

SEISMOLOGY OF WORLDS IN PERFORMANCE

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**DOSSIER WORLDS IN PERFORMANCE: 20
YEARS NAPERDA**

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ABSTRACT

This article presents the dossier “Worlds in Performance”, an outcome of the event “Seismology of Performance: 20 years Napedra”, which took place in 2021. Attention is directed to the “performative turn” and its seismic effects on anthropology and other fields of research. Horizons of knowledge expand, subverting notions of space, and imploding conceptions of time. The fragile and ephemeral, yet potentially powerful and explosive dimensions of bodily action spark the anthropological imagination. From bodily senses worlds of sense in friction are created. In performance, worlds are formed and disappear. Whirlpools of performance show traces of worlds yet to be. In Brazil, effects of this “performative turn” are revealed in the creation of Napedra – The Research Center in Anthropology, Performance, and Drama, and of other leading groups in anthropology and performance. They are also revealed in this dossier, which explores some of the whirlpools of worlds in performance.

KEYWORDS

Worlds in performance;
Seismology of
performance;
Performative turn;
Anthropology and
performance; Napedra.

SEISMOLOGY

Between arts and sciences, the concept of performance acquires varied, changing and hybrid forms.¹ There is something unresolved in this concept that resists definitive formulations and disciplinary boundaries. Since the twentieth century, multiple gravitational centers of an emerging field have materialized in anthropology. Several luminous points make their appearance and serve as indicators for constellations of performance studies, in expanding and decentered universes. Attention is directed to a “performative turn” and its effects in diverse fields of knowledge. Horizons expand, subverting notions of space, and imploding conceptions of time. The fragile and ephemeral, yet potentially powerful and explosive dimensions of bodily action spark the anthropological imagination. From bodily senses worlds of sense in friction are created. In performance, worlds are formed and disappear. In noise, residues and structurally unquiet elements, seismic movements of their creation are detected. Whirlpools of performance show traces of worlds yet to be. This dossier seeks to explore some of the whirlpools of worlds in performance.

The dossier “Worlds in Performance” is one of the outcomes of the event “Seismology of Performance: 20 Years Napedra”, sponsored by the Research Center in Anthropology, Performance, and Drama – Napedra, during the period from November 22 to December 10, 2021, at the University of Sao Paulo. The event hosted twenty-two discussion panels and dialogue circles; five key presentations; three performances; and two moments of tribute to performing artists. More than seventy scholars and researchers from different institutions in Brazil and overseas participated – including three from New York University, and one from the University Institute of Lisbon. As will be seen, the dossier consists of nine articles, six essays, one video performance, and one translation produced by some of the participants in the event, including members of Napedra and other research groups and institutions in the field of anthropology and performance.

NAPEDRA: ORIGINS, TRAJECTORIES

Images of worlds in performance may evoke related images of seismic movements. The Research Center in Anthropology, Performance and Drama (Napedra), whose acronym suggests a geological image – the Portuguese word *pedra* means “stone” in English –, resounds with echoes produced by a seismic shift in the field of anthropology. Created in 2001, Napedra results from the meeting of anthropologists in search of knowledge

1. Research by John C. Dawsey for this article was supported by the Brazilian National Council for Scientific and Technological Development (CNPq) and The São Paulo Research Foundation (Fapesp).

produced in workshops and playshops of artists, with artists wanting to learn from the crafts of anthropology.² Such an encounter resonates with sounds and noises of

a “performative turn” in anthropology in the 1970s, involving a significant number of researchers. One of the gravitational forces of this emerging field of study arises from a specific meeting, which took place in 1977. Victor Turner, an anthropologist in search of knowledge of the performing arts, meets Richard Schechner, a theater director who, in his relationship with Turner, deepens his knowledge of anthropology. According to Turner (1985, p. xi), the first personal meeting between them took place a few hours before a lecture by Clifford Geertz, in New York. In the same year, Turner invited Schechner to participate in a conference on “Ritual, Drama and Spectacle” (Schechner, 2002, p. 11). They then joined forces to plan a “World Conference on Ritual and Performance”, which unfolded into three conferences held in 1981 and 1982. During the six years that they knew each other – from their meeting in 1977 until Turner’s untimely death in 1983 – studies related to crossings between anthropology, performance and drama gained great impetus. During this time, Schechner helped create the first performance studies program at New York University, and Turner wrote some of the first essays on anthropology of performance. Assuming the idea that the concept of experience is crucial for developing an anthropology of performance, Turner joined forces with Clifford Geertz, Edward Bruner, Barbara Myerhoff and other colleagues, to sponsor a symposium, in 1980, in which they worked out some of the first formulations of an anthropology of experience (cf. Turner and Bruner 1986).

2. Napedra originated from the initiative of participants of a course, Theater Paradigms in Anthropology, ministered by John C. Dawsey in the Graduate Program of Social Anthropology at USP, in 2001, who were interested in pursuing, in non-disciplinary spaces, studies of anthropology and performance, alternating discussions on anthropology of performance with field experience of performatic events. The following people participated in the first meetings held that same year: Ana Lúcia Pastore Schritzmeyer, André-Kees de Moraes Schouten, Danilo Paiva Ramos, Eufrazia Cristina Menezes Santos, Francirosy Campos Barbosa, Giovanni Cirino, John Cowart Dawsey, Marianna Francisca Martins Monteiro, Rita de Cássia de Almeida Castro, Robson Correa de Camargo, Rose Satiko Gitirana Hikiji, Rubens Alves da Silva, Vanilza Jacundino, and Wladimir Blos. In 2005, Regina Pólo Müller, an anthropologist and performer from the Arts Institute of Unicamp (Campinas), along with various doctoral and master’s students from the same institution – including Alice Villela, Eduardo Néspoli, João Luís Uchoa de Figueiredo Passos, and Luciana de Fátima Rocha Pereira de Lyra – joined Napedra. New colleagues from USP also energized the group: Adriana de Oliveira Silva, Ana Goldenstein Carvalhaes, Ana Letícia de Fiori, Ana Lúcia Marques Camargo Ferraz, Carolina de Camargo Abreu, Celso Vianna Bezerra de Menezes, Denise Moraes Pimenta, Diana Paola Gómez Mateus, Edgar Teodoro da Cunha, Herbert Rodrigues, Jania Perla Diógenes de Aquino, and Marcos Vinicius Malheiros Moraes. Napedra was also reinvigorated, during the 2010-2023 period, by participation of new members: Amanda Brandão Ribeiro, Carlos Alberto Corrêa Moro, Carlos Eduardo Reinaldo Gimenes, Carolina Paes de Barros, Danusa de Oliveira Jeremin, Gustavo dos Santos Berbel, João Paulo de Freitas Campos, Luís Carlos Quintino Cabral Flecha, Luiz Davi Vieira Gonçalves, Monilson dos Santos Pinto, Pâmilla Vilas Boas Costa Ribeiro, Renata Freitas Machado, Ruan Felipe Azevedo, and Vi Grunvald.

The “performative turn” does not only affect the field of anthropology.³ Under the impact of performance studies, displacements also occur in other fields. In different fields of knowledge and artistic expression – theater, music, performing arts, anthropology, sociology, psychoanalysis, linguistics, folklore and verbal art, feminism, queer theory, black studies, decolonial studies – the concept of performance is formulated. Like a sail that is hoisted to catch the winds on the open sea, the concept of performance can be good for sailing. When setting one’s sails, precision is required.⁴

In anthropology, two strands of performance studies stand out. The first, considered “dramaturgical”, is associated with researchers such as Victor Turner, Richard Schechner, and Erving Goffman. Kenneth Burke, who developed a “dramatist” approach to the analysis of social life, is one of the forerunners. The second resulted from research carried out in the field of linguistics, largely inspired by the work of John Austin. Other authors – such as Dell Hymes, Richard Bauman, and Charles Briggs – associated with this line of research, helped develop principles and procedures for carrying out ethnographies of storytelling, verbal arts, and narrative performances. In Napedra’s experience, as already mentioned, studies resulting from the meeting between Victor Turner and Richard Schechner, in 1977, signal one of the whirlpools of an emerging field in anthropology. And indicate, in an expanding and decentered universe, a luminous point of reference for one of the constellations of performance studies.

While exploring new paths of research, Napedra launched pioneering initiatives in Brazilian anthropology. Napedra organized some of the main events that helped create the field of anthropology of performance in Brazil, such as the 1st National Meeting of Anthropology and Performance (Enap), in 2010, the 1st International Meeting of Anthropology and Performance (Eiap), in 2011, and the series of Meetings with Richard Schechner, in 2013. Napedra also proposed the first research forums and work groups in performance studies of the Brazilian Association of Anthropology (Abanne 2003; RBA 2004, 2006, 2012) and the National Association of Graduate Studies and Research in Social Sciences (Anpocs 2005, 2006, 2007). Moreso, Napedra organized research forums and work groups at the First Latin American Congress of Anthropology (ALA 2005) and Anthropology Meetings of Mercosur (RAM 2005, 2009). In 2009, the group hosted the Napedra

3. The “performative turn”, which takes place in many and varied fields, involves a paradigmatic shift. While raising questions regarding the preeminence of text-centered approaches, and predominance of research on social and symbolic structures in academic circles, researchers turn their attention to human action and to ways in which bodily senses interrupt and create worlds of sense.

4. Walter Benjamin (1999, p. 473; 2006, p. 515 – N9, 6) writes: “What matters for the dialectician is to have the Wind of world history in his sails. Thinking means for him: setting the sails. What is important is *how* they are set. Words are his sails. The way they are set makes them into concepts.”

Colloquium: Sounds, Noises and Poetics of Performance. Furthermore, from 2008 to 2013, Napedra developed the thematic project Anthropology of Performance: Drama, Aesthetics and Ritual (Fapesp 06/53006-2), involving 28 researchers from different institutions.⁵ Relations were established with NYU (New York), Université Paris 8 (Saint-Denis), École des Hautes Études en Sciences Sociales (Paris), Rede de Investigação em Antropologia (Cria) of IUL (Lisbon), Universidade de Buenos Aires (Buenos Aires) and other international centers of performance studies. During these years, partnerships were established with some of the main research centers relating to performance studies in Brazil: The Performance and Oral Studies Group (Gesto) at the Federal University of Santa Catarina (UFSC, Florianópolis), The Ritual and Urban Sociabilities Research Center (Risu) at the Federal University of Rio de Janeiro (UFRJ, Rio de Janeiro), The Transdisciplinary Laboratory of Studies in Performance of the Department of Sociology (Transe) at the University of Brasília (UnB, Brasília), The Afro-Amerindian Performances Research Center (Nepaa) at the Federal University of the State of Rio de Janeiro (UNIRIO, Rio de Janeiro), the Interdisciplinary Research and Extension Group in Contemporaneity, Imaginary, and Theatricality (GIPE-CIT) at the Federal University of Bahia (UFBA, Salvador), and the Education, Theater, and Performance Studies Group (Getepe) at the Federal University of Rio Grande do Sul (UFRGS, Porto Alegre), among others. Napedra published various collections, such as *Anthropology and performance: Napedra essays* (published by Terceiro Nome, 2013), *Anthropology and performance* (dossier published by the Revista de Antropologia, 2013), and *Seismology of performance: space, time and f(r)iction* (dossier published by the Revista Culturas-Kairós, 2016). During the years extending from 2014 to 2020, the research center organized a series of events: Napedra in performance: creations 1 to 11. In 2021, the group sponsored the event “Seismology of performance: 20 years Napedra”.

Over time, theoretical horizons expanded. Crossings between performance studies and visual anthropology, photography and cinema, gained

5. During the 2008-2013 period, the following researchers participated in the thematic Project (Fapesp Process 06/53006-2): Adriana de Oliveira Silva, Alice Martins Villela Pinto, Ana Cristina Oliveira Lopes, Ana Goldenstein Carvalhaes, Ana Letícia de Fiori, Ana Lúcia Marques Camargo Ferraz, Ana Lúcia Pastore Schritzmeyer, André-Kees de Moraes Schouten, Bianca Caterine Tereza Tomassi, Carolina de Camargo Abreu, Celso Vianna Bezerra de Menezes, Danilo Paiva Ramos, Diana Paola Gómez Mateus, Edgar Teodoro da Cunha, Eduardo Néspoli, Francirosy Campos Barbosa, Giovanni Cirino, Jania Perla Diógenes de Aquino, João Luis Uchoa de Figueiredo Passos, John Cowart Dawsey, Luciana de Fátima Rocha Pereira de Lyra, Marcos Vinicius Malheiros Moraes, Marianna Francisca Martins Monteiro, Regina Aparecida Pólo Müller, Romain Jean Marc Pierre Bragard, Rose Satiko Gitirana Hikiji, Rubens Alves da Silva, and Tatiana Molero Giordano. The Project resulted in 22 books, 81 articles, 82 book chapters, and 102 presentations in international events.

stimulus.⁶ Studies on storytelling, verbal art, and narrative performances, associated with linguistic aspects of performance, gained momentum.⁷ Gender issues – exploring feminist and LGBTQIAP+ perspectives – came to the fore, inspired by works of Judith Butler, Diana Taylor, Donna Haraway, Julia Kristeva, Peggy Phelan, Rebecca Schneider, Marilyn Strathern and Veena Das. Also, questions regarding intersectionality of gender, race and social class, as found in works of Lélia Gonzalez, bell hooks, Kimberle Crenshaw and other authors, were discussed.⁸

In seminars and courses proposed by Napedra members, the writings of Walter Benjamin stimulated Napedra researchers to explore ways in which anthropologies of performance and experience might be reconfigured from Benjaminian perspectives.⁹ Interest in Benjaminian studies in anthropology, inspired by the writings of Michael Taussig, has sparked discussions since the very first meetings of Napedra.

The interest aroused in studies on theater and performance arts also calls attention.¹⁰ Much of the impetus for creating Napedra came from discussions on theater paradigms in anthropology. The relation between theater and ritual has also been a recurring theme of debate. Notions of stage expand. As a result of ongoing dialogues with colleagues from other

6. Special mention should be made of studies by Adriana de Oliveira Silva, Alice Villela, Ana Lúcia Marques Camargo Ferraz, Ana Lúcia Pastore Schritzmeyer, Carolina de Camargo Abreu, Diana Paola Gómez Mateus, Edgar Teodoro da Cunha, Eufrázia Cristina Menezes Santos, Francirosy Campos Barbosa, Giovanni Cirino, Gustavo de Santos Berbel, João Paulo de Freitas Campos, Kelen Pessuto, Pâmilla Vilas Boas Costa Ribeiro, Regina Pólo Müller, Rita de Cássia de Almeida Castro, and Rose Satiko Gitirana Hikiji.

7. Special mention should be made of studies by Danilo Paiva Ramos.

8. Special mention should be made of research carried out by Carolina Paes de Barros, Denise Moraes Pimenta, Francirosy Campos Barbosa, Haydée Paixão Fiorino Soula, John Cowart Dawsey, Luciana de Fátima Rocha Pereira de Lyra, and Vi Grunvald.

9. Special mention should be made of studies by Amanda Brandão Ribeiro, Ana Letícia de Fiore, André-Kees de Moraes Schouten, Carlos Alberto Corrêa Moro, Carlos Eduardo Reinaldo Gimenes, Carolina de Camargo Abreu, Denise Moraes Pimenta, Giovanni Cirino, João Paulo Freitas Campos, John Cowart Dawsey, Juliana Garcia, Marcos Malheiros Moraes, Pâmilla Vilas Boas Costa Ribeiro, Renata Freitas Machado, and Rubens Alves da Silva. The course “Theater Paradigms in Anthropology”, from which the first Napedra meetings emerged, was one of the outcomes of a *Livre-Docência* thesis inspired by Benjaminian writings, presented by John C. Dawsey, and defended in 1999. The title of Dawsey’s thesis is “What makes boias frias laugh? Walter Benjamin and Brechtian epic theater on truck wagons” (*De que ríem os boias-frias? Walter Benjamin e o teatro épico de Brecht em carrocerias de caminhões*). Another course, “Benjamin, Brecht, and anthropology”, offered by Dawsey in 1999, was also one of the outcomes of the above mentioned thesis. Rose Satiko Gitirana Hikiji, one of the first members of Napedra, also participated in this course. Besides the works of various members of Napedra, inspired by Benjaminian writings, special mention should be made of a site developed by André-Kees de Moraes Schouten as a research tool: <https://arquivoswbdeantropologia.net.br>.

10. Special mention should be made of studies by Ana Cristina Oliveira Lopes, Ana Goldenstein Carvalhaes, Carolina de Camargo Abreu, Danilo Paiva Ramos, Gustavo Berbel, John Cowart Dawsey, Luciana de Fátima Rocha Pereira de Lyra, Luiz Davi Vieira Gonçalves, Marcos Malheiros Moraes, Marianna Martins Monteiro, Regina Pólo Müller, Rita de Cássia de Almeida Castro, Robson Corrêa de Camargo, Ruan Felipe de Azevedo, and Vi Grunvald. Special mention should also be made of the participation of a theater diretor, Robson Corrêa de Camargo, and of an anthropologist, actress, and diretor, Rita de Cássia de Almeida Castro, in the course “Theater Paradigms in Anthropology”, in 2001.

research centers, such as Jean-Marie Pradier and Armindo Bião, interest in ethnoscenology also gained momentum. Stimulus was also given to exploring interconnections between art and politics, such as one finds in Paulo Raposo's article on *artivism* in this dossier.

Amerindian studies occupy a central place in Napedra discussions. Ideas regarding the making of bodies, understood as masks for communication with worlds in performance – as discussed by authors such as Eduardo Viveiros de Castro and Tânia Stolze Lima – have been important for rethinking anthropologies of performance. So also, works on shamanism, such as the article by Esther Jean Langdon in this dossier, have drawn attention. The notion of performance expands, and the conception of worlds in performance takes hold of the anthropological imagination.¹¹

Embodied forms of knowledge and ways of knowing associated with Black and Afro-Diasporic populations have sparked attention in Napedra's studies. Ellective affinities between Napedra and the Afro-Brazilian Arts Center at USP are noteworthy. Some of the remarkable learning experiences of Napedra members have occurred in contact with Luiz Antonio Nascimento Cardoso, Mestre Pinguim, and other participants of the Afro-Brazilian Arts Center who, on the margins of academic structures, have created over the last two and a half decades, one of the most significant places of knowledge and performance at USP.¹²

New research groups and programs, created by Napedra members, have contributed to the formation of a field. Among them are The Research Center in Anthropology of Law (Nadir), at USP (São Paulo), created by Ana Lúcia Pastore Schritzmeyer; The Research Center in Anthropology of Image and Performance (Naip), at the Paulista State University (UNESP, Araraquara), created by Edgar Teodoro da Cunha; The Ritual, Celebration, and Performance Group, at the Federal University of Sergipe (UFS, Aracajú), created by Eufrázia Cristina Menezes Santos; The Research Center of Anthropology in Islamic and Arabic Contexts (Gracias), at USP (Ribeirão Preto), created by Francirosy Campos Barbosa; The Myth, Ritual,

11. Special mention should be made of research and writings by Alice Villela, Ana Lúcia Marques Camargo Ferraz, Danilo Paiva Ramos, Edgar Teodoro da Cunha, John Cowart Dawsey, Luiz Davi Vieira Gonçalves, and Regina Pólo Müller.

12. In regard to the Afro-Brazilian Arts Center at USP, special mention should be made of the leadership of Eliany Funari, João Luiz Uchoa de Figueiredo Passos, and Thiago Mendes, in partnership with Luiz Antônio Nascimento Cardoso, Mestre Pinguim. Studies in Afro-Diasporic art and culture developed by various Napedra colleagues also deserve mention, including those by Adriana de Oliveira Silva, Camila Camargo Vieira, Carlos Alberto Corrêa Moro, Danusa de Oliveira Jeremin, Denise Moraes Pimenta, Eliany Funari, Eufrázia Cristina Menezes, Giovanni Cirino, Haydée Paixão Fiorino Soula, João Luiz Uchoa de Figueiredo Passos, John Cowart Dawsey, Marianna F. Martins Monteiro, Pâmilla Vilas Boas Costa Ribeiro, Renata Freitas Machado, Rose Satiko Gitirana Hikiji, Rubens Alves da Silva, Thiago Mendes, and Vanilza Jacundino Rodrigues.

and Feminist Cartographies in the Arts Research Center (Motim¹³) at the State University of Rio de Janeiro (Rio de Janeiro), created by Luciana de Fátima Rocha Pereira de Lyra; The Terreiro Group of Scenic Investigations: Theater, Play, Ritual, and Loafing, at UNESP (São Paulo), created by Marianna Francisca Martins Monteiro; The Research Center in Poetics of the Body, at UnB (Brasília), created by Rita de Cássia de Almeida Castro; The Research Center in Musical Anthropology (PAM), at USP (São Paulo), created by Rose Satiko Gitirana Hikiji; and The Center for Studies in Performance, Heritage and Cultural Mediations (Neppamcs), at the Federal University of Minas Gerais (Belo Horizonte), created by Rubens Alves da Silva. The Interdisciplinary Graduate Program in Cultural Performances at the Federal University of Goiás (UFG, Goiânia), designed and founded by Robson Corrêa de Camargo, calls attention insofar as it is the first graduate program in cultural performances in Brazil and Latin America.

PARTNERSHIPS

The creation of the field of anthropology and performance involved formation of partnerships between various groups and institutions in Brazil and abroad. In Napedra's trajectory, one of them has already been mentioned: The Afro-Brazilian Arts Center at USP (São Paulo), directed by Luiz Antônio Nascimento Cardoso, Mestre Pinguim. Another group with which Napedra created a partnership, from the very beginning, was The Visual Anthropology Group (Gravi) at USP (São Paulo), founded in 1991, and directed by Sylvia Caiuby Novaes. Several Napedra researchers participated in Gravi, such as Adriana de Oliveira Silva, Ana Lúcia Marques Camargo Ferraz, Danilo Paiva Ramos, Edgar Teodoro da Cunha, Francirosy Campos Barbosa, João Paulo de Freitas Campos, Pâmilla Vilas Boas Costa Ribeiro, Rose Satiko Gitirana Hikiji, and Vi Grunvald.

Other research centers and institutions call attention: Gesto at UFSC (Florianópolis), created in 2005, by Esther Jean Matteson Langdon and Luciana Hartmann, and soon energized by Vânia Zikan Cardoso (current coordinator), Scott Head, Evelyn Schüller Zea, and Viviane Vedana; Risu, of the Philosophy and Social Sciences Institute at UFRJ (Rio de Janeiro), directed by Maria Laura Viveiros de Castro Cavalcanti; Transe at UnB (Brasília), created in 1995, and directed by João Gabriel Lima Cruz Teixeira; Nepaa at UNIRIO (Rio de Janeiro), created in 1998, and directed by Zeca (José Luiz) Ligiéro, along with Denise Zenícola and Juliana Manhães (current director); GIPE-CIT at UFBA (Salvador), created in 1994, and directed by Armindo Bião; Getepe at UFRGS (Porto Alegre), created in 2006, and directed by Gilberto Icle; Rede de Investigação em Antropologia (Cria) at IUL (Lisbon), directed

13. The anacronym forms the word *motim*, or “mutiny”, in English.

by Paulo Raposo; The Laboratoire d’Ethnoscénologie, of the Maison des Sciences de L’Homme, Paris Nord (Paris), created in 1995, and directed by Jean-Marie Pradier; The Folklore Institute at Indiana University (Bloomington), created in 1962, and directed by Richard Bauman; and The Department of Performance Studies, at the Tisch School of the Arts, NYU (New York), the first performance studies program in the world, founded in 1979-1980 by Richard Schechner, Michael Kirby and Brooks McNamara, and later energized by André Lepecki (current coordinator), Diana Taylor (founding director of The Hemispheric Institute of Performance and Politics, created in 1998), Fred Moten, and other renowned researchers.

SEISMOLOGY OF WORLDS IN PERFORMANCE

According to Sergei Eisenstein (1990, p. 10), art is the most perceptive of all seismographs. Seeking to learn from the performance arts, anthropology attempts to acquire this type of perceptivity. Against the grain of grammatical approaches, anthropology of performance turns its attention to residues, remains, noise and structurally unquiet elements (cf. Turner 1987a, p. 76). Attention is directed to action and its surprising, destabilizing effects. In action, worlds are formed in performance.

Action is in the beginning of things. It is the stuff of creation and sets the world in motion. As Hannah Arendt (2000, p. 258) says, it has the nature of the miracle and the unexpected. In a misreading of the opening verses of the Gospel According to Saint John, where it is written “In the beginning was the verb”, Goethe’s *Faust* (2003) translates: “In the beginning was action”. Although social and symbolic structures seek to mitigate the effects of action, whose nature is to breach all limits, they never manage to eliminate the consequences of action’s unpredictability. Action is fragile and ephemeral, and also potentially powerful and explosive. Through the creative action of beings, in seismic movements, worlds in performance are formed.

According to Roland Barthes (1990, p. 85), theater can be defined as an activity that “calculates the place in and from which things are seen”. If one were to expand the definition to include the place in and from which things are seen, felt, and lived, it would become especially meaningful for anthropologists. Anthropology of performance is particularly interested in exploring the surprising elements of the stage: corners, margins, fissures, undergrounds, underworlds, cracks and openings in floors, places backstage, streets and spaces where the stage comes to life, and where audiences, coming on stage, turn into actresses and actors. Listening expands and sinks below to capture, in living and changing stages, the whispers and noises of sound’s unconscious, producing bodily innervation.

Stages expand and, as living bodies, become porous. Entering in and on stage, anthropology also becomes an anthropology in performance. In and on living stages, worlds are formed in performance.

William Shakespeare (1975, p. 239) writes,

All the world's a stage,
All the men and women merely players;
They have their exits and their entrances;
And one man in his time plays many parts.
("As You Like It", Act II, Scene VII)

Perhaps one might add that, while "all the world's a stage", worlds and stages are formed in performance. In and on living stages of the world, or environmental theaters, as Richard Schechner (1994) might say, worlds in performance are formed.

While Erving Goffman (1959) looks towards the theater of everyday life, Victor Turner is more interested in the theater of this theater, or the extraordinary moments in which everyday theater is interrupted. Shifting attention to moments when social roles are suspended, Turner observes the meta-theatre of social life. Societies themselves subvert their everyday stages. With interruption effects, and playing with danger, they sabotage themselves. Everyday masks are torn off, disfigured or removed. In such moments, as if in the face of magic mirrors, people create estrangement effects in relation to the worlds in which they live. In magic mirrors of liminal experience, worlds are formed, mobilized, and altered.¹⁴ Seeing themselves from multiple angles, while in a state of subjunctivity, people rehearse altered forms of being. As a result of displacement of the place in and from which things are seen, felt, and lived, knowledge is produced. Having removed their everyday masks, and removing themselves from everyday roles, people discover themselves as others. Unresolved elements lodged in submersed or subterranean regions of social life, at risk of falling into oblivion, rise to the surface. As an effect of structurally unquiet or chaotic elements, life is energized, and worlds in performance are formed and renewed. Turner understands performance as the manifestation of extraordinary and liminal experience. In and through ritual and play, celebrations, and the bodily movements of life, through multiple forms of action, both fragile and explosive, charged with powers of liminality, worlds are created. In magic mirrors are formed the multiverses and metaverses of worlds in performance.

14. The "magic mirror" metaphor occurs in various writings of Victor Turner (Cf. 1987b, p. 22).

Liminal experience, says Turner, is particularly evident among peoples who have not yet been fully affected by the Industrial Revolution. In “Liminal to liminoid, in play, flow, ritual” (1982b) and “Dewey, Dilthey and drama: an essay on the anthropology of experience” (1986), Turner analyzes the effects of a historical event of mythical proportions: the Industrial Revolution is responsible for a *sparagmos*, or dismemberment, of liminal forms of symbolic action. Liminal experience is weakened. As social relations are fragmented, liminal forms disperse and transform. No longer able to rely on cohesive forces of the social body, individuals depend on themselves to signify the world. The magic mirror of ritual is shattered. Instead of a magic mirror, Turner’s argument may suggest, we are faced with a multiplicity of splinters and fragments of mirrors, producing kaleidoscopic effects from an immense variety of changing, restless and luminous images. On the margins of social life, and even of liminal experience, liminoid forms emerge. In decentered and expanding movements, worlds are formed.

Worlds appear and disappear. Performance may signal their disappearance. Cultures of horror, Diana Taylor (1997) shows, produce “disappearing acts”: bodies disappear. According to Judith Butler (1990), normative schemes that produce bodies that matter, and that are made to appear, also produce domains of abject bodies, repudiated, forgotten, and made to disappear. In such domains there are worlds that disappear. Performances may also produce, as a way of subverting normative schemes, other forms of disappearing acts, or, as Peggy Phelan (1993, p. 19) says, “active vanishing”. Through guerrilla tactics, and uses of disguise, such performances are designed to dodge and escape from the gazes of power, foregrounding the presence of an absence. Worlds disappear, and performance bears witness to their disappearance.

Two stage devices used by Dionysian theater of Ancient Greece draw attention (Berthold, 2003, pp. 115-117). The first, the *eccyclema*, a small rolling platform for moving scenery, bringing to public view horrendous crimes and atrocities secretly taking place, causing the sudden appearance of gestures and images that would otherwise remain offstage. The second, “Charon’s staircase”, through which subterranean images and characters erupt on stage. Such apparitions supposedly come from the infernal depths of Hades, where Charon’s Boat sails on the waters of Lethe, the river of forgetfulness and oblivion. With such devices, Dionysian theater produces seismological effects, revealing worlds that disappear.

As the result of a heightened sensory perception of dissonant sounds and noises, performance is capable of producing seismological effects in relation to time. Images from the past erupt in the present, in moments of danger, subverting history when viewed as a sequence of acts that

culminate in a naturalized present. With volcanic force such images surface cracking open the crusts of the present. In tension-filled montages, geological layers from the past, as undergrounds of social life, emerge in the present, juxtaposing past and present sedimentations, and producing interruption effects in relation to the continuum between past and present. Here one must speak of a present past. Or, of liminal time, as Rebecca Schneider (2011, p. 11) says, with a hint from Schechner, not past and *not* not past – here and now. One of the precepts of the historian imagined by Walter Benjamin is relevant to a seismology of worlds in performance: it is necessary to “explode the continuum of history” (Benjamin 1985, p. 229-230). 30). At such moments, Schneider (2011, p. 30) suggests, performance touches time. In *Cities of the dead*, by Joseph Roach (1996), worlds in performance are formed when the living and the dead, brushing against each other, come together.

According to Richard Schechner (1985, p. 35-36), strips of behavior from which performances are made, may be compared to the strips used by a filmmaker in the making of a film. In montages that oftentimes create surprising, shocking, and explosive effects, performances are produced. In liminal time, tension-filled montages are formed. Commenting on Schechner’s influence on his own thinking, Victor Turner (1985, p. xi) says: “I learned from him that all performance is ‘restored behavior’, that the fire of meaning breaks out from rubbing together the hard and soft firesticks of the past (...) and present of social and individual experience”. This idea is at the heart of Turner’s anthropology of experience and performance. In the friction of sharp firesticks of the past with the soft firewood of the present, images from the depths of memory and oblivion flash up. Worlds are formed. Performance is a Promethean art. In the constellation of times in which sounds and noises of the past emerge in soundscapes of the present, performance is a kind of montage that, here and now, reenacts the remains and residues of archaic worlds, forming new worlds, or rehearsing, as Diana Taylor says in her article in this dossier, worlds that have not yet come into being.

According to Constance Classen (1993), from bodily senses worlds of sense are created. At the same time, bodies are formed from worlds of sense – or discourses, as Judith Butler (1993) might insist. They turn into persons. In an archeology and etymology of the word person, Marcel Mauss (2003) finds the notion of mask. Bodies rub against their masks. Between masks and bodies, one might say – playing with the word and putting the r in parentheses – f(r)iction is produced. In such fashion, a subjunctive (“as if”) mode of situating oneself in relation to the world is awakened, creating fissures, illuminating fictional dimensions of the real, and subverting reality effects of a world seen in the indicative mode, not as a living stage, or moving landscape, laden with possibilities, but simply as it is. F(r)



iction between body and mask can generate some of the most electrifying moments in a performance.

In his essay on the notion of the person, Mauss also evokes another etymology, that of the person as *per-sonare*, the mask through which voice resounds. Voice comes from the body. And from words of the body resound worlds in creation. In the beginning was the word. And the word was the world as action. John Austin (1995), Richard Bauman (1977) and other researchers demonstrate how worlds and things are made and done with words – as verbal art and *poiesis*. Worlds are also undone, or unsaid and unspoken, as Vânia Zíkan Cardoso shows in her article in this dossier. In the beginning was action. And action was a breath of life – a surprising and potentially powerful, explosive, fragile, and ephemeral word saying and un-saying worlds in performance.

THE DOSSIER

Next, we present the works of the dossier. As movements in a constellation, they signal seismic unrest produced in fields of performance and anthropology, and reconfigure, in different ways, studies of worlds in performance.

Nine works make up the “Articles” section of the dossier. In her article, “The concept of healing and performative efficacy in shamanic rituals”, Esther Jean Langdon investigates performative dimensions of healing rituals. The work was one of the key presentations at the event “Seismology of performance: 20 years Napedra”. Esther Jean Langdon, the founding director of the Performance and Oral Studies Group (Gesto) at UFSC (Florianópolis), has been a partner in Napedra events since 2005. Drawing from a rich ethnographic experience with the Siona people, and detailed knowledge of Amazonian shamanic systems, the author explores a broad perspective on healing whose efficacy is materialized in performance. Attention is called to the ways in which shamanic rituals intensify experience, through sounds, movements, smells and colors. Sensorial, emotional, and bodily engagement is stimulated as participants, in turn, collaborate to produce a healing experience. In healing rituals of the Siona and other Amazonian peoples, transformation of experience is evident. Through displacement of perceived reality, rituals mobilize bodily senses. Bodies are renewed and remade in view of new possible worlds. Analyzing some of the limitations of semantic approaches, the author explores the breadth of performative approaches. Rethinking ideas on symbolic efficacy, the case is made for performatic efficacy.

In her paper, “The restless anthropology of Victor Turner”, also one of the key presentations at the event “Seismology of performance: 20 years Napedra”, Maria Laura Viveiros de Castro Cavalcanti, the founding director of the Ritual and Urban Sociabilities Research Center (Risu) at UFRJ (Rio de Janeiro), and a partner in Napedra events since 2008, revisits the work of an anthropological ancestor. An anthropology interested in the author’s latter writings, appearing in the late 1970s and early 1980s, as sketches of an anthropology of performance, runs the risk of forgetting his previous work, and, particularly, the work that gave impulse to some of his most compelling ideas: the book *Schism and continuity in an African society*, published in 1957. In this book the author introduces the concept of social drama, which accompanies, as a leitmotif, his latter writings, foreshadowing the development of an anthropology of performance. There, too, in his surprising chapter X on the regenerative phase of a “cult of affliction” – the Chihamba –, Turner discusses the transformative powers of ritual. Special attention is given to the artifact/persona Kavula, a liminal being whose name evokes lightning, rain, cassava and other grains, and also the figure of the first ancestor, Mwantianvwa. During the course of her article, the author provides an encounter with our own ancestor, Victor Turner, a sort of Kavula, as she suggests, a restless and surprising figure.

Inspired by a dialogue circle which he and Vi Grunvald coordinated at the “Seismology of performance: 20 years Napedra” event, Paulo Raposo contributes with the article, “Art and politics: activism as transforming language and action in the world?”, offering reflections, reports, poetry and performances that, by interweaving art and politics, create a plural and diversified fabric, with new proposals on how to inhabit the world. Paulo Raposo, the director of the Rede de Investigação em Antropologia (Cria) at the University Institute of Lisbon (IUL), who participated in the I International Meeting of Anthropology and Performance, in 2011, and other events, is a longtime partner of Napedra. In the article, *homo performans* and *homo politicus*, in friction, create worlds in which they intervene. As arts of intervention, in porous worlds, activism consists of diverse practices for “postponing the end of the world”, or even imploding this world so that it may be created anew. As said in the poem by Elisa Lucinda, quoted by Vi Grunvald at the beginning of the dialogue circle, “we have to die so many times during our lives / that I’m already becoming adept at resurrection (...)”. Art can be this place of death and rebirth, in which bodies speaking in moments of danger, capture the worlds’ most vital elements and defy fate.

What quality of presence is possible for the collective work of creation, which initially would suppose, as a key element, the bodily co-presence of artists, when this work is upended by a pandemic label dictating social isolation and distancing between bodies? In their article, “Performative

journeys for the reenchantment of Worlds”, seen as a way of continuing conversations of the dialogue circle, “The Theater of the Instant Group and the process of creating the work *Worlds in pandemic times*” at the event “Seismology of performance: 20 years Napedra”, Rita de Almeida Castro, Alice Stefânia Curi, and Giselle Rodrigues, following the tracks left by two and a half years of this creative work, invite us to reflect on the question. It may be noted that Rita de Almeida Castro, now a professor at UnB (Brasília), is one of the founding members of Napedra, and greatly helped energize its creation. By claiming a more radical meaning of the concept of presence (which, beyond its phenomenal dimension, implies the exercise of “letting our physical presence coincide with our affects and porosities (...) in an expansion of the sensorial field, and a deep listening to others (human and non-human)”), the authors-artists (*autorartistas*) tell us how they experienced different ways of being temporally together, according to different qualities of distance, in the web that intertwines synchronous digital screens and acts of plummeting into their own mental screens, rediscovering in the memory-body the deepest dimensions of the “life-body”.

In her article, “Unsayings performance: Macumba and the proliferation of the uncertain”, Vânia Z. Cardoso opens John Austin’s classic formulation – “how to do things with words” – so as to discuss what is undone in words. Attention is directed to the power of the uncertain. The paper was presented as part of the dialogue circle “Between gestures: noises, rumors, roundabouts, or the reverse side of performance”, proposed by the Performance and Oral Studies Group (Gesto) at UFSC (Florianópolis), directed by Vânia Z. Cardoso, at the event “Seismology of performance: 20 years Napedra”. The author’s ethnographic accounts of her experience as an assistant (*cambona*) to the *pombagira* Cacarucaia show the power of the *pombagira*’s un-saying (*des-dizer*). At encounters of Rio de Janeiro’s macumbas, marked by instability of language of the so-called “street people” – *exus*, *pombagiras* and *malandros* (tricksters) –, the act of un-saying brings the unknown into play, displacing clients and entities from the imprisonment of certainty. If worlds are formed in performance, they are also dissolved by the un-saying of the *pombagira*. In this way, shackles of certainty are broken and powers of the uncertain are released, proliferating worlds that may yet come into being.

The article “Dialectics of performative space: the liminoid character of ruins”, by Giovanni Cirino – a founding member of Napedra, now part of the anthropology faculty at the State University of Londrina (UEL, Londrina) –, contributes to discussions on memory and heritage, and seeks to reflect on the social trajectory of spaces, while calling attention to the ruins of a hotel, built in the 1940s, in the northern pioneer region of Paraná. Giovanni Cirino participated in the dialogue circle “Benjaminian

anthropology, performance, and experience” during the event “Seismology of performance: 20 years Napedra”, in 2021. Focusing on the role of geographical displacements in its material and symbolic elaboration, space is here analyzed in respect to the way in which it is transformed by people in the course of their activity. Space is a product of action, and of the performative practices and social relations in which people are engaged. Assuming the ruins of the hotel as a liminoid product of dreams of progress that are manifested in the entertainment industry of northern Paraná, they are read against the grain of history. Awakening effects are produced, bringing to light bottom layers of memory buried in forgetfulness. In this way, the author shows how, “in just seven decades, a narcotized dream was erected from barbaric genocide of the indigenous people”.

For a critical theory of art, aesthetic and social criticism are inseparable when one is playing with people’s historical consciousness. Perhaps it is no different for an anthropology engaged in cultural criticism. Such a premise, so to speak, resounds throughout João Paulo Campos’ essay “Screaming skulls: performance and prophecy in *Once upon a time in Brasília* (2017)”. João Paulo Campos, a member of Napedra since 2016, who is now finishing a doctorate in anthropology at USP (São Paulo), presented this paper during the discussion panel “Cinema in performance”, at the “Seismology of performance: 20 years Napedra”, in 2021. The above mentioned premise has to do not only with the authors with whom João Paulo Campos seeks to dialogue (Brecht, Benjamin, Didi-Huberman...), but, even more so, with the qualities (materials and techniques) of the work which is the subject of reflection: the film *Once upon a time in Brasília* (*Era uma vez em Brasília*), launched in 2017, by filmmaker Adirley Queirós. Seeking to analyze the performance of actresses and actors who – at the crossroads between documentary film and science fiction, following a fragmented narrative characterized by leaps and interruptions – both represent roles and make themselves present in performance, the essay reveals how the film, while mobilizing somber atmospheres and performative experiments, between Ceilândia and Brasília, not only reflects, from the perspective of peripheral subjects, political and existential defeat in the face of a coup d’état, but also foreshadows a prophetic gesture by pointing – from the ruins of “images of progress” embodied by the federal capital, in past and present – to a future of terror, death and imprisonment. “We will respond ... to the coup”: perhaps here is an image of desire that *Once upon a time in Brasília* carefully inspects.

In the article, “Songs of the *reahu*: anthropological reflections on Yanomami songs of the Marauiá and Maturacá rivers”, Luiz Davi Vieira Gonçalves and Mboe’esara Esãĩã Tremembé discuss nocturnal songs known as *amõamõu*. Luiz Davi Vieira Gonçalves, a professor at the State University of Amazonas (Manaus) and director of the Tabihuni Research Institute,

has been a member of Napedra since 2019. In 2021, he coordinated the dialogue circle “Üphü ritual performance: indigenous and non-indigenous *kökāmou* in the contemporary scene” at the “Seismology of performance: 20 years Napedra” event. In ritual celebrations of the dead, known as *reahu*, nocturnal *amōamōu* songs, marked by gender, and accompanied by whispers and laughter, exhibit interlocutory agency as they create and mobilize alliances and affinities between spouses. Sounds of Yanomami songs suggest dialogical forms. “A falling leaf, a flickering feather in the wind, a rattling branch in the woods...” constitute “events that are charged with agency”, in which people and things recognize each other as alterities in “musically discursive play”. The song (*amōa*) is a driving force in Yanomami worlds. Songs have owners, and circulate as gifts and counter-gifts. But, they are not composed by their owners. Songs speak, and the Yanomami listen. Shamanic *hekuramou* songs also call attention. According to an image presented by Chief Antônio Lopes, these songs descend through windows of *hekurapë*-spirit houses in ribbons of light, and enter Yanomami bodies through tongues, mouths, and foreheads. Western music arouses a sentiment; Yanomami music sparks an image. For those of us who are white *napë*, “we must reeducate our ability to see so as to see what Yanomami sing”.

Assuming Hans Ulrich Gumbrecht’s idea of the society of presence, and revisiting Oswald de Andrade’s Anthropophagic Manifesto, as well as the writings of Eduardo Viveiros de Castro and Manuela Carneiro da Cunha, Lúcio Agra defends a “timeline of the living arts”, with a critical analysis of the term “spectacle” that, due to colonialist thinking, gained popularity in Brazil. Lúcio Agra, a professor at the Federal University of the Recôncavo da Bahia (UFRB, Cachoeira), who participated in the discussion panel “Art and performance” at the “Seismology of performance: 20 years Napedra” event, in 2021, also presented a performative lecture at the I International Meeting of Anthropology and Performance (Eiap), organized by Napedra, in 2011. Recognizing the limitations of the term “spectacle” to express the various forms of articulating human presence in art – which, one may note, began long before the colonialist project – the author proposes a review of the European model of art and the world. As Agra explains, the society of presence “was gradually and violently replaced by the society of meaning and interpretation, this being the expression of privilege of the so-called literate castes holding colonial power”. In defiance of colonialist thinking, “cannibal metaphysics” and Amerindian perspectivism – according to which “all beings are human” – are presented as guides for incorporating and transforming difference, and heightening perception of the material and sensorial body.

The “GIS” section is made up of six essays, including a video performance and several photo essays. Disquieting – this may be the best way to describe

the video performance *Medea*, by Luciana de Fátima Rocha Pereira de Lyra, an artistic experience produced during the period of the Covid 19 pandemic, in the year 2021, and presented at the event “Seismology of performance: 20 years Napedra”. Luciana Lyra, who heads the Graduate Program in Stage Arts at UERJ (Rio de Janeiro), and coordinates the Myth, Ritual, and Feminist Cartographies in the Arts Research Center (*Motim*¹⁵), has been a member of Napedra since 2005. Giving life to *Medea*, the play written by Newton Moreno, the researcher/actress, in partnership with the director Ana Cecília Costa, puts on stage, in a scenographic cell, a Brazilian “Northeastern foreigner in Southeastern lands”, put in a jail cell for the infamous crime of infanticide. *Medea* – etymologically “the one who knows” or “the one with good advice” – is also the witch and poisoner who induced the daughters of Pelias to cut into pieces and cook their father. She is “the predecessor of the victims of a collective paranoia fueled by men’s fear of women’s dark power”. *Medea*’s voice, in Luciana Lyra’s presentation, erupts from the depths of life, mobilizing social and symbolic underworlds, placing on center stage a mother who murders her children, while illuminating in a flash “the woman’s refusal to conform to the powers of patriarchy and male domination”. In this performance, a defiant *Medea*, from the Northeast, irrupts in the performance of Luciana Lyra, a woman who is also a migrant from Northeastern Brazil.

As a densely woven tapestry made with images and words, the brief essay by Evelyn Schüler Zea, “Stones in motion”, raises various questions. The paper was read during the dialogue circle “Between gestures: noise, rumors, rodeos or the reverse side of performance”, at the event “Seismology of performance: 20 years Napedra”. Evelyn Schüler Zea, a professor of anthropology at UFSC (Florianópolis), is a member of the Performance and Oral Studies Group (*Gesto*). As listeners and readers of Zea’s paper, we are asked about the motivations of movement, what drives and moves movement itself – in performance or intervention, or in speech –, in moments of apparent deprivation or impossibility: in the silence of words, in the immobility of stones, or in the partitions of death. In such moments, when, in the hesitations of common speech, and in the uncommon reticence of wanting to speak, there is a glimpse of a double background of language and experience signalling the potentiality of the remaining and irreducible duplicity of facts and acts, and, in the deviations of language and property, outside their recursion, stones are like silent rivers, rivers speak through stones, and stones still cross the river that separates the living from the dead.

The visual ethnography produced by Ana Lúcia Marques Camargo Ferraz, carried out during the month of May, 2022, finds expression in her work,

15. The anacronym, as already mentioned, forms the word *motim*, or “mutiny”, in English.

“*Öwawe Hoibaré/Rio das Mortes alive*” – a series of videos “*Öwawe Hoibaré*” in episodes that register the relations of the A’uwé Xavante peoples with the *Rio das Mortes* (“River of Deaths”), at the moment when a company named *Bom Futuro* (“Good Future”) presents a project for construction of a hydroelectric power plant. Ana Lúcia Ferraz, an anthropologist at UFF (Niterói), has been a member of Napedra since 2005. She participated in the discussion panel “Photography, film, and performance” during the event “Seismology of performance: 20 years Napedra”, in 2021. The “Good Future” that is viewed from the perspective of a market economy as a progressive process of harnessing the energy of watercourses is seen otherwise, in the series, that evokes in image, body and sound, the presence of the river in the making of the A’uwé cosmos, as revealed in initiation rites, notions of personhood, and relations between the living and the dead. In face of a project capable of causing an enormous impact on people and all living beings of the Cerrado region, the A’uwé continue to produce life in symbiosis with the “River of Deaths”, creating material and symbolic relations capable of interrupting the course of progress.

In the case study presented by Cristiane Almeida dos Santos, “A borderline life, between living and performing: a case study of the performer *Sucia Infecciosa Inmunda*”, a personal account and form of tribute make their way in the description of the life trajectory of the performer and *artist* *Sucia Infecciosa Inmunda* (or *Sucia Inmunda DeLabassura*). As the author states, remembering her time as a student of stage arts at the Federal University of Grande Dourados (UFGD, Mato Grosso do Sul), where they became friends, *Sucia* always aroused curiosity, due to her defiant and incisive attitude towards the conservatism of local society (and society at large). The author discusses how *Sucia*, a trans woman and performer “monstrified” by society, decides to perform “monstrification” as a way of “(r)existing”, on the border where performing life and living performance are no longer distinguishable.

In the montage presented by Fernanda de Carvalho, “*Olinda wants to sing: carnival expressions in a city without carnival*”, the presence of many absences are captured by the camera’s eye in a process of estrangement of everyday life. In this photo essay, the melancholy of the non-carnival visible in the upper part of the city of Olinda, Pernambuco, in 2022 (cancelled for the second consecutive year due to the Covid-19 pandemic) translates into the absence of bodies. As she wanders up and down paths taken during carnival, she demonstrates how these absences evoke many presences that are incorporated into the daily life of the city. The photo montage detects traces that, articulated to the present, provoke displacement beyond the photographed moment, pointing to past experiences and, perhaps, envisioning a carnival of the future.



The essay “The skirt as a portal and the body as an altar: reflections on performance of the skirt that dresses the body in Candomblé”, was presented by Alissan Silva in the dialogue circle “Afro-Amerindian performance: matrixes and motives”, during the “Seismology of performance: 20 years Napedra” event, in 2021. Alissan Silva directs the Research and Extension Project on Performance and Ethnic-Racial Relations” at the Instituto Federal Fluminense (IFF, Campos dos Goytacazes). Evoking the movement of the skirt, the essay weaves the body-skirt relation as created in performances of the Axé skirt. In the attempt to access the performance not so much of the body as of the skirt, while discussing how knowledge is produced in performance, the author reflects on a *spiral cosmoperception* capable of evoking multiple relationships. A skirt that consecrates the body and, in turn, by the body is consecrated in each performance, creates experiences that evoke ancestral time. While twirling their skirts, these women, who are seen as guardians of mythical wisdom, weave with their bodies a network of memories that expand and interrupt the continuum of time.

In the “TIR” section, the dossier presents John C. Dawsey’s translation of an article written and presented by Diana Taylor, as one of the key presentations at the event “Seismology of performance: Napedra 20 years”. Diana Taylor, a professor at the Department of Performance Studies at NYU, and founder and coordinator of the Hemispheric Institute of Performance and Politics, has been a partner of Napedra since the 1st International Meeting of Anthropology and Performance (Eiap) at USP, in 2011. In the article, “The reparative memory: addressing amnesia, performing trauma”, the author discusses performative practices of reparative memory and performances motivated by trauma experiences that offer ways to respond to the repercussions of the pandemic, stimulating us to imagine possible futures. Attention is initially drawn to similarities between trauma (etymologically, a “blow”, a physical or psychic wound) and performance. Both involve behaviors, or strips of behavior, that are repeated, reiterated. However, while trauma holds memory hostage, freezing it in time, performance mobilizes memory, creating perspectives for individual and collective transformation. Against the forces that produce amnesia and paralysis of bodies, the author, in the footsteps of Augusto Boal, urges us to no longer be passive spectators of the social ills that befall us, but to be *spect-actors*. Presenting, as an example, the Zip Code Memory Project in which she participates, in Harlem, New York, Diana Taylor shows how a community in performance mobilizes the living and the dead, rehearsing worlds that have not yet come into being, but that may emerge.

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