



EDITORIAL: CRISIS A Pilot Issue as a Call for Dialogue

Forged during the COVID 19 health crisis, the artistic-academic platform IN VIVO is launching its pilot issue amid another equally disturbing and destabilizing crisis – the war in Ukraine.

Edgar Morin’s ‘crisology’ (the science of crisis) proves thus to be a legitimate research approach, one which is vividly aware of the constant alterations brought about by the strong acceleration of History and the consequent paradoxical situation in which artists and thinkers find themselves – that of being disconnected from an increasingly incomprehensible world, while at the same time becoming ever more enmeshed within dependencies and constraints vis-à-vis societal powers (for example, the ban on performances during lockdown, which were considered non-essentials). At the heart of a crisological view of reality lies thus an understanding of the human being as an animal in crisis – that is to say, as a ‘web of contradictions which is the source, at the same time, of its failures, its successes, its inventions and of its fundamental neurosis.’

IN VIVO is a concrete digital space, but also a conceptual tool whose vocation is to bring together people who reflect on and tirelessly (re)create the world on stages and screens.

Coming from the Latin ‘within the living thing,’ the concept fittingly articulates the main challenge of our team, namely the exploration - through research-in-action - of the artistic livingness at the core of the Performing and Cinematic Arts. In line with its quality of ‘living’ concept, IN VIVO is bound to evolve and improve, and IN VIVO ARTS is only the first step in a series of cultural, artistic, and scientific activities that will gradually be revealed.

IN VIVO ARTS has set itself several goals: to remain fully anchored in a multidisciplinary perspective (as regards both artistic practices and the objects of study and methods of the human sciences); facilitate the publication of articles by established academics, while accepting and encouraging proposals from emerging researchers; simplify the peer-review and selection process by offering personalized support provided by an international and multidisciplinary academic committee; finally, give a voice directly to artists and professionals in the Performing Arts and Cinema as part of efforts to stir up a dialogue between the art world and that of research.



We believe that this pilot issue – CRISIS – particularly rich in dialogues, has given us the impetus to continue this path, and propose further issues on other topical aspects of the artistic life of our societies.

We were particularly privileged to have been accompanied in our efforts by two artist-researchers who responded to our call for contributions by proposing to publish a dossier – *Beyond Binaries: Representations and Performances of Genders and Sexualities*. This special issue, coordinated by MéliSSa Bertrand with the help of Pablo Dubott, is the outcome of a workshop that took place at the Sorbonne Nouvelle on January 14, 2021.

Gender and sexuality are at the heart of transformative tendencies in contemporary societies across the world; they have become synonymous with a permanent state of crisis, revolution and redefinition, and a central stage for radical interrogations on socio-political realities at large. The collection put together by MéliSSa and Pablo poignantly reveals how such complex phenomena are tightly bound with expressive modalities which are intrinsic to the Performing and Cinematic Arts (such as representation and performance), pointing to the relevance of the latter in the ongoing societal dialogue on gender and sexuality. This collaboration reinforces furthermore IN VIVO's expectations, since MéliSSa and Pablo have succeeded in harmonizing and hybridizing several voices (from more established to nascent ones), several modes of thought and textual production. We are deeply grateful to them.

CRISIS therefore invites us to consider two possible modes of life, as well as their interconnections. On the one hand, the rude awakening mode, undoubtedly necessary, provided it does not constitute an obstacle to action or suggest a point of no return. But also, a life pledged to constant hope, reworking, and renewal; in the words of one of our interviewees – Céline Hersant, director of the Gaston Baty Théâtreothèque at the University Sorbonne Nouvelle – there is no strict periodicity of crises as such, no 'before' and 'after' Covid, but rather 'a continuity made up of repetitions, variations, reorientations, accidents, errors to be repaired, for oneself and for the others.'

The IN VIVO ARTS Team