



*Revista do Programa de Pós-Graduação em Artes Cênicas  
Instituto de Filosofia, Artes e Cultura  
Universidade Federal de Ouro Preto  
ISSN: 2596-0229*

**ON THE PERMANENCE OF THE EPHEMERAL:  
presentation of the Special Issue “Black and Peripheral Poetics  
in the Latin America context” - 2**

**SOBRE A PERMANÊNCIA DO EFÊMERO:  
apresentação do Dossiê “Poéticas Negras e Periféricas  
no contexto da América Latina” - 2**

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 [doi.org/10.70446/ephemera.v9i18.8507](https://doi.org/10.70446/ephemera.v9i18.8507)

## On the permanence of the ephemeral:

### presentation of the Special Issue “Black and Peripheral Poetics in the Latin America context” - 2

“Observe the sparks of the ember, the heat emanating from contemporary Black thought. Feel the shadows of the darkness that surrounds us. Let the traces move us, gathering in each movement the burning possibility of another world.” This is how we announced the first volume of the Black Performativities Special Issue, released in December 2025. In that volume, we affirmed that the flame of the encounter between Black bodies does not fade, and that it is necessary to keep fanning it. In this second volume, we return to that image, seeking to warm it without igniting an incendiary sentimentalism. We should not forget, as Achille Mbembe (2018) reminds us, that even aesthetic critiques of colonialism did not entirely break with the myth that “Black blood” contains instinct, exaltation, and a profusion of fire—what the French racist Arthur de Gobineau called “brilliance, exaltation, and lack of reflection.” The association between Blackness and fiery irrationality has permeated racial discourse and continues to inform certain anticolonial responses that, at times, attempt to reverse the stigma without dismantling its underlying logic. If fire has repeatedly been projected as an essence—a wild vigor, a primal reservoir of sensibility, a “melaninian principle” animated as a “source of inspiration for the arts”—perhaps it is necessary to interrupt this continuity and ask what kind of flame it is that we continue to fan.

In this second volume, we therefore propose thinking about other kinds of fire. Perhaps a will-o’-the-wisp, like the one evoked by *Grupo de Pesquisa Negruras* in its 2025 staging: a flame that appears and disappears, a trace that leaps from the world’s blackness in its instability, nourished by the organic matter of this land and by the endless relations between humans and non-humans, life and non-life. Not a permanent fire, nor one steeped in irrationality and laden with colonial myths and stereotypes, but a fire that grows with oscillation, stumbling, and the interweaving of all that exists, in the fracture of a universal reason that separates reason from emotion. It is a fire that claims no essence, that does not fix itself as a burning identity, but instead operates as an event, opening fissures to perceive the world anew and to reimagine Black poetics despite the colonial grammar that sought to capture them.

This second volume emerges directly from the research activities of *Grupo de Pesquisa Negruras* at Universidade Federal de Minas Gerais (UFMG), where Altemar Di Monteiro and Anderson Feliciano have been working continuously with the images of the will-o’-the-wisp, the stumble, and the trace as critical operators for thinking about contemporary Black poetics. This trajectory is now joined by the contribution of Soraya Martins, professor at Universidade Estadual do Paraná (Unespar). Her critical perspective—shaped within the project *Teatralidades da Negrura*, in which she investigates contemporary Black theatricalities in their aesthetic plurality, political implications, and alternative ways of restaging Black experience in the diaspora—expands the field of dialogue and further complicates the images we mobilize. As in the first part of the special issue,



this edition is also built around fabulation as method, through a collective lens that engages a murky present in order to reflect on contemporary Black production. Attentive to the secret, sinuous, and fleeting manifestations of this will-o’-the-wisp, we continue to observe its traces, organizing each article as a set of notes in dialogue with James Baldwin and Christina Sharpe, making visible in Black experience what is common, violent, contradictory, and beautiful.

The second volume of our special issue opens with “Afro-Atlantic dramas,” by William Santana Santos and Guilherme Diniz, examines the 1966 staging of *Blues for Mister Charlie*, by James Baldwin, by *Grupo Teatral do Negro*. In the midst of the Brazilian Military Dictatorship, the São Paulo stage connects with New York City, stitching together a Black Atlantic as a concrete circulation of ideas, urgencies, and insurgencies. For Guilherme Diniz, *Blues for Mister Charlie* constituted a significant political and aesthetic landmark, echoing the thought of one of the most important and combative African American intellectuals of the 20<sup>th</sup> century while bringing Black resistance movements in Brazil and the United States into closer dialogue.

Within these dramaturgical crossings, and coming from the south of the country, the following article—“Dramaturgy of the written skin,” by Dênis Moura de Quadros—proposes an analysis of the performance *Preta poesia feminina* (2021), conceived and performed by Sílvia Duarte, in light of the concept of *inscritura*. The article seeks to understand how the work articulates body, memory, and ancestry as aesthetic and political practices of enunciation, demonstrating that the performance constructs a collective and insurgent form of writing in which the Black female body inscribes itself as a symbolic surface of resistance and re-existence.

At this point, “Epistolary essay for Macalá” returns to the colonial archive to set it ablaze from within. The letter by Hildália Fernandes Cunha Cordeiro and Livia Maria Costa Sousa, addressed to the Black woman photographed by Marc Ferrez and later renamed by Luciany Aparecida, seeks to reopen time so that it may spiral. In dialogue with Saidiya Hartman, Audre Lorde, bell hooks, Patricia Hill Collins, and Conceição Evaristo, the text refuses the necropolitics of forgetting, weaving together memory, theory, and affect in a form of writing that honors the legacies of Black women and reclaims the right to (self-)naming. Macalá’s clenched fist, a symbol of resistance, becomes the central metaphor of the narrative, evoking the urgency of sustaining, without essentializing, the ancestral fire, voice, and dignity that has been denied.

From the performative force of this letter, we move to the performativity of *capoeira*. “What can a dissident body do in *capoeira*?” investigates the performativity of gender and sexuality in *capoeira* with accounts from LGBTQIA+ *capoeiristas*. The study by Mateus Schimith and Alexsandro Rodrigues draws on structured interviews with four LGBTQIA+ *capoeiristas* who teach within their groups, located in different Brazilian states. The analysis of these accounts shows that such bodies experience specific forms of exclusion and silencing, often being pressured to conceal their identities as a survival strategy. The study concludes that strengthening dissident performativity in *capoeira* depends on creating more plural spaces and confronting the symbolic and material hierarchies that sustain historical exclusions. In this sense, ancestry appears not as a pacified myth but as a field of



dispute. Liberation requires confronting the symbolic and material hierarchies that continue to determine who is allowed to *gingar* at the center of the great *roda* of the world.

This tension between masking and visibility reappears in “Ex-tinto: deconstructing a black authorial poetics.” Revisiting the trilogy *Projeto Córpe*, the text by Rodrigo Augusto de Souza Antero approaches dismantling as the sharing of an authorial creative process. The white mask made of disposable cups in the performance under analysis evokes Frantz Fanon to denounce the structural whiteness that shapes bodies and expectations. *Escrevivência* runs through the research diary—not to assert a final result, but to expose the underlying mechanisms. To dismantle is also to refuse the illusory transparency of the scene.

If dismantling is both critical and creative work, “*Arvorar*” proposes a verb that grows through its own performativity. By translating the notion of reclaim, mobilized by Isabelle Stengers as *arvorar*, in dialogue with Bruno Latour and Donna Haraway, Way Pury treats translation as an insurgent practice. Jaguar-word. Spell-translation. A vegetal imagination that sprouts from Amerindian and Afro-diasporic perspectives. Resistance appears not as reaction, but as rooting and sprouting. The text thus affirms itself as a performative program in the making.

To conclude this volume of the special issue, we propose a dialogue with two artists from the performance scene: Alexandre Américo and Deisiane Barbosa. In the interview with Américo conducted by Heloísa Sousa, the project *Manifestações da Terra* reveals a form of dance that listens to landscapes, materials, and rhythms. With an emphasis on Afro-centered artistic and philosophical references, the text shows that Américo’s dance redefines certain concepts of stage visibility, particularly regarding the development of costumes as materials on the body, fostering a process-based practice without hierarchies and grounded in attentive listening to things, landscapes, and their presences. In “The performative movements of Deisiane Barbosa,” Rubens da Cunha presents the work of an artist from Recôncavo Baiano who develops a multimodal practice that includes poetry, letter writing, performance, visual arts, photography, sewing, and book editing. The article discusses three of the artist’s long-term projects—*Cartas a Tereza*, *Andarilha Edições*, and *Casamendoeira*—showing that ancestry, memory, and feminism are central elements in her work.

The rebuilt house echoes the reimagined *tumbeiro* evoked at the beginning of the special issue. Between sea and land, archive and fabulation, *roda* and stage—and what is spoken in silences—this volume presents poetics that not only resist, but also invent new ways of inhabiting the world.

In times of artificial suns, such as the Chinese nuclear fusion experiment known as Experimental Advanced Superconducting Tokamak (EAST), which seeks to replicate the Sun’s process to generate clean and nearly limitless energy, we also glimpse the traces of Black experience in the world beyond the colonial imaginary imposed upon us for centuries. Beyond escape, thinking about forms of remaining around the fire emerges as a provisional possibility for lives lived in their fullest potential, until everything becomes fire once again. Until everything becomes ash. Until everything is reborn like the bird that *Exu* struck yesterday with the stone he only threw today!



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