

abstracts

From the Crazy Black Guy: Parody, Avant-garde, and Theatre Revues

Virginia Namur

The article deals with the relationships between theatre revues and parody, considering the relationship between them not only as a stylistic resource, but also more broadly as an aesthetic resource, reflecting a particular popular worldview.

Guided by plurality and heterogeneity, such a resource proves timeless, adapting to virtually all styles associated with a popular worldview and manifesting these styles in different ways. Therefore the study also considers the relationship between parody and the avant-garde movements of the 20th century.

revues; parody; dialogism

A Practical Study of Musicals in the University: An Encounter with Aracy Cortes

Vera Regina Martins Collaço e José Ronaldo Faleiro

In this article we describe the experience of staging a musical with university theatre students at the Center of Arts at the State University of Santa Catarina (UDESC). Through this work, we are able to materialize theatrical research procedures of the Brazilian theatrical revue. We have paid attention to the actors' work and to staging from the perspective of a theatrical revue. We have also emphasized the fact that in order to act in a musical revue, actors must be capable of singing and dancing in different rhythms and of acting in both a comic and parodic or dramatic style.

musical; direction; university research

Contemporary Musical Theatre in Brazil: dream, reality, and professional training

Mirna Rubim

The goal of this work is to approach the contemporary Brazilian musical theatre through a critical discussion of the current moment in Brazil. It includes a brief historical review, practical study tools, and a suggested bibliography, as well as indicating courses in Brazil and the United States and objective guides to the increasing demands of the market.

musical theatre; vocal techniques; belting

It's Brazilian, It's Already Passed Through What's American

Neyde Veneziano

Brief comments on the Brazilian musical theatre since its arrival in Brazil, until the present day, when technological and melodramatic theatre packs houses in São Paulo with Broadway mega-productions. This article is intended as an alert to the need for training librettists and specialists in playwriting, so that contemporary Brazilian musicals and the characters in them can be efficiently designed dramaturgically and effectively balanced between music and speech. Alongside the American musical, we can export our shows and build an inverse flow of information, disseminating our theatre, our stories, and our music through this new form of theatrical expression. If in the past, we exported musical revues, we can at present export large musical productions with technology.

musical theatre; theatrical revues; prejudice; playwriting

Le Projet Anderson, Lepage, and the Performance of the Technical Image

Marta Isaacsson de Souza e Silva

This study focuses on Robert Lepage's production *Le projet Anderson* (2005), examining its *modus operandi* through which the projection of images is employed in the composition of the performed text. In the articulation between the organic image and the projected virtual image, the playful aspect that characterizes theatre is highlighted by the reinvention of the relationships between space, time, and the actor's playing.

Robert Lepage; theatre; technology of the image; acting

“The Queen of Carthage, Whom We Hate...”: On the Motives and Meanings of Abandonment in the opera *Dido and Aeneas* by H. Purcell and Nahum Tate

Paulo M. Kühl

The act of abandonment is one of the central occurrences in the lives of many of antiquity's heroines, and since its beginnings, the opera has always explored this theme. This paper proposes to investigate how H. Purcell and Nahum Tate constructed the act of Dido's abandonment and its various meanings in the opera *Dido and Aeneas*.

Dido and Aeneas; H. Purcell; N. Tate; abandoned women

First-Person Portraits: Artistic Confessions

Marlen Batista De Martino

In this essay, we will approach the emergence of biographical stories that expose painful and afflicted narratives in the work of three contemporary artists. By means of interpretative assembling, the works will appear as informative elements of what we can call artistic confessions. The vertiginous concepts of fear and solitude will speak of a moment where the wound becomes language itself.

confession; biography; pain; contemporary art

Inventing a “Qorpo Santo” (Sacred Body)

João André Brito Garboggini

This article was constructed from a series of fragments that characterize José Joaquim de Campos Leão Qorpo Santo's (1829-1883) universe. Its objective is to investigate how this gaucho author's writing permits the invention a poetic biography. The article consists of a mosaic of references and citations, composed by pieces of Qorpo Santo's own texts, journalistic articles, works of other writers who had contact with his writing, and recollections of performances of the author's plays.

brazilian theatre; dramaturgy; qorpo santo

The “Mamulengo” in Brazilian Mass Culture and Popular Culture

Larissa Miranda Júlio

Mamulengo puppetry is a form of “theatre of animation” widespread in Brazil, principally through mass culture, schools, and popular culture in the northeast. The parallel in this article is based on the book *Between Past and Future* by Hannah Arendt and the text *The Work of Art in the Age of Mechanical Reproduction* by Walter Benjamin.

Mamulengo, popular culture, mass culture

The Poetic Construction of Pina Bausch

Solange Caldeira

This article presents a synthesis of the process in the work of Germany’s Pina Bausch, one of the most important figures in twentieth and twenty-first century theatre and dance. By conferring to art to power to think the unthinkable and to make the “unmake-able” – even if only in the territory of creation – Bausch’s tanztheater expresses what is most human: the crisis and missed encounters of language in the spatial representation of the world.

poetic construction; Pina Bausch; Tanztheater

Transference as Invention in the works of Malu Fatorelli

Luiz Cláudio da Costa

The article analyses the work of Malu Fatorelli from the perspective of the idea of transference as a procedural process that dislocates affective material from the past. This dislocation moves the material from one support to another, implying transformations that make it possible to share this process in the present. The analysis focuses on two site-specific interventions made at spaces for art exhibitions: one for at Rio de Janeiro’s Paço Imperial (1994) and another at the city’s Museum of Modern Art – MAM (2001).

contemporary art; site specific; transference
