativity and a pedagogical function.

#### **2.4.2 Verfremdungseffekt**

For Brechtian theatre, the actor-character relationship follows a different logic from the other ways of theatrical making. The actor, when playing a character, usually seeks to turn himself into a character, and for Brecht, the actor looks at the character not with his own eyes but with neighbour's eyes. Here, there is contrast, tension in relation to the character, there is interest. Using the distancing effect, Brecht proposes that; 1) they should portrait the strangest character possible. 2) they acts neutrally when telling a story, such as when describing something to persuade or manipulate the conversation. 3) they act as if they did not know what is happening on stage. For Brecht, following a dialectical

method, it is necessary to understand the phenomenon, first to highlight it and then to distance itself from it - acting as if they did not know it - only from this perspective, one can submit the phenomenon to the analysis.

Basically, the effect places the object of the representation at a distance from the viewer, so that the audience experiences the sensation of its strangeness. The object is no longer evident or natural, but problematic. It also aims to provoke a critical reflection. Breaking with theatrical illusion (empathy), the scene takes the viewer back into self-consciousness: what is represented is not reality, not even a copy of it, but a representation. Brecht (2005) points out that ancient Greek theatre and medieval theatre distanced their characters when they wore masks, when actors represented animals and even other men. Of course, the social effects of these theatrical aesthetics are very different from those proposed by Brecht, but every effort was also made to break with the empathy between audience and actor. Another characteristic of the distancing effect (V-Effekt) enunciated by Brecht is the intervention of the spectator. The problem is recognised, identified and thus no solution is proposed, but the most important for Brecht: the exercise of criticism, possible only through distanciation: the opposite of familiarisation and the daily life events identified by active and conscious spectators.

The means used to achieve this effect are innumerable, but are located in our study only from an artistic point of view. However, the above definitions may suit to other non-artistic experiences: "distanciation does not constitute a specifically theatrical experience, although, as long as it is used in the theatre, it has a theatrical specificity" (Bornheim, 1992: 243). The distancing effect extends beyond the stage: "the variety and

the many ways the experience of V-Effekt ends up characterising human behaviour in general." (1992: 243). As Freire developed a conscientization praxis, Brecht systematises a technique or set of techniques that are configured within an ontological sphere, of which man, whether as a piece of work or not, is an active subject in his time - a the fruit of a historical-social context, proposing and provoking change.

"In its [distancing effect] unfolding and its grounding, Brechtian theory and practice really constitute an original totality" (BORNHEIM, 1992: 247), which approximates to Freirian 'praxis'. Brecht actually developed a genuine theory - the result of his research is set out in two points: he constituted in practice and theory a whole new basis for the actor's work. V-Effekt, although intrinsically linked to the work of the epic actor, stage, music, and other elements that compose the theatrical scene, its strategy of recognition - identification - active participation relates to the real of education, and in our study case: to Cultural Pedagogy.

One can also understand the use of this effect by describing things as rare - one must treat things strangely to recognise them.

Like critical pedagogy, Brecht's V-Effekt constitutes, in the body, similar characteristics that dialogue dialectically. The realisation of the learning process as being 'here-now' gives the subject/actor a counterpoint to the character, to the narrator an element of link between the character and the audience, providing the actor the possibility of being also audience.

Both critical pedagogy and distancing effect suggest a dialectic play with the 'public' over real and fictional time and space; and every strategy for the act of presentation (to the detriment of the act of representation) is produced consciously.

**PART TWO - FIELDWORK**



## **CHAPTER 3**

### **Description of Case Studies.**

#### **3.1 Description**

##### **3.1.1 Pre-context**

*The language of the encounters was originally in Portuguese and the intention of this following section is to provide, for at least this part of the thesis, linguistic access to all my subjects and extended community in Fortaleza. The full description of the participants are in my language, making possible for my artists and I to continue engaging in a dialogue that has to do with particularities and references that strongly belongs to the realm of Brazilian Portuguese Language. A summary of their descriptions are available right after their names and occupations.*

*Accepting the risk of being misinterpreted in not providing full textual presentation in English language, I believe that this is also a nuance of resistance - against the theoretical Anglo-Saxon and European academic dominance that I submitted this research to. In attachment of this present work, there are all the audio and visual material containing the interviews and timelines.*

##### **3.1.2 A introdução**

Este presente texto representa parte de uma investigação de Doutorado em Artes e Educação pela Universidade de Barcelona. Minha pesquisa está inserida em uma perspectiva transdisciplinar, visando entender como a educação e o agenciamento são

socialmente construídos em processos criativos e corporeidades de artistas da cidade de Fortaleza que possuem conteúdos de resistência em suas poéticas. É um exercício de refletir sobre as construções sociais de subjetividades, identidades, relações de poder e formas de agenciamento de artistas cênicos contemporâneos através de suas narrativas e meu engajamento em observações participantes e experiência com todos os envolvidos. Considerando Pedagogia Crítica (e suas críticas) como uma contribuição teórica para compreender a aproximação entre a educação, processos de agenciamento de embodiment, o projeto tem como objetivo: 1) Entender como são construídas as poéticas de resistências e corporeidades de artistas com discursos insurgentes. 2) Problematizar as noções de formas de embodiment do agenciamento, as decisões e negociações artísticas que 'estetizam a política' versus 'politicizam a estética', bem como as noções tradicionais e binárias de 'empoderamento' e 'opressor contra o oprimido', respectivamente. 3) Fazer um levantamento das possíveis pedagogias corporais que facilitam processos de 'emancipação', de resistência e de potencialização da experiência sensorial. 4) Refletir sobre possíveis conexões entre as seguintes categorias: agenciamento, corporeidade, embodiment, transformação social e pedagogia cultural - sempre em diálogo com o meu próprio olhar "local versus global" e narrativas sobre o assunto.

Como um artista, educador e pesquisador, eu escolhi iniciar essa jornada de meus estudos de doutorado explorando a relação entre as categorias da investigação, minhas próprias experiências e os sujeitos participantes dos meus estudos de caso, - assim, posso refletir sobre meu próprio olhar e construção do mesmo sobre os vários temas que estou lidando e que serão explicadas mais adiante. Entender os padrões de 'resistência' no

imaginário dos meus sujeitos, é tentar conectar um mosaico grande de dinâmicas sociais e políticas através de uma atitude fenomenológica e afetiva.

### **3.1.3 O Processo**

Springgay (et al, 2005) usou o termo "in-between" para referir-se às lacunas que nós, pesquisadores, educadores e artistas, nos colocamos – e fazendo da investigação parte de nossa criação artística (e vice-versa), e provendo um espaço de diálogo das categorias acadêmica ao longo de nossas narrativas. O fato de eu ter crescido em Fortaleza - adquirindo minhas primeiras experiências estéticas com os sujeitos de meus estudos de caso - e minha condição de vida no exterior nos últimos cinco anos, me coloca em uma condição intercultural de proximidade e distância, familiaridade e distanciamento, local e global.

O interesse principal da minha pesquisa é entender o 'pedagógico' no processo de construção dos agenciamentos nos corpos dos sujeitos da investigação – corpos que desenvolvem um trabalho cultural colaborativo com conteúdos de resistência. Daí, se faz necessário explorar essa categoria através do que se manifesta em seus próprios questionamentos e poéticas. Em Fortaleza, como em muitas outras grandes capitais brasileiras, a arte contemporânea floresceu para as ruas na década de 80, após duas décadas de ditadura militar governando as instituições fundamentais. Ao mesmo tempo que as artes experimentaram mesclas (após o nascimento e desenvolvimento da arte de performance nos EUA), práticas de arte comunitária se tornaram formas de criar novos públicos e uma ferramenta política para os artistas se envolverem com esses novos públicos, proporcionando-os experiências com seus trabalhos e estéticas. De acordo com

Felshin (1998), os museus, as administrações públicas e as fundações começam a investir parte de seu capital nas práticas da comunidade desde o advento deste novo gênero de artistas - caracterizados pelas suas formas de arte híbrida, experimentações e ativismo. Como já indicado, no contexto cultural de uma era pós-80 em Fortaleza, alguns artistas, como dançarinos, coreógrafos, atores e diretores estavam começando suas construções de mundo, de estética e de política. Os envolvidos na minha pesquisa estão situados com seus inícios de trabalhos nessa transição histórica, importante para a produção artística e desenvolvimento dos movimentos sociais. Eles estão na faixa de trinta e quarenta anos e representam, em Fortaleza, expressões vivas de um engajamento com a arte e resistência que se negociam a cada situação política e novos trabalhos. Eles são responsáveis por trazer uma relação mais próxima entre o artista e o público, bem como com o trabalho criativo coletivo e colaborativo.

A distinção entre estes indivíduos e os demais artistas de Fortaleza é que eles começaram seu trabalho comunitário e colaborativo em uma década pós-ditadura. Outra característica que partilham é que todos eles trabalham em redes de colaboração com outros artistas locais e membros da comunidade em geral e possuem um forte discurso político insurgente em suas atividades – seus conteúdos artísticos focam políticas culturais menos reguladas pelas leis de mercado, participam protestos nas ruas e de debates na prefeitura, organizam eventos comunitários e intervenções artísticas em contexto de espaço público. Eu nomeio suas poéticas ‘de resistência e insurgentes’ por sua natureza de agenciamento e de protesto. Essas vozes de coletivos artísticos insurgentes soam e afetam setores da sociedade fora do meio das artes, criando novas

plataformas de reflexão na sociedade. De acordo com a Trend (1992), esta extensão da educação para uma noção mais ampla das práticas artísticas contemporâneas em comunidades e espaços públicos coloca a pedagogia das artes em um contexto de transformação social para além da estética pura e do entretenimento. Isto leva a um segundo objetivo a ser investigado em minha pesquisa: entender os processos de ‘estetização da política’ e ‘politização da estética’ e tomada de decisões em seus trabalhos relacionados com uma possível cultura de resistência. Essa estrada paradoxal de mão dupla (estética e política) revela em que medida a moral e a ética são incorporadas na relação artista-colaborador-público, e destaca a presença da fronteira complexa entre as práticas artísticas com conteúdos insurgentes, resistentes e de arte-ativismo.

Dada a natureza performativa e corporal do fazer artístico de meus estudos de caso, um terceiro objetivo é compreender as diferentes nuances do que pode ser entendido por resistir, sem recorrer, em uma primeira instância, a conjecturas teóricas. Entender como cada um incorpora esse ato de resistir em suas subjetividades e processos de criação, é tentar entender como é construída uma corporeidade específica, com idiosincrasias comuns referente a fatores que, ao longo de suas vidas, desencadearam uma inquietação artística e política. Seus caminhos do fazer artístico e suas possíveis formas de compartilhar conhecimento e experiência são construídos em zonas inter-relacionais de contato, tais como a dimensão política de seus projetos e suas corporalidades (Foster, 2009). O agenciamento é manifestado em seu processo de embodiment, como em uma encruzilhada – assim também como as categorias de educação, artes e política. Para Kester (2006), práticas artísticas contemporâneas e seus

paradigmas performativos se encontram em uma zona inter-relacional entre a política, a intersubjetividade e a estética. Esse questionamento oferece possibilidades para discutir a Educação e Pedagogia Cultural como uma performance, bem como para analisar a construção dos modos de agenciamento através de práticas corporais insurgentes, ao longo das trajetórias de vida dos sujeitos da pesquisa.

Pós-estruturalismo, Estudos Culturais, Estudos da Performance, Estudos da Mídia, Estudos Queer, etc., se opõem a uma noção de ‘universalidade’ de conceitos, e se tratando da Pedagogia Crítica, há muito o que refletir e discutir sobre a linha muito tênue entre ‘dar voz’ e ‘criar outra opressão’ sob um outro discurso. Ellsworth (1989), através de sua própria experiência como educadora lidando com dificuldades em suas aulas, começa a teorizar e problematizar as posições morais para ‘comunidades oprimidas’. Ela levanta a contribuição no campo da pedagogia cultural ao assumir que sua condição de classe média branca afetaria a dinâmica e os resultados de suas aulas e discussões sobre o racismo, por exemplo. Uma outra forma de dominação sempre iria se sobrepor a outra - em termos de discurso. Ellsworth observa, em relação ao pensamento pós-estruturalista, que ao contrário de debates sobre a opressão, [ele] não está vinculado à razão, mas ao discurso – “são narrativas parciais sobre o mundo” (1989: 304). Continuando a sequência de perguntas sobre os caminhos da pedagogia (para além dos pedagogos) e construção de agenciamentos em corporalidades em um ambiente artístico insurgente, o quarto objetivo da pesquisa é compreender possíveis contradições e limitações dos processos de agenciamento em relação à presença permanente de uma voz dominante - mesmo em atividades colaborativas e em contextos de ativismo político. É necessário considerar as

críticas sobre a Pedagogia Crítica, bem como sobre o meu posicionamento e articulações teóricas gerada através do meu contexto de construção do ser de meu passado branco, de classe média, oriundo de uma educação privada.

### **3.1.4 Os Sujeitos**

Ao rotular meus estudos de caso insurgentes e julgar seus leit motifs de resistência artística, eu concordo que eles são criados por meio de discursos, atos performativos e da fala, e não são necessariamente e genuinamente de transformação social, emancipação etc., - todos esses termos na verdade são em si mesmos problemáticos. Eu acredito que esta investigação vai ajudar a trazer alguma luz sobre as discrepâncias geradas pelo o que é dito e o que simboliza ou representa na sociedade – e é com este espírito crítico e reflexivo, inspirado na perspectiva sócio-construcionista, do Departamento de Belas Artes da Universidade de Barcelona, que tratarei as minhas categorias de pesquisa.

As articulações teóricas em minha investigação dialogam com narrativas de artistas e ativistas de Fortaleza, criando uma rede de narrativas e encontros que representariam parte da complexidade de como a pedagogia cultural atua através de seus processos de agenciamento, tendo como foco a construção de corporeidades específicas.

Para falar sobre como processos de agenciamento se desenvolvem dentro de contextos do que abarca a Pedagogia Cultural em artistas de Fortaleza, é imperativo envolver a investigação em um trabalho de campo local. Para a coleta de narrativas do trabalho de campo de minha pesquisa, eu escolhi até agora dez artistas que colaboram uns com os outros e têm uma importância em movimentos de resistência, movimentos

sociais, ativismo ou partidarismo político local. O parâmetro de minhas escolhas é devido: a) a serem artistas cujos trabalhos colaborativos e práticas na comunidade floresceram após o período de regime militar ditatorial, b) à visibilidade de mídia que eles têm ao engajar suas ações para além das fronteiras formais da arte, através de protestos políticos, ativismo e projetos sociais em suas comunidades locais, c) à importância de seus cunhos educativos e pelo papel na formação de novos artistas ao longo de seus processos artísticos, residências, oficinas etc.; d) e numa perspectiva pessoal e subjetiva, esta escolha é também devido a todos estes artistas terem sido principais forças que me influenciaram, em termos de estética e experiência de movimento durante a minha auto-descoberta como artista, educador e pesquisador.

As entrevistas foram feitas com os artistas escolhidos como estudos de caso. As reuniões para a entrevista serão feitas pessoalmente em locais pré-planejados, ou via Skype. Suas narrativas servirão para elucidarem suas origens, trajetórias e poéticas. O conteúdo dos discursos serão analisadas em conjunto com as contribuições das observações participantes e estudo dos seus históricos de vida.

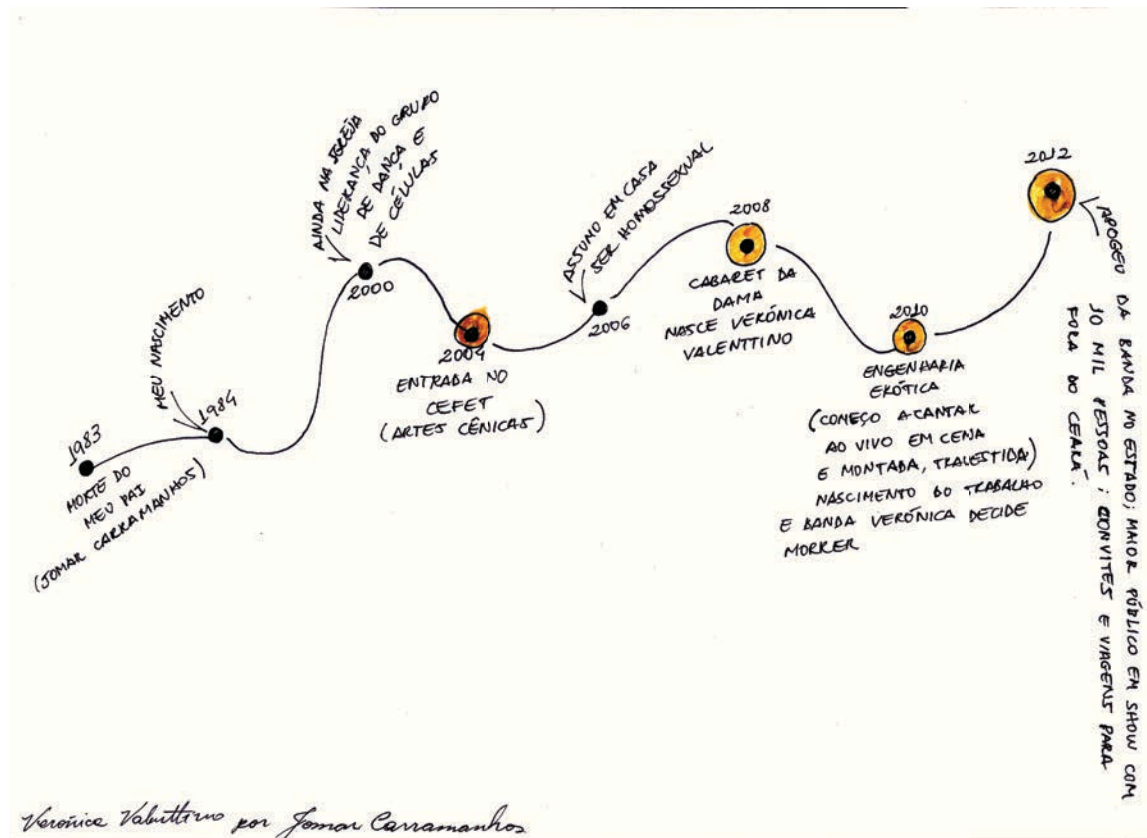
Os entrevistados são profissionais ou amadores no cenário artístico de Fortaleza. Decido saber mais sobre suas experiências como artistas e suas visões de ser socialmente engajados, assim como suas perspectivas sobre colaboração artística, política, poética, estética e suas percepções de estar no mundo. As entrevistas são registradas em formato de vídeo e seus áudios transcritos. Abaixo, há uma descrição do perfil dos sujeitos entrevistados, sendo eles cinco dos doze que minha pesquisa de doutorado abraça. Há,



também, uma exposição das suas ‘linhas do tempo’ – pedi para todos os sujeitos construírem suas próprias ‘linhas do tempo’ contendo, cronologicamente, os eventos principais nas suas vidas que fizeram parte da construção de quem eles são agora. Além do conteúdo autobiográfico das figuras, é possível adentrar um pouco em suas dimensões estéticas ao considerar as visualidades do que se é apresentado.

### **3.1.5 Verónica Valentino, atriz, cantora travesti de uma banda de rock.**

*Verónica Valentino – actress, transvestite and singer in the Rock band Verónica Decide Morrer. Initiated her experiences in crossdressing during performances in the theatre school and works now in a rock band, where she shares her anti-discriminatory opinions on the stage, for her audience who is not limited to the LGBT spectrum, but Rock fans.*



**Figure 3 Verónica Valentino Timeline**

Para Verónica Valentino, a maneira de transformar o status quo é durante as suas performances musicais. Seu público não é do gueto, como se refere, e por não ser do gueto, sua voz acaba por repercutir por todos os ambientes de quem gosta de rock em Fortaleza. Verónica canta as coisas que a incomoda: homofobia, hipocrisia, marginalização das travestis etc.

Em 2004, Jomar Carramanhos ingressou no Curso Superior em Artes Cênicas em Fortaleza – o mesmo que eu estudei. Foi durante o curso que ela teve a oportunidade de experimentar liberdades em sua sexualidade e em substâncias, como álcool e drogas

ilícitas. Jomar veio de um lar evangélico, onde sua mãe solteira tinha muito medo que seu filho fosse homossexual. Ela cita a mãe: ‘O medo que toda mãe tem é que o filho seja viado... Se for viado, o medo é que ele se vista de mulher... Se se vestir de mulher, o medo que toda mãe tem é que ele se prostitua...’ Por isso Verónica demorou alguns anos para falar com a mãe sobre sua persona-artísta, Verónica Valentino. Aliás, o nome veio da mãe que se chama Verônica e Valentino porque para ela, remete à cabaré. Durante o curso de artes cênicas, o nosso colega ator e diretor Silvero Pereira a convidou para uma peça teatral que conta histórias de travestis em Fortaleza. E foi aí que as experiências começaram a influenciar o dia-a-dia de Verónica – foi aí, que cada vez mais, Jomar Carramanhos dava espaço para Verónica. Durante a participação desse espetáculo, e ela chegava em casa com os figurinos e dizia à mãe que ela estava trabalhando na produção do espetáculo, e não como ator.

A partir do sucesso da peça ‘O Cabaré das Travestidas’, Verónica, que no passado cantava músicas evangélicas na igreja, foi convidada por uma banda de rock local para formar ‘Verónica Decide Morrer’. A banda já é muito conhecida na cidade e ela afirma que Fortaleza já começa a tratar a travesti com mais respeito – e isso ela atribui ao público diversificado que a banda agrega, não somente LGBT, mas de amantes do rock em geral. Ela afirma que a sua ‘forma de grito’ é essa – a de realizar shows de qualidade e ser reconhecida como uma travesti. Para isso, faz questão de utilizar o artigo e adjetivos relativos à travesti no feminino, por uma questão ideológica.

Para Verónica Valentino, a maneira de transformar o status quo é durante as suas performances musicais. Seu público não é do gueto, como se refere, e por não ser do

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Os assuntos das letras de música originais da banda falam de discriminação e particularmente desafiam ideologias discriminatórias e paternalistas de cunho religioso evangélico. Sobre o reconhecimento da banda, Verónica cita que ela é bem tratada por ‘marginais’ do centro da cidade, como também pelo secretário da cultura – ela tem acesso a todos e atribui isso a mistura do travestismo e do rock.

O formato da entrevista com ela foi uma experiência performativa: ela havia sugerido que ao falar sobre sua vida, linha do tempo e questões sobre resistência política, eu, como entrevistador, fosse travestido por ela. Aquele momento de diálogo se transformou em performance e em um trânsito entre os papéis de entrevistado e entrevistador. O leitor vai ser apresentado a essa experiência performática no capítulo 6.

### **3.1.6 Isabel Viana, atriz, educadora visual, literária e comunitária.**

*Isabel Viana – actress, educator, visual and community artists. She lives between Fortaleza, Rio de Janeiro and Buenos Aires – where she develops her poetics of community narratives and is in a doctoral programme in Human Rights.*

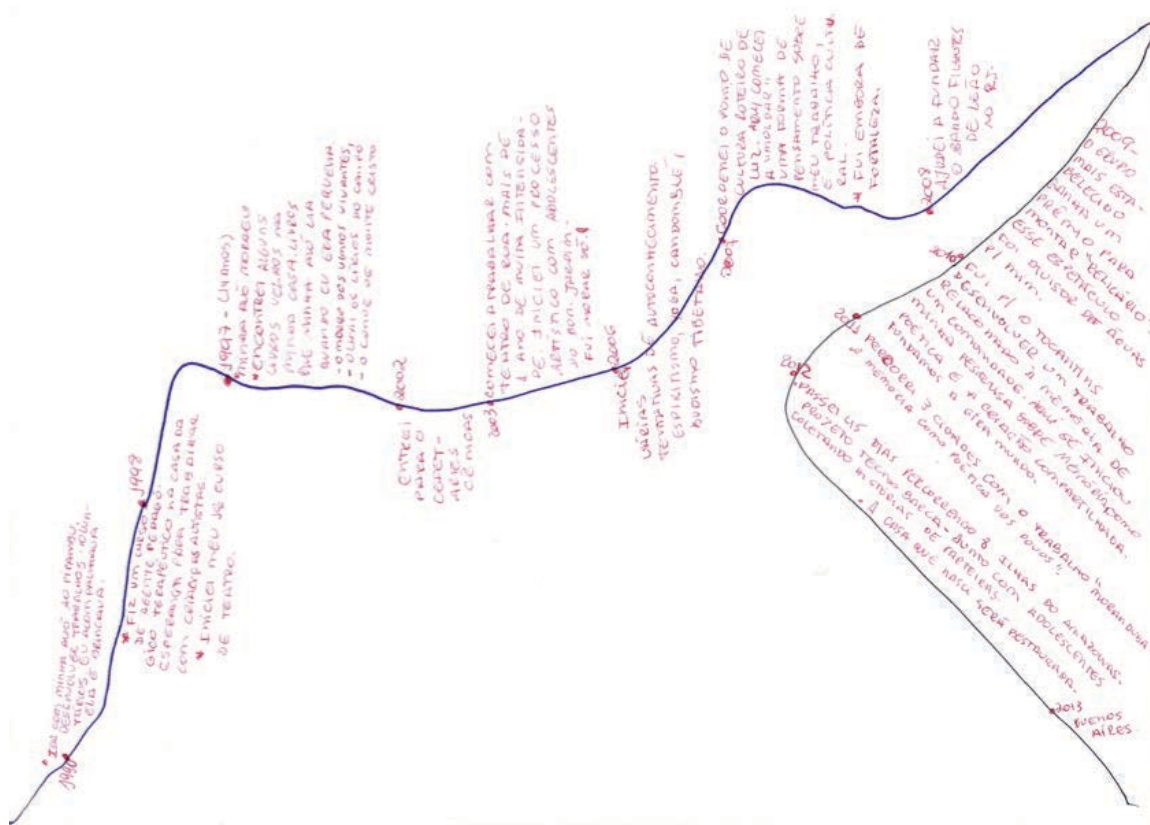


Figure 4 Isabel Viana Timeline

Isabel Viana é uma artista multidisciplinar que encontra sua expressão de resistência em realizar seus projetos de arte e literatura comunitária em regiões de difícil acesso. Ela escolhe comunidades que estão isoladas tanto geograficamente, como também longe das ações culturais dos seus estados. Seu trabalho é mais concentrado em vilas, comunidades indígenas, ribeirinhas e de pescadores. Seu foco são a juventude e mulheres. Para Isabel, essa intervenção é necessária, não apenas para oferecer uma experiência estética ao grupo trabalhado, mas em tornar visível pontos cegos nos mapas das secretarias de cultura do CE, AM, PA, TO e AM.

No seu último projeto, em uma aldeia de pescadores do CE, onde trabalhou questões de memória e gênero entre mulheres da região, Isabel afirma dificuldade que a comunidade tem de conceber as problemáticas da seca, por exemplo, em uma dimensão que não seja natural. ‘Políticas públicas interferem mais que agentes naturais’, diz. E ao facilitar discussões sobre o assunto sobre os grupos trabalhados, através de vivências artísticas, Isabel acredita que ajuda no empoderamento dos indivíduos e do coletivo, passando-os de agentes passivos para ativos em suas comunidades.

### **3.1.7 Andréa Bardawill, coreógrafa.**

*Andréa Bardawill – choreographer. She is one of the living icons of the contemporary dance scene in Fortaleza. Created the company Andanças and is politically engaged in the cultural and community development sectors of the city.*

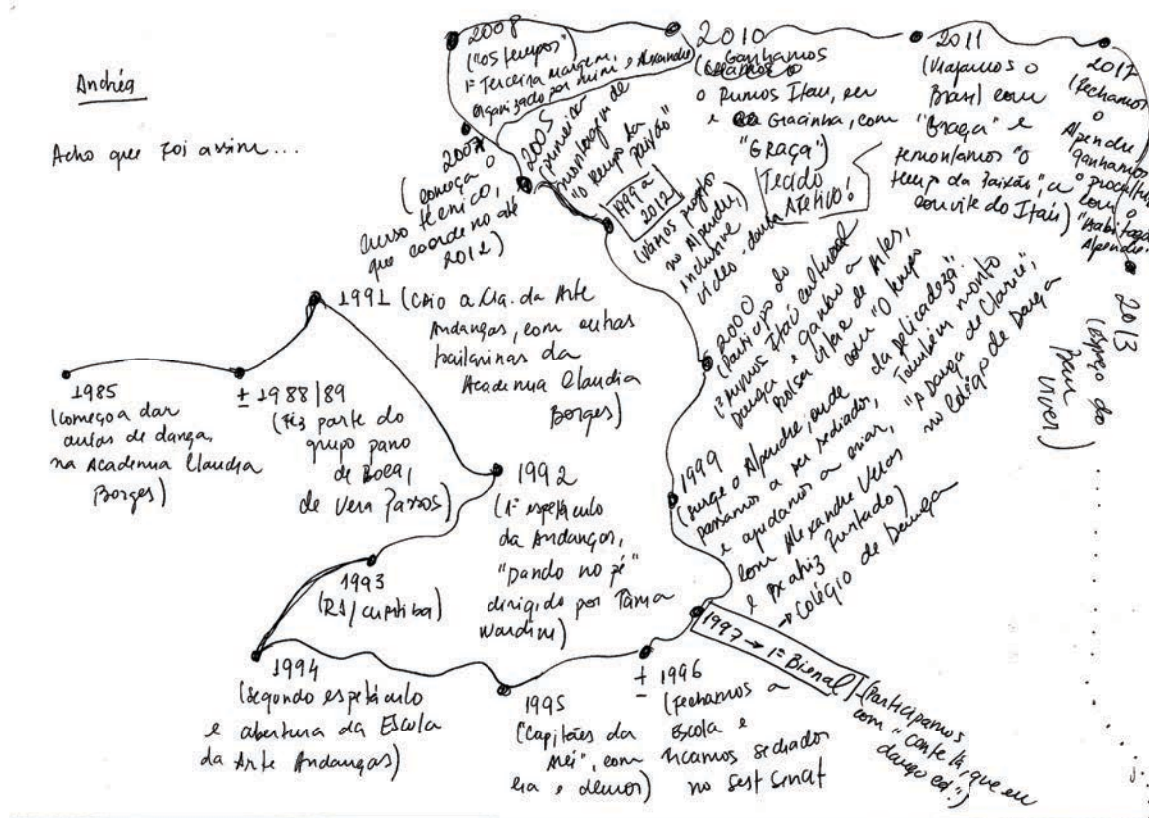


Figure 5 Andréa Bardawill Timeline

Andréa é uma coreógrafa que foi uma das precursoras da dança contemporânea em Fortaleza. Enquanto todos os outros colegas experimentavam suas linguagens, Andréa também colocava em cena inquietações dela e dos integrantes do grupo para serem discutidas entre o grupo e o público. Andréa se divide entre o fazer criativo e a participação política partidária, onde acredita que mesmo com todos os riscos de o que ser partidário venha a ter, ela acha que é uma ação de intervenção mais direta na sociedade –sua posição político-partidária é cada vez mais presente em protestos, manifestações e assembleias públicas, assim como no uso de suas redes sociais. Ela

acredita que foi um risco se posicionar como parte do PSOL (Partido Socialismo e Liberdade), em um momento político em que as legendas estão por demais desgastadas por causa dos escândalos de corrupção que assolam o país, em nível nacional e local.

Andréia iniciou a Escola de Dança, que foi o primeiro programa de profissionalização de dança há 20 anos atrás. Basicamente, todos os profissionais da dança que desenvolvem projetos na cidade, passaram pela escola de Dança. A escola ainda existe e tem um caráter contemporâneo e experimental. Ela também é curadora da bienal de dança de Fortaleza – a qual representa o maior evento de dança do estado e um dos maiores da região Nordeste. A idéia do festival seria trazer grupos e artistas de fora, romper com fronteiras estabelecidas em linguagens artísticas e favorecer a colaboração entre esses artistas e artistas locais. Criar vínculos, teias e conexões sempre faz parte de seu vocabulário.

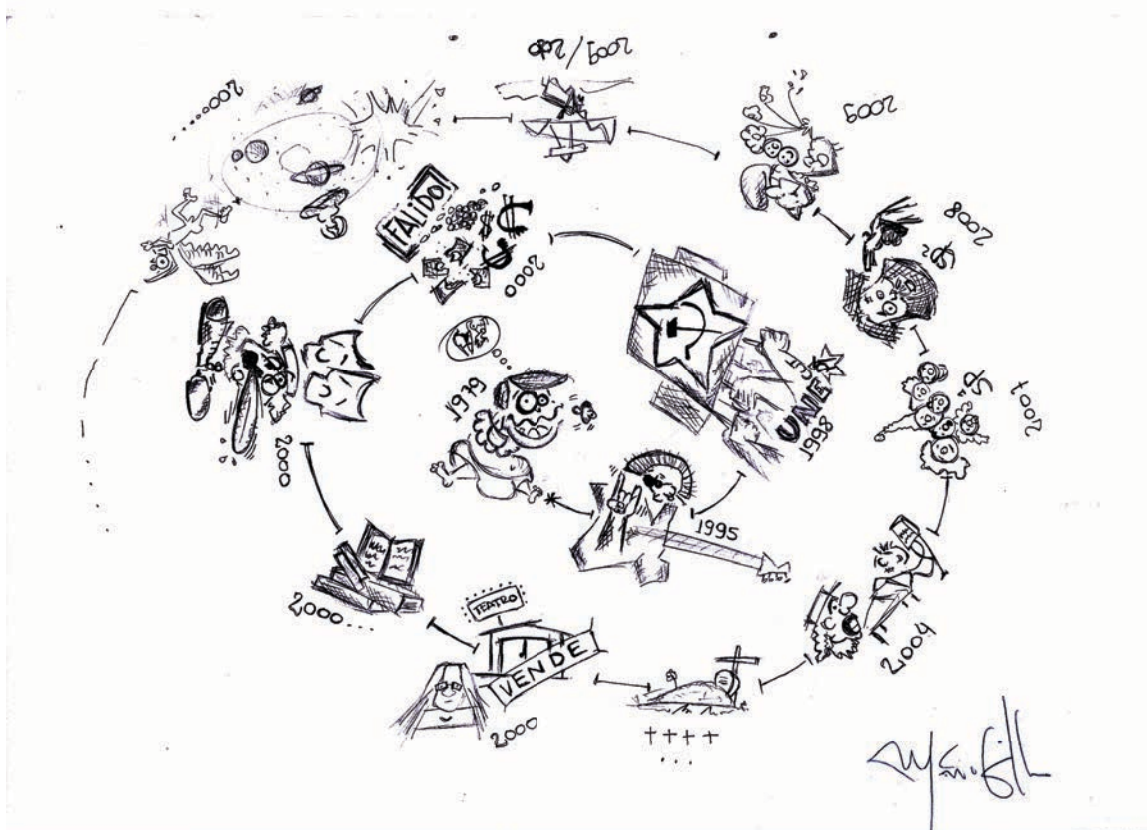
Ela me recebeu nas duas entrevistas que fiz com ela, no seu local de trabalho, que é um pequeno centro cultural que divide espaço com colegas que desenvolvem terapias alternativas. Antes dela trabalhar nesse espaço, Andréia, junto com uma comunidade que trabalha com cinema e vídeo, fundou o Alpendre – que teve impacto também de formação em dança contemporânea e áudio-visual na cidade. Alpendre foi um lugar onde, pessoalmente, eu encontrei muitos colegas artistas que colaborei artisticamente e também amizade. As aulas de dança contemporânea e as conversas sobre performance durante meu curso de artes cênicas foram uma formação extra que sem dúvida moldou minhas escolhas estéticas. O Alpendre funcionou por 25 anos e fechou as portas devido à falta de recursos porque não mais conseguia se manter com atividades de formação.



Ao perguntar sobre o que ela achava da categoria de resistência, Andréa, a reconstrói e reflete sobre re-existência: a possibilidade de re-existir é a constante tentativa de pensar e experimentar novas maneiras de estar no mundo e fazer política. É nesse lugar de re-existência que seu trabalho se desenvolve ao oferecer, através de sua poética, aberturas para se pensar os modos de fazer as coisas e comportamentos que também sejam criativos. Re-existir é a práxis da transformação social.

### **3.1.8 Mário Filho, palhaço e performer.**

*Mário Filho – clown and performer. He has also passed through the same theatre school as me, and developed a clowning aesthetics and poetics very close to physical theatre, in which he embraces thematic of micro-politics.*



**Figure 6 Mário Filho Timeline**

Pessoa e personagem se confundem constantemente no trabalho do Mário. E é claro que toda sua luta no movimento estudantil e tentativas de dar voz ao marginal quando era vocalista de uma banda de rock, interferiu diretamente na construção de seu palhaço. A história de construir um palhaço e buscar uma formação que não existe na cidade pra isso, fez com que Mário se dedicasse à sua arte e buscasse recursos públicos por meio de editais. Cada edital de arte que ganhara foi motivo da permanência do palhaço na cidade. Até que ele sentiu necessidade de viajar a São Paulo e se aprofundar no exercício do teatro físico.

O ato de continuar palhaço, de permanecer atuante em Fortaleza mesmo estando em São Paulo a trabalho, faz com que ele seja um dos artistas mais apaixonados por sua arte e resistentes que conheci. Mário resiste no corpo, na falta de uma situação financeira melhor, na crítica à sociedade hipócrita e na transmissão de conhecimento.

Um dos projetos que mais marcou a sua vida foi o período de pesquisa financiado pelo governo federal que realizou em uma investigação prática de aproximações do riso do palhaço e da persona cômica das tribos indígenas comuns no centro-oeste do país. Em uma determinada tribo, ele experimentou novas formas de riso e de ver o mundo, reciclando sua poética e enriquecendo o seu caráter ativista.

Com formação em teatro físico, sua poética é de choque entre a relação entre religiosidade e sociedade, também tratando de temas de sexualidade e injustiças sociais. A sua resistência se reflete na relação entre a produção de bens culturais com conteúdo de insurgência dentro de um contexto de editais e incentivos artísticos por parte do governo. Como manter uma agenda política própria sendo mantido financeiramente por políticas culturais? – seu questionamento e motivo de luta.

Mário também fez parte da formação de diversas trajetórias da arte clown em Fortaleza, inclusive foi a pessoa responsável por apresentar e treinar a nossa colega de doutorado Melissa Caminha. Qual o papel do clown e do riso no contexto político atual? O palhaço é aquele que critica, se opõe e confronta através de jogos tão cotidianos e amplificados que representa uma arte das mais engajadas socialmente na cidade, pelo menos.

### 3.1.9 Raimundo Moreira, Diretor de Teatro Comunitário.

Raimundo Moreira is a Community Theatre Director who is socially engaged in community development in his neighbourhood. His family and neighbours are part of his troupe that has been walking a long way from amateurism to professionalization.

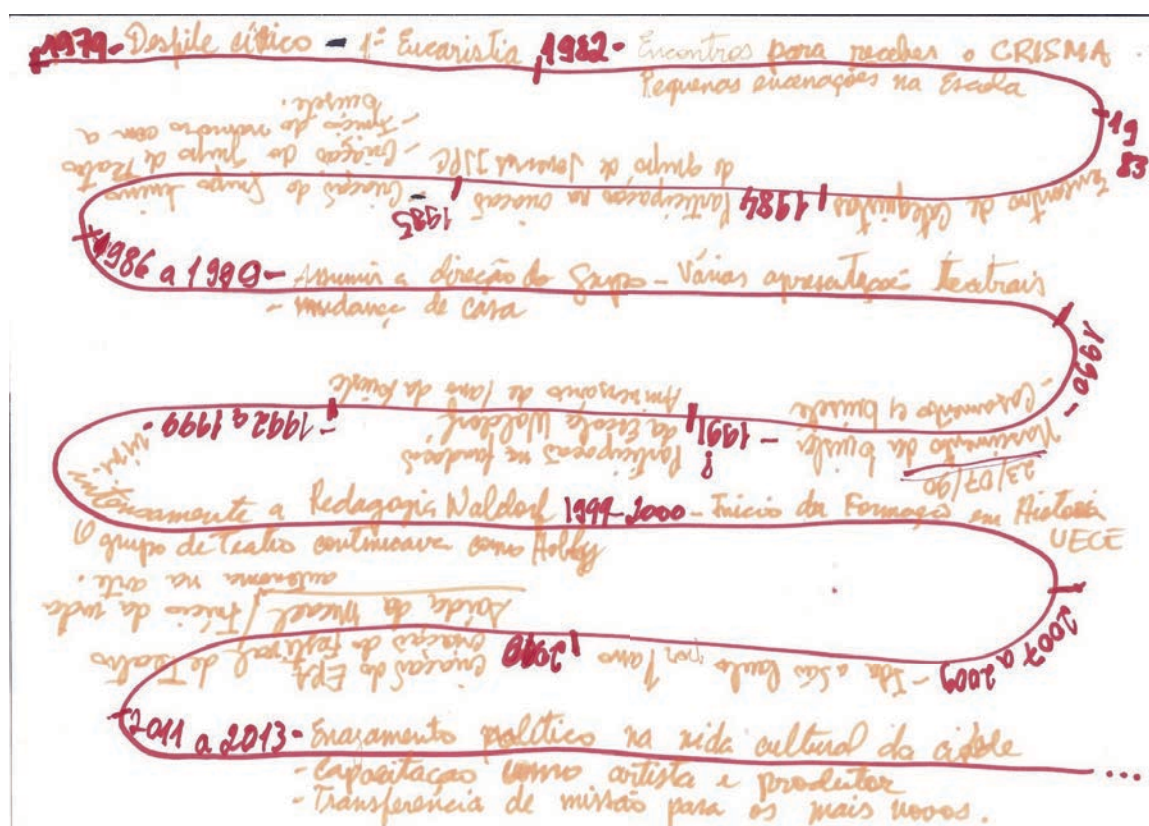


Figure 7 Raimundo Moreira Timeline

Raimundo se configura na cidade de Fortaleza, em um dos poucos agentes culturais interessados em transformação do seu bairro que ainda repercute de maneira sólida em toda a cidade. Seu grupo se localiza em um bairro na periferia de Fortaleza e se

fazem presente em todas as reuniões e manifestações referentes à gestão das políticas públicas de Fortaleza.

Sua poética adentra a cultura popular e religiosa, mas não esquece de dialogar com a modernidade. A própria presença do grupo nos festivais de teatro da cidade já se manifesta como uma luta contra o esquecimento do poder público em relação às ações bairristas, e exclusão de pequenos agentes nos processos de subvenções e prêmios por parte do governo e prefeitura. Ele ainda mantém uma forte ligação com sua comunidade e a igreja católica, na qual ele, e sua família servem como líder de jovens e instrutores de teatro. As suas peças teatrais aos poucos foram se adaptando para o público que vai além de seu bairro: da igreja para o bairro, do bairro para a cidade e da cidade para o estado.

Foi com Raimundo e seu grupo de teatro, que inclui sua família e vizinhos, que compartilhei duas oficinas de teatro e Butoh. Como já tinha uma experiência negativa de tempo em igreja, fiquei um pouco preocupado de como eles iriam reagir a minha metodologia e a mim mesmo – no sentido da minha orientação sexual ser um tabu para a maioria dos católicos praticantes tradicionais. As oficinas foram realizadas e cada um desenvolveu pequenas performances – o universo do teatro comunitário e de rua foi complementado com experiências do corpo que não são de movimentos cotidianos. A curiosidade e a vontade de aprender se misturam a um sentimento missionários de impactar vidas através do teatro.

A presença do grupo do Raimundo na cidade se configura numa tentativa de fazer teatro para todos em tempos difíceis. Ele sempre está presente nos encontros do movimento Todo Teatro é Político, coordenado pela diretora teatral Herê Aquino, e tenta

trazer as dificuldades e aprendizados da comunidade para a classe teatral da cidade. Raimundo funciona como uma ponte entre o fazer comunitário e as diversas formas de fazer teatro em Fortaleza. É importante se dar conta que sempre quando Raimundo fala de si mesmo, ele está também citando sua família, seu grupo de teatro, seus vizinhos e sua comunidade. Dar voz à comunidade acaba sendo uma consequência espontânea em seu trabalho.

### **3.1.10 Lourdes Macena – Professora de Folclore e Cultura Popular e diretora do Mira Ira.**

*Lourdes Macena is a professor of Folcklore Studies and Popular Culture and a director of the multiplisciplinary group Mira Ira. She investigates and advocates the rescue and memory of cultural practices from the Northeastern region in Brazil.*

Lourdes Macena foi minha professora de Cultura Popular durante o curso de Artes Cênicas. Ela é formada em Música e é diretora do grupo folclórico e de cultura popular Mira Ira. As aulas de Lourdinha, como é carinhosamente chamada, são cheias de poesia e conhecimento prático em manifestações culturais do nordeste brasileiro, principalmente do sertão – que é de onde ela veio.

Suas aulas são teóricas e práticas, onde os alunos dançam e incorporam o saber de quem veio do interior do Ceará e migrou para a capital ainda jovem, quando apressou a ler. O sentido de urgência na sua voz está sempre ativado, principalmente quando se precisa defender não só danças e musicalidades que caem no esquecimento da academia, mas como ela representa e resgata a própria memória do povo do sertão em sua didática, vida artística e dia-a-dia.

Quando entrevista Lourdinha, e perguntava sobre resistência, ela falava que se dedicar à educação foi a única saída que encontrou na vida que fazia sentido. Ela considera que dentro nas práticas neoliberais, o espaço da educação pública ainda é o lugar que se consegue mudanças estruturais na sociedade. Quando perguntava sobre o que a movia, de maneira geral, ela chorou – ela chorou porque a causa que ela acredita é latente e de uma luta cotidiana. Primeiro eu falo que um corpo que entende o que é habitar no sertão do Ceará, onde por um lado a riqueza cultural é imensa, e por outro a falta de recursos, e o desprezo da região pelos representantes políticos marcam a terra com a seca e os corpos com limitações nas suas necessidades mais básicas.

Lourdinha é diretora de um grupo de folclore e cultura popular, cujas disciplinas artísticas se entrelaçam – a música, dança, teatro e artes visuais. Foi nesse grupo, o Mira Ira, que durante a minha vivência de estudante de teatro, ela me deu a oportunidade de construir três cenas, junto com uma colega de trabalho, para o espetáculo Irmãos, Fuertes Hermanos – um espetáculo que conta a história de movimentos de resistência aos processos colonizatório, pós-colonizatório e nas sombrias décadas que os países da América do Sul compartilham.

Pensar Resistencia nas poéticas de Lourdinha, é pensar ações concertas e pedagógicas que façam visibilizar a cultura popular do nordeste do Brasil – região que também é esquecida e vítima de mazelas sociais. A perspectiva de resistência da professora e diretora não é político partidária, mas ela se envolve com todas as administrações locais dialogando e pressionando para que todos os anos os editais de cultura municipais e estaduais incluam as artes folclóricas e cultura popular.

- 1957 — inicio minha vida  
no sertão
- 1964 — chegada em  
Fortaleza — aprendi  
a ler
- 1967 — Estudo violão, flauta  
e dança
- 1970 — Estudo artes para  
docência
- 1977 — UECE — curso de  
música
- 1979 — Sou integrante do  
Projeto Rondon no  
sertão do NE.
- 1981 — Escola de Música  
Brasília
- 1982 — Danço, canto,  
e danço <sup>(foco)</sup> li
- ↓ 1982 — ETFR — Cursos de Fort.

Figure 8 Lourdes Macena Timeline (Part 1)



1981 - Professora do Estado  
 escola pública  
 1993 - Minha filha  
 1999 - Mestrado  
 2010 - Doutorado

**Figure 9 Lourdes Macena Timeline (Part 2)**

### **3.1.11 Vanéssia Gomes – Diretora de Teatro de Rua**

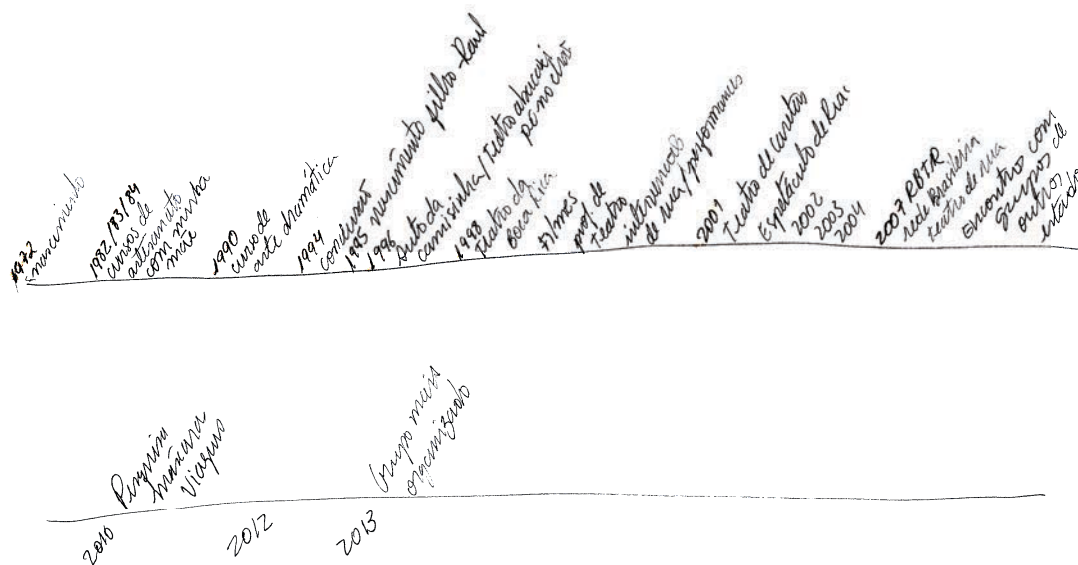
*Vanéssia Gomes is a Street Theatre Director who studied Theatre of the Oppressed Techniques with Augusto Boal and develops a street theatre investigation about the usage of masks.*

Vanéssia é uma diretora de teatro e socióloga, e coordena o grupo de teatro de rua Caretas. Ela foi uma das primeiras profissionais a se especializar em metodologias do Teatro do Oprimido. E trouxe essa experiência de ser aluna de Augusto Boal no Rio durante seus estudos nas ciências sociais. O grupo de teatro Caretas atua e desenvolve pesquisas artísticas que investigam as artes populares, o uso das mascaras nas manifestações artísticas do nordeste e tem a rua como lugar de experiemntação e palco.

A arte, para Vanéssia, tem que sair das quarto paredes e está onde o povo está. Resistencia seria a ocupação de espaços públicos, a obstrução da divisão entre profissional e amador e a distribuição dos meios de produção artísticas para a população

que não tem acesso a ela. Estar na rua significa ocupar a rua, ocupar espaços comuns de socialização que está sendo cada vez mais dominado pelo capital. Fazer teatro de rua não é nem um pouco lucrativo, geralmente no final de cada apresentação eles coletam dinheiro com o público – ‘passar o chapéu’.

Já se sabe que em Fortaleza viver de teatro é uma tarefa difícil, e que é necessário estratégias para manter os grupos, as atividades e as pessoas no fazer teatral. O teatro de rua foi recentemente escolhido para fazer parte de uma categoria distinta da do teatro e dança nos editais de incentivo às artes – e isso é fruto de uma presença em associações de artistas que Vanéssia atua como ativista das políticas culturais.



**Figure 10 Vanéssia Gomes Timeline**

### **3.1.12 Juliana Capibaribe – performer e art-educadora**

Juliana Capibaribe é uma intérprete e educadora de arte que atravessa disciplinas - desde arte conceitual, até a mediação de performance em arte em um centro cultural onde é a sua cidade natal.

Juliana é uma artista multifacetada. Eu a conheci na escola de teatro quando descobrimos que tínhamos as mesmas aulas desde o início do nosso curso até a formatura. Nós também atuamos como performers juntos em muitas ocasiões: em nossa peça de graduação baseada na peça King Lear, (fizemos Rainha Lear) e em muitas apresentações e intervenções urbanas do grupo Poéticas do Corpo - um grupo de teatro físico e pesquisa que ambos participamos durante os anos que estávamos na escola de teatro.

Juliana é um artista muito sensível e transita em diferentes terrenos; teatro, performance, dança, artes visuais e permacultura. Durante vários anos, ela desenvolvia uma performance de longo período que se chamava 'à beira' – foi na verdade durante as pesquisas e experimentos de à beira, que tive o impulso de tê-la como parte dos meus artistas que coletaria as narrativas. Resistência para Juliana tem a ver com processos de afetividade, são caminhos de micropolíticas – da ocupação do que acontece entre sujeitos.

Suas performances também são para que ela, como performer, se coloque `a beira de suas concepções de mundo – essa perspectiva interna de resistência acaba por afetar os sujeitos envolvidos nas ações que podem ser: dormir de 'conchinha' a noite toda com alguém, oferecer 'cafuné' (leve massagem carinhosa no couro cabeludo) para pessoas e tecer um vestido imenso feito de dezenas de vestidos de mulheres da localidade que ela faz a performance.

Para Juliana, as práticas de permacultura acabam não sendo uma prática distinta das artes – a poesia de manter-se no limite para as pessoas e o mundo acaba por levá-la a conhecer outras práticas e corpos de resistência. Trabalhar a terra é uma metodologia de auto-sustentação é tão importante de insurgente, Segundo Juliana, que as práticas ditas artísticas. Para Juliana, arte e vida se confundem. Também, não existiria arte de engajamento social e político, mas ações afetivas que desencadeiam o rompimento de limites internos e construídos por uma sociedade individualista e tradicional. Resistir começa, então, pelo corpo, e termina pelo corpo, e no meio disso tudo há um vão de poesia e toque.

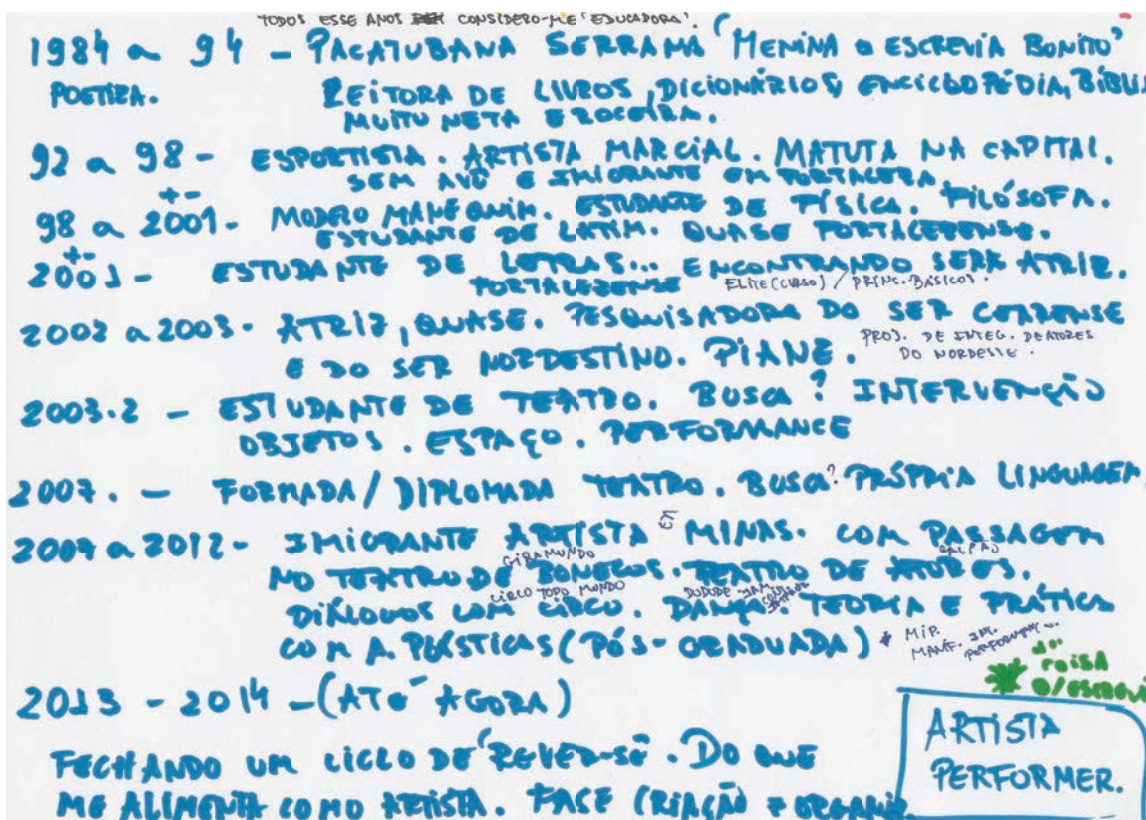


Figure 11 Juliana Capibaribe Timeline

### **3.1.13 Tiago Arrais – Diretor Teatral**

*Tiago Arrais is a Theatre Director from Fortaleza who is known for his experimentations of bridging classical theatre with performance art and utilization of non-conventional spaces.*

Minha experiência vivida com o diretor teatral Tiago Arrais foi marcada por desencontros geográficos ao iniciarmos a nossa caminhada como trabalhadores do teatro. Explico-me: enquanto eu ainda estava trabalhando como educador social, Tiago teve a chance de participar de uma força teatral que foi financiada pelo governo e que se chamava Escola de Direção. Esse foi uma das iniciativas que não só Tiago pode participar, como a grande maioria dos diretores atuais da cidade que já têm pelo menos 15 anos de carreira. Certamente esse foi um momento decisivo para as futuras escolhas dele. Logo após a Escola de Direção, Tiago se mudou para São Paulo onde conheceu o grupo de teatro Oficina, lidera pelo diretor Zé Celso, que desde 1960, desenvolve um trabalho experimntaç de transito entre performance, teatro, música, artes visuais e ativismo político.

O retorno de Tiago a Fortaleza representa pra ele um ato de resistência com a cidade – uma cidade que o empurrou para o sudeste do país porque ainda não poderia prover uma educação superior em teatro, e tampouco poderia oferecer as experiências de teatro engajado que ele teve com Zé Celso e o Teatro Oficina. A volta é sempre um ato de resistência, e se precisa de coragem para isso.

No retorno, ele entrou como professor na escola de teatro na escola que eu estudei, porém eu tinha acabado de sair – quando fui à China. Nas viagens minhas de

volta, o conheci e sempre que podia, ia ver os espetáculos dele que eram realizados em espaços que não são pensados para o teatro. Outra vontade de resistir do diretor Tiago é ocupar espaços não-convencionais para a arte – é também convocar quem não é ator ou atriz para estar em cena – é ter em cena travesties, transgêneros, e corpos os mais diversos. Há resistência no ato de fazer teatro, no retorno, na multiplicação, na ocupação e na educação – Tiago, que está agora em fase de doutorado, continua como professor e concilia suas atividades entre academia e experimentação teatral.

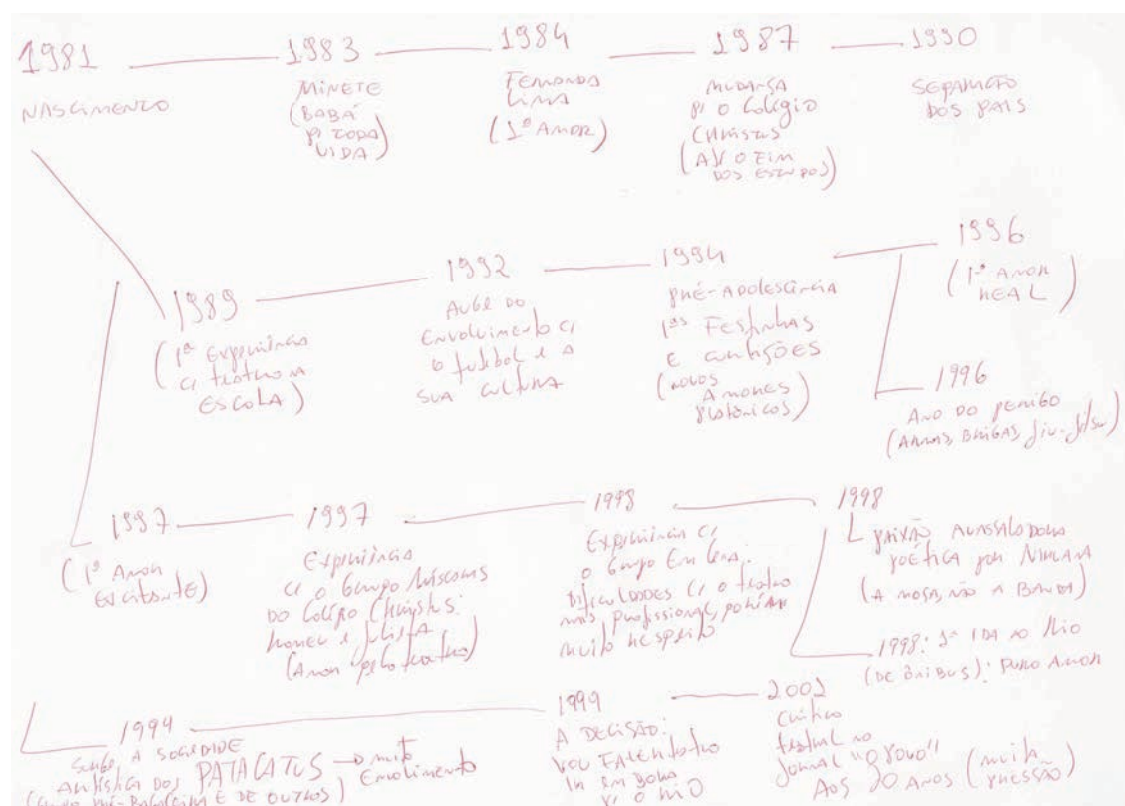
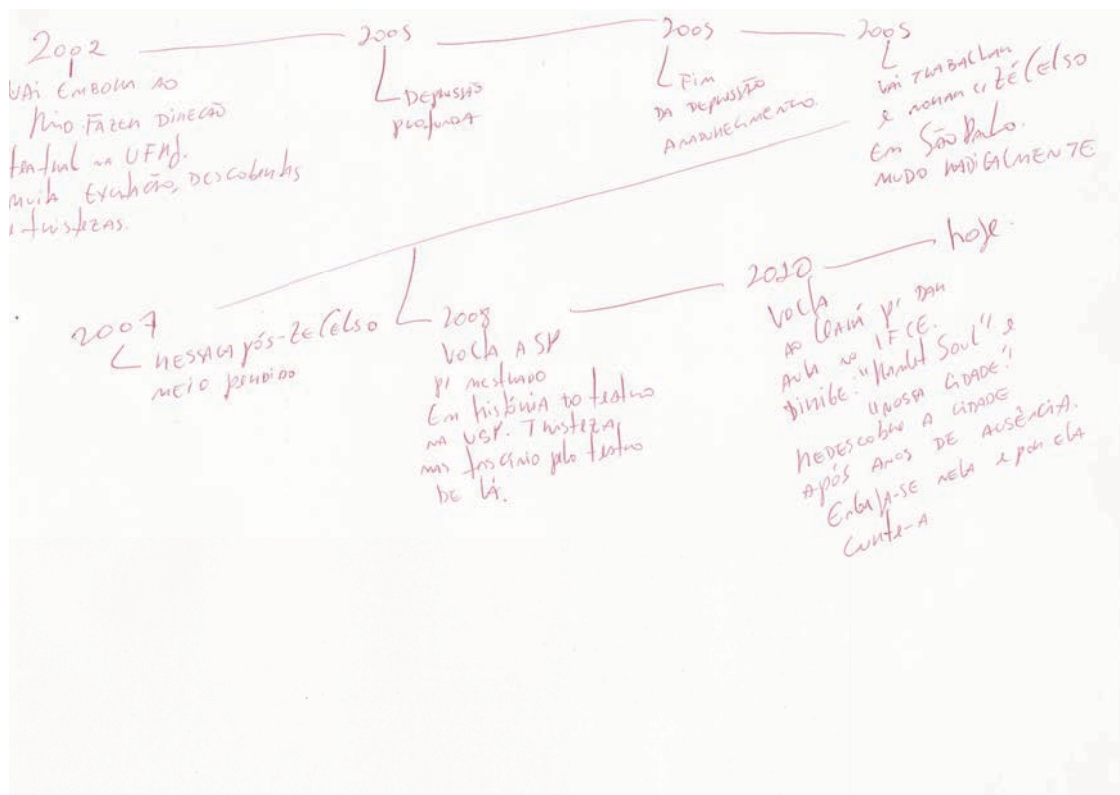


Figure 12 Tiago Arrais Timeline (Part 1)



**Figure 13 Tiago Arrais Timeline (Part 2)**

### 3.1.14 Herê Aquino – Diretora de Teatro

*Herê Aquino is a Theatre Director that divides her daily activities in managing a theatre group called 'Expressões Humanas' and in engaging politically in favor of better conditions for the theatre class in Fortaleza.*

A primeira vez que encontrei Herê foi durante o meu curso de teatro – foi pedido pelos professores para fazer uma entrevista com alguma personalidade de um grupo de teatro em Fortaleza, e como eu havia visto recentemente um espetáculo do seu grupo, eu a escolhi para o trabalho da faculdade. Herê tem um histórico de ativismo político que

data dos primeiros anos de liberdade do período macabre que foi a ditadura military no Brasil. Depois de passar alguns anos for a, ela voltou com um desejo que fazer um teatro que seja de grupo, com qualidade e que fale à alma do público.

Herê também foi minha diretora da peça de conclusão de curso. Foi um imenso prazer ver como ela realiza suas decisões metodológicas e dirige a cena. Ouvir Herê falar de teatro, é ouvi-la falar da cidade. Ela foi uma das criadoras de um movimento que se chama ‘Todo Teatro é Político’ – movimento com reuniões mensais que convidava grupos e artistas locais para discutir pautas importantes para o desenvolvimento das políticas culturais da cidade. Esse espaço do movimento também tinha o objetivo de congregar os diferentes grupo e artistas.

O pensamento de resistência de Herê tem a ver com a plena confiança que o fazer artístico já é um ato político. E aí, encontro a situação de confronto pessoal de ser aquele que convidou Herê para fazer parte da minha pesquisa porque, para mim, as suas obras possuíam um conteúdo político. Esse conteúdo político que eu identifiquei na diretora de teatro, para Herê, está presente em todas as formas e manifestações teatrais – está intrinsecamente relacionado com as questões sociais. O teatro que ela desenvolve é poético, conta histórias sensíveis e de profundidade das emoções humanas. Os processos de agenciamento de Herê, e também de seu grupo, se estendem para fora dos palcos – eles (não somente ela) estão presentes em reuniões com representantes políticos, algumas vezes envolvidos com política partidária e promovendo ações e eventos que fortifiquem a comunidade de teatro de Fortaleza.



A qualidade do trabalho de Herê só traz mais poesia para a vontade de ter uma cidade diferentes, uma cidades em que todos os teatros e praças possam ser ocupados por todos. O significado de resistência reflete a própria atribuição da categoria de Resistencia por Rancière – que na arte (e aqui falamos no teatro) contém ferramentas já da linguagem que conseguem desmobilizar o status quo e mobilizar pessoas, seja pelo coração, seja pelo militatismo.



Figure 14 Herê Aquino timeline

### 3.2 The problem

A principal força que age sobre esta pesquisa é a vontade de compreender como a vontade de transformar é construída ao longo das trajetórias e experiências de artistas que

eu identifico como possuidores de um conteúdo de resistência em suas poéticas. Isso pode ser uma pergunta genérica e inacessível, mas através das narrativas desses artistas, é possível criar mosaicos de subjetividades e traçar caminhos possíveis de tais construções sociais. Neste contexto, eu sinto a necessidade intrínseca de ser incluído como uma voz narrativa à minha própria investigação - as respostas que eu quero encontrar em outros estão constantemente dialogando com o meu desejo de entender quais são as estratégias e como a resistência está incorporada em minha própria experiência.

Entendendo que essa pesquisa está em andamento e que o meu quadro teórico ainda está 'borrado' – continuo otimista em termos de produção acadêmica transdisciplinar, em imaginar onde todas as possíveis conexões podem levar a pesquisa – principalmente em relação à forma de executar uma perspectiva fenomenológica e corporal sobre estes processos de agência. Algumas dessas perguntas são respondidas enquanto eu escrevo e dialogo entre todas as categorias. Talvez um quadro teórico turvo seja apenas uma refração de conjunturas sociais desfocadas.

Apenas como um exemplo de uma circunstância prática que afetou diretamente as vias teóricas de minha investigação: ao fazer algumas entrevistas no trabalho de campo, perguntei aos artistas o que eles pensam que resistência é, e se ela ou ele está resistindo (o que, para quem, com quem e como) - alguns dos entrevistados têm agendas políticas claras e estavam cientes de suas implicações políticas por meio de suas práticas criativas, e apropriaram-se do uso da palavra "resistência" em conformidade à forma que estou utilizando. Por outro lado, alguns entrevistados expressaram outras formas de pensar transformação social: as vezes dizendo “esta é minha vontade”, “eu não estou

resistindo, eu estou vivendo", ou "eu não estou resistindo, estou re -existindo". Outro disse: "Eu estou apenas fazendo o meu trabalho." Eu entendo que um olhar e um quadro teórico fechado e definido que constroem os temas de análises, por vezes conflitam a expectativa do pesquisador com a realidade, linguagem e especificidades do entrevistado. Por essa razão, eu olhei para o conceito de Ahmed de "vontade" e "estar cheio de vontade" como possíveis categorias que as disciplinas podem se relacionar - se tornando uma peça perdida no mosaico de um diálogo entre agência própria, resistência, inquietação social e revolta . A perspectiva de Ahmed de agência e de resistência, quando se fala em "vontade", destaca as relações de poder envolvidas nestas construções sociais que eu estou investigando com meus sujeitos. Ela esclarece que a nossa vontade está sempre em negociação com a vontade geral, que é anulada e/ou afetada pelas normas e regras. Yúdice (2002) explica esse efeito como parte das estratégias das lideranças e autoridades em desqualificar e manipular as agências individuais.

Pensar em resistência, quando se está perto do entrevistado, só faz sentido quando se abre os seus significantes para outras formas de categorizar essa força-agência individual. As perguntas com respostas turvas deste texto me fazem refletir sobre a atitude colonizadora do entrevistador em contextualizar o entrevistado com categorias já existentes. Há nuances do que eu posso chamar de 'resistência', como o que posso resgatar de cada encontro com meus sujeitos – e o advento de uma nova categoria 'vontade', acaba por estender essa 'força contra' a instancias mais subjetivas, mesmo assim com conseqüências concretas e de transformatórias.

**PART THREE - AGENCY**

## **CHAPTER 4**

### **Resistance**

#### **4.1 Narrative on Art and Resistance**

In Art, there is the character of production (within the Foucaultian's view of relations of knowledge, power and subject) and not only of mediation or representativeness. In fact, this character of production seems to me that it constitutes a free force that would not be bound to any relation of power, because, as Foucault (2009) states: "There is no relation of power between free subjects." I could also say that "there is no relation of power between free actions". But does art act freely? How does art resist?

Within the institutional structures of education, art works as a discipline that is passed as a conducive element of an educational practice. In an emancipatory humanistic system, for the education of children, as well as in primary and secondary schools, its practice is limited to a historical linear perspective, which restricts the arts as a curricular complementarity. One has to think about the role of the arts in these educational institutions, as well as what pedagogy demands and how both can be strengthened beyond the schools' established methods - that works on the foundations of a teaching that is focused on neoliberal entrepreneurship. But if art has power to shake institutional structures, what is the place it takes in general education? It would be exactly that space of greater mobilization - it is needed to occupy the place of art as an institution.

We need to think of what art we are referring to. If we are thinking art in a general form, it may assume a role of adhesion and concordance with the lifestyles of neoliberalism, even with the manifestations of the resistance. That is why we have to contextualize, to map, to create cartographies and narratives in art and resistance - we need to hear from the artists on the streets, around us; we need to collaborate, to create and experience with them. That might be a clue for understanding in praxis such strong definitions.

“The work of art is not only ‘in view’ of the people. These people belong to the very definition of ‘resistance’ of art, that is, of the union of opposites, which defines it at the same time as a link between the fighters who are fixed in monument in becoming and in struggle. Resistance of the work is not a support that art lends to politics. It is not imitation or anticipation of politics by art, but rather the identity of both. Art is political”.

(Rancière, 2004:128-129)

Art does not aim to sustain a political discourse in itself, but it shows itself as ways of doing politics as that in an appeal to life. It does not anticipate politics, because it is not economic representation or dilution of the sensible. It is done in a deliberately overturned overpass to detail bumps and gaps that deconstruct spaces beyond time. And within this perception, art is politics. And art being politics, it points worlds to education, to cultural pedagogies. It is pedagogical in itself, since it accompanies a sphere of knowledge and investigation that provides its ethical and social role - proper to politics and education.

It is also necessary to think of the biopolitics that are present, in financial incentives given by the state in associations with companies, with banks (for the length of their social duties) for artists, groups, collectives, movements, and understand how the artist mobilises its existence and historical perspective through a control given by the government to its processes of creation. Does art resist the biopolitics inserted in these cultural policy making and provided by the government? Most of my artists sustain themselves by art incentives and manage to create or succumb to creative stagnation depending of these incentives. Some others, learned and collaborate to each other in strategies of how to share infrastructure, how to recycle material from past works, even how to function as a business. Taking this last character of strategy - business - can it create any space for resistance? From one side, it detaches from the dependency of cultural and art governmental incentives, which are extremely escarse and irregular in Fortaleza. And thinking about resistance as means for capital survivor, it ends up reproducing the same biopolitics forces on the aesthetics.

Biopolitics is the way in which Foucault (2008) designates the policy that operates in a governmental rationality, where the population enters with its living: health, hygiene, birth, race, sexuality ... is a system of life production, where power comes from More sophisticated way of life. Today we rule over what we want. Biopolitics is directed to the population. The population is only administered by the government when there is the transformation of individuals into subjects of law.

In the contemporary world, politics seem to have the goal of managing relationships in society, in order to control life for the sake of capital, which gives it the power to be consensual and appeasing differences. Rancière opposes this - placing politics as a place of dissent - where it opens gaps for society to reorganise. That makes me think about power relations: "Artistic practices are 'ways of doing' that intervene in the general distribution of ways of doing and in their relationships with ways of being and ways of visibility." (RANCIÈRE, 2005, p.17).

Foucault, concerned with resisting power relations, is in search of an aesthetic of existence capable of thinking life as something that gives itself pleasure - that is community-based and that is a place of confluence between ethics, politics and aesthetics. Preserving and remembering the struggles and resistances, which Foucault (2008) mentions, is to preserve the struggles that are not engaged in a traditional, partisan and ideological politics - for the philosopher investigates how politics can always be part of the exercise of freedom.

Art must be public, for its values in contemporary times, are in its political and ethical content. It must invent cultures, and not engage in political traditional actions. It must create and alter the landscapes wherever it passes and not be a claim - this draws the force of freedom and autonomy that it presupposes. It must become a mean and an end - it must create ways of existence to violate and make power relations linked in modernity visible.

Art is composed in life with the autonomy of making politics to think freedom and not necessarily to exercise a political agenda. Thinking about my subjects, I see the



fight, the struggles and the resistance, but mostly for challenging a society that monetise and limits art to a product. And this is exactly where I place some interrogations on Art-Resistance. 1. How to institutionalize art without making it a commodity or without inserting it in an engagement of traditional public policies? 2. How to create and resist without governmental and corporation interventions? 3. Can art be singular? Shouldn't we think of art, resistance and strategy in plural forms then?

Thinking of art today calls us to the paths of understanding its place in education and politics. Resistance is to create lines of escape that, in order not to enter into the microfascisms of the existence of an old policy of representing the truth and learning; but reinventing itself, by not reproducing old forms, by not seeking to understand given orders and representations of knowledge. Resistance is to realise that there is an infinity of strategies that are not within the reach of institutions; and that occurs in the realm of experience, with a knowledge that has repercussions in ways of living, that are not entirely absorbed by the system. Resistance is a bodily project, but also collective - bodily for the inner processes of agency and how it moves; and collective for the institutional (most of the times neoliberal) that invents ways to shut down the scream of a transformative art that challenges status quo.

## **4.2 Interrogating Resistance**

This is a supplement to the explanations on my methodological paths throughout my thesis. And it is crucial to mention the questions in this segment in order to understand the changes in the usage of the categories.

After meeting my artists and asking them to draw their timelines with their most relevant dated events, I initiated a conversation asking questions about the cartographical exercise first. From the timeline exercise, which allow us to discuss personal and professional moments in their lives that they believe it made a learning impact, reverberating in future decision making; we were then led to the practical questions.

- 1) What is resistance?
- 2) What do you resist?
- 3) With whom do you resist?
- 4) What moves you?

These were the questions that were asked by me to the artists, during the first visit. On the second time that I went to Brazil also for the fieldwork, I added one more question, thinking of another layer of agency-related categories: ‘What is your will? – in the next chapter, under the section ‘From Resistance to Will’, the reader will understand the context of the change of the questions and the urge for a second collection of narratives. And all the narratives with the original video and audio is attached to this present work.

## CHAPTER 5

### Agency and Embodiment

#### 5.1 Narrative on Agency

When I talk about agency, I talk about inventions – inventions of inventions of subjects. Following the notion of social construction, the acknowledgements of other places of learning and how these two inventions flow as separate rivers that in many parts meet one another, Deleuze (1996, 2004), realises that there is a multiplicity character in the other – and when I think of my artists, I think of this web of multiplications, of reality construction and one affecting the other. Agency is the co-operation, it is the sympathy and the symbiosis:

*(...) What is an agency? It is a multiplicity which bears many heterogeneous terms and which establishes connections, relations among them, through the ages, sexes, kingdoms - of different natures. Thus, the only unit of agency is co-operation: it is symbiosis, a sympathy." (Deleuze, 1996: 84)*

The concept of agency operates a double transcendence in relation to the way of thinking of the tradition inaugurated by modern humanism: on one hand, it overthrows the dominant idea of an a priori human nature - whose form would legitimize the common sense of the subject of knowledge, from the constitution of a superior mode of

desire, neutrality and disinterest; on the other hand, it disqualifies the truth of universal values - extracted or discovered from a realm of ideal objects in themselves, constitutive of common sense - a realm supposedly superior to the realm of nature and the forces of production of social formations. This dual illusion, which is a formal neutral ground of subjectivity and that is the ideal foundation as a value in itself, constitutive of universal human values, engenders the insipid idea of moral and rational autonomy as the freedom and knowledge possessed by man. To operate its deconstruction, at the same time as it dismisses the idea of an interiority as a unitary and first instance of the will or desire, even and above all of a natural characters are supposed to be separate and as the first nature of man, together with the destitution of the idea of intentionality or purpose of desire - even and, especially, when its object is internalized in the pure form of duty. In the next part of this text, we will consider will and desire as what is given by the narratives of the subjects. In some crossing points, we will create a possible dialogue.

Duty is a first-rate task for those who really want to create a new concept and practice of education that invest in the empowerment of women's and men's creative capacities. For Deleuze and Guattari, creators of the concept of agency, nature is construction. As in Spinoza (1985), it is the fabrication of itself and of everything that derives from it. And what makes this construction/fabrication? Experience? Cultural Pedagogies? Agency clashes? Now, if nature is not something given, but a reality that does not cease to produce itself, the parts that compose it and participate in it are constantly being produced and participating in the production of themselves. And then, we have my subjects constructing and being constructed realities and modes of life and

creation – that in this specific group, it embodies the many different constructed narratives of resistance.

Agency is first and foremost a multidimensional event. All agencies (and I want to make sure I use this word in the plural for, sometimes, just as in ‘cultural pedagogies’) deals with a double dimension: 1) a dimension relates to the corporal modifications (actions and passions) or states of things that make an event, referring them to a formation of powers; 2) another dimension relates to the incorporeal transformations or enunciated language (acts) that effect the event in its incorporeal face and that refer to a collective regime of enunciation. These two dimensions are necessarily crossed by a double process and a double movement: process of decoding forms. And a movement of deterritorialization or desubstantiation of substances (of bodily substances or things - states of motion - and incorporeal substances or words - states of meaning or time). The two dimensions are in reciprocal presupposition and they cross and combine, although their own heterogeneous forms remain irreducible and autonomous.

In the next parts of this chapter, I will offer few parallel narratives on body, performance, resistance, embodiment, experience and phenomenology – which will help me in proposing distinct manifestations on agency, in chapter 7.

## **5.2 From Will to Resistance**

I will take this narrative back to the description of my case studies. More specifically, the narrative of Andréia Bardawill. When asking her about her social imaginary on the topic of resistance, she talked about her insistence in keeping up with producing art in Fortaleza, in difficult times. Producing art not necessarily for the sake of

production, but for an intentional bodily presence and interventions in public policies on culture and human rights for the population of Fortaleza.

Andréia talks about web of affection – which is poetically translated by the same concept of agency, seen previously, but with her words and under her narrative. When thinking about resistance and as she developed the notion of web of affections, she confronted me with a statement, she told: ‘When I think of an intentional action in society, coming from my deepest desires of creating art, I do not necessarily think about resistance. I do not think I am always resisting. Maybe I am. But What is driving me until today is because intricately I am doing what I want to do, what I feel like doing, what my will points at.’

She used the word ‘vontade’, that does not literally translate as ‘will’, but there is an approximation. The acknowledgement of bringing a category that one of the subjects does not completely accept as part of her construction as a subject by me, was one of the most relevant contributions to the methodological and conceptual development of my research. Apart from the pre-conception that their narratives would bring suspicions of how their social and political engagement in their poetics; I came not only with pre-conceived methodologies but also study categories, for instance: resistance.

For Andréia, my questions were limiting, because the work and what is known in the common sense by resistance was not identified in her work. When I came with questions about resistance, she explained that this category for her was not an organic one and that she would like to be talking about ‘vontades’.

Having finishing the first part of the fieldwork in Fortaleza, I came back to Amsterdam and started thinking about the narratives I had collected. Following my logics, I believe I could not be introducing a category of ‘vontade’, or ‘will’ to a doctoral thesis, since there was no author supporting this category as a concept. Three weeks passed, and I attended a congress at the University of Amsterdam in which scholars were discussing art and politics. One of the lectures was from Sarah Ahmed – a professor of Race and Cultural Studies at Goldsmiths College, University of London. She is, in humanities, known by her books: *On Being Included*, *The Promise of Happiness* and *Queer Phenomenology*.

Her lecture was about ‘willful’ parts of the body – she took the image of a risen hand as a resistance and used phenomenology to anticipate her future investigations – that was about will. After the lecture, I asked her about her developments on ‘will’ as a category and informed me that her other book *Willfull Subjects* were about to be released. I then started using will as major concept in this work, acknowledging that Ahmed (2014) paved the road in order for me to think a more organic category of resistance that could be applied to all my subjects and also to myself.

On Chapter 7, I will develop the concept of will as a result of the dialogue with my collection of narratives.

### **5.3 Body that Manifests Itself**

When I first had access to Phenomenology as a discipline I was in a theatre school – my supervisor in that occasion was investigating the actor's awareness in a phenomenological approach. Back then, I discovered the experiential attitude towards the

object/subject of study in a theatre, how the awareness of ‘understanding the world through the body’ was important for performances and urban interventions. In a physical theatre environment I have given more importance, in terms of creative practices, to the movement per se than to the spoken word on stage: expressing feelings, ideas and opinions happened in the realm of movement, not words. Phenomenology, my theatre practices and Butoh (chapter 6) have in common the sharing and the explanation of the world as in a pre-language condition – a pre-verbal awareness of what is manifested.

In this section, I am introducing the perspective of Merleau-Ponty’s Phenomenology and the perspective of other authors who can help me reach out to his theory and possibly apply it in practice. After briefly exploring his main ideas, we will be lead to understand concepts of phenomenal body, sensation, perception, experience and embodiment – all important categories in a research that deals with experience, creation and learning processes.

The French philosopher Maurice Merleau-Ponty is included in the phenomenological and existentialist school of thinkers, dedicated to the analysis of perception. Before saying what phenomenology is, I would start stating what it is not. In Chapter four of *Phenomenology of Perception – The Phenomenal Field* – Merleau-Ponty clarifies that “this phenomenal field is not an inner world, the phenomenon is not a state of consciousness, or a mental fact, and the experience of phenomena is not an act of introspection or an intuition in Bergson’s sense” (2006: 66). So, this is a clarification that beyond the usual psychological interpretations, beliefs and/or common-sense affirmations that phenomenological analysis understands perception as a more practical synthesis than



intellectual (and this is why he refers to Bergson for he is an example of the pragmatists and opposing his positivist thinking to the idea that no truth is absolute and timeless). For Merleau-Ponty, phenomenology is the study of "the advent of being to conscience, instead of presuming its possibility as given in advance" (2006: 71). In other words, phenomenology is the method of describing the meaning of things, living them as phenomena of consciousness. For Garner, phenomenology is "the study of the givenness (the Greek *phainomenon*, derives from *phainein*, to show), of the world as it is lived rather than the world as it of objectified, abstracted, and conceptualized" (1996: 26). Conjectures, conceptual manipulations, and pre-concepts are nothing less than thoughts detached from the world as it is given and experienced and flowing in a continuous and ever-changing consciousness. This is not an empirical or purely psychological approach, but constitutive of the knowledge acquired to what is experienced.

I find difficulties to see how phenomenology is truly performed and this work is a humble attempt to create possible connections between the phenomenological (or as I will be referring furthermore: experiential) attitude and performance as a manifestation of a conscious or unconscious creative practice – Merleau-Ponty, as well as Heidegger and Husserl have been part of many contemporary artistic researches' discourses but there is no general clarification on how their theories are put into practice. How to access the phenomenological approach? Merleau-Ponty cites that "phenomenology is accessible only through a phenomenological method" (2006: viii). I understand and sympathise with the knowledge been originated intrinsically by sensory sources but how to think the phenomenological reduction in clear terms? For Husserl, this is about "bracketing",

through a way of suspending a judgement (epokhé), which Husserl calls the "natural attitude": a) belief in the reality of the world; b) questioning whether what is perceived is real; c) theoretical assumptions that justify it; d) statements of the natural science; etc. The result of this reduction is not just about a "phenomenological residue", namely the experiences or phenomena of consciousness as intentional structure has two aspects: the content of consciousness, noema, and the act that expresses this content, noesis. About the nature of this reduction that this method offers, we understand that:

*Reopening phenomenological lines of investigation allows us to redress the current of anti-theatricality that runs through much post-structuralist criticism, an attitude symptomatic (like all anti-theatricality) of a deeper uneasiness with the body – in this case, with the body as a site of corporeal and subjective elements that always resist reduction to the merely textual (Garner, 1996: 26).*

Kozel agrees with Garner in the sense of the fact that phenomenology and corporeality will always demonstrate resistance to the 'bracketing', she rephrases my question that I have been exposing throughout this topic: "How do we bracket the natural attitude in order to better understand the natural attitude?" (2007: 48). She actually goes further than my previous questions when she evokes that phenomenology "lives outside of formulae and doctrine" (ibid.).

When I chose to work with phenomenology as a fundamental category as well as a supporting methodology to narrative inquiry, I did it so because of the nature of the encounters between my subjects and I - and everything that can come out of that. Dancing subjectivity, feelings and abstract concepts are not really what I am justifying to do here in my research – but it is important to remember that Merleau-Ponty has already made his point stating that introspections and intuitions of a common-sense phenomenology are not experiential matters. A learning encounter is under the realm of moving out of self-sensations, and when I mention a 'dance as research' and its impulses, I might be getting considerably close to Artaud's<sup>6</sup> *Theatre and its Double* – where some of his texts are reunited in a manifest of a theatre that meets its ritual roots and, magnifying the possible connections, it also shares resonances with Grotowski's "inner impulses" - a pre-verbal stimulus obtained by the totality of all senses in which thinking and action are together in the same flux – leaving behind the Cartesian and Platonic psycho-physical binary separation.

My dialogue with these categories creates branches and rhizomes of possible correlations and interconnections with some creative practices that are familiar to me and the phenomenological attitude. Acknowledging that, I will rapidly explore the psycho-physical dualism in relation with the phenomenological method and keep investigating the nature of this chosen approach.

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<sup>6</sup> Antonin Artaud (1896-1948) wrote *Theatre and its Double*.

The relationship between men and the world sometimes is understood as the relation between consciousness and nature. But Merleau-Ponty's phenomenology radically opposed to any dualism – it rejects not only the psycho-physical dualism, but Sartre's dualism between the in-itself and for itself. Sartre<sup>7</sup> distinguishes two categories in the world: a) one formed by all things, such as a mango, or a bottle of wine – they are what they are, whether you agree or not; b) another one formed of you, them and I – we choose what we want to be; in his book *Being and Nothingness* he affirms that we are "condemned to be free". "It is necessary to have a clear grasp of the relation of the for-itself to the in-itself to be able to understand the various functions of consciousness – doubting, confirming, affirming etc" says Moreland<sup>8</sup> (1998: 16). For him, to understand this duality it is necessary to understand the relations between both parts. And in Sartre's book, this relation is not very clear, especially because consciousness for Sartre (dwelling in the for-itself entities) is a separate thing from the other part, the in-self – contrarily to the concept of consciousness of Merleau-Ponty: consciousness is transcended to objects, states, actions etc (1998: 18). That makes, I defend, a better path to investigate processes of embodiment, since the phenomenological method gives space for not only

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<sup>7</sup> Jean-Paul Sartre (1905-1980) was a philosopher, writer and French dramatist, exponent of existentialism and humanist Marxism, wrote *Being and Nothingness*.

<sup>8</sup> Moreland, John M. In: Stewart, John Bartley ed. *The Debate Between Sartre and Merleau-Ponty*. Northwestern University Press. 1998.

consciousness as a two-way road but a larger net that includes us and the things in the same system of axiomatizing our understanding of reality.

### **5.3.1 The phenomenal body**

For Plato<sup>9</sup>, the body must be subdued by the soul - the world of ideas is superior to the sensible world, where we live. It seems unreasonable how Plato makes the association of the body to the thought behind the contemporary artistic practice – the notion that we have of body, in general, is intrinsically linked with the most diverse art forms. Plato's psycho-physical dualistic view of body and mind arises as a concern in order to keep a better form of political organization in Greece – it is during the emerging of the polis and to experience a whole world without relying on myths. This change of lifestyle made the citizen want to understand the world away from the tales that are reproduced from generation to generation, and seek the truth through a dialectical method.

The body is connected, according to Plato, with a sensible world, a world one can touch, where there is corruption, a world that is a mere reproduction of what already exists. The philosopher focuses on theorizing, and invests his life in a search for the truth through moments of contemplation - in one's soul/psyche which relates to the world of ideas where there is the contemplation of the truths of the living beings – and Plato refutes the repetitions of stories of heroes. Theatre, due to the its bodily nature, occupies a

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<sup>9</sup> In Republic. <http://classics.mit.edu/Plato/republic.html>

position within the hierarchy of a mediocre art form as to its importance, on the other hand poetry, considered a more ethereal, ephemeral and contemplative art form was considered more important. The internalization (the ability to perceive oneself as the soul within a body) is not peculiar to Christianity, but also to this emerging philosophy which rejects the orality of his stories and implements an embodied knowledge based on a philosophical utopian way of life. Christianity, through the ages, has used the Platonic thought to justify a need for salvation of the soul through mortification of the flesh. This is reflected in Western visual art until the nineteenth century. Nowadays, performers are searching for a body language divorced from psychologisms, and especially from figurative and linear narrative forms. Then, there's Butoh as an example of a dance that occupies a leading position in these terms.

The break with the narrative and the idea of beauty in the artwork moves in parallel with the advent of the first and second world wars - a period in which Nietzsche (1844–1900) places a burden of guilt of a society in decadence and disillusionment in the logic of Platonic and Christian relationship with one's own body. For Nietzsche,<sup>10</sup> the soul is a disorder of the body, he strenuously opposed the dual character of being.

Nowadays, when the bodies have already experienced randomness and free-associations creative practices, tribal rituals, protests, suicides etc., within the sphere of art, we can see the technology increasingly being blended with the bio-mechanical

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<sup>10</sup> Lins, Daniel; Gadelha, Sylvio (orgs.). Nietzsche e Deleuze – que pode o corpo. Rio de Janeiro: Relume Dumará; Fortaleza: Secretaria da Cultura e Desporto, 2002.

apparatus. The body and science find an agreement not to negate each other, technology<sup>11</sup> aims to validate the body as object unfinished and self-created, as Kozel says:

*Building on the position of techne and episteme<sup>12</sup> as knowledge rather than as the basis for a duality between doing and thinking, I emphasize that deeper levels of bodily knowledge and the physical arts have a place in techne. And the suggestion that technologies are not instrumental but are a mode of revealing that is taken to heart, then it is not out of the question for technologies to reveal aspects of embodiment (2007: 75).*

I emphasize to touch this point of body and technology in this chapter because it raises a fresh discussion about the phenomenological approach in the physical arts – considering all technology as extensions of the body. Aesthetically, the effect of the use of new media in contemporary art ends up doing a via negativa course as daily rituals.

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<sup>11</sup> Although Butoh does not have in its intrinsic characteristics the usage of technologies, nowadays there are more and more Butoh dancers appropriating of video projections, software computer programmes, computer animation, synthesized music etc, in their creative practices.

<sup>12</sup> Heidegger (<http://cas.buffalo.edu/classes/dms/berna/dms434/readings/heidegger.pdf>): "Techne is the name not only for the activities and skills of the craftsman, but also for the arts of the mind and fine arts. Techne belongs to bringing-forth, to poiesis; it is something poetic (...) From earliest times until Plato the word techne is linked with the word episteme. Both words are names for knowing in the widest sense".

Merleau-Ponty (2006) makes us understand that the body, which absorbs and feels, is not what you think (in the world of ideas). The body is in constant flux and exchange with the environment – all chemical, hormonal and cellular activities are in close relationship with the environment one lives in. For him, what we think about the body is not real but a refraction of what it is meticulously drawn through the filter of our senses. In *Phenomenology of Perception*, he says that there is no such higher level, in importance, for the body as the reason. The perception of the body itself teaches us about the world – reason is a result, in fact, reason is a joint of interpretations of biochemical experiments mainly cognitive tactile with objects, other beings and the world. What I feel (what the cognitive processes of my body can assimilate and interpret) is more interesting than a storyline of a simple narrative. Butoh follows the same principle of Merleau-Ponty's perspective, in my view – and it is more valuable sense than being perceived, it is more valuable touching than tell a story.

To go on further with the categories of perception, sensation and experience, it is important to understand the intention that Merleau-Ponty and other phenomenologists have when referring to the body as a producer of consciousness, therefore, also a producer of knowledge. This research is my very first attempt to be introduced to this approach of obtaining knowledge, answers and/or more questions from my body practice. The subject of my study – my body – is not considered by my methodology as detached from the world – neither my body nor my consciousness. Opposing to the famous statement by Descartes: "I think therefore I exist", Merleau-Ponty states: "When we say that an animal exists, that it has a world, or that it belongs to a world we do not mean that



it has a perception or an objective consciousness of that world“ (1996: 90) – the simple existence is not a prerogative for being conscious and understanding the world. Thus, Phenomenology offers a rupture in the Platonic and Christian way of understanding the psycho-physical distinction of one same entity, one same being. Body is not depending on the mind and they do not exist separately. What we will see further throughout this topic is that the existence of a phenomenological body is intrinsically connected with consciousness.

This extensive discipline of Phenomenology was originated by Husserl as a kind of a science of the experience – of the consciousness, and became relevant by introducing the examination of the experience. Merleau-Ponty suggests the place for 'being' is in the body, and argues that rather than withdraw from the world the subject and therefore, conscience is undivided from the world – it is necessarily embodied and derives its nature from the body. Having commented about the embodied nature of consciousness, I suggest an exploration on the concepts of the body under a phenomenological view of Merleau-Ponty: the phenomenal body.

Under a treatment in his text, on the second chapter of *Phenomenology of Perception*, based on the first person, Merleau-Ponty applies his thinking to his experience. He will often use "my body"<sup>13</sup> when talking about a general body,

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<sup>13</sup> Throughout the text, Merleau-Ponty utilizes 'my body', as well as 'the phenomenal body', 'the body itself' and 'the lived body', which is translated from the original text in French: *le corps vécu*.

emphasizing that it is not a metaphysical body, but a conscious and living one, the one the author experiences. Furthermore, we will discuss the metaphysical implications, leaving the next paragraphs for understanding his meaning of the body.

One of the fundamental characteristics of a phenomenal body is the two-way never-ending relationship between the word and the body, about which Merleau-Ponty stresses:

*The body is the vehicle of being in the world, and having a body is, for a living creature, to be involved in a definite environment, to identify oneself with certain projects and be continually committed to them [sic]. For it is true that I am conscious of my body via the world, that it is the unperceived term in the centre of the world towards which all objects turn their face, it is true for the same reason that my body is the pivot of the world [sic] (2006: 94).*

I am, then, conscious of the world through my body, and vice-versa: understanding the existence of my body through the world. Secondly, my body is continuously present to me, a 'permanent' in experience and "an object that does not leave me" (2006: 103). About the experiential nature of the phenomenal body, Merleau-Ponty says:

*Its presence is such that entails a possible absence. Now the permanence of my body is entirely different in kind: it is not at the extremity of some indefinite*

*exploration; it defies exploration and is always presented to me from the same angle. Its permanence is not a permanence in the world, but a permanence on my part. To say that it is always near me, always there for me, is to say that it is never really in front of me, that cannot array it before my eyes, that it remains marginal to all my perceptions, that is with me (2006: 103-104).*

The temporal characteristic of the body is related to its spatiality, not in front or around me, but with me, in other words, always present. Another basic point I can extract from his view is that my body is not an object: especially because I can never have a perspective on my body, because as it is said before – it is with me. According to Merleau-Ponty, we come into existence by learning from our and other bodies. Schechner<sup>14</sup> reminds that every action is already learned, repeated and then every behaviour is a twice-behaved behaviour. Theatricality runs into our daily life movements, actions and behaviour. With our senses we learn how 'to deal' with the world and then make life understandable and have consciousness of what it is manifested. With “what it is manifested”, I mean, the various ways of connecting between the body and the world, conceiving the world as a given condition and not as an abstraction or manipulation of ideas.

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<sup>14</sup> Schechner, Richard: Performance studies. an introduction. London/NY, Routledge, 2nd revised edition: 2006.

*The body is our general medium for having a world. Sometimes it is restricted to the actions necessary for the conservation of life, and accordingly it posits around us a biological world; at other times, elaborating upon these primary actions and moving from their literal to a figurative meaning, it manifests through them a core of new significance: this is true of motor habits [sic] such as dancing. Sometimes, finally, the meaning aimed at cannot be achieved by the body's natural means; it must then build itself an instrument, and it projects thereby around itself a cultural world (Merleau-Ponty 2006: 146).*

According to this passage, there are three ways the body senses the materiality that it is given by the world: innate structures, basic general skills, and cultural skills – Merleau-Ponty utilizes the word "habit" as the meaning we understand "skill". This is a clear link of logic between Schechner's twice behaved behaviour and the category of "habit", which could be understood as a skill allowing the body to acquire, learn, process and perceive the world. He cites the "motor habit" as a learned action but also a means to transform and bring meaning to existence:

*The analysis of motor habit as an extension of existence leads... to an analysis of perceptual habit as the coming into possession of a world. Conversely, every perceptual habit is still a motor habit and here equally the process of grasping a meaning is performed by the body (1962: 153).*

In my research, the phenomenal body studied, namely my body, when exposed to codes via perceptual habits, will use a motor habit, as in any natural process of finding significance of the world as well as will transform what is already embodied in another habit and therefore, produce knowledge – which, like a cycle, is stored as a vocabulary in the innate structures generating other basic general skills. Meanings are received, translated and understood by our bodies. For my present research it is important to emphasize the 'ever-changing in significance' nature of the word body, body-subject and body-mind frequently mentioned by me, as well as the fact that I could never understand Butoh embodiment (as a parcel of my world understanding) if I don't rely on my physical experience with it.

### **5.3.2 Perception and sensation**

It is necessary before introducing the concept of perception, to make a distinction between perception and sensation. In a very simple way, the category perception differs from sensation when it indicates a process of systematizing a multifaceted combinations of sensations – and we can understand sensations as basic data and as an immediate means for the sensible knowledge. This perceptive systematization that the body does, distinguishes the object (*perceptum*), from the subject (*percipiens*) and the other various objects.

About sensation, Merleau-Ponty points out: “I might in the first place understand by sensation the way in which I am affected and the experiencing of a state of myself” (2006: 3) – then we can imagine perception as a mosaic formed with many different sensations. As a painting hanging on the wall, we perceive and acknowledge the object

only in a connection to the wall – in a connection to what is sensed from the wall. In the arts, a way to explore the audience's perception has been also used in the contemporary scene. The experimental possibilities audiences have been given of having various sensations are a form of attempting a new perception of themselves, the others and the world. Experience outside the rehearsing room, in creative processes and during the aesthetic results – this is one simple scheme of many dance-, theatre- and performance art groups that use sensorial experiments to design the *leit-motif* of the spectacles.

To see, to hear and to touch, for Merleau-Ponty, are impressions and to sense is to have qualities. A medium I needed in order to have sensations out of our senses and it is necessary to consider all the spatial variants to incorporate qualities. According to him, 'quality' "is not an element of consciousness, but a property of the object" (2006: 5). Citing the example of a red patch on the carpet that he can only see red because of a shadow crossing the object, "its quality is apparent only in relation to the play of light upon it, and hence as an element in a spatial configuration"(2006: 5). Qualities are only existent when in relation to the totality, despite being intrinsically part of the object, I can only judge a quality of something if I have some impressions, like seeing, hearing and touching and considering the environments in which the object exists. About misjudgements, Merleau-Ponty states:

*The are two ways of being mistaken about quality: one is to make it into an element of consciousness, when in fact it is an object for consciousness, to treat as an incommunicable impression, whereas it always has a meaning, the*

*other is to think that this meaning and this object, at a level of quality, are fully developed and determinate (2006:6).*

Our common errors are to think that (1) everything, whether you have a reference on it or not, has a meaning, and (2) a meaning does not change. As we do not see anything beyond our peripheral vision, we cannot have any impression on that, thus we cannot sense nor find the qualities of things – our perception of the world is, therefore, determined to the spectrum that our senses cover and their relations among sensations.

Merleau-Ponty argues that the place of existence is the experience of perception, where subject and object form a dialectical relationship of co-implication that goes beyond the materialism and idealism, i.e. the classical solutions to the psycho-physical dualism rejected both the concept of consciousness as the interior, as the body as a thing. Mind and body form a unity that is expressed at different levels of behaviour: the man is consciousness and body. This relationship between consciousness and body, between man and world, is not the relation of a subject with an object. For him, 'I think' is based on an initial 'I perceive'. Thus, Merleau-Ponty rejects the classical notion of the object – detached from the world that one makes sense by a delimited experience.

The world of perception is revealed by our senses - no tools are needed to access it. For Merleau-Ponty, you need to rediscover the world we live in, out of utilitarian attitudes. This has begun to be possible thanks to the forms of expressive art (which give the spectator / public / performer the ability to recreate meaning, though having a precise

explanation of all the manifestations of nature), such as Butoh (and its potential body) providing multiple tactile experiences. Art and science can not provide a world representation that is complete, closed in itself. When I say that one of my goals in this work is to create possible connections, I mean that I am dealing with an experience - there should not be a fixed conclusion, since objectivity is unlikely or nonexistent. Objectivity, for Merleau-Ponty, becomes an impossible task. Every observation is closely linked to the observer's position, which is inseparable from his situation and implies a rejection of the idea of an absolute observer. For the suites of my subjects, which turns out to be bodies experimenting and producing processes of agency, it is necessary to note that they are the subjects and active participants of the research, and at the same time our bodies are making connections - the bodies of other participants are doing the same and actively influencing my perception of the whole picture - not giving space to pure objectivity. On the topic of scientific objectivity, Merleau-Ponty says with passion:

*The whole universe of science is built upon the world as directly experienced, and if we want to subject science itself to rigorous scrutiny and arrive at a precise assessment of its meaning and scope, we must begin by reawakening the basic experience of the world of which science is the second-order expression. Science has not and never will have, by its nature, the same significance qua form of being as the world which we perceive, for the simple reason that it is a rationale or explanation of that world. I am, not a 'living creature' nor even a 'man', nor again even 'a consciousness' endowed with all the characteristics which zoology,*



*social anatomy or inductive psychology recognize in these various products of the natural or historical process – I am the absolute source, my existence does not stem from my antecedents, from my physical and social environment; instead it moves out towards them and sustains them, for I alone bring into being for myself (and therefore into being in the only sense that the word can have for me) the tradition which I elect to carry on, or the horizon whose distance from me would be abolished - since that distance is not one of its properties - if I were not there to scan it with my gaze (2006: ix).*

In this text, Merleau-Ponty summarizes, in my view, his credo in experience. Under the performance realm, there is an effort to understand through recreating a world as we privilege experience, then all the pre-values and pre-determined significances of classic theatrical plays or ballet pieces extinguish in themselves. Instead of the classical perspective, comes the advent of asymmetric plans to offer to the audience possibilities of new understandings in performance and movement. Butoh dancers, as well as most of contemporary dancers were not satisfied with analytical creative practices and migrated to a zone, under an umbrella of art and life as one, in order to reach the style of perceptual experience. Different aspects of Butoh are, thus, seen from different viewpoints, giving the inattentive viewer the impression of 'errors of perspective ', but those who look carefully are given the impression of a world where various objects are viewed simultaneously. I choose to touch it, eat it, see it, lick it, grab it, hear it, dress it, smell it etc. - at the same time and together with whoever I have the pleasure to

experience dancing Butoh with.

To finalize this section, I would say that perception is the relationship between consciousness and the world and, thus, influenced by this two-way road relationship. Perception is perception of objects, and it involves the entire structure of the body: the senses are the various forms of structure available to an organism. Moreover, my body is the inclusion of consciousness in the world understood from Merleau-Ponty's Phenomenology, become the central concepts of my research.

#### **5.4 Embodiment of Resistance / Resisting Embodiment**

It is a challenge to include such a short section about embodiment, knowing that the whole dissertation is based on embodiment and experience. I could, as the subject-author, unintentionally give to the reader unclear ideas of embodiment, especially because this terrain is vast and every different context had its own proprieties. Yet it is still necessary to provide basic notions of this category that is purposely expanded throughout the other sections of my investigation.

The term 'embodiment' in my mother tongue – Portuguese – has many meanings: It can be understood by *incorporação*, *corporeificação* or *encarnação*; these three meanings confuse me, sometimes, when correlating the word in English to all its correspondents. This word is so broadly used that it is important to briefly stress what I mean when using the word 'embodiment' in my text.

Tom Ziemke (2001) brings up the variety of notions on embodiment identified by: "(1) *structural coupling* between agent and environment, (2) *historical embodiment* as a result of a history of agent-environment interaction, (3) *physical embodiment*, (4)

*'organismoid' embodiment*, i.e. organism-like bodily form, (5) *organismic embodiment* of autopoietic, living systems, and finally (6) *social embodiment*" (1999: 5).

Among this wide view of the term, I would only make my remarks on the 'physical embodiment' and explain that Ziemke does not intend to be redundant since the word 'physical' and 'embodied' are intrinsically and originally connected – using the term 'physical embodiment' he excludes all the other forms of embodiments that are related to the use of software, robotics, technology, biology and sociology.

Physical embodiment also, does not exclude historical and biological interferences, in Butoh, for instance, all the embodied experience in chapter three is a result of the unique construction of my body as a creator of meaning and producer of knowledge, as well as a result of the hybrid qualities of Butoh.

To finally address the nature of embodiment in my specific context, I examine in this work a series of paradoxes that my body experiences. Paradoxes in a cultural sense that I, as a Brazilian, have been exposed to a Japanese modern dance form (which cannot be considered pure in its origins and developments) in Europe; and in a physical and individual sense that the notions and distinctions I always made between mind and body in my creative practices and through my daily life routines were putting at question throughout my Butoh experience in Atsushi Takenouchi's workshop.

What is the body? What is my body? How does my body absorb/reject Butoh? I have tried to find an answer by following phenomenological paths. On the one hand there is the limit, constraint, restriction of desires (I want to climb the walls but the gravity does not allow me to). On the other hand, there is an extravagant use of power over my

own body: I exercise a spontaneous and sovereign control over it. These two different thoughts, in my work, come from the ideas of 'having a body' and 'being a body'. For me and for the nature of my research, the idea of 'being a body' is more relevant for the understanding of multifaceted relations of the experience and the body-subject. So when my body dies, I die. My presence is intrinsically correlated with the history of my particular body.

This approach to the body can be understood also in the statement: 'I produce a body'. Thus, embodiment can be understood as practices of my body work, because I am always presenting and exposing my body in social settings, which implies a personal identity and status. This dimension has been worked out by Goffman,<sup>15</sup> particularly from the study of stigma. The living body is a never-ending process, from which I build relationships with others, the world and myself – to make sense of the world, give meaning to existing things and produce knowledge.

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<sup>15</sup> See Erving Goffman's article: <http://ssr1.uchicago.edu/NEWPRE/CULT98/Goffman1.html>

## CHAPTER 6

### Poetics, Pedagogies and Performance

#### 6.1 My Narrative on Performance, as a Performer

Just like the numerous important events on my subjects' timelines influenced their next steps, few events influenced this present work. I will now focus on my relationship with performance and the journey that these last years came up to be. I must say that it has been difficult to embrace a composition of a theoretical body or work like this research, as a theatre and performance practitioner. As I let the methodology of my investigation be chosen by my questions and subjects, I gave space for parallel artistic activities to happen during all the phases of this thesis. Assuming the risk of voicing my own processes and agencies here, I feel the need to share few projects, meetings and events that contributed to the research.

To talk about performance, and my relationship to it, I found important, in the first part of this chapter, to construct my own narrative about it. The urgency of this narrative reveals my need to bring this narrative for a more creation path and explains the approach of an artist, an educator and a researcher - whose first identification was for being an artist.

Following the narrative on performance, I am sharing one on Butoh. I have been dancing Butoh since the start of this investigation - it has been a space (inner space) to articulate my research findings and make possible connections. My narrative about Butoh

offers an understanding on how I experience the world, the research and my artists. After talking about performance and dance, I will share other projects and meetings that made the research I am right now - as well as important events, such as the participation on the Independent Studies Programme at the MACBA (Museum of Contemporary art of Barcelona), and ICAF (International Community Art Festival) - in which I concomitantly developed my research period at Utrecht University.

### **6.1.1 Construction of Performance**

We find references of performative acts from since when men appear as a social being. Tribal rites, shamanic religious ceremonies, animism - these manifestation exist within social groupings and are characterised as intrinsically human (Geertz, 2001). Within anthropology, the very conceptualization of performance refers to the analysis of the ritual dynamics of tribal societies.

The concept of performance within cultural anthropology refers to moments of life in society or community, which run away from the everyday, and which make the actor and the public reflect on themselves, on their daily lives (Turner, 1987). In this way, we have the performance as a broad and comprehensive event, understanding within this universe the cultural performance and the artistic performance - the latter being part of our object of study.

This ritualistic character of performance will be present in various scenic manifestations. Considering performance as a scenic manifestation, we need to understand basic features of staging. Cohen suggests a basis with three foundations to consider the performance a scenic expression:

*To enter into this topological and symbolic discussion, it is interesting to introduce Jacob Guinsburg's conception of staging: for him, the scenic expression is characterised by a basic triad (performer-text-public) which without any one these, performance has no existence. (Cohen, 2004: 28).*

It is not necessary in the research to discover the birth of the performance, nor the first performer, but we can identify manifestations, scenic expressions, events, avant-garde movements and artistic manifestos throughout history that have been influencing not only my aesthetics but also the works of mostly of my artists.

### **6.1.2 Performance, performative elements and performativity**

For about thirty years in the midst of anthropology and theatre studies, a term called "Performance Studies" has emerged - and in this field, theatre, politics and ritual approach as disciplines studied together. Having done a masters programme in Performance Studies and thinking about the close connections between performance and pedagogy were the reasons I first thought of doing a doctorate degree in the field of education. Performance can have different meaning, in different fields and usages:

*The very concept of performance in anthropology arose from the analysis of ritual dynamics in tribal societies. (...) we can say that the concept of performance in anthropology emerged and was developed simultaneously with the questions that*

*characterise various disciplines today, such as literature, art, linguistics, psychology, history and others. The field of performance [...] is by its very nature transdisciplinary. (Langdon, 1996: 24).*

Cultural anthropology, as we saw earlier, was a discipline that came from the development of symbolic anthropology and its studies on the relation between rite, society and transformation; and the ethnography of speech - which is marked by the intersection of interested linguists, folklorists, anthropologists, philosophers and sociologists. As Langdon points out, the concept of performance has emerged from concerns about the role of the symbol in human life: the social man is an actor. Turner and Geertz develop, within cultural anthropology, life relations with dramaturgy. With the social man being an actor, the social learning is a drama, and performance is an event.

The rite began to be more and more studied. We understand rite, therefore, as actions that a) are quite distinct from collective or individual daily actions; B) make reflect on all daily life, reveals what in the day-to-day is hidden; And c) in any society it is manifest - from the most remote civilizations to the most complex urban societies. "Rite is not conceptualized as a mere repetition of acts in sequence, but as a performance act with the power to transform the individual and society" (ibid.: 24).

Mackenzie & Morin (2001) devoted themselves to elaborate a 'Global Performance Theory', conceiving artistic performance as just as a kind of performance expression within a whole universe of events, such as: nature events (giant waves, erupting volcanoes, etc.), sporting events, sexual acts, actions taken in the political sphere



(local and global), in short, everything can be a performance, even performances performed by artists.

Cohen defends the specificity of performance language as being distinct from the others, such as the visual arts, dance and theatre; but its birth is incontestably accepted as the fruit of experimental visual artists. Its end, however, is always scenic. Cohen says, "Performance fluctuates among these various languages and can, as we have already emphasized, be classified as a scenic expression." (2004: 160). By having a hybrid character, it is sometimes misinterpreted as being 'alternative theatre' or even 'contemporary dance'. Performance has characteristics different from the other languages and is within a larger artistic movement that we can call live art.

Artaud (1999) says that art has dissociated from life, that is divorced because of the separation of the artistic and ritualistic. And it is in the context of the 60's and 70's, seen in the previous items, that artistic manifestations are identified and investigated by the same methods as traditional rituals, adapting to the same concepts of performance in cultural anthropology. It then requires the existence of a subdivision in cultural anthropology - artistic performance. In the field of Cultural Pedagogy, performance is most of the times linked to the realm of Gender Studies - in which Butler (1993) investigates the notion of gender performativity and differentiates from quotidian behaviour.

*Performativity is [...] not the singular "act", for it is always the reiteration of a norm or set of norms, and to the extent that it acquires an act-like status in the*

*present, it conceals or dissimulates the conventions Of which it is a repetition. Moreover, this act is not primarily theatrical; Indeed its apparent theatricality is produced to the extent that its historicity remains dissimulated (...). (Butler apud Schneider, 2000: 30)*

Performativity presents itself, then, as a state / quality that exists necessarily in the objects and subjects of performance and everything that is performative. As it was made explicit, it is not an action itself, and it is not theatrical as it presents itself. I understand performativity as a nomenclature that explains a quality of performance in a state of incomplete or partially achieved potentialities. Performance, performativity or potential is the 'becoming' of performance - the human body, for example, is itself performative. The construction of as subjects and construction of others are performative - the invisible paths of learning: family, streets, protests, bars, bed are mobile spaces for other ways of learning.

### **6.1.3 Lygia Clark**

In the narratives of my subjects, the experimentation on performance art projects have been very common. It is maybe a 'place' that many timelines cross: visual artists, folklorists, dancers, choreographers, actors, director, clowns etc, all share a performative urgency in the field of expressive arts. Fortaleza has experimented performance by a close dialogue with the artists from Rio de Janeiro and São Paulo. Below, I present a brief

discussion on Lygia Clark - an artist who provoked a big influence in the way my subjects and I understand the performance and experimentation.

Lygia Clark (1920-1988) was not exactly a performer, but opened the way to think of an interactive, conceptual art that allows us to touch and involve all our perception of the object. Her poetics follows the same steps of Hélio Oiticica (1937-1980) with his Parangolés - aesthetic that 'transforms limits in points of departures'. Objects without the interacting body are just objects, they are only performative and carrier of a learning potential when the body experiences it. Art making totally associated with perception.

Ten years ago, I saw this text (below) of Lygia Clark exposed in a exhibition of her original and copied works at the Pinacoteca, São Paulo, under curation of Suely Ronik (PUC-SP), where there were also a reunion of 52 testimonies of Brazilian artists who expressed how her work influenced their practices and their perceptions of experimentation.

Somos os propositores,

Somos o molde,

A vocês cabe o sopro,

No interior desse molde: O sentido de nossa existência

Somos...

Nossa proposição é um diálogo

Sós, não existimos, estamos a vosso dispor.

Somos.

Enterramos a obra de arte como tal

E solicitamos a vocês para que o pensamento vive pela ação

Somos...

Não lhes propomos nem o passado Nem o futurismo, mas o agora<sup>16</sup>.

Lygia Clark studied visual arts and went to teach in France in the 60's and 70's, where she developed quite diverse works. She began with sculptures and three-dimensional paintings, used mainly metals for his compositions. Soon after his preoccupation with the body was appearing in his works, in the year of 1966, she creates the 'relational objects' - simple objects, like books, clothes, elastic, papers in which they would need to have a direct relationship with the body to be able to be called an art piece. She progresses on experimenting as she creates the projects 'The House is the Body' and 'The Body is the House' - in which objects can be experience as a group of people.

More and more, Lygia started considering her works more therapeutic than properly artistic that is when she began to make her objects available in her own

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<sup>16</sup> We are the proponents/We are the mold/To you it is the breath/Within this mold: The meaning of our existence/We are .../Our proposition is a dialogue/We do not exist/We are at your disposal/We are/We buried the work of art as such and we ask you that thought lives by action/We are .../We propose neither the past nor futurism, but now.

apartment for her patients (as she then called them). Lygia inaugurated in Brazil a type of art that is essentially concerned with the spectators - who are not passive subjects, they are in constant action, feeling and modifying the work of art. She allowed her 'patients' to be performers through all the performance potentiality of the artwork.

#### **6.1.4 Approximations**

Some thoughts comes to me as I think of performance and possible connections with pedagogy and my subjects:

First, Schechner (2002) understands performance as a quotidian act of life that is learned and also transited through interactions of subjects. When he mentions 'twice-behaved behaviour', he contemplates the historicity and social construction of behaviour and events, and sheds light on the ongoing learning processes in other spaces of leaning, as it was already said here. Once one action is performed and perceived by subjects and they interpret it by copying or responding to it, a performance is manifested. The leaning cycle of perceiving, learning, reproducing, performing etc is consciously but also unconsciously behaved. An attempt to repeat or restore an act is already a learning process and for the author, a performance.

Second, when Clark utilises everyday objects as a mean to be performative, she offers an experience of performance to people that need to engage their senses, culminating in understanding their world in a different way by acting upon their desires in relation to the objects. Through self-awareness, there is a journey on providing to subjects a space and means to be performers, to feel by themselves and to sense collectively too. Thus, I attempt in approximating the notions of 'distancing effect' of

Brecht; ‘conscientization’ of Freire and ‘spect-actor’ on basis of being praxis that constructs a platform for people to reach a more active state; be aware of themselves, the others and the world; and act upon what it manifested. Agency is in these methodologies and they are infiltrated in the poetics of all the artists and their narratives. The many ways of learning, transferring knowledge and social transformation come from influences, experiences and exchanges that we have with the manifested event, the collective and the environment.

## **6.2 Artistic and Intellectual Encounters**

### **6.2.1 Lilás**

Willing to expand the experimentations in Butoh, I created a solo piece and presented in Amsterdam, right after I entered in the doctoral programme. The summer before, I went for a residency in Tuscany, Italy, of a Butoh artists called Atsushi Takenouchi. He is, nowadays, the oldest Butoh dancer who is an icon of the migration of Butoh dancers from Japan in the 1980’s and constituted his base in Europe. He had personal teaching and contact with the founders of Butoh Hijikata and Ohno.

Here, I narrate my experience with the residency, going through personal issues until the creation of Lilás, the performance. On the third week of the residency, Atsushi talked about ‘dancing our miseries’, but not in a sense of having a drama/dance therapy session. In Butoh, when one dances a misery, such as depression, earthquake, mass destructions, death or uncorresponded love, it is meant in human terms and not on the individual dimension. Butoh practice and movement therapy approach each other and

sometimes cross their borders. It is important, though, to state that Butoh is not a therapy (which does not mean it does not have therapeutic implications when practising it). Especially during this week that Atsushi asked us to dance psychological, pathological and social miseries, such as schizophrenia, Alzheimer's disease, alcoholism, drug addiction and street children's condition, the group inclined to release unveiled emotions through moving.

Until then, I had only considered Butoh as a branch of physical theatre in the sense that it is all based on an aesthetic and physical experience. I was not reasoning about the fact that body-mind is a real united entity and whatever manifests in the body will resonate in the psyche and vice-versa. The first of the miseries to be explored in Butoh was schizophrenia and that started to make me feel uncomfortable since the very beginning. After the warming up, we were led to a phase of improvisations and explorations of the body according to Atsushi's suggestions about random images which aimed to recreate in our minds a mosaic of plural pictures and abstractions in order to lead the dance to a non-sense state. That is not supposed to lead us to a trance or therapeutic state, but to facilitate moving while making random associations with what he was saying. After that, the performer is able to build up its own persona with its own characteristics and begin to interact with others.

What made me uncomfortable was the fact that unlike me, most of those people do not have any personal experience with other people with dementia or schizophrenia, and I always questioned how they can recreate a condition in their bodies if they have never experienced or even empathised before. Our practice ended and that night was one

of the most sleepless nights in the residence. On the next day, the theme came as a surprise for me, Atsushi started talking about Alzheimer's disease and his personal experience with one of his friends back in Japan who developed the disease as he was still living in the country. Every single example that Atsushi gave was totally vivid in my imaginary, and I could picture all scenes and suffering out of his words. A very important thing to say is that I myself have dealt with Alzheimer in my family for eleven years. It has been more than one third of my life participating in the progress of the disease from the very first symptoms to the eventual death of my mother in January 2010, a bit more than one year before the residency and the beginning of my doctoral studies.

My difficulty to deal with the topic came to a point that I asked to leave the room. My pulse was increasing its rhythm, my skin started to sweat and part of my muscles began to shake involuntarily. The misery we were about to dance was too fresh for me, its embodiment was still very obvious because of all these eleven years spent in following my mother's treatment. After the beginning of the practice I asked Atsushi to leave the room and that I would explain it to him later. As I left the room, the agony inside was still persisting in tormenting me for I could still hear noises of the whole group 'dancing Alzheimer's disease'. When I rationalised upon what had just happened, I realised that I could probably do Atsushi's exercises, but seeing the whole group dancing my very fresh misery was, to my judgment, an unbearable situation.

The same thought about schizophrenia came to my mind - 'How can they dance and recreate a circumstance in their bodies if most of them never experienced it?' At the same time that my thoughts which were hindering me to continue the practice made all

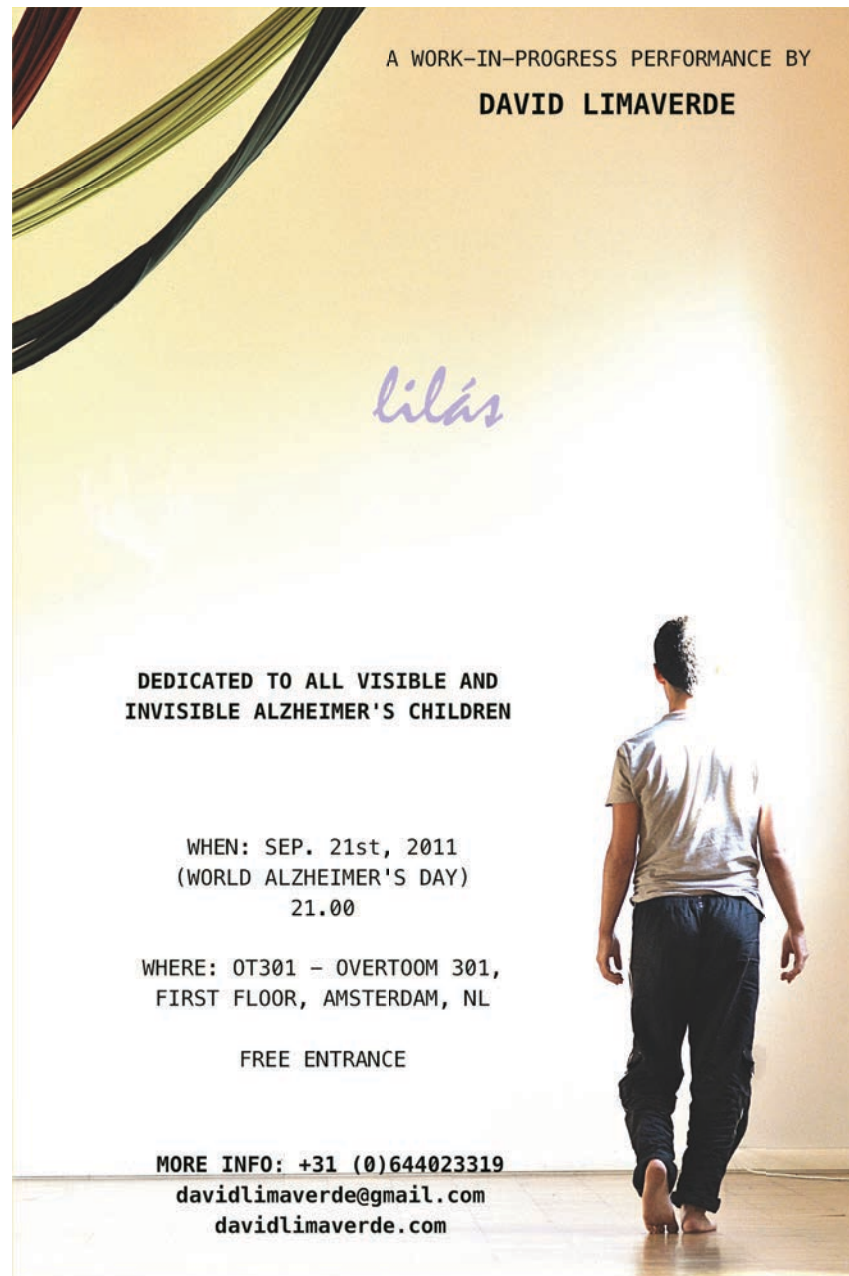


sense to me, I was disturbed in a threefold dilemma: ‘How can I be so judgmental to the whole group since the issue was only mine and it should not be extended to others?’; ‘How incredibly quick my body reacted to what was being said by Atsushi, to simply words?’; ‘Should I face it and get in the room again or respect my body-mind reaction?’

My perception of the time in that afternoon was indeed a compromise – it was a very long one. I decided to stay outside the room and tried to relax my impulses and to empty part of the hurricane of thoughts and memories caused and brought by the first session of the class. Atsushi and I talked after the session and I shared with him what was happening and why I left the practice. He calmly suggested me to eventually face Alzheimer’s disease with my dance, that by doing that it would help me to get over. The truth was that I did not want to get over that – for even though that pictured eleven years of a story of misery, it also pictured my last eleven years with my mother.

After that session I decided to skip all the body improvisations of the week, my emotions were in an increasing dilatation and chose to be making notes of my observations of the others instead of participating in the sessions. Atsushi gently asked me to be in the room, even if I do not feel to participate. At the end of the week, my body was in fatigue as I had danced all the miseries everyone did, and made me want to dance Alzheimer’s soon - and this was the context of the birth of Lilás.

When I came back from this experience, I booked a studio for rehearsals and performed to an audience.



**Figure 15 Lilás**

Lilás as a way to get out of my system the impediments I had felt in not being able to handle my body while moving - only after a few months after Atsushi's residency,

I then decided to dance that moment of eleven years of my life, as I started a new phase of learning - the doctorate position at the University of Barcelona. The body called to dance and to project a footprint in my writings. I wanted a writing that I could come and go off the logical citations and references - being able to dance with the language while I write this text. The amount of body and poetical narrative that I put in these writings first commenced in embodying my mother, and millions of others, dead or alive, victims of Alzheimer's disease.

### **6.2.2 PEI**

PEI - Programa de Estudios Independientes (Independent Programme Studies) is an initiative by MACBA – the Museum of Contemporary Arts in Barcelona that, with the coordination of Paul Beatriz Preciado, receives artists, curators and academics for different lectures around critical thinking. That was a moment when I started making the conceptual mosaic of authors for my doctoral research – that was a place for ‘running away from academia’ and articulating artistic practices, activism, advocacy and bodily related theories.

Not only Paul B. Preciado was an important figure to me, but my colleagues from these sessions, whom I became friends with, offered me tremendous support in thinking my project as a mosaic of different disciplines: Pedagogy, Performance. Phenomenology etc. The programme still exists but during my batch, it was cancelled for the fact that Preciado had an institutional clash with the director of the museum because of a exhibition that he had co-curated and a sculpture that referenced the king being violated by a Bolivarian guerrillera. Before the opening of the exhibition, the director cancelled it

and fired precipitously from all his roles in the museum, including the coordination of the programme. This story, at the time, brought frustration and anger in our bodies, but with the time, I could see personally how strong are the power relations in an art institution and that whatever initiative that questioned the legitimization of authorities, can easily create a clash and a struggle. Even with the tragic ending, this experience brought a sense of urgency in my work, which I tried to materialise it while writing sometimes in a very personal and passionate form, compared to other parts of this work that I use a more academic language.

### **6.2.3 Cartografias Críticas**

Cartografias Críticas was a one-year residency at Arts Santa Mónica, in Barcelona, in collaboration with Idensitat - an activist collective of Barcelona that works with cartographical methodologies. During one year a dozen of other artists and I were selected to take part in a programme that included the exploration of cartographical methodologies with meetings every month and culminating with a group project in creatively mapping the neighbourhood of El Raval, in Barcelona - where the cultural centre of Arts Santa Monica was located and coincidentally where I was living.

El Raval is a neighbourhood which is part of the old town, concentrates a big amount of immigrants and is suffering from the last ten years a gentrification process. Walking along the streets and alleys of El Raval, the urgency of understanding the imaginary of the mosaic cultural soup that is this area of Barcelona. We decided to work with collecting narratives about this collective imaginary of people who live and transit in El Raval. We used a bottle as an artistic device and we asked people to write a word in a

booklet. The word, or sentence had to be an answer for the following question: ‘If El Raval were an island, what would you write in a bottle and throw it into the sea?’ - The name of our project was called ‘Mesaje en uni Botella’. We collected about 200 words and sentences and created a cartographical project with the material.



**Figure 16 Cartografias Críticas: 200 Words in Bottles**



**Figure 17 Cartografias Críticas in El Raval**



**Figure 18 Cartografias Críticas: write in a bottle and throw it into the sea**

After we collected all narratives, I felt the need to embody and perform the imaginary journey of bottles going from El Raval to the sea: I chose twenty words and sentences from all the ones we had as narratives, I placed them inside twenty bottles and pilgrimed from the neighbourhood until the beach, where I threw myself to the sea with all twenty bottles. The experience of the combination of narrative and cartography was complementary to finding the exact means to build up my methodology. The use of the body, carrying ten percent of the words and sentences in the bottles, brought me awareness of the urgency of creating, as an artist, performative strategies of resistance

that does not necessarily represent the local narratives but reinvent through the medium of performance art, a community struggle through poetic agency.

#### **6.2.4 Theatre of the Oppressed**

One year after I entered the doctoral programme at the University of Barcelona and started attending some classes in the MA of my department I began to reevaluate my artistic practices mirroring the content of critical thinking embedded in the MA sessions I was experiencing. The fact that I started my professional life not as an artist, but as a social educator in Fortaleza, has input in my future artistic practices an urgency of experimenting art but also being socially and politically engaged in causes that I believe. In an attempt to rescue the urgency to use theatre as a tool for social change, I started a formation course in the Theatre of the Oppressed by Bárbara Santos – who is a theatre director, women's rights advocate and educator, she lives between Rio de Janeiro (where she works at the Centre for the Theatre of the Oppressed in Brazil) and Berlin (where she coordinates a center for Forum Theatre called Kuringa).

Barbara Santos has been an important person in my trajectory because our paths crossed when I felt that I need to perform again, but also I needed to tackle problems like LGTBphobia, the refugee crises and gender problematics through my theatrical practice. Since then, I have been working with a few communities using the methods of the Theatre of the Oppressed, like: Forum Theatre, Invisible Theatre, Newspaper Theatre and Rainbow of Desire. These are methodologies that were created by Augusto Boal, who was deeply influenced by the critical pedagogy of Paulo Freire. And following his steps in bringing conscientization to the theatre practice, during his exile out in the context of



Brazilian military dictatorship, he created by experimenting all over South America, drama methodologies that focus on making a systemic oppression visible and opened for public discussion.

I have, since then, been closer to the Freirian readings and making possible connections between resistance, narratives and my role as a practitioner of the theatre of the oppressed. It has been a tool and a my path of learning and working, and a big brick in the wall of my own social construction of possible agencies and wills.

Just like agency, these methodologies are for being multiplied. And even though there are practices that are not very effective in the realm of participatory arts, the Theatre of the Oppression is still a methodology that in all over the world is possible to create a dialogue with the community about important themes, without the burden and prison of traditional commercial theatre and the notion of professionalism in the arts. Whoever makes art is an artist!

### **6.2.5 ICAF**

ICAF is the International Community Arts Festival that happens in Rotterdam every three years. When I applied to the University of Utrecht to be accepted as a visiting researcher as a mean to obtain the international mention in my doctorate diploma, I came across with the professor Eugene van Erven, who is a lecturer in Community Arts in the theatre studies department. After sending out my proposal, which consisted in spending three months at his department in order to prepare myself conceptually and methodologically to the fieldwork in Fortaleza, he approved my internship research period

and suggested me to attend the International Community Arts Festival as part of the research period.

Throughout this journey, I was able to collaborate with ICAF and the Theatre Studies department in three different occasions: ICAF 2014, Summer School 2016 and ICAF 2017. The festival has been a place where I could communicate with participatory and community artists from many projects all over in the world and strengthen ties with art-educators that are going through similar struggles to keep up with making theatre for social change.

The festival became, in a way, part of the visiting research internship and because of the search for an university for my international mention, I was able to grow in knowledge in the field of community arts and exchange professional and doctoral experiences with others.

### **6.2.6 Becoming the Other**

One of the first artists from Fortaleza that I interviewed was Verónica Valenttino, who is a transvestite rock singer and as Jomar Carramanhos, who is an actor. Jomar and I studied in the theatre school together and I was able follow the development of his career as an actor that eventually led him to experiment crossdressing and making the character of Verónica Valenttino as the main artistic persona.

Verónica Vallentino (timeline on chapter 3) has been chosen as one of my subjects for her embodied resistance in her work - coming from an evangelical tradition, to theatre, to being a LGBT local icon as a transvestite who sings rock in a band called 'Veronica Decide Morrer'. When I was planing with her on the details of our first

interview, she said she would come as Veronica, and suggested that as I ask her questions, she can crossdress me. Among the many LGBT Brazilian slangs that we have in Portuguese, there is verb 'montar-se' - a pronominal verb that literally means to mount, to display, to put tother or to assemble; and it translates as to transform one into drag or transvestite.

The interview became a collaborative performance when as she was putting makeup on me and I was asking her questions, little by little she started asking me questions and I was suddenly being interviewed by her in my own interview. This was one of the most powerful moments that I made her a subject, she made me a subject and our narratives crossed one another. The performative act that was embodied my Veronica offered me an opportunity to feel, at least at some extend, how she feels when crossdressing and all the preparation she does before going out.

A video was made over this experience - which captured the interview, the alternance of roles, the process of crossdressing and at the end, a drink in a bar. Together with some friends who were supporting me in videotaping and photographing, Veronica and I left the interview site and, as 'transvestites/crossdressers/drag', we went for a local bar to have a beer. As I walked to the bar with her, I sensed my body adjusting the new aesthetics: positions and movements had to be reinvented and in this learning process of embodying the other I could imagine how difficult must be to face society everyday being a 'strange' in their eyes. When we were about to arrived at the bar, two men, who were sitting on the sidewalk, started to harass us with cursing language. Veronica told me

that that situation was a daily basis situation, and that the harrassment comes from both men and women, although a high level of violence is always most related to men's.



**Figure 19 Becoming the Other**

This is an example of how, through putting myself, performatively, in her 'high heels', transformed the experience in a learning act of resistance. The resistance started with my adjustment to being led to be transformed into a transvestite, characterised as being in an inner place for resistance - getting into the public realm, resistance became more evident and the body awareness that we are walking political being was manifested and felt in every step of the way from the interview site until the bar. We named my transvestite persona of Francimara Skol, which is the combination of our mutual dearest former theatre teacher and the brand of the beer we ended up drinking at the end. Fran still reverberates in my thinking process, in LGBT discussions, in making this thesis and in not being afraid to be open for methodological ruptures while collecting the narratives. The experience was shared in the 10-minute format video (attached to the thesis), and as photography exhibition at the Culture @ Work Congress, University of Copenhagen; III Jornada Investigadors en Formació, University of Barcelona; and Independent Studies Programme, MACBA.

### **6.2.7 Butoh**

#### **Dancing as Activation of Agency or The Thinking Body**

On the first three years of the doctoral programme, I have been reading and working on the fieldwork between Fortaleza, Barcelona and Amsterdam. When I transit from one place to the other, I usually think of my to-do lists - it is a time and a mental space for organising thoughts and planing new strategies. The same happens with dancing. Throughout this investigative process, I took most of my methodological and theoretical decisions while in motion: during my Butoh practice - while improvising, I

perceived that some movements activated sensitive and critical realisations. I will elaborate on this process of embodiment and ‘moving agencies’ in the following chapter. In order for the continuation of this narrative to be clear, I chose to write my own narrative on Butoh, since it has been a parallel activity that in many moments made its parallel lines cross on important issues of this present research.

I recognise myself as a subject of my elucubrations here, and as a performer, there are techniques and practices that inspire you, activate you, gives you a sense of urgency; and others that brings passivity and conformation. This research carries a baggage of subjectivities and Butoh comes as a powerful personal tool to think and decide with my body. Below, the reader can find an introductory narrative on this art form.

### **Historical Overview in the advent of Multiculturalism**

Butoh was created in Japan in the late fifties, the post-war Japan. It emerged as a movement that was seeking for new identity, out of a society experiencing its defeat. In my imaginary, one of the images that comes to my mind when I think of Butoh is the powerful event of the Bombing in Hiroshima and Nagasaki – the atomic bomb on Japan devastated leaving, however, a sense of humanity even stronger and entrenched. Let me briefly expose the historical moment in which Japan was going through a post-war reorganisation which had suffered radical internal changes along the World War I and II and culminating in an artistic movement of such expressive power and conceptual complexity marked the second half of the century. References were basically

acknowledged by reading the historical premises of a Japan at war through orality by Cook and Cook (1992) and the historical Butoh-related work of Fraleigh (1999).

From September 1945 to April 1952, Japan experienced a period of occupation led by Douglas MacArthur, supreme commander of allied forces. During the American occupation drafted a new constitution that established a constitutional monarchy under the control of the British parliament. The emperor, being as simple as political symbol, sought to avoid the strong political participation of military elites in the days before the war had been so decisive. The changes in the Japanese big centres were, indeed, powerful and influenced negatively many of the traditional arts – Kabuki, for instance, was the most neglected. There was a short-socialist government, in between 1947 and 1948, until the right-wing Liberal Democratic Party took power. After the outbreak of the Korean War in June 1950, large demands to the Japanese industry by the United States provided the necessary stimulus for substantial economic growth. The San Francisco treaty signed with the allies, allowed Japan to regain its sovereignty and rebuild its military. Liberal democratic governments held a pro-American policy while facing serious problems: lack of geographical space for economic expansion, rapid population growth, rise of socialism and political opposition to pro-Americans.

The fifties was a time for a strong antagonism within the political, social and cultural sphere. Japanese artists and intellectuals stood against the superpowers - the United States and Russia - who were responsible for a threat of imminent destruction caused by nuclear war. They also fought against technology, which came from America and Europe, and especially Western production methods, for breaking the bond that had

been held sacred by Japanese traditions and nature. So, for them, these new forms of production carried with it a sense of alienation, dehumanization and loss of identity.

Citing other important social and economic changes experienced by the country at that time, (and never forgetting that the performing arts were always being influenced by any change), Japan started to increase rapidly its gross domestic product from the early fifties. Since then, Japan was able to stabilise its birth rate in 1956, had large resources for much of its population was of working age. The growth occurred in the fifties and sixties when international conditions were favorable. Japan had access to cheap raw materials and technology and Western markets. With industrialisation, there was a strong urbanisation which led to great social changes. Young men and women sought to leave the city in search of better pay. This made the Japanese family structure change.

Dance, however, performed explicitly politics very rarely. In Japan, it had very few political ties, that paradoxically could, faster than any other expressive forms, liberate and develop Butoh without the burden of being an obvious political action - Japan could experiment aesthetically a new dance that was born in a midst of a critical historical conjuncture but, at the same time, was free from the political structure to experiments. The experiments of Hijikata and Ohno came in that sense, working long before the Security Crisis of 1960, and the culmination of his experiments was a performance called *Forbidden Colors*.

Problematic of a hibrid/cross-cultural/intercultural art form. Butoh s situated in a imaginary bridge that comes and goes from Japan to the West and Vice-Versa. As it is known that is very probable that Butoh incorporated German Expressionism in its very



beginning, I can also suggest that, just like the other contemporary art forms, continued in mutation and in transit – geographically and in artistic forms. Fraleigh and Nakamura add: “Hijikata’s search for a Japanese identity resulted in surreal (or disorienting) aesthetic features of butoh techniques. The butoh aesthetic loops historically from Japan to the West, and goes back to Japan. (2006:13)

This once invisible bridge becomes very visible when we see the constant cultural exchanges, partnerships, artist-in-residency programmes, cultural centres that work with this two way road. We will, then, explore the categories of interculturalism, multiculturalism, hybridism and crossculturalism forming the ever-changing fluid relations of the current Butoh scene.

An intercultural perspective became very evident in investigations of theatre scholars, maybe due to the limitations, errors and failures of what multiculturalism contained in its concepts. After more than three decades of implementation of multicultural public policies in developed countries, stressing the growth of what we can consider a new racism; that seeks to threaten the different and fight (with no gain) to transform their nations into nations with homogenising identities, static and centralist - the main focus of my critique of failure comes from the multicultural approach of the developed countries as a project of social cohesion of the political community. Art, therefore, crossed and will always cross physical and cultural borders. Art is fluid. Many Japanese Butoh dancers, who I will not cite their names here (for they are not the subjects of this research), migrated to Europe in order to find a better soil for their creative practices and now, after twenty or even thirty years of residing in Europe they are finding

its borders compressing each time and narrowing them, as foreigners. Some of them are returning back to Japan. The transit of this cultural bridge does not stop.

About the strong transit between hybrid forms and appropriation by westerners of everything coming from the east as trendy, Gilbert and Lo (2002: 32) indicate:

*“Although one could argue that all theatre is in a sense cross-cultural in that performance work necessitates the negotiation of cultural differences both temporally (across history) and spatially (across geographical and social categories), what dominates critical and institutional interest in cross-cultural experimentations has been the encounters between west and the rest”.*

This shift of thinking indicates the failure of multiculturalism. Lo and Gilbert also suggest that cross-culturalism represent in itself the presence of hybrid forms, bearing in mind that to cross means to mix, but also to invade and to misrepresent. It not my intent to go further trying to identify problems in Butoh (mis)appropriation - which it would be very interesting to invest in this question in another circumstance.

The contribution of interculturalism is genuine, how could it be otherwise (according to our interpretation of its genesis as a new form of cultural pluralism) in that hole or void left by multiculturalism. Gilbert and Lo point out that “there have been few attempts to formulate a comprehensive model of intercultural exchange”. (2002: 41) Its specific contribution is its emphasis on the area of interaction between culturally different individuals or entities.

For Marvin Carlson, who has proposed a thought of different forms of cross-cultural influences, based on the “(...) possible relationships between the culturally familiar and the culturally foreign” (1990:50), and complements: “The core of interculturalist novelty is to propose something substantive on the duty to be inter-ethnic relations, beyond that they must be non-discriminatory relationships and based on respect and tolerance.

I would, after all, state that for Gilbert and Lo (2007) all these terms (interculturalism, multiculturalism and postcolonialism) reside under the umbrella of cross-culturalism. Placing Butoh in any genre, Fraleigh describe her perception of the culturally multifaceted character of this Japanese art form:

*“Butoh differs from earlier dance experiments through its inclusive return to Japanese folk roots, while at the same time exposing a postmodern jumble of cross-cultural currents, just as Tokyo - itself meshes east and west in its post-war-cultural, and throughout Japan, one can find amazing aesthetic assimilation: ornate Chinese temples, India Yoga, religious practices from around the world, European fashions, kimonos and Western business suits in the streets, expensive Swiss-like ski resorts with outdoor Japanese baths, American popular culture everywhere, Disneyland and Zen amidst the celebration of Christmas (Fraleigh 2005: 327)*

And I would, then, place Butoh as a hybrid, intercultural art form zone that does not find a safe place under multicultural policies for, from its very origin, it has mixes, adapted, rejected and above all transformed code from other artistic languages into a dance form so unique.

The cultural-appropriation transit between east and west symbolically mirrors the advent on me as an artist, educator and researcher, who comes from Brazil, lives in Amsterdam, and belongs to a university department in Barcelona - and practices a Japanese art form. What belongs to me? What belongs to the other? Is What is learned intrinsically mine? How are these practices exchanges codes? How do my artists appropriate, exchange and adapt in their poetics in an urban Fortaleza? Elaborations on these questions will be shared on chapter 7.

**PART FOUR - ARTICULATIONS**

## CHAPTER 7

### Possible Transversal Connections

#### 7.1 Will as a Social Desire

When I was a little boy growing up in Fortaleza, in a matriarchal household and being the youngest of among my much older four siblings, I often heard from others that I would eventually be spoiled. Having three sisters, one brother, one mother and one grandmother to look after me often brought me to the centre of all attentions, at the same time that they had a constant concern to be strict and tough towards me so I wouldn't fall into the stereotype of being the spoiled youngest child and consequently too immature to face life. The paradox of protection and exposition to the world had always been a constant interesting dialectical characteristics of the relation I had with my family. And one sentence was always repeated to me - within a different context depending on who was enunciating it, was: 'Esse menino está muito cheio de vontade!' (This boy is indeed full of will). That was pronounced and sometimes screamed whenever I wanted something that clashed with what others wanted me to want. The term 'full of will' would have meant, for example, in an English language speaking context, a positive message, but in opposition, it meant: 'Be content with what you have and do not complain!' or 'Your attitude is slightly diverging from the norm: do not show up your personality for this is not the place, time and circumstance for that.'

To be full of will had then been negative - and has always been among the colloquial usage of Brazilian Portuguese language. It relates with one wanting something that one cannot or should not have, whether because of materiality - not having the means to possess or experience something; or because of authority - being in a restricted context of impossibility to decide or choose for oneself. In the majority of the circumstances that was said to me, the expression implied that some of my choices or longings did not match with my life conditions, or plans and expectations others once had for me.

The challenge to experientially understand these movements of willing and potentiality draws me close to the field of phenomenology again – an approach that will enhance the analyses of all narrative experiences and small collaborative art projects with the all subjects and with others. In this sense, the notion of ‘perception’ and ‘sensation’ may precede all attempts of a possible willing to transform anything. Ahmed (2003) conceptualises the worlds ‘will’, ‘willful’ and ‘willfulness’ and places them in a context of a style to perform politics – and the everlasting blurred movement between the general will and the private will flow as one: objectifying and constituting our actions and agencies.

For Ahmed, will and its derivatives are connected to experience; “When we use the word ‘will’ or ‘willing’ it implies then an experience a subject has of itself as bringing something about, whether or not the subject is bringing something about. It is possible then to experience oneself as willing something that one does not bring about” (2013:24). On will we might reflect, as a noun, something that one has in relation to an

object of desire - but what would be the distinction between these two? I am raising these concepts in order to suggest a narrative about that.

Thinking about will and willing as agency in motion connected to an experience and a sense for being incomplete, I forge a relation to the phenomenological character of the learning moment of praxis - the act, the practice and then the motion - a motion toward or a motion backwards:

*‘The will might be too slippery to be treated as a single idea with different manifestations. The will has indeed moved around: associated by some with activity, others with passivity, some with mind, and others with body. If the will comes up more often in a restricted debated about human nature and action (usually with the adjective ‘free’ and with its sparring partner ‘determinism’). (Ahmed, 2013:24)*

Within the culture of my region, our mothers also repeat another word: ‘art’ as indiscipline. When we, probably my subjects (as well) and I, were children or adolescents, and dared to behave slightly out of the will of our family authority, we were used to be said: ‘You are naughty, you are ‘making an art’! ‘Making an art’ or ‘Fazer arte’ mean, in popular sense, to act like you are not supposed to. Micropolitically, ‘fazer arte’ would be an act of insurgence, resistance and rebelliousness. This expression could be coming from the notion that artists are necessarily in disruption with the good morals



and costumes - an artist, for the northeastern rural imaginary, is a rebellious by heart, the one that does not conform.

It is interesting that 'cheio de vontade' and 'fazer arte' are negative expressions in a context of family and geographical location in Brazil, and at the same time, they mean very liberating and empowering things when speaking them in english, for instance. Imagine that I grew up listening these two expressions and hoping that I could still be a 'normal' person doing what I want and doing the art that I want.

Talking about words... and about 'want' and other variants that we use, the author says:

*“The history of the word ‘will’ also implies a different kind of relation to futurity than do ‘wish and ‘want’. Although those words ‘wish’ and ‘want’ can imply intention, they do not tend to be used in the same way to denote a subject’s commitment to a future action. You can wish and want without doing anything; you can even withdraw from the immediacy of action by becoming wishful.”*  
(Ahmed 2013: 32)

Does our society want us to become wishful? Well, if the will will escape its experience and become something else, then we have a motion of agency that completes the incomplete: If my will is experiential and it is not, what so ever, part of me as an organic being, what would come first? What would come before the experience? What would come with the agency of the many forms of learning, events, experiences, construction that I have had in the past? Ahmed (2013: 24) continues:

*“(...) I reflect on the will as experiential not as nothing we already have, but as something we come to experience ourselves as having. An experience can mean to apprehend an object, thought, or motion through the senses or mind as well as an active participation in events or activities. An experience might also be an event or a series of events participated in or lived through, and, more systematically, the totality of such events in the past of an individual or group.”*

We can distinguish will and willfulness - the first being as a character's diagnosis (what is behind an action) and the second as the effect of a diagnosis –what is required to complete an action. We don't need to become self-willed if our will is already accomplished by 'general will'. In Willfulness, there is a presupposition that, as I said before, it is incomplete: we are not always full, so we long to be full - we hope to be full and, in this case, to be full of will.

Can will be blind and insatiable? A force that would go beyond our senses? It represents everything we see, it is the substratum that constitutes existence. But for Nietzsche (1968), the Will is not outside the world, it occurs in the relation, that is, it is manifold and it shows itself as real happening. It is impossible for a single force, a single and indivisible force, to be alone, isolated, untouched. The will, in Will to Power Nietzsche (1968), is always in the plural. Thus, the world would be this constant struggle, without possible balance, only tension that is provoked by the movement, sometimes delicate, sometimes violent. Will then relates you other wills - our experience

as agent is in an invisible dialogue with other ones. But why? Can't I be autonomous, owner of my own will?

My idea is that every specific body strives to become master over all space and to extend its force (its will to power) and to thrust back all that resists its extension. But it continually encounters similar efforts on the part of other bodies and ends by coming to an arrangement (union) with those of them that are sufficiently related to it: thus they then conspire together for power. And the process goes on.

For Nietzsche (1968), life is the Will to Power, but one cannot restrict it only to organic life; it is present in everything from simpler chemical reactions to the complexity of the human psyche (and it is in the living being that the will to power can express itself more strongly). It is the one who seeks to expand, to surpass, to join others and to become greater. Everything in the world has will because all forces seek their own expansion. In this field of instability and struggle, a constant game of unstable forces, permanence is banished along with identity: in this world, difference prevails. And the notion of becoming goes hand and hand with will - we learn, we live, we are not the same anymore.

Will is shown as a force that is thirsty to dominate, to become stronger, to constrain other weaker forces and to assimilate them. How much can my will be willing? The sound wave that expands, the magnet that attracts, the cell that divides forming the organic tissue, the animal that subjugates the other are examples of this collective will that does not find a resting point, but always seeks to conquer more and it is always in motion. It is, as I said, an incomplete experience - but when the will keeps in motion and

forward, it is dominant, opens new horizons, finds new passages, creates new paths.

Desire? Will? - Which of them wants the control? The author says:

*‘I have found strength where one does not look for it: in simple, mild, and pleasant people, without the least desire to rule—and, conversely, the desire to rule has often appeared to me a sign of inward weakness: they fear their own slave soul and shroud it in a royal cloak (in the end, they still become the slaves of their followers, their fame, etc.) The powerful natures dominate, it is a necessity, they need not lift one finger. Even if, during their lifetime, they bury themselves in a garden house!’ Nietzsche. (2003:206)*

If, in physics, power is the ability to perform work; in Cultural Pedagogy, power is will's ability to pass by and experience one event, to wish for one - like the many cartographed relevant events by our artists: will is there. And it is connected with the other will, even in a clash. Rodrigo (2009) and Giroux (2002) talk about the strategy of collaboration as an action of resistance - this resistance, or any resistance, is a collection of wills - a collection of experiences that one cannot claim to be autonomous and solitaire. This means being active in the world, creating your own power conditions. It is an accomplishment in the encounter with other forces - and this is the powerful acknowledgement of Social will.

The Will to Power is not the will wanting potency, it does not mean that the will wants a power that it does not have. Power is not something that can be represented. For

Nietzsche, it is exactly the opposite: power is what will wants. And what is power? It is an eternal yes-saying. Power affirms itself in the will when it says "Yes". How can one be complete and full of itself? Tip: Do you desire for what you are willing for?

If will is only understood when there is an experience, an event, a participation, a relevant moment (the timeline moments); what moves me to the experience? What is the name of what dwells and dreams for the moment of will? Repetition, performance and learning form layers in our lives - and in every important events of our timelines, the layer changes its texture and colour.

My suspicion is that desire dwells in the muscles, fluids, bones etc, and expects those relevant moments that life brings to us. What does our bodies want?

I want to raise here my own condition for the existence of will - it is socially conditioned! Before it creates shape, there is desire. I can only wish, want, hope for something that already exist by default - something that carries a social construction. The idea here is to come close to the end of this research suggesting that WILL is a SOCIALLY CONSTRUCTED form of DESIRE: If I have a will to finish this thesis, it is not true that this is a legitimate and natural manifestation of my self-determination; thus, will only looks like how I sense it looks like, because the world FRAMED it.

What comes as organic in the body flows through the subjects, the world, our experiences as wilful subjects Maybe, what it organic is also an idea and therefore, constructed - but thinking about the construction of the agencies of my artists, it is observable through all the narratives and the timelines, that their desires are wider than

want they can do in the limiting cultural scenario of Fortaleza. My artists end up realising only what is possible, only what is visible.

How to break the frames that contain my desire? I would mention what one of the subjects, Juliana Capibaribe, for instance, said: ‘É preciso estar à beira!’ - It is needed to be at the edge. What Lourdes Macena, with her eyes full of wilful tears affirmed: ‘David, our only way to fight for cultural and social justice in this city is through education’. Or maybe, I can find suspicions of willing the desirable by what Andréia Bardawill narrated: ‘We are strong when we create this tissue, this fabric - full of affection, together’. Could the micropolitics of love and affection shorten the gaps between desire and will? What would be the body and creative practices, events, experiences and places of learning in which our desire would equal to will?

## **7.2 Cartography of Agency: Treaty about the Consequential Layers of Learning**

It has been four to five years that I have those ten artist in my mind. I have thought about them, contacted them, prepared the fieldwork, planed the meetings, interviewed, video-taped, photographed, cartographed and wrote about them. And throughout this journey, I have learned about their lifes and strategies to resist into doing what they know best: to create art that moves, crosses and affects.

Observing and studying them, I observe and study myself. When thinking about how Cultural Pedagogy performs in their life trajectories, I realize my own trajectory and with this transit of reaching my subjects and these learning forces coming back to me and presenting me as a subject, clarified an advent that happens in our timelines and lifes, which I am calling Consequential Layers of Learning.

CLL would mean the observation and acknowledgement that from each point you have, another layer of time line surpasses the others time-wise until the end. In other words: Understanding the dated points as willing expressions of the experience of will, which can be any important and relevant events they have chosen to be in their timetables; we observe that from each point, starting from the first, another willingful layer of the time line appears and keeps in motion forward. From the first layer, another one appears on the second willful point and goes until the end; from the third timeline point, there is a layer that goes until the end.

Those points (the events we chose), are moments in life that constructed who we are. From each event, another layer emerges. These layers are the Consequential Layers of Learning that manifest visually in these timeline, making possible a critical reading of relevant events in our lives drawn in our time lines. For an illustration, I have here (the first picture) my timeline one more time; and from eight different events in my life, I started another layer of pen with a different color, so we can see the more colorful, the more our constructions as subjects become complex.

The layers have information and this information is accumulative, untransferable and affect the next event in our lives – concerning to our decision making processes, our encounters and the movement of our agencies. The more the layers proceed forward, the thicker becomes the timeline – and the thicker becomes the timeline, the larger our agencies are, and the more we can have the world inside. Our world becomes bigger, then. There is more space for contradictions, affections and impacts.. The Consequential Layers of Learning stretch our notion of ourselves, the other and the world, they prepare

ourselves to the next happening and they help us anticipate what could happen in the future. These layers can be loved ones, a professional experience, a friendship, a vulnerable political situation, a realization... We are who we are, constructed the way we are because of visible and invisible layers – we learn even without knowing that we are learning. We are stretching and thickening our existence through time, experience and hopefully with crossing points with wilfull subjects.



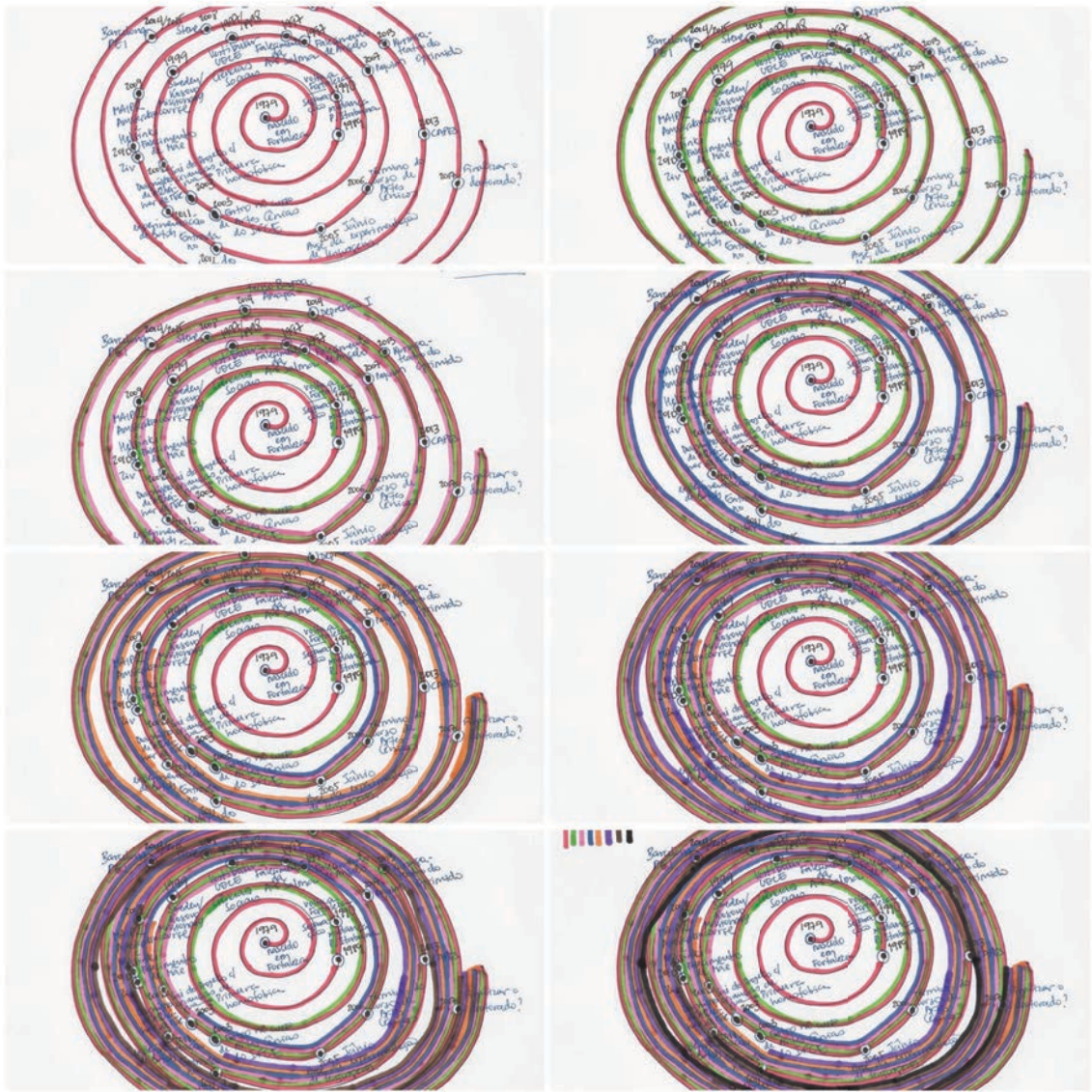


Figure 20 Stretching and Thickening Our Existence Through Time

## **7.3 Inner Places of Learning**

### **7.3.1 Proprioception**

This is the hand – my hand – whose movements I see when I look. Part of what makes it my hand is that I see it grasping the cup. Part of what makes it my hand is the fact that it is the one with which I grasp the cup. Indeed, there is no specific feeling or characteristic sensation that is or would be the feeling that this is my hand. I feel with it (e.g., the cup is too hot!) and in it (I am being tapped and stroked!). Its “mine”-ness consists in the way it is actively, dynamically, visually involved in my living. (Noë 2009, p. 75)

As I reviewed phenomenology-related bibliography for this present work, I came across the category of Proprioception. The term derived from Physiology originated from proprioceptive, created by the English physiologist Charles Sherrington (1857-1952) to explain the human capacity to receive stimuli arranged inside the body itself. Proprioception is a concept to refer to the ability to 'know' or understand the position of every part of our body, to be sure which parts of our body are flexed, extended, twisted, which are being used, which are at rest, etc (Stuart, 2005).

Often, I would describe myself here in this investigation as performer, educator and researcher, and only during the writing of the last part of the thesis, I started noticing changes in my body - also when reading and investigating the category of proprioception and what it could mean as a transversal concept in my research. Read, write, talk, eat, drink, evacuate, love, sleep, panic, anxiety, depression, avoidance, travel, numbness, joy, fear, cold, warmth - these mantra going fill in many pages here; and I now see how

physical and organically demanding this writing has been to me. Noe (2004), talks about a quality of mine that during crisis I was able to understand:

*To be a perceiver is to understand, implicitly, the effects of movement on sensory stimulation. Examples are ready to hand. An object looms larger in the visual field as we approach it, and its profile deforms as we move about it. A sound grows louder as we move nearer to its source. Movements of the hand over the surface of an object give rise to shifting sensations. As perceivers we are masters of this sort of pattern of sensorimotor dependence. This mastery shows itself in the thoughtless automaticity with which we move our eyes, head and body in taking in what is around us. We spontaneously crane our necks, peer, squint, reach for our glasses, or draw near to get a better look (or better handle), sniff, lick or listen to what interests us). The central claim of what I call the enactive approach is that our ability to perceive not only depends on, but is constituted by, our possession of this sort of sensorimotor knowledge. (2004, p. 1)*

Acknowledging a dimension of myself (the most important dimension of myself) reverberates, as I write, in a production of bodily knowledge that is beyond the performer, educator and researcher. And I question about the layers of consequential knowledge, that we discussed in the previous section: these layers are the paper for the writing of myself, the other and the world - a learning body manifests under the skin. Inner places of learning appears and communicate with the 'other' places of learning - or should I call

now 'outer' places of learning?

As I continue investigating this concept of Proprioception, as a beginner in these studies (a beginner inner-learner), I am sure this will resonate in other inquietudes of mine, personal and professional, or more accurately, in-between and in motion - coming and going. I have been carrying on two habit that can elucidate it as a didactic example in order to make sense of this category. Every time I feel sad or that a depressive season is coming, I tend to, involuntarily, position my head forward from the rest of the horizontal line of my spine (see first picture). This projection of my head to the front, in my physicality, represents, in proprioception that my body is suffering from an external circumstances. Also, every time that I feel under stress, worry or any kind of oppression, my body disaligns again, but this time, in the height symmetry of my shoulder (see second picture), in other words: the left shoulder appears slightly higher than the right one. As I notice now, I also noticed everytime I enter places that I understand to be dangerous.



**Figure 21 Body (Dis)Alignment**

Thinking about will as social desire, maybe a step closer to listening to what my organs want to say would mean to allow my desires to have 'less frames' that constitute will, in a process of social construction of agencies. Clearly, these last days, weeks and even months, I have not been listening too well to my body. It has been one of these cloudy moments that we believe we rely on our intellect and, after all, it was the intensive writing session that made me reach a crisis, that made me be aware of my posture, that made me consciously re-adjust myself.

According to Proprioception, one has to be sensitive (and it is an ongoing exercise) to be doing practices of self-awareness until you identified where the bodily instability is taking place. Once one is conscious of the irregularity, the posture must be kept in order, in a training to be present and attentive more often, so body's balance is re-established (Noe,

2009).

How to create a learning habit of self-aware while researching and writing? Back to Ahmed, she complements with the concept of willing:

*“Willing is redescribed here as a process of being affected that involves orientation towards and away from things. Indeed, what is being sensed in willing is not the will as such but a ‘from’ and ‘towards’, that is, a body in action” (Ahmed 2013: 26)*

So, will had a direction, and probably desire has an explosion. Most times, we might need the social construction of a limiting will in order to be able to negotiate with the world. As willing is moving, one can only allow that willing to project itself to a good direction.

Proprioception is not only to know where in my body, I feel in pain, relaxed, contracted etc. - But also to act upon it, to be able through movement to achieve the position intended. Proprioception refers to simple reflexes in our bodies that we can, with some practice, identify and restore the intended position. Is this process of self-awareness and repositioning myself in the world a layer of learning strategies? By now, I claim these processes: inner ways of learning.

### **7.3.2 Practices of Willfulnessless**

As I suspect that agency moves and can activate parts in me and can numb other parts, I keep asking myself what would be the opposite of ‘willing forward’? It is valid,

and probably important to map our strategies of movement and powering our agencies – but what about acknowledged bodily practices that, just like V-Effekt, alienate ourselves from listening to the ongoing inner learning forces? What are they? I believe I am leaving this writing experience caring about maintaining myself and allies as willful Subjects.

### **7.3.3 Everything is dancing**

I was dancing Butoh when I had all the ideas of structuring the thesis and decision making for important connections here, and now as I sit and write, I understand the my will is experiential, my desire is latent, my willing is moving towards affecting and being affected, learning and being taught, danced and being danced.

If this work lacks pertinent academic parameters and answers guided by a more structured methodology (which I truly believe that it does lack), it also raises other questions and most of this questions are already embodied by me, as a curious impulse to study more about proprioception, phenomenology, art-education and politics. There is nothing like experiencing, and there is no word more cited here than variants of 'experience'. When experience is performed it opens bodily channels which requires more questions, much more than answers.

An attempt of extracting poetry from the theoretical framework, from artists involved in this investigation, all people I have met since the start of this journey and from the darkest places of agony in my body, is done. When I think of this thesis, I think of a mosaic of wills, desires and resistances that I collected and juxtaposed in topics, sections and chapters, via an experiential approach.





## CHAPTER 8

### **Final (IN)Considerations: Web of Affections OR How do we Stand Strong**

Few months ago, I contacted one of my artists (and close friend), Isabel Viana. I knew she was about to deliver a thesis as well, and in depressing times, I thought it would be a good idea to hear from her. Instead of simply ask her how she was, I asked her to answer the same questions again, but now after three years. So much changed, and what made me ask her permission to put here her letter that she sent me back, not from Fortaleza anymore, but from Buenos Aires. And our conversation went like this:

David: *Oi, Isabel, tudo bem? Me responde aquelas mesmas perguntas de três anos atrás. Talvez sua narrativa seja diferente, gostaria de saber como você está, através daquelas perguntas. Só para lembrar: O que é Resistencia? Você resiste a quem/o que? Com quem? E Por que? Outra: O que move você?*

Isabel: *David, eu estou bem mal nos últimos dois meses. Bem mal... Nem sei como consegui terminar minha dissertação há duas semanas atrás. Então, acho que isso foi resistencia. É o seguir adiante. É o saber-se sozinha, mas com pares. É saber que muitas vezes o passado não importa e o presente não existe. O que existe é um corpo e ele deve seguir. Não se tem nada, apenas um corpo e ele é muito, devido às dores. Mesmo dilacerado, devemos seguir. Para alguns seguir é também parar. Ou se entregar. Um*

*passo nunca dado antes é também uma forma de seguir. Por isso retroceder também pode ser uma forma de resistir e ir adiante. Eu acho, atualmente, que a resistência tem que ser vivida sob uma outra perspectiva, que não seja a da dor. Um corpo que resiste é um corpo dolorido. No meu atual momento penso assim. Vivo assim. E tenho tentado pensar como seria resistir sem dilacerar tanto. Eu aí chego na sua pergunta com que resisto. Para não dilacerar tanto, buscamos pares. Assim, vai-se formando uma camada mais grossa e a bala perfura menos. Mas perfura. O motivo de tanta resistência é a própria vida. Viver é resistir. E por isso, se deve buscar uma maneira mais sustentável de resistência. porque ela cansa. Ela dói. Ela desfaz caminhos, constrói outros inusitados, é verdade, mas temos que estar livres e abertos para a mudança da rota. Isso também é resistir. E por isso a entrega, o retroceder também podem ser formas de resistências. Eu resisto à indiferença. Seja lá o que for, deve pulsar muito. Eu resisto a ser indiferente às coisas, desde as pequeninas, até às grandes. Isso também é um problema, mas é isso, o que me move é a mudança. E toda tentativa de mudança é também uma tentativa de resistir.de existir. E é preciso o amor.*

David: *Isabel, querida, que fortificante é receber essa carta sua. Você havia ditto que Nem sabe como terminou sua dissertação de mestrado há duas semanas, por causa de tempos ruins por aí. Sabe, aqui os tempos também não estão tão ensolarados; e agora sou eu que nem sei como estou terminando essa tese, com toda a franqueza... Aliás, de alguma maneira, eu trouxe você para cá – é com a sua carta que termino minha tese e uma jornada de mais de cinco anos. Nós nos encontramos em muitas encruzilhadas, não*

*foi? Em casa, nos estudos, no trabalho, comunidades, festivais, festinhas, Rio de Janeiro, Fortaleza, Crato, Macapá, Buenos Aires... Viagens de barco, de avião, de ônibus, de barco no Rio Amazonas...E uma das coisas mais bonitas que me lembro, que em todas estivemos perto de amigos, dos nossos pares – de um grupo de sujeitos queridos se se escolheram, se construíram... E eu acho que a nossa existência de resistente vêm da resiliência de estar só e não estar só. Acho que escrevi para você na hora certa – E recebi sua carta também na hora certa. Não estou muito bem, Isabel... A minha timeline está complexa de aprendizados, compromissos e contradições – está ficando cada vez mais larga, como eu citei no texto sobre as Consequentes Camadas de Aprendizagem. Parece que tudo acontece ao mesmo tempo. Sinto que essas camadas, que vão se enriquecendo, vão se allargando e vão cabendo mais mundo. Ao caber mais mundo, aí cade mais sofrimento – foi o que eu ouvi um dia de uma filósofa brasileira. Será? Será que estamos nos esticando? Nos expandimos para caber o que mais? – Se parece que tudo que queremos, as vezes, é estar vazio... Isabel, não te falei ainda, mas estou respondendo a tua mensagem também na minha tese. Na tese, eu comecei toda essa jornada com uma boa idéia – conhecer os caminhos pedagógicos e como se constróem os processos de agenciamento da Juliana, Sílvia Moura, Andréa Bardawill, Raimundo Moreira, Vanéssia Gomes, Verónica Valentino, Thiago Arrais, Herê Aquino, Lourdes Macena, Mário Filho, você, e eu também – quando eu observo as lutas de vocês ou, de alguma forma eu participo, eu acho pertencimento. Ao achar pertencimento, mesmo com um oceano de distância e em outro hemisfério, eu me fortaleço. Obrigado, Isabel. É verdade que o corpo dói, queria falar para você sobre o cuidado. O cuidado pode ser*

*uma arma forte de resistência – o cuidado do corpo (e as técnicas corporais propioceptivas) e o cuidado com o outro. Eu tenho pensado muito no cuidado como uma categoria de agenciamento esses dias – que impacto tem o cuidado nas nossas micropolíticas... Esses dias difíceis vai passar, Isabel, e se demorar, você também pode se frustrar, gritar, ter raiva. Acho até que devíamos pensar a raiva como uma estratégia de agenciamento. Se bem que o silêncio e a calma também resistem à uma guerra, não é? No começo dessa carta longa, eu falei sobre resiliência. Será que isso é resistência? Será que precisamos lutar tanto para fazer a nossa arte? Será que temos que sentir a dor no corpo para aprender? Não sei. Só sei que tudo isso faz parte, não dá para escolher. Será que a resistência também está na vulnerabilidade? Não sei, mas se for, essa vulnerabilidade teria que ser feita de fortalezas... Ou Fortalezas! Como permanecemos fortes? Acho que temos que aproximarmos nos nossos pares, assim a gente se fortalece, assim nossas timelines se tocam mais vezes, assim a gente colabora mais, manda mais carta um para o outro, e lala de amor e carinho. Isabel, essa carta é para você, mas eu posso compartilhar para todos esses artistas cheios de vontade da nossa cidade? A tese acaba por aqui, mas as construções sociais, as estratégias pedagógicas de insurgência, os encontros colaborativos potentes, e as ações concretas na rua continuam. Creio que não concluí muita coisa, aqui no final da tese, Isabel. Mas gerei muitos questionamentos e construí algumas pontes entre conhecimentos. Um abraço cheio de vontades, desejos e resistências. Até a próxima!*

*David*



## **APPENDIX A**

### **Underlying Materials**

The visual and audio materials used for this thesis are included in an attached digital memory disk.



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