

BETWEEN KNOWLEDGE AND CULTURES: AN ARTISTIC-PEDAGOGICAL PATH ELABORATION FROM THE TRADITIONS DIALOGUE

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The present work puts in perspective the pedagogical and artistic processes lived by the author since the beginning of the 2000s. In this way, the intention is to travel in an artistic-pedagogical path that flows into the current choices and positions that will be presented, as well as, at opportune moments, establish parallels with different political moments in Brazil and their reflexes in artistic making. In this flow, the work can be highlighted in three parts: initially, the report of different learning experiences, during the training process in performing arts, namely: theatrical training within the perspective of the Collaborative Process, at the Free School of Theater of Santo André - ABC Paulista school considered a pioneer in its pedagogical project for teaching the performing arts - during the 2000s; the discovery of dance, through technical learning of the Bharatanatyam - Indian classical dance style - and the elements of the traditional knowledge transmission system, the Guru-Sishya Parampara, in India, during immersions carried out in 2016 and 2020; and the bodily experiences of Candomblé, within the Traditional Communities of Terreiro: community organizations that organize and sustain the ancestral knowledge of Afro-Brazilian matrix religions, lived in the last five years. How these experiences are articulated and elaborate, within a decolonial perspective, guidelines for conducting pedagogical processes, guide ethical postures in the establishment of exchanges, partnerships and how they can serve as inspiration and support for the creation process in the Performing Arts. From this, and from the presentation of images of choreographic experiments that took place over the course of this year, it is elaborated how creations arising from a counter-hegemonic cultural diversity can shift the viewer's gaze, evoke a discourse of tolerance, plurality and thus manifest its dimension politics and relevance within the current context, being a response to obscurantism, authoritarianism, racism and religious intolerance that have erupted in recent years in Brazil. Finally, it reflects on the possible intersections and some points of friction between the concepts of Interculturality and Decoloniality in the Performing Arts.

KEYWORDS: Tradition; Interculturalism; Decoloniality; Diversity; Creation.