



Presence in Lume's Work as Temporal Enlargement and Oceanic Feeling

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ABSTRACT – Presence in Lume's Work as Temporal Enlargement and Oceanic Feeling – The article combines efforts to read Lume's aesthetic based on possible philosophical connections supported by the notion of temporal enlargement and the Freudian concept of oceanic feeling. The philosophical-conceptual methodology was used to this end. The ideas of composition, fluctuation and saturation plane, delirium, the dissolution of borders and a sense of holistic connection stood out. Presence was the articulating element of Lume's aesthetic, which is framed by the aforementioned conceptual principles. By exposing two possible receptions, the text intends the comparison with such knowledge to add layers of expansion to the theatrical aesthetic experience, not aiming to reveal meanings, but rather to propose intelligibilities.

Keywords: **Presence. Aesthetic. Philosophy. Psychoanalysis. Freud.**

RÉSUMÉ – La Présence dans l'Œuvre de Lume comme Prolongation du Temps et Sentiment Océanique – L'article rejoint les efforts pour lire l'esthétique de Lume basée sur d'éventuelles connexions philosophiques soutenues par l'expansion temporelle et le concept freudien du sentiment océanique. Pour cela, il s'est appuyé sur la méthodologie philosophico-conceptuelle. Les idées de composition, de plan de fluctuation et de saturation, de délire, de dissolution des frontières et de connexion à l'ensemble ressortent. La présence était l'élément d'articulation de l'esthétique de Lume avec les composantes conceptuelles mobilisées. En exposant deux réceptions possibles, le texte entend que la comparaison avec de telles connaissances ajoute des couches d'expansion à l'expérience esthétique théâtrale, sans vouloir révéler des significations, mais plutôt proposer des intelligibilités.

Mots-clés: **Présence. Esthétique. Philosophie. Psychanalyse. Freud.**

RESUMO – A Presença no Trabalho do Lume como Alargamento Temporal e Sentimento Oceânico – O artigo reúne esforços para ler a estética do Lume a partir de possíveis conexões filosóficas com suporte no alargamento temporal e no conceito freudiano de sentimento oceânico. Para isso, amparou-se na metodologia filosófico-conceitual. Destacaram-se as ideias de plano de composição, flutuação e saturação, o delírio, a dissolução de fronteiras e a ligação com o todo. A presença foi o elemento articulador da estética do Lume com os componentes conceituais mobilizados. Ao expor duas recepções possíveis, o texto intenciona que o cotejamento com tais saberes acrescente camadas de expansão à experiência estética teatral, sem pretender revelar sentidos, mas antes, propor inteligibilidades.

Palavras-chave: **Presença. Estética. Filosofia. Psicanálise. Freud.**

A body-in-life is more than a body merely alive. A body-in-life dilates the actor's presence and the spectator's perception (Barba; Savarese, 1995, p. 54).

Intensive Memories

Through the spectator's eyes, I¹ am not able to affirm how many times I have watched Teotônio² dealing with life. In the most remarkable case, I witnessed for hours, together with an ecstatic audience, a hands-off battle with his red nose, which had become misplaced on his face. The same clown, accompanied by Carolino³ and the music of the clarinet⁴, broke my initial concept of time, split between a clear past, present and future.

Daily reality, the cars speeding along the main road and the people passing by were also interrupted during Parada de Rua⁵: this collective and eloquent street performance deconstructed my notion about space and its normality. With chairs and people arranged on stage⁶, in the small working room of Lume's head office⁷, I remember having been surprised when addressed directly by an actor, without knowing for sure if I should answer, if this was really theater, if the question had been for me, if it was true, or just was.

I often dreamed about Kelbilim⁸ and Knossos⁹. I really wanted to escape from those images, but it was too late.

Shi-zen¹⁰ taught me to understand that it could be different: the theatrical performance took me by the hand to wander through categories of sensations that had been born, grew, and remained inflexible, because no conjunction of forces had been able, until then, to reorganize them centrifugally. I discovered another form of beauty, playing out on the proscenium arch stage.

One woman was all women, the whole of humanity, with the thread of the story running through the women in our group¹¹ who were watching a play for the first time. We were all SerEstando Mulheres, the children, the boys embarrassed by the nudity, the girls too, even the confused manager, frightened by the force, by the poetry manifested through the female form, thinking he should somehow stop all that.



It was necessary for me to learn how to handle it a little too. To summon forces, to walk, to organize them, to invent the first drop of sweat. The voice, the attention and listening to the infinity of the other, mimesis of myself. To jump to the point of exploding and germinating in a continuous pedagogical process, to undertake the work of an actor/actress. The synthesis took shape in the body, in training, in going through oneself, together.

From this web of memories, broad questions germinate: how does the quality and the effect of presence in the work of Lume forge a singular theatrical aesthetic? How does this aesthetic constitute itself as a fertile and pollinating work ethic? The objective of this text is to expose two receptions of Lume's work, from the spectator's view of their works, but intersecting this with contributions from philosophy and psychoanalysis. Through this effort, we hope to broaden our interpretative scope by forging a nexus of intelligibility between the group's performances and a conceptual framework based on Deleuze and Guattari's philosophy and Freudian psychoanalysis. More specifically, we will focus on the philosophical concept of *temporal enlargement* and then on the Freudian notion of *oceanic feeling*, maintaining the question of *presence* in the works of Lume as a comprehensive axis. If in purely epistemic terms we find evident discontinuities between such concepts, it seems interesting to notice that the hybridism of the theatrical scene proposed by Lume enables the occurrence of contagion and blurring, expanding the aesthetic borders of experience and allowing us to appreciate these diverse knowledges together.

As a resource to discuss what is proposed, this text relies on a philosophical-conceptual methodology, as described by Martins (2004), in order to instigate and/or reflect upon new values and ways of conceiving the issues discussed here. A conceptual-philosophical methodology promotes new nexuses whose value is no longer hidden under the banner of truth. It is not predicated upon philosophical doctrines, yet maintains the questioning character of philosophy, constituting itself as an instrument to think about the concepts involved and proposed in the practices and policies to which it refers (Martins, 2004). In this way, we give ourselves license to intervene reflectively from a perspective informed by the fields of philosophy and psychoanalysis, even in elements that are not original to these knowledges, as is

the case of theatrical practice. What is proposed, as said, is not the truth, but interpretations, even if they are based on established concepts of the chosen knowledges.

In the wider context of research in the performing arts, the ideas presented here dialogue with the construction of interdisciplinary knowledges from philosophy and psychoanalysis, which seek to contribute to the previously constituted debate. From a global perspective, the issue of a crisis in presence¹² has been gaining increasing prominence; the work of Giannachi, Kaye and Shanks (2012) is exemplary in this regard. In the national context of Brazil, it is possible to speculate that discussions around Presence Studies (Icle, 2011), as well as the performative tactics articulated by Lume, mainly by Ferracini (2014; Ferracini; Feitosa, 2017, among other works), have significant concepts which we follow with attention and conformity.

In this direction, we can say that the determining impulse of this writing has a sure origin in the powers of the body in expressive acts and in the will to knowledge production and its reverberation within community settings. We make use of the thought expressed by Iclev (2013, p. 191), in which “[...] body and presence could, finally, constitute a look (among countless others) to fly over the contemporary scene, but they still constitute a will to be with the other, to share”.

What is Lume?

Lume is the name given to the Interdisciplinary Center for Theater Research of the State University of Campinas (UNICAMP) located in the state of São Paulo/Brazil. It was founded by the actor and researcher Luís Otávio Burnier in 1985, at a time when he started the systematization of his research on technique and training of actor/actress, derived from his training in body mime in France at the Mime Mouvement Théâtre, Jacques Lecoq’s school, and Etienne Decroux’s École de Mime (Silman, 2011). The center, unique in its mode of institutional affiliation, aimed at the relationship between fields of knowledge traditionally separated by academic curricula, not being, therefore, linked to undergraduate teaching, but primarily directed to research.

This model enabled Burnier not only to be hired by the university as a professor at the newly created Instituto de Artes, in the Scenic Arts graduate

course, but also to carry on his intense research work in the art of actor/actress. As the supervisor of two other actors, he started the trajectory of what became a collective of researchers of the performing arts.

Burnier led the group for 10 years until his untimely death, establishing the basis for the creations and their original lines of research: Energetic training, Personal dance, Corporeal mimesis and Clown and the comic sense of the body. Together for over 25 years, seven actors and actresses compose the group¹³ and continue developing and expanding the initial foundation, expanding the group's performance scenarios until today, with intense artistic and academic production. Today, Lume's research is anchored to artistic, conceptual and formative studies with their respective delimitations and specializations¹⁴.

The Temporal Aspect of Presence

We will start from the temporal aspect of presence as a way to conceptually situate the reflections related to Lume's work.

We recognize that the group's creation and artistic research processes, namely Energetic training, Personal dance, Corporeal mimesis, The Clown and the comical sense of the body, and the Theatricalization and poetry of non-conventional spaces have been addressing temporality as a way of continuously tying and untying "[...] the distance between eternity and the instant" (Wisnik, 1996, p. 18) through the fluency of the intensities of the bodies in poetic gesture. It is, therefore, a set of procedures of codification of the body in expression developed, refined and transformed during the collective's existence. Each of these different paths inhabits and feeds, by means of technical training, the infinite tracks to the human memories and potential energies with a view to artistic production.

Let's take a brief look at each of them, starting from the initial premises of their proposers and taking into account the variations already incorporated and that maintain the vigor of the paths that have been open for so long. Let's start with *Energetic training*, the basis of Lume's work. In the words of Luís Otávio himself:

'It is an intense and uninterrupted physical training, extremely dynamic, which aims to work with potential energies of the actor. 'When the actor reaches the state of exhaustion, he has succeeded, so to speak, in 'cleansing'

his body of a number of ‘parasitic’ energies, and finds himself at the point of finding a new energy flow that is ‘fresher’ and more ‘organic’ than the previous one’ (Burnier, notebook, 1985). By confronting and going beyond the limits of his physical exhaustion, he provokes a ‘purging’ of his first energies, physical, psychic, and intellectual, causing him to encounter new sources of energies, deeper and more organic (Burnier, 2001, p. 27).

Through physical exhaustion, energetic training seeks to reduce the time lapse between impulse and action. The rule – the only one, in fact – of not interrupting the movement of the body during practice leads to a continuous search for the paths not yet traveled by the body in an incessant variation of intensity, rhythm, fluidity, levels, amplitude, strength, and dynamics of actions. By “[...] replacing tiredness with rapid change within these different bodily dynamics, making them instigate and stimulate you to continue, never giving up” (Ferracini, 2012, p. 96), the actor begins to expand his own possibilities of action by managing his physical limits.

Personal dance would be a next stage and “[...] is a work that seeks the same qualities of energy and vibrations found in *energetic*, the same codes honed in *personal training*, but with completely different dynamics” (Burnier, 2001, p. 140, emphasis added).

Personal dance advances the training work, overcoming the initial expurgation of the actor’s most everyday energies and moving towards a more social sense of the physical actions, that is, finding and anchoring the references of the forms of communication mediated by the body.

Personal Dance is the child of Energetic Training. With the deepening of the work, recurring actions and energy qualities begin to be codified naturally, by repetition. Memorization allows the creation of a particular lexicon, personal and corporeal, of the actor. These codes, composed of physical and vocal dynamics drawn in time and space, are called matrices and will form the personal repertoire of each actor (Silman, 2011, p. 39).

In this process of development of the actor’s/actress’s craft occurs the transit of an initially more restricted body that gets tired (biological) or seems not to have yet a rich vocabulary of physical and vocal actions to, through repetition, go through the tracks of a social and cultural body, starting from itself, finding in its own history a lexicon to be awakened, energized and danced. This flow between three different dimensions and conceptions of the body, namely biological, social, and cultural, which would

escape from an apparent daily limitation and head for the active production of life, is well referred to in the words of the supervisor of Luís Otávio Burnier's doctoral research: "Nature, technique, and art in an agonistic dialogue of titans architected the dizzying dynamics of the body fleeing from itself" (Baitello Júnior, 2012, p. 12).

The third line of artistic research and creation process of Lume is *Corporeal mimesis*, which consists of:

[...] the observation of everyday physical and vocal actions, subsequently transformed into bodily matrices. However, Corporeal Mimesis does not end in what, a priori, feeds it: in the observation, or in a supposed attempt to copy the physical and vocal actions of this observation, but seeks to go beyond: to recreate the potency, the feeling in the other's affection (whether this other is a body, photo, picture, animal), generating a zone of intensity through observed actions and also recreated in the actor's body. Mimesis is not imitation. It is the enlargement of the space of the work room to the world, because it transforms the space-time-other into work material; it potentializes the other-outside as a field of affection that intensifies the singular inside of the actor's body (Silman, 2011, p. 86-87).

This procedure is based on the exercise of becoming-other, makes "[...] a cut in the flow of the event and in the speed of lived experience and seeks singular agency to say itself from this new place" (Hirson; Colla; Ferracini, 2017, p. 115). By destabilizing the various references rooted in the actor's/actress's' body, Corporeal mimesis creates opportunities for emptying and opening, even fissures, for new fields of creation and research. Among the different paths that Corporeal mimesis has taken it is possible to say that memory is kept as its key element, forming the source of encounters with people, materials, bodies, forms, landscapes, tastes, words, states, smells, images, grimaces, animals, objects, places, in short, enough displacement experiences to generate updates and systematizations of lived affective intensities and lines of force that remain in movement and potency.

The fourth line of artistic research and creation process of Lume is The Clown and the comic sense of the body, "[...] which has the important function of a counterbalance between rigor and improvisation" (Burnier, 2001, p. 28). Lume's initiative in this field is pioneering in Brazil, disseminating and sowing the art of clown, first through its initiation and formation retreats, followed by consultancies. It is a research path of the "[...]

comicality of the body in direct relationship with the historical and social figure of the clown” (Ferracini; Hirson; Colla, 2020, p. 28).

Currently, the artistic and academic production around the clown is prolific, gaining wide horizons in several areas, such as health, education, public relations or even business. However, the line of work developed at Lume is sustained by the rigorous, careful and, above all, procedural character of an investigation anchored to traditions, whether of the circus, the rituals and traditions of native peoples or the age-old miscegenation present in Brazilian popular games.

The systematization of the clown’s physical and vocal actions and training follows a path that explores the singularities of each actor/actress in the deterritorialization and unveiling of their social fragilities and weaknesses, and their reterritorialization in the constitution of a unique clown. Grace *arises* for each individual from this discrepancy laid bare and offered to the audience as a game. In the words of Ricardo Puccetti, actor-researcher at Lume:

Thus, the clown does not have a fixed and defined form, he is a set of living and pulsating impulses, ready to be transformed into action in space and time. These impulses always materialize or manifest themselves obeying three parameters: the clown’s logic, understood as his way of ‘thinking’ (acting and reacting with his body); the interaction with each individual in the audience; and the play established between clown and audience. I understand play as the small ideas, the micro-situations and relationships created between clown and audience from the interaction of the clown’s repertoire with the audience’s reactions. These small relationships allow the clown to bring the audience into his universe, leading them through his performance (Puccetti, 2012, p. 122-123).

Theatricalization and poetization of unconventional spaces closes Lume’s current lines of artistic research and creation processes. In summary: “[...] it seeks to put the actor directly in contact with the audience in the streets, squares, etc., and investigates scenic experiments that implode the restricted and historical theatrical space of the Italian stage” (Ferracini; Hirson; Colla, 2020, p. 28).

Ultimately, the lines presented are methodologies of organization, of placing in determined orders the matters to be explored, exercised, shared: the physical and vocal actions. It is necessary to localize the concepts. In

this context, their specificity is based on the need for “[...] basic elements such as concentration, goal and a link with some other image or need external to the activity developed” (Ferracini, 2013a, p. 115). We present the conceptual outline written by Ferracini about physical action: “[...] a muscular-nervous flow with total psychophysical engagement in connection with something external (be it an object, space, another body – actor or spectator – image and even another physical action) and that is formalized, structured, rhythmic, in short, codified in time-space” (Ferracini, 2013a, p. 116). According to this view, physical and vocal actions are relational.

As a result there is a materiality there, a decisive physicality that should be noted; The actors and actresses, the very individuals, are those who get ready, become dynamic and give themselves to be perceived in act, as completely as possible, in the scenic interventions and in the encounter, in the relationship with people in the position of spectators. Luís Otávio Burnier himself (2001, p. 18, author’s emphasis) referenced the argument: “There is, however, in the case of the actor’s art and of all the performing artists of the stage, a particularity that is specific to them: at the moment in which the art happens, they *are present and alive* before their spectators”.

These modes of arrangement seem to occupy determining variations in creation, but, above all, oscillations, sometimes starting from the inside, displacing and detaching from the subjective body of the actor/actress everything they can¹⁵, and sometimes starting from the outside, *in-corporating* the realities, bringing and populating reminiscences of otherness. The time of convergence of these senses is in the present, in the presence. And the place, in the body in expressive act.

Let’s return to the time of presence. We follow the concept of presence as the effects “[...] produced by a relational porosity of bodies in a permanent ontogenesis of action in act; a certain listening to the outside that includes the other, space and time in an attempt to establish a collective relationship of potent and poetic play” (Ferracini, 2013b, p. 03). In close correlation to the preceding terms, we can further admit that “[...] presence is nothing but an experience of shared presence. Something that is located in interaction, so we cannot talk about presence itself, but about an experience we share when we are performers or when we watch a performative practice” (Icle, 2011, p. 16).

Lume's aesthetic invests in a dramaturgical structuring that starts from the codification and arrangement of physical and vocal actions researched with the systematized training modes, what they call *body matrices*. It is the composition and singular distribution of these actions in time that seems to produce the small fissures in the everyday life of the audience in the theatrical event. Bachelard (2010, p. 94) names these ruptures poetic instant: "It is in order to give rise to a complex instant, brimming with simultaneities, that the poet shatters the simple continuity of shackled time". A poetry of movement is unveiled. Every actor's/actress's art tenaciously targets these flashes of *con-fusion* – contagion and turbulence zone (Ferracini, 2013b), of full imbrication entering a fertile fictional field. There is, therefore, deliberate interference with the regular everyday order, achieved by the handling of determined expressive qualities. This intentional disposition is heightened by the continuous play of contrasts, tensions and relaxations, rhythms, dimensions, and contradictions of the body in expressive movement in a plane of composition.

The well-known expression dilatation¹⁶ of presence is brought to life by a condensation of the gestural whole, a block of sensations made present and, as we will see, updated in the theatrical event. The paradox is only apparent in the coexistence of these two senses, concentration as cause and expansion as effect, because what is in mobility, in exchange between the artist and the audience is something independent of one and the other, something that we could relate to what Deleuze and Guattari (1992) understand as *percepts and affects*. The conceptual difference for perception and affection lies in the independence that *percepts and affects* acquire in relation to human beings themselves and elevate artistic work. The *percepts and affects* no longer belong, therefore, either to those who produce or to those who enjoy the artistic work.

Art, understood in this way, is itself a being of sensation, existing in itself, maintaining and validating itself by the notion of conservation, making "[...] perceptible the imperceptible forces that populate the world, that affect us, and make us become" (Deleuze; Guattari, 1994, p. 182). Art preserves and carries the possibility of variety, and it is not difficult to perceive it in Lume's repertoire, panoramically and partially recalled at the beginning of this article.

The agreement, the recognition of the human commonality in the group's aesthetic happens in the admission and unconditional welcoming of the differences, of the created narratives' non-linearity and of the working material selected by the group. The contact points of the theatrical event between the actors/actresses and the audience illuminate the plurality of the human, amplify the singularities by launching them precisely in the dissimilarities and finding permanence instead of escape. We resort to the support of other authors regarding this sustaining of a scenic time and space that, the more it differentiates, the more it enables fundamental identifications:

[...] it seems important to us to emphasize that the experience of belonging, which the presence of the present (or experience of a duration) configures, is not based on the possibility of an overcoming of differences, but on the necessity of coexistence with them, because duration manifests itself in a constant differentiation. However small it may be, the present opens a gap, an interstice, both in linear time and in spatial perception. It is the distance from the other that allows the individual to experience mutual belonging. In other words, it is the renewed tension between the scenic proposal and the spectator's perception; it is the semantic excess (and not the unifying understanding) that unites them as a constantly renewed vector of mutual interest. Understanding the distance and the vectors of attraction is only the secondary step (Nunes; Baumgartel, 2015, p. 648).

The quality of the scenic presence is realized in the relationship, by the infinite forms of affections, whether in the intention aimed at the other, or in spite of it. It is an aesthetic, therefore, that concerns the poetic language of composition that mediates the relations of mutual and reciprocal affections.

To affect and be affected¹⁷ is inherent to each and every human being. Joy-sorrow, or increase-decrease of the potency of action and existence constitutes a passage to a higher-lower perfection. A passage. A flow. A continuous instant during which the actor's art tricks us into being eternal. We cultivate the idea, therefore, that the temporal aspect of the scenic presence as a relation is found in the capacity to sustain this floating field. A concentrated for-coming.

Lume's aesthetic is related to the widening – and not lengthening – of this time of intensities. Its methodologies always work in the sense of widening and preserving this interval. An aesthetic of openness and care that vi-

talizes and invigorates the affections in their memories, forces and constant updates. It is possible to circumscribe such an aesthetic of communication in the concept of interaction:

What is called 'perception' is no longer a state of affairs, but a state of the body induced by another body, and 'affection' is the passage of this state to another state as increase or decrease of potential-power, through the action of other bodies: nothing is passive, but everything is interaction, even gravity (Deleuze; Guattari, 1994, p. 154).

We then bring the discussion about the determining difference between the present and the actual state, since it is recurrent to approach artistic presence with the use of these two concepts with little contrast between them or even treated as synonyms. In the authors' words:

Because, for Foucault, what matters is the difference between the present and the actual. The actual is not what we are but, rather, what we become, what we are in the process of becoming—that is to say, the Other, our becoming-other. The present, on the contrary, is what we are and, thereby, what already we are ceasing to be. We must distinguish not only the share that belongs to the past and the one that belongs to the present but, more profoundly, the share that belongs to the present and that belonging to the actual (Deleuze; Guattari, 1994, p. 112).

The rigor that results in the strength of keeping *percepts and affects* standing in the whole of Lume's work can be recognized in the idea of saturation. We consider it to be perhaps one of the main foundations of the group's research and creation processes. The meanings that the noun presents are quite fecund, ranging from fill, satiate, feed, nourish, fill entirely, impregnate, penetrate, reach the limits of resistance or tolerance, to the definition of chemistry, which is especially interesting for our reflections: to produce (compound, substance, etc.) through simple connections, with the greatest possible amount of one solution over another.

The emergence of the idea of simplicity in this analysis is precious, for it grounds any intention or tendency to escape from the bodily practice of conceptualization experienced about it. In short, experience and training are always the master guides of investigation.

This is how the work of research and justice was constituted in the group: with the collective and perennial development of the capacity to carefully select the varieties to be investigated, with the permanence of the

trips to the street and to the field, and with the entries in the classroom, with the distillation of the sweat produced. Repetition of the processes of evaporating and condensing, “Saturating every atom, eliminate all waste, deadness, superfluity, [...] It must include nonsense, fact, sordidity: *but made transparent*”; “I want to put practically everything in; yet to saturate.” (Woolf apud Deleuze; Guattari, 1994, p. 172, emphasis added).

But what about when it is immensity itself that presents itself to the limits of a craft distillation? The complex experience that the theatrical scene presents to us may often not fit within the limits of philosophical concepts, however complex they may be. The element of desire, of impulse, present in every human act and potentiated in the theatrical scene, requires its portion of acting. To a great extent, the effort of Freudian psychoanalysis was precisely to include this dark part of the unconscious in the analysis of behavior and culture without giving up the wealth of critical thought accumulated by traditional knowledge, such as that of philosophy. Other nexuses become possible and this complex plot sophisticates the phenomena, attributing to the spectator’s experience even more heritage from the polysemy of powerful scenes like those of Lume.

Oceanic Feeling as a Manifestation of Presence in the Works of Lume

About the enlargement dealt with in the last section and the very sense of time dilation with intensity, perhaps we can recall a concept from Freudian theory that points to a sense of presence that is potent, rare, and that, at least sometimes, seems to have found provisional access routes in Lume’s work. We refer to the concept of oceanic feeling. For Freud (2014), in a text from 1930, there is a feeling, initially and more widely found in religiosity, although not restricted to it, that carries something extraordinary and that could be called a feeling of eternity, or as we read in his *Civilization and Its Discontents*: “[...] a feeling of something unlimited, without barriers, as if ‘oceanic’” (Freud, 2014 [1930], p. 14)¹⁸. This feeling would lead to a purely subjective fact, but which would be largely responsible for engaging in, remaining in the example given, a religious energy, to the point that one “[...] could consider himself religious, even though he rejected all faith and all illusion” (Freud, 2014 [1930], p. 15)¹⁹.

This statement about the role of illusion in this feeling deserves attention. It is clear that the subjectivity provided by this enlargement, by this *sense of eternity*, does not press the subject to the fleeting delirium event, but inserts them in a tension whose field of competing forces is composed of both the active attention to the moment and the paradoxical sense of infinite or timeless duration, in other words, in a unique state of presence.

Freud himself, upon coming across these discoveries of oceanic feeling, through allusions to religion and yoga practice, was inclined to reject them as a psychoanalytic theoretical component since their conceptualization did not seem to him to be very workable scientifically. He realized, however, that only the immersion in the set of elements that compose such a feeling can in fact constitute the adequate perception that escapes the cold formulation of concepts. We are facing a plea for principle that, in logical terms, would sound fallacious; however, in the environment of this feeling, it announces that presence is a necessary condition to understand the state of presence. In other words, using the metaphor of the concept, one must enter the ocean to really know it.

This understanding, when mobilized again for the theatrical content, allows us to link it to the scenic presence and, by extension, to Lume's methodological and artistic options. Of course, not only of Lume and not at any moment of any of its works. But it seems tacit that such a feeling appears in Lume's works with reasonable frequency to make such an association, and that attention to the developments of this feeling can afford interesting elements for studies of presence.

The first characteristic for which we can propose an intersection has already been announced above, but there is no harm in stressing it. This feeling, despite subverting certain temporal logics, is not of the order of delirium. If the more common knowledge about the concept of delirium usually associates it with a behavior *outside* reality (and, not infrequently, some contemporary plays, in the search for a certain originality, do not fail to exhibit this delirious quality), for psychoanalysis delirium is not characterized as this behavior outside reality, but rather by the belief that reality depends more on ourselves than on reality itself. The delusional subject, therefore, is the one who creates a reality for himself and struggles to convince others that this is the true reality. The quality of presence, on the contrary, as a co-

participant of the oceanic feeling, establishes a necessary tension between the Ego and the Other, or between actor/actress and audience, so that the sharing of the same reality is mandatory, even though one may subvert, transitorily and in common agreement, structural elements of this reality.

Once the issue of delirium is well situated in this context, we could extend to the dissolution of boundaries. Freud shows us that in some pathologies, but also in the condition of falling in love, the extremely stable border between the Ego and the external world can become blurred. It is proper for an enamored person to see themselves as a unity with their beloved. Notwithstanding the possibility of arguing about the trickery of this often fleeting feeling, we are faced with yet another mode of this illusion.

The ocean, in its immensity, does not present us with borders, limits or internal margins, the edge being only the determination of where the sea ceases to be sea to become continent. In other supports, it is where the unconscious material gives way to conscious solidity, or when the regime of life imposes itself at the end of the show, when the lights are turning on and the illusion is coming to an end (until then real). The play between sea illusion and land reality is a component of presence, the dissolution of boundaries in oceanic feeling has the subtext of navigation and return, without which it would be just being adrift. Presence is thus the anti-derivative device of oceanic feeling in the scene.

Presence in the scenic work of Lume seems to propose this dissolution of boundaries, starting by that strict divide between actor/actress and audience. From the rupture of a fixed acting space to the constant and non-invasive interactions, such a feeling is naturally formed in the group's works. Of course, there are no guarantees, and each performance takes a new risk, as is proper to the arts of presence. There are several levels of hunger, if we follow the psychoanalytic parallel of the development of such a feeling, because for the baby, who does not yet separate his Ego from the outside world, the great Other is the breast that feeds him, but such pleasure is modulated by the gradual recognition that the object of satisfaction is outside, and this tension between the Ego and the Other will never again leave the pleasure principle. This is also why the dissolution of boundaries is transient and inapprehensible, just like a spirit that one wishes to be pre-

sent, but whose manifestation we can only evoke through a set of techniques of contingent efficiency.

Once the pleasure principle is announced, as we did in the last paragraph, the oceanic feeling will be, once again, under the threat of delirium, because the Ego tends to plunge into this vortex of satisfaction, which was full only in the maternal breast, and that now follows in search of an impossible substitution. Regarding the parallel proposed here, we should answer whether the works of Lume, which we argue are efficient candidates to promote such an oceanic feeling, are also capable of producing a principle of reality that composes the necessary balance for non-delirious satisfaction. The solidity of themes and character construction, embodied in the value of the text and/or dramaturgy, seem to compose this dimension of the reality principle and project the works to a presence ulterior to that of sensorial performativity. The methodological procedures of artistic investigation summarized earlier in this text point to the rigorous exercise of composition that seeks to trigger in the actor's/actress's own body the physical and vocal actions of this very middle way that seems to contest and dismantle the inside-outside, me-other, individual-collective dichotomies, especially when they derive from field research, where the principle of reality would have its sustenance. The displacement to the scene of existing elements, such as photos, scenography, or expressions of times and places explicitly *others*, contributes to a common occupation of this interval by the actor/actress and the audience²⁰.

We are not here questioning the aesthetic value of other options, but rather articulating Lume's choices with the senses of such an oceanic feeling which, described by Freudian theory, can help to sophisticate the look on the artistic work of this group, especially regarding the issue of presence. In this sense, the reality principle is an element that can work as a kind of counterproof in the construction of this feeling, because, as we have seen, if the pleasure principle does not find its antagonistic marker, such a feeling will not be produced, since an ecstasy of presence can give way to a delirious intoxication.

There would still remain a doubt about the pertinence of the use of this concept in the context of the performing arts if we take as a reference that it is proper to the development of the Ego that it go from a sense of to-

tality and almost complete immersion in the experience of the breastfeeding baby to an increasingly conscious distancing of the borders with the Other. How could such a formed consciousness, so charged with the reality principle, return to a state of immersion only by the episode of a scenic work?

Without a doubt, the measure of this answer is too dangerous to be announced without taking unnecessary risks. It is safer, however, to understand our incessant search for that feeling somehow already registered in our experience. The oceanic feeling possibly found in a work such as those proposed by Lume is, thus, a search rather than a result of methodologies, even if such methodologies are right. The rightness, in this sense, is only the rightness of the search, that is, the conditions that potentiate the production of such a feeling and the possible linking of these powers with the lack that resides in the experience of all of us.

In psychic life, this search for the return of the experience of oceanic feeling is usually configured, as we read later in this Freudian text (Freud, 2014 [1930]), through an ideative content, still resident in mature life, that aspires to a certain connection with the whole. In this sense, we can perceive that the quality of presence in the scenic work that alludes to such an oceanic feeling is not limited to characters and situations ensconced in itself or even exhibiting great uniqueness. In other terms, it seems that each particle of presence, no matter how circumscribed to a character or scene, projects concentric circles toward the whole, a dynamic that eventually allows us to capture this aspiration of connection.

We do not propose here a decoupage of Lume's methodology in order to find confirming elements of this ascending option. The experience of interaction with the works of this collective is enough for our purposes to witness, even if from an inevitably subjective position, that this aspiration finds an engine in the pieces of its creative repertoire.

The idea of promoting an oceanic feeling in a scenic piece seems to imply, through psychoanalytic perception, the recovery of mnemonic traces. It would be these, once activated, that would give the dimension of the psychic experience alluding to the lost totality that the search for an oceanic feeling might represent. In a very preliminary text, from 1891, Freud, when advancing on the concept of aphasia, understands that mnemonic traces are the key elements in the process of representation under which the subject

can associate the present moment with its most intimate and total experience. This allows us to suppose that the scenic composition supported by mnemonic traces, intentional or intuitive, can be transferential enough to invite the subjects to this oceanic feeling before the poetics of the show.

Lume's researches, perhaps because they are situated in a longitudinal context of an old and stable group, seem to have found methodologies of access to these traces in order to mobilize them in several of its performances. It is worth emphasizing, again, that the digression we have performed here by comparing the psychoanalytic concept of oceanic feeling and a certain aesthetic result of Lume's works does not establish cause and effect relations between these poles. Nor does it indicate conscious intentionalities of the concepts circulated here, which does not seem to us in any way to detract from the merit of such a digression that, as is proper to this reflective resource, excursions through other territories to add unknown layers to matters of interest.

Final Link

From the articulation of presence in Lume's work, this article sought to sophisticate the ways of understanding this group's aesthetic by proposing new articulating elements that, coming from philosophical and psychoanalytical contributions, may allow new layers of interpretation of the scenic work. To this end, we circumscribe specific concepts, such as temporal enlargement and oceanic feeling, as markers for this interpolation process, which allows us to glimpse Lume's aesthetic from the potencies produced for the ample reflection of such concepts. As a two-way process, we suppose that crossed exercises like these can both enrich the critique of the theatrical work and offer new supports for the application of the original concepts.

If the announced objective of this text was to expose two receptions of Lume's work from the spectator's point of view, intersecting knowledge from philosophy and psychoanalysis, we can consider that such an effort showed us potentials and limits. The perception that the intersection of knowledge from philosophy and psychoanalysis adds layers of expansion to the spectator's experience of Lume's works is potential. By proposing such connections we make this incursion, which does not reveal meanings, but rather proposes intelligibilities. Other frames would produce different con-

nections, impossible to declare here as more adequate or less potent. We thus announce a limit, witnessed by a choice that was not random or exotic, in fact, such a limit appeared to these authors as potent nexuses, but still, as choices. They are senses that touched us from the experience of the scene, from the wealth of critical thoughts that provides us with input, and from the value of presence in the work of Lume. A single scene can disintegrate them in a much shorter time than it takes to weave them. But such ephemerality is perhaps the most interesting thing in this limit/power duality that reflections such as those presented here carry. Philosophy and psychoanalysis are not sciences in the hard sense. Speculation and analysis, beyond doxa, are resources that strive to keep up with the swift feet of creative powers such as those of theater.

The synthesis of what we find in these efforts lies in two strands. The first is the perception of temporal enlargement in Lume's works, which seems to refer to a chain of specific and intentionally associated technical qualities. Such enlargement allowed us to make digressions that reached the concepts of perception and affection, dear to Deleuze and Guattari's philosophy, and that presented us with the interaction of the body as a premise, affording the opportunity for productive connections with the analysis of Lume's work. In the second strand, we intersected the aesthetic perception of Lume's scene with the psychoanalytic concept of oceanic feeling. We identify that the abundant presence, intentional or intuitive, of potent mnemonic traces may enable the expression of such a feeling in the works, building influential transferential links between scene and spectator.

We also hope that the links built here are able to mobilize debates around Lume's work, a contemporary heritage of the theatrical scene and, as we try to argue here, an apparent fountainhead for philosophically and psychoanalytically inspired reflections.

Notes

- ¹ Although we are two authors, at this point only one of us assumes the narrator's voice.
- ² Actor Ricardo Puccetti's clown name.
- ³ Actor Carlos Simioni's clown name.

- ⁴ Nigun, from Giora Feidman (The Magic of the Klezmer).
- ⁵ Street performance with the seven actors and actresses of the group, 1997.
- ⁶ Café com queijo, performed by Ana Cristina Colla, Jesser de Souza, Raquel Scotti Hirson and Renato Ferracini, 1999.
- ⁷ Barão Geraldo, a district of Campinas/SP, located outside the University of Campinas' campus.
- ⁸ Performed by Carlos Simioni, music by Denise Garcia, and directed by Luís Otávio Burnier, 1988.
- ⁹ Performed by Ricardo Puccetti and unfinished direction by Luís Otávio Burnier, 1995.
- ¹⁰ Italian stage play with the seven actors and actresses directed by Tadashi Endo, 2003.
- ¹¹ Group of women with a lot of vulnerabilities, assisted for over 10 years by formative experiences of research, teaching and extension of the health area courses of Unifesp – Baixada Santista campus. For further information: <<https://delicadascoro.wixsite.com/delicadas>>. Accessed on: 19 Mar. 2021.
- ¹² Further details: Gumbrecht (2010).
- ¹³ Carlos Simioni, Ricardo Puccetti, Renato Ferracini, Naomi Silman, Raquel Scotti Hirson, Jesser Pereira and Ana Cristina Colla.
- ¹⁴ Further details: Ferracini, Hirson, and Colla (2020, p. 23-36).
- ¹⁵ Alluding to the classic Spinoza maxim: “For indeed, no one has yet determined what the body can do, that is, experience has not yet taught anyone what the body can do from the laws of Nature alone, insofar as Nature is only considered to be corporeal, and what the body can do only if it is determined by the mind” (Spinoza, 2009, p. 101).
- ¹⁶ Principle from the theatrical anthropology of Barba and Savarese (1995). With, primarily, balance, opposition, base, equivalence, and rhythm, the dilated body refers to an extra-common state of the body-in-life, and “[...] is above all a glowing body in the scientific sense of the term: the particles which make up daily behavior have been excited and produce more energy, they have undergone an increment of motion, they move farther apart, attract and oppose each other with more force, in a restricted or expanded way.

- ¹⁷ It is worth mentioning the inheritance of the basis of the thought of the sixteenth-century philosopher Spinoza with the conceptual actuality developed by Ferracini in Lume. As already mentioned, the physical actions in Lume are called matrices. For Ferracini (2009, p. 126), “[...] the matrice is the scenic correspondent of Spinoza's Joy. [...] We can say that a matrice's capacity for affection determines its own potency. It is the affection and not the conscious action of the movement that produces the potency of the matrice.” Other productions of the author derive from this conceptual system (Ferracini, 2009; 2013a; 2013b; 2014; Rabelo; Ferracini; Reis, 2016, among others).
- ¹⁸ Own translation of “[...] um sentimento de algo ilimitado, sem barreiras, como que ‘oceânico’” (Freud, 2014 [1930], p. 14).
- ¹⁹ Own translation of “[...] poderia considerar-se religioso, ainda que rejeitasse toda fé e toda ilusão” (Freud, 2014 [1930], p. 15).
- ²⁰ The presentation and discussion of several Lume plays offer ample material in this regard, i.e. Colla (2006; 2013); Ferracini (2006); Hirson (2006; 2012); chapters 8 and 9 mainly, from Ferracini; Hirson; Colla (2020).

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This original text, translated by Conrado Federici and Odilon Roble and copyedited by Anthony Cleaver (Tikinet Edição Ltda.), is also published in Portuguese in this issue of the journal.

Received on October 30, 2020

Accepted on February 15, 2021

Editor-in-charge: Gilberto Icle

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