



CHORALITY AND THE CAMPO DE VISÃO

A CORALIDADE E O CAMPO DE VISÃO

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Abstract: This article emphasizes the importance of one of the fundamental aspects of Theater: collectivity. It presents a sense of chorality, which promotes integration among all the elements that compose the scene in the dynamics of creation. It asserts that this is a necessary and indispensable exercise for contemporary times and, as a procedure, selects the improvisational system Campo de Visão (Field of Vision, in a free translation), which the author has been developing for 30 years.

Keywords: chorality; Campo de Visão; theater; collectivity; otherness.

A Coralidade e o Campo de Visão

Resumo: Este artigo enfatiza a importância de um dos aspectos basilares do Teatro: a coletividade. Para isso apresenta um sentido de coralidade que promove na dinâmica de criação uma integração entre todos os elementos que compõem a cena. Afirma ser esse um exercício necessário e indispensável à contemporaneidade e, como procedimento, elege o sistema improvisacional Campo de Visão, que o autor desenvolve há 30 anos.

Palavras-chave: coralidade; Campo de Visão; teatro; coletividade; alteridade.



“You were saying... what would be the destiny of Latin America? I do not know, but I know what the challenge is. The challenge is: Are we going to become a sad caricature of the north? Are we going to be like them? Are we going to repeat the horrors of the consumer society that is devouring the planet? Are we going to be violent and believe that we are condemned to incessant war? Or are we going to generate another, different world? Are we going to offer the world a different world? This is the challenge we are presented with.”

(Galeano, Eduardo. *In: ENCONTRO [...]*, 2006)

This article aims to reflect about a fundamental structure of Theater, its collective sense. In a world ruled by consumption and selfies, I believe that highlighting foundational elements of this art is, in a way, an act of resistance. Theater resists the crises of any era precisely by welcoming with open arms anyone interested, and individuals ultimately find in it a genuine and indispensable place for life, a simple place of meeting, of being with and creating together. For this reason, I chose chorality as an object to be highlighted by a collective creative procedure, the “Campo de Visão” (Field of Vision, in a free translation)¹.

The concept of chorality unequivocally appeared in the world of art research in the early 1980s with the French thinker and playwright Jean Pierre Sarrazac, in “L’avenir du drame” (The Future of Drama, 2002). Sarrazac linked it to choral figures that began to emerge in contemporary writing and staging. Although based on the original sense of the Greek chorus, contemporary chorality’s central characteristic is polyphony, i.e., a collectivity composed of diverse voices that do not necessarily form a single, massive and uniform voice. A chorus composed of individualities!

These initial guidelines on the concept align with what I have developed in the Campo de Visão for 30 years. What I have always sought through it was a non-stigmatized chorus, composed of individualities exercising the difficult interplay between individual desires and collective needs. The show “Ifigênia” (2012) is the best example of the realization of this search².

But if we look closely – something I did in the last semester when I dedicated myself a bit more to the subject as part of my research project by Fapesp, “Campo de Visão: coralidade e outros corpos” – chorality is an important topic with few reflections, articles, and academic works, both in Brazil and abroad. It is a concept that has not yet acquired its own entry in theater dictionaries. In recent years, some works have been published on the subject, and this article is aimed at contributing to bring to light such a precious term. If we do not give it due attention, it may succumb to the ferocious and silent webs of neoliberalism, undermining the theatrical power at its base.

In Brazil, I highlight four interesting works on the subject: the PhD thesis “O coral e o colaborativo no teatro brasileiro” (2010), by Fábio Cordeiro; the article, “Coralidades performativas

1 Considering that it is the name of a system created and developed in Brazil where the language is Brazilian Portuguese, the author chose to keep it in its original language.

2 To find out more, I recommend reading LAZZARATTO, M. R. *Campo de Visão: exercício e linguagem cênica*. São Paulo: Escola Superior de Artes Célia Helena, 2011; or: LAZZARATTO, M.R. *Campo de Visão: um exercício de alteridade*. Campinas: Editora UNICAMP, 2023.



e subversão da cis-heteronormatividade: teatro e performance na expansão de gênero, sexualidade e afetividade: notas sobre as ações cênicas em Pulsão, Anatomia do Fauno e Matrimônios” (2018), by Marcos Bulhões; the master dissertation thesis “A coralidade como princípio de composição cênica” (2021), by Cristian Lampert, including a beautiful analysis of the chorality processed by the Campo de Visão in “Ífigênia”; and the PhD by Roberto Carlos Moretto, “Coro e Coralidade: da ancestralidade Grega... do Bumba meu Boi e da Capoeira e da Cultura Europeia do Dissenso” (2022).

To these recent works, “Sistema Coringa,” proposed by Augusto Boal could also be mentioned, which heavily carries the idea of chorality (even though he does not use this term) in the sense of giving voice to various voices other than the central characters of the action. This highlights the important socio-political aspect of the concept; as well as types of choralities developed at Teatro Oficina and many other collectives spread across the Brazilian territory that somehow have chorality as an axis, in a broad sense. My research group, Cia. Elevador de Teatro Panorâmico is an example of this. In other words, the fact is that in Brazil, many “types” of chorality are practiced in the so-called Teatro de Grupo (Theater of Group), but little has been written about it.

Regarding an understanding of chorality contained, for example, in Teatro da Vertigem, and which I somehow extend to the dynamics of Theater of Group that greatly strengthened in the late 1990s, Professor Silvia Fernandes tells us:

The claim of chorality appears as one of the roots of the group’s work, especially when considering the choral foundation that sustains it. As Christophe Triaux observed in a recent text, “Being together, speaking of the community, speaking of the heterogeneous as well as of the group and the permanent dialectic between them and opening the representation to the spectator” are the foundations of this notion that has the ancient chorus model as a reference, as it claims a choral functioning of scenic production, which manifests more as aspiration and tension than as effective realization” (Fernandes, 2009, p. 168).

The Belgian magazine Alternatives Théâtrales published an entire issue dedicated to the concept. All current reflections on the subject use it as a reference! Christophe Triaux, referenced in Silvia Fernandes’ quote, organized this issue of the magazine with the collaboration of Georges Banu and published his article on chorality in it. I have also used it numerous times in texts, rehearsal rooms and classrooms, as have other researchers interested in the subject. And we can only be happy about that! However, this publication is from 2003! After 20 years, such term still has not acquired the status it deserves among Theater practitioners and thinkers. There is little discussion on it, while those interested, like me, rely on this little bit of information as if it were a breath of air to keep it alive, as is the case with the valuable publications mentioned above. The fact is that amid so many publications over the last 20 years, there is little to read on chorality.

I say, a status more than deserved, necessary! Because I believe that for Theater to continue its long and sometimes unappreciated current journey we, the people of the stage, urgently need to value chorality by talking, writing articles and books, and creating theatri-



cal works guided by it. See the summary of the editorial of the magazine published 20 years ago:

The issue of chorality, particularly in the last ten years, as in dance or music, is at the center of many practices on the European scene. From Marthaler to Lev Dodin, from Einar Schleeef to Stanislas Nordey, and from Gabily and Tanguy to Fisbach, Delcuvellerie, or Lacascade, the choral principle questions the troupe, the theatrical assembly, the city, the community, and its different ways of asserting itself on a plateau. Whether the choral model manifests itself or constitutes an underlying foundation, it is always the issue of the oneness and the multiple that is privileged and sets the scene in motion. Beyond the aesthetic issues and formal investigation it involves, it addresses fundamental political issues. Far from the static image of a massive and homogenizing chorus, these choral groups aim for the horizon of a unity that does not erase differences, playing out the two sides of an essential question: how to be together while remaining singular? How to make a world with solitudes? (LA QUESTION [...], 2003)³.

If the principles are wonderful and exciting and align with what I have always intended while developing day after day the choral improvisational system Campo de Visão – and to think that in the same year of 2003 I was premiering “Amor de Improviso”, which was precisely researching the Campo de Visão as a scenic language strongly supported by the sense of chorality... “how to be together while maintaining singularity?” This statement could have been in the program of the play – I ask: does this operational mode still have the same strength and impetus after 20 years of publication? The text speaks of the European production of that moment... and in Brazil? The so-called Theater of Group, which more than 20 years ago was greatly strengthened, gaining important spaces in society, in the media, and in some government structures, was largely responsible for keeping this flame alive, vibrant, and brilliant. However, what about today? It seems to me that there is a gradual weakening of this brilliance. Issues of all kinds, driven by silent and ferocious neoliberalism, have been gradually undermining practices, processes, and collectives aiming at statements like that of chorality. On the other hand, it still vibrates, pulsates and is preserved in schools, from universities to free courses, technical training schools and community and dilettante theater. Places of training generally preserve what is basic, genuine and indispensable.

In a beautiful book on the meaning of the ancient Greek chorus in relation to contemporary community theater, the Portuguese actress and researcher Cláudia Andrade praises interdisciplinarity in its pedagogical and social genesis:

³ “La question de la choralité, depuis une dizaine d’années tout particulièrement, se retrouve, comme dans la danse ou la musique, au centre de nombreuses pratiques de la scène européenne. De Marthaler à Lev Dodine, de Einar Schleeef à Stanislas Nordey, de Gabily et Tanguy à Fisbach, Delcuvellerie ou Lacascade, le principe choral interroge la troupe, l’assemblée théâtrale, la cité, la communauté et ses différentes manières de s’affirmer sur un plateau. Que le modèle choral soit manifeste ou constitue un fondement sous-jacent, c’est chaque fois la question de l’un et du multiple qui est privilégiée et met la scène en mouvement. Au-delà des enjeux esthétiques et des recherches formelles qu’il implique, il se charge d’interrogations politiques fondamentales. Loin de l’image figée d’un chœur massif et uniformisant, ces choralités se donnent pour horizon une unité qui n’effacerait pas les différences, mettant en jeu les deux faces d’une question essentielle : comment être ensemble tout en restant singuliers ? Comment faire un monde avec les solitudes?” (LA QUESTION [...], 2003).



[...] *choreia* comprised the fusion of dance, music, and poetry, being an integral part of Athenian education. Even before the establishment of dramatic festivals in Athens, choral expression was one of the first cultural forms that throughout the archaic period was strongly rooted in daily life and ritual celebrations, transitioning to dramatic genres with successive transformations and innovations. The chorus is thus fully representative of this interdisciplinarity, constituting a transversal element in the crossing of artistic languages that combines different dimensions. But today, how can the chorus contribute to the theatrical creative process and community dynamics? What are the ideological, philosophical, conceptual, ethical, aesthetic, and political implications of placing the chorus at the center of community theatrical production? Is it possible to rescue the chorus in our current society, so distant from a collective and inclusive ideal? (Andrade, 2013, p. 3).

Although this article discusses chorality more than Chorus itself, I echo Andrade's questions and say: chorality is a necessity today! Without it, the notion of collectivity, something precious in all sectors of daily life and which in the Arts finds a complex place to exist in the Theater, will cease to guide scenic events. This shift is already well underway. It is needless to say there is an excess of individualism shaping contemporary life and scenes. There are valid or weak and mediocre justifications, but there is an excess in any case. Contemporary times and their means of communication have given individuals a platform to express their voices at any moment. This can be seen as empowerment and liberation—never before in human history have individuals had so much space to say what, when and how they want it. However, this excess of manifested individuality eliminates the exchange, the tension generated at encountering the other, the beauty and harshness of relationships, and the not always pleasant dealings of individuals with contradiction and diversity. It also exposes another factor: the absence of rituality.

Exercising collectively requires everyone to perceive limits that are governed by a kind of relational ordering that leads everyone to a kind of ritual. In the relational game there are limits, some rules emerge so that the whole continues to pulsate. Individuals realize that their time needs to be integrated with another time, that their needs do not always need to be expressed, that other persons can say something and they can listen so that it is finally time to act together. Yes, acting together with common interests, which provides a renewed sense of community. But I'll come back to that later

For now, I say that the sense of rituality and even its valuable practice can be understood in processes that value and need collectivity to exist. Rituality organizes another space of action, establishes its own time, generates a common rhythm, indicates gestures and postures, and highlights aspects, colors, fabrics, forms, signs that can constitute symbols. Such symbols create common codes that are managed, expressed, and administered by everyone within a certain time interval. An important place to be another without ceasing to be oneself, with others. But if rituals—and theater is a type of rituality—are structured this way, what connects all these elements? I calmly answer: chorality.



For European theorists, the concept of chorality emerged in the “crisis of drama,” a notion coined by Peter Szondi. From there, numerous reflections in agreement or dissent arose based on a type of dramaturgical texture that addressed the new organization and necessity of contemporaneity. At that moment there was no longer something that encompassed people as a whole like the chorus of Greek tragedies. The fragmentation in every sense of the post-war era eliminated such a possibility. Thus, chorality arised, linked to the word, the text, a type of textual structure independent of dialogical relationships. It richly developed in the period later termed post-dramatic. See what Mireille Losco and Martin Mégevand say in the *Lexicon of Modern Drama*:

[...] corresponds to a questioning of the conception of the dramatic microcosm and the dialectics of dialogue, traditionally organized around conflict. At the level of the word, chorality manifests as a set of responses that escape the logical enunciation of action and can be melodically structured, as a song in multiple voices. At the level of characters, it corresponds to a community no longer prone to the challenge of individual confrontation (Losco-Megevand, 2012, p. 62).

Great playwrights have created powerful works linked to this interest. Heiner Muller, one of the notable names of the period, conceived numerous plays as an author and director in which he exercised chorality in specific ways, and these works are used as examples for theorists to debate the issue. However, let us not forget that Muller descends from Brecht, who already in the late 1920s and early 1930s exercised chorality in his Learning Plays. Chorality teaches. Muller, having developed his creation from the shock and devastation generated by the War during the socialist construction period in East Germany, operating in the key of deconstruction/reconstruction, structured his texts no longer emphasizing the dialogical relationship. However, he did not eliminate dialectics, conceiving from the idea of a fragment, another way of bringing it to the scene instead. His work is just one example; other authors and directors fostered the issue, generating interesting theoretical discussions. The debate between Sarrazac and Lehmann regarding the post-dramatic is well-known, and chorality is part of this discourse (Sarrazac, 2003). This article does not intend to address this area but appreciates the debate, as it enhances the issue, enriching the analysis and bringing us varied points of view.

The intention is to approach the concept of chorality from another perspective, which is neither dramaturgical nor related to the use of the voice by a particular character or group of individuals who no longer recognize themselves as a unit, nor to discuss the polyphony of voices stemming from contemporary isolation. Although it is known that all these elements constitute chorality in that context, this article is not aimed at addressing such points.

I intend to reflect a bit on chorality as one of the foundational bases of Theater and also from the perspective of acting, on the importance of the notion of ensemble; to look at the work of actors in a creative dynamic in a choral action, or not. And from this, expand its reach to everything that configures the Scene and state that without the sense of chorality, Theater may cease to exist.



Chorality can be understood as the quality of being choral. An adjectival force of the noun Chorus, i.e., a quality of choral action, whether in unison or polyphonic, composed of equal or different people, ancient or contemporary. But let's look more closely: what we commonly call Chorus or choral action is what is seen on stage, expressed and shaped in exteriority. The chorality I present here, on the contrary, acts underground, underpinning, foundational, acting in the interlines, in what is not seen. Chorality is not concerned with appearance but it knows that without it, the appearance of the Chorus weakens and stiffens. Chorality is a quality of choral action that makes it alive, attractive, and unsettling.

A choral action devoid of chorality can be boring and tedious. What connects, what bonds all the participants who compose it is chorality. Chorality structures; it is what is underneath, acting subliminally. Understood this way, we can say that it is the very substance of the chorus; it ceases to be a quality or an adjectival force and becomes the very noun of collective scenic action. A Chorus without chorality is not a Chorus.

If historically the Chorus has been losing its strength, and perhaps its numerical expression is the greatest sign of this. From 15 people who composed it in Aeschylus' tragedies, it went to 12 in Sophocles and so on until being represented by a single actor in the figure of a commentator, a narrator or a *raisonneur*: i.e., from the group to the individual—for various socio-political-economic reasons. If the chorus lost its strength, the sense of chorality did not need to and should not follow such trend of exhausting the idea of grouping, collectivity and community that Theater operates.

Chorality, understood as a subliminal element, is necessary for any scenic manifestation, expressed by any language at any time and place. Because it is through it that the collective is strengthened and kept active. This, of course, assuming that Theater is a collective art. As I do not doubt this assumption and make a point of emphasizing it, after so many years of continuous practice, I believe that it is the understanding and constant exercise of chorality that keeps it alive.

Thus, chorality must always be exercised. Before the configuration of the show, regardless of the poetic material to be treated, during rehearsals, and during performances. It is a foundational matter of Theater. Actors who exercise it grow, re-dimension themselves, become knowledgeable of the whole work and belong to it. Because such chorality is the transmitting element between everything and everyone. Through it, each part understands itself as connected to the whole, and the whole understands itself as composed of parts; actors perceive themselves connected to the other actors, just as in exemplary dramaturgy, the actions of each human figure in relation to others create a fabric that constitutes the whole work. Let us be clear, this happens even in works in which there is no actual chorus on stage.

In a realistic play, for example, supported by dramatic characters or even type-characters of a narrative dramaturgy, there is chorality. However, it is necessary to be willing to perceive it, to get out of oneself and be available for something beyond oneself. It is necessary to draw attention to feel it and give value to its existence. Even more so in our hectic, rushed world, which demands



targets and imposes deadlines and results on individuals. In other words, it is the opposite of the craftsmanship of the Theater, which puts itself at the disposal of Time in order to flourish.

The sense of belonging offered by chorality - because that is what it is about, its exercise makes us feel part of something - generates integration, horizontalizes relationships, and with this, we strengthen ourselves as actors on stage, as this perception makes us work more and better for the whole. We want the whole, i.e., the work, to manifest itself fully, for we belong to it at the same time that we generate it. We are creators and creatures simultaneously. I can affirm this is pure fun, it is putting yourself beyond your own measures, it is being able to imagine, plot, invent worlds and possibilities communally. This sense of real and true communion is only possible through the exercise of chorality.

However, how to practice it? I believe that everyone committed to making an alive and enduring scenic action has tried to formulate procedures in their own way to exercise chorality, even without giving that name to what they intended. The great theater practitioners were concerned with this: Constantin Stanislavski, Bertolt Brecht, Jerzy Grotowski, Augusto Boal, Viola Spolin, Ariane Mnouchkine, Peter Brook, Pina Bausch, Julian Beck and Judith Malina, Maguy Marin, and close to us, Zé Celso, Antunes Filho, Ingrid Koudela. Modestly, I also include myself in this list, because after 30 years of work, I know that I have developed a powerful procedure to achieve the understanding of chorality.

I can affirm today, after so many years of continuous work, that the Campo de Visão is a creative practice that fosters, revitalizes, re-dimensions, and complicates the sense of chorality.

But what is the “Campo de Visão”?

In my master’s thesis, defended in 2003, I presented it in broad terms as follows:

It is an exercise in choral Theatrical Improvisation, in which participants can only move when a movement generated by any actor is or enters their Campo de Visão. The actors cannot look each other in the eye. They must expand their peripheral visual perception and, through the movements, intentions, and pulses, naturally achieve a collective harmony to give body to sensory impulses stimulated by their own movements, by some sound or music, by some text or dramatic situation. It is a guided improvisation, where the conductor has the difficult task of intervening only at precise and necessary moments to stimulate and feed the creative flow of the actors (Lazzaratto, 2011, pp. 41-42).

Today, the Campo de Visão continues to be a powerful exercise in choral improvisation with numerous pedagogical qualities, such as: expanding gestural and imagistic repertoire, enhancing peripheral vision and perception of the other, developing spatial awareness, and activating and articulating a state of poetic concentration in which Reason and Sensibility intersect freely. It allows actors to expand their creative potential from the perspective of others, enrich their vision of potential “characters” by avoiding preconceived crystallizations, and delve deeper into both their interiority and the universe to be created. It is an essential



and complementary work to any creative process, encouraging participants to undertake the challenging and complex exercise of alterity.

Due to its simplicity in rules, it provides unsuspected nuances, making everything more attractive because of its complexity: a paradox! Among the various definitions of complexity, I will rely on Edgar Morin's, which aligns well with what actually happens in the Campo de Visão:

at first glance, complexity is a fabric (*complexus*: what is woven together) of inseparably associated heterogeneous constituents: it poses the paradox of the oneness and the multiple. In a second moment, complexity is effectively the fabric of events, actions, interactions, retroactions, determinations, and chances that constitute our phenomenic world. Then, complexity presents itself with the disturbing traits of entanglement, inextricability, disorder, ambiguity, and uncertainty (Morin, 2007, p. 13).

This small definition is valuable. In it, the image of the Campo de Visão becomes clear. Yes, it is a complex system, a fabric that is woven together, with associated heterogeneities, promoting the paradox of the one and the multiple, and it is indeed an unsettling occurrence because it is always uncertain. For each individual involved, dealing with actions, reactions, determinations, and chances that form a unique entanglement composed of differences and truly very complex, requiring refined thinking. It sensitizes the body regarding alterity and thus enables a new way of thinking.

Because it is choral and collective, the Campo de Visão assumes that individual manifestations will indeed occur, but always in contact and interaction with other individualities that will inevitably transform them, preventing them from becoming self-centered, low-potency, and short-lived actions. Being choral, it revives in us ancestries where individuals understood themselves collectively before individually. It reminds us that we are always part of something bigger than ourselves, that we are part of a whole. Always, irrevocably, a simple individual action can transform the whole, and any event transforms the individual.

As it is choral, it is a path to access archetypal patterns, amplifying perception, both of things external to the individual and their intimate dimension. This paradoxical characteristic is curious: being collective allows us to dive deeper into our individual interiority, where we perceive ourselves more as a potential being than as an unequivocal affirmation of our identity. In other words, it shows us that we are many, several, I could even say all, and that through a process of numerous conscious and unconscious choices, we gradually delineate our identity. However, at no point we need to disentangle ourselves from that primordial multiple state to affirm it. What a beautiful premise for the actor's work!

Because it is improvisational, it stimulates the actor to play. It makes uncertainties a fundamental element of the work. It relativizes preconceptions and opens doors to other possibilities, new perceptions that the event can generate at any moment. Therefore, it is destabilizing and,



paradoxically, it strengthens our guidance. Because in improvisation, it is crucial for actors to be adrift at the same time as they are the conductor of their actions.

As it is improvisational, it instigate actors to establish contact with everything around them to find meaning there. It shows that we are never alone, that in some way we always belong to something, and that we are not “the owners of the business”. It operates in us the dual action of being both simultaneously proactive and receptive.

Therefore, the actors’ bodies in the Campo de Visão seek and transform themselves into perceptive bodies, with sharpened perception, in which one “listens” to others entirely. Any other—an individual, an object, a sound, the space, an image... the “others” of one’s interiority... By expanding their perception, actors also amplifies themselves. They perceive themselves inserted in a broad, wide, horizontal field—being affected by what they see and what they do not see, by what they lead and what leads them. By inner motivations and by what moves them independently of their will. This is balancing will and inertia, movement and pause and a path to achieving chorality.

The Campo de Visão is, in fact, a premise for a Field of Perception, a place of pure connection and, having the exercise of perception combined with the constant exercise of sensitivity, the sense of chorality arises naturally. Because chorality is so subtle it cannot be activated with effort. It is up to fluencies! Excessive force breaks it; it is not a matter of the impulse of desire but of understanding the simple being with.

Let it be clear: what the Campo de Visão proposes is not an absolute amalgam in which the characteristics of everything, whether an object, a landscape, or an individual, fade away. On the contrary, it is connection in difference. Although I am deeply connected with the other, there are differences between us, and such differences matter. We promote profound connection when we understand and respect differences. Not understanding this can lead to totalitarian ideals that overrides all differences.

Preserving differences is as important as perceiving ourselves as part of a whole. In fact, we only perceive ourselves this way when our identity is truly strengthened. As Pascal said: “I consider it impossible to know the parts while parts without knowing the whole, but I do not consider it less impossible to know the whole without knowing the parts individually” (Morin, 2007, p. 103). The Part and the Whole, metonymy and metaphor, this is how the Campo de Visão operates, and through it, chorality occurs. For this, the perception and understanding of “distance” are necessary. In it, preserving distances among the actors is fundamental. Distance clarifies! It provides a better view of the other person, of what they are doing, in addition to ensuring that the choral movement that is set up there by improvisation does not acquire unitary and univocal characteristics without being wanted. Because unity is also a possibility for the Campo de Visão.

Chorality occurs in a space governed by reverberation and listening. Therefore, the practice of the Campo de Visão strengthens it. Because it creates a field of perception, in which any element that composes this space manifests some meaning that will affect another element, whether animate



or inanimate. In fact, in works of poetic creation, everything comes to life; any element radiates its particularity that will be felt/perceived by another. In a recent article, to be published soon in *Revista Olhares*, about the scenic dramaturgy I created for the play “Fragmentos,” which premiered in Palmela, Portugal, in 2023, I wrote the following:

The sense of chorality can and should transcend the relational interplay between humans and also enter as an operational mode of relating to everything that may compose the scene, both animated and inanimate beings. Because chorality aggregates, coordinates, grounds, and allows the parts that will compose the whole to integrate because they acquire anima. Does the actor manipulate the object or is he manipulated by it? The Campo de Visão taught me this answer many years ago. Clearly, the primary sense lies in the manipulation of the inanimate by the animated being, but the constant practice of exercises that stimulate perception and sensoriality also leads us to understand the opposite: the object can acquire anima and animate the human individual. From this notion and practice, chorality also comes to be composed of the scene’s objects, props, music, light, and space. Everything is integrated and interacting with its own characteristics, contributing to the whole (Lazzaratto, 2025, p. 37-38).

Thus, it is not only the actors on stage who establish chorality. It can occur through the music that sounds in the space and, in doing so, speaks much to the other, just as an object “offers itself” to the character, modifying and being modified by it simultaneously. An affective space makes everything connect and the whole reveals itself in all its facets. Perhaps this is the synthesis intended here by chorality and also why it is the primordial cell of Theater.

To conclude, establishing a connection with the epigraph by Galeano chosen for this text, in a way, after many years of continued work, whether in educational institutions or Theater groups, and having had the opportunity to start the process of internationalizing the Campo de Visão in Portugal and France, thanks to the Fapesp Research Abroad Scholarship, I can see that both here and there, individuals currently lack work that brings with it the sense of chorality presented here - whether through the Campo de Visão or any other procedure instigating it - because there is an absence of processes promoting a sense of creative collectivity, affecting and stimulating an atavistic need of every scene artist: to “work with,” to “create with” aiming at something in common.

I am referring to the artists in the scenic space, actors, actresses, and performers who are very much alone... Numerous umbilical processes abroad are also becoming the keynote, often because it is the only way to create, to stay active in the craft, as there are no governmental or private structures that support Theater in all its collective beauty. Neoliberalism has no interest in an active and creative sense of community. We are living in harsh times. There is an exhaustion of all resources, from natural resources to city life. Large cities no longer accommodate the values that society has chosen to build upon, whether it is São Paulo or Paris. A change of course is urgently needed. Human beings have the power of choice. So far, we have chosen competition, consumption, and the violence generated by inequality and individualism... we have chosen. It is time to make different choices. Let the Campo de Visão



be expanded, let horizontality be the tone of relationships, let a sense of community be realized.
Long live Theater and its chorality!



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