

## Editorial – Volume 2 Issue 1

Dear readers,

It is a pleasure to present this second issue of the *Journal of Performance and Mindfulness*, which has a special focus on research and practice in Brazil. As a direct result of the University of Huddersfield's Mindfulness and Performance Project (MaP), which held an international symposium in June 2016, a gathering of Brazilian scholars and practitioners took place in Rio de Janeiro in October 2016. Convened by Daniel Plá, and with a keynote from Deborah Middleton (two of the editors of this journal), *Artes da Cena e Práticas Contemplativas* involved a series of talks and practice-as-research presentations over the course of two days. It culminated in a roundtable where participants could express their visions of the field of contemplative performing arts in Brazil and the UK, and explore possibilities for strengthening this work, and supporting connections between researchers internationally.

This issue is one of the results of the encounter in Rio de Janeiro and presents texts from a range of researchers working in this field. All of the authors are Brazilian; a reflection of the rich and developed way in which contemplative traditions have been shaping theatre practice and scholarship in Brazil.

Cassiano Sydow Quilici draws on Buddhist concepts to articulate approaches to performative writing and to outline creative strategies designed to overcome habits related to perception in the cultivation of specific emotional and cognitive qualities.

The text from Matteo Bonfitto introduces a discussion on the relationship between theatre and education, considering practices of mindfulness and self-cultivation as actions that cultivate ethics, non-judgemental perception and attention.

Ana Caldas Lewinsohn uses death as a metaphor for emptiness, addressing practices such as yoga and meditation as tools for opening the actor to the experience of creative and affective states.

Tania Alice and Gilson Motta present a paper based on practice-as-research, addressing art as a spiritual practice, and considering the interweaving of ethics, aesthetics, spirituality and politics. The text is based on two projects they ran in Brazil which interwove Buddhist meditation-in-motion practices within itinerant performances.

Daniel Reis Plá considers the relationship between contemplative studies and theatre arts, particularly from the point of view of theatre pedagogy. He addresses concepts, such as Dharma Art and 'crazy wisdom' from Chogyam Trungpa Rinpoche, as well as contemplative practices in the training of performers.

The editors would like to thank the many artists and academics who have contributed to this issue and to all who have been supporting the MAP Project and its activities. We would also like to thank our editorial board for their advice and support as we developed this publication.

We invite submissions for our third and fourth issues, to be published during 2019 and 2020. Please contact the editors if you wish to discuss a proposal. We also welcome any comments on the work of the journal.

We can be contacted at: [pameditors@hud.ac.uk](mailto:pameditors@hud.ac.uk).

You can find more information about the Mindfulness and Performance Project on our website at: [www.mindfulnessandperformance.co.uk](http://www.mindfulnessandperformance.co.uk).

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Editors, *Performance and Mindfulness*