

Cena

PERIÓDICO DO PROGRAMA DE PÓS-GRADUAÇÃO EM ARTES CÊNICAS
INSTITUTO DE ARTES I DEPARTAMENTO DE ARTE DRAMÁTICA
UNIVERSIDADE FEDERAL DO RIO GRANDE DO SUL

ISSN 1519-275X
ISSN Eletrônico 2236-3254

Cena Journal

Nº 31

Cena Journal, Porto Alegre, n. 31, p. 1-151, mai./ago. 2020.

EDITORIAL – CENA JOURNAL

This edition of Cena Magazine includes the second part of the Prague Quadrennial dossier: Space and Scene Design (PQ). In the previous issue, a general presentation was made about the 14th edition of the event, which took place between 06 and 16 June 2019, in the Czech Republic. A quick reading of that editorial will help to understand the different sessions and events held, realizing the breadth of this, which is the largest international event in the scenic area.

Brazil has historical importance in the event, because it was here that the 1st Biennial of Plastic Arts of Theater¹ took place, in 1957, which would happen interchangeably with Prague from 1967, when, in 1973, the last exhibition was held in Brazil and, since then, the event has become official as the Prague Quadrennial², in the capital of the Czech Republic. Our country actively participated in the exhibitions, receiving some awards and two Golden Trouts³, the biggest prize of the event, in 1995 and in 2011. At each PQ, artists, teachers and students of the scenographic area are mobilized in a national movement that exposes and approaches Brazilian scenographic production establishing an international dialogue.

The articles and essays that integrate the current issue complement previous studies, including

1 Official Catalogs of the Biennial of Plastic Arts of Theater, as an integral part of the catalogs of the Bienal de São Paulo (1957-1973), available on the Fundação Bienal website: <http://www.bienal.org.br/publicacoes>. Read too: ROCHA, Rosae Muniz. *Um Panorama do Traje Teatral Brasileiro na Quadrienal de Praga 1967-2015*. Thesis (Doctorate) – SP: Escola de Comunicações e Artes. Universidade de São Paulo (USP), 2016. Available in: <https://www.teses.usp.br/teses/disponiveis/27/27156/tde-22092016-153159/publico/ROSANEMUNIZROCHAVC.pdf>.

2 Official catalogs of the Prague Quadrennials (1967 - 2019) and other research sources are available in English on the website: <https://www.pq.cz/pq-free-online-resources/>.

3 Read: MUNIZ, Rosane. O Brasil e a Quadrienal de Praga; A Quadrienal de Praga e o Brasil. In: *Brasil: Tudo por Recomeçar: Quadrienal de Praga: Espaço e Design da Performance 2015*. (catalog) Rio de Janeiro: Funarte, 2015, pp. 8-17, available in: https://issuu.com/vestindoacena/docs/pq_2015_catalogo_brasileiro_txt_rosane_muniz.

more national researchers, in addition to bringing important international collaborations, such as that of Marketa Fantová, curator of the Prague Quadrennial 2019 and curator of the next edition, in 2023, which in a brief essay, tells a little about the event and its curatorial proposals and international importance. The main focus of this edition is on PQ 2019, but it also expands to studies and records of participation in previous quadrennials.

The **Articles** section begins with a case study on the exhibition project of the Republic of North Macedonia and awarded the Golden Trout from the Exhibition of Countries and Regions on PQ'19. Dalmir Pereira, professor responsible for the Experimental Performance Design Laboratory (LEDA in portuguese), at the Federal University of Goiás (UFG), presents *Performance Design in the Context of the 14th Edition of the Prague Quadrennial: Testimonial theater in This Building Talks Truly*. This exhibition won the event's top prize for being "the result of collaborative work in many layers, in which it brought together many forms of scenography: space, stage, exhibition, memory, community and communication"⁴. In his text, the author explores the concept of "testimonial theatricality", liminality and the construction of the scene from the viewpoint attributed to the viewer, leading to an analysis of this performative installation.

Architect and historian Evelyn Furquim Werneck Lima presents a work carried out in 2016 by the Laboratory for the Study of Theater Space and Urban Memory, a space she has coordinated for 25 years at UNIRIO. The video synthesis of this project was part of the Exhibition of the Performance Space (previously known as the Theater Architecture Exhibition). In *The Temporary Open Air Theater at Unirio: a site-specific at the Prague Quadrennial of Performance and Space Design in 2019*, the author presents aspects of scenic realization with an emphasis on the architectural and scenographic design of creation.

In *Notes on Beyond*, the Professor Rachel Hann, from Northumbria University, United King-

4 Our translation. Available in: <https://www.pq.cz/awards-winners/>. Access in 9th July 2020.

dom, presents her Scenographic Futures conference, which integrated the programming of the PQ TALKS session in 2019. The author, instead to interrogate what scenography is, it raises the question about what scenography does, considering how it affects, channels and guides experiences on stage, place and world. Its starting point is the research carried out and launched in its manifest for a renewed theory of scenographic practice, present in his book *Beyond Scenography* (Routledge, 2019).

Another reflection on a presentation at the PQ TALKS session, at PQ'19, at the Expanding Scenography table, is the article *Body Painting: Scenographic Bodies*, by Mona Ferreira Magalhães, in which she deals with body painting as an artistic language and its potential to produce urban interference. The UNIRIO professor and researcher discusses the space of the city and the social environment, the extra-everyday, the body painting and the visual expression plan, the idea of "walking scenery", and presents four urban interferences carried out in the city of Rio de Janeiro with the project "The Body and the City: research on body painting.

In her analysis, the architect and set designer Doris Rollemberg Cruz, professor at UNIRIO, goes back to the Prague Quadrennial of 2015 and to the Brazilian exhibition Everything for a New Beginning, which was part of the Exhibition of Countries and Regions. In *Everything for a New Beginning / Triz - The spelling of the sword of time*, the author brings aspects of her postdoctoral research, in which she reflects on locus solus understood as a utopian space built alone in the creative process and reviews the curatorial project of the National Brazilian Exhibition at PQ'15, where she acted as co-curator and author of the exhibition project, bringing attention to one of the works that composed the exhibition: Triz, by Freusa Zechmeister.

The article *The Costume as a Political Instrument: the importance of questioning art*, written by Mariana Carvalho Xavier, in co-authorship with Rosane Muniz, her supervisor in the graduate course in Scenography and Costume Design at the Centro Universitário Belas Artes in São Paulo, brings an anal-

ysis about three costume designs presented at the Prague Quadrennial (one at PQ'11 and two at PQ'19), which have in common their relationship with the political context of where and when they were created: from Mexican political violence to the polarization of Brazil during the 2018 elections, going through the refugee crisis that marked and marks world history.

The **Essays** session begins with *Memory of Imagination: reflections on PQ 2019*, by Markéta Fantová, scenographer and Artistic Director of PQ 2019 and also from 2023, which is already in the process of being elaborated, after all, there are projects that now operate continuously and not only as a quadrennial event. The author discusses issues related to a fundamental question of PQ which is to find stimulating ways to present and exhibit performance design / scenography. She points out changes that have been occurring over the years in the design and creation of PQ's and makes considerations about the role of the team of curators and about the collaborative work around the general artistic concept developed for PQ'19.

Following, three essays are presented that deal with the Students' Exhibition. As seen in the first volume of this dossier, this session of the Prague Quadrennial has an important presence and impact in Brazil.

In *IMAGE [trans] FORM [inter] ACTION: Curatorial guidelines for the Exhibition of Brazilian Students at PQ2019*, professors Luiz Henrique da Silva and Sá, André Sanches Sampaio and Carolina Bassi de Moura, from UNIRIO; and professors Cássia Maria Fernandes Monteiro and Desirée Bastos de Almeida, from UFRJ, present the work process they carried out as a curatorial team for the exhibition at PQ'19. In the text, the steps undertaken throughout the project are exposed, since the authors contextualize the event and record both the national stage and the events held in this movement, as well as the expographic project held in Prague.

Then, Ismael Scheffler addresses *The scenography at UTFPR and the participation in the Quadrennial de Praga in 2019*. The author contextualizes teaching, extension and research actions in the field of scenography at this institution, presenting aspects

of the production of the space experimentation video that he integrated the Performance and Space Design Students Exhibition on the 14th. Prague Quadrennial. The text also reflects on scenographic improvisation on a full scale, a theme addressed in the documentary.

Finally, the professor at the University of São Paulo, Fausto Roberto Poço Viana, in *Students' Exhibition in the Quadriennial de Praga – Fertile Territory*, presents data and analyzes the curatorial process carried out for the Exhibition of Brazilian Schools of Scenography at PQ'11. The author demonstrates the importance of the students involved in this exhibition, which will be called Students' Exhibition starting from the following PQ. Curator of the exhibition that year, Viana emphasizes the privilege of the didactic process and not the "dispute" for the national exhibition selection.

The two volumes that make up this dossier reveal multiple conceptual aspects that have guided national and international discussions and practices. Students, teachers, researchers and artists can find reference materials of great relevance and diversity in this compendium. Important historical aspects are also brought together in these two volumes, making it possible to understand the temporal point of view and the network of influences and interrelationships between agents and institutions.

Concluding this section, Marina Augusta Kamei Melo and Juliano Casimiro de Camargo Sampaio demonstrate, in *Classroom Creativity: Theater Classes as a Creative Process*, the importance of creativity in personal development and, based on Vigotsky's propositions, present the way that went through for the elaboration and execution of the Theater classes given at the Full-time School.

In continuity, in the section **Extradossiê** Articles, José Denis de Oliveira Bezerra addresses the senses of regionalist discourse in Pará's theater in the article "*Brazilian*" *Theatre in the 1960-70s: Regionalism in the Paraense Amazon Scene as a Place of Resistance to Dictatorship Times*. José Denis analyzes scenic works like that of the playwright Nazareno Tourinho, and how the groups of the period sought to represent the Amazonian / Paraense culture.

In *Applying the Actancial Model in 'The Golden Horned Ox'*, by Ivo Bender, Márcio Silveira dos Santos applies the theatrical text analysis model developed by researcher Anne Ubersfeld, in order to reveal the deep structure present in the regionalist playwright's.

In the sequence, Cíntia Bueno Marques analyzes representations of the feminine in *The Transformation of Mary: A Study on Representations of the Feminine and Identity Constructions in the Practice of Gypsy Dances* and investigates how these representations can reflect transformations in those who practice it.

Finally, in *Metaphors of Thought on the Scene: The Everyday Spectacular of an Extraordinary Territory Occupied by People in Restriction of Freedom*, Jorge Veloso and João Timótheo Maciel Porto promote a reflection on the relationships established in spaces of restriction of freedom, based on observations in the prison system of the Federal District, based on the notions of spectacularity and theatricality arising from the assumptions of Ethnology Studies.

Ismael Scheffler, José Sávio Oliveira de Araújo
e Rosane Muniz, *Dossier organizers*

Clóvis Massa, *Boss Editor*