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THEATER TO POPULAR THE SPACE: A STUDY OF THE RELATIONSHIP BETWEEN SEAHORSE AND STREET THEATER FROM SPACE

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Abstract: Human beings' relationships with space have changed over time, which is noticeable through artistic actions that take place in open spaces. Within these, interventions that fall within the field of performing arts stand out, such as Sea horse, understood here as a form of Brazilian theater, and street theater, also treated as a popular manifestation. Both influence production and interaction with space. Two sea horses from Pernambuco, ``Gold star' and ``star of the east'', and two street theater groups from São Paulo, Pavanelli Center and Pombas Urbanas, are analyzed, making use and investigation of the audiovisual material of the plays and games available online by groups. The choice of online material is due to the fact that the research was designed and developed during the COVID-19 pandemic, which made it impossible to carry out direct field work. From a relative and relational space, this research seeks to understand the connections between these manifestations and enable new visions for the areas involved and for the public participating in them.

Keywords: Seahorse, play, street theater, space, city

ARRIVAL: INTRODUCTION, OBJECTIVES AND METHODOLOGY

The gradual increase in the space occupied by popular demonstrations and street theater in research and academic communities has been perceptible. Increasingly, we see what is done on the street invading closed buildings, with works and artistic creation methods that were previously not considered as part of the formal study corpus becoming present and reiterating their characteristic as a fundamental element of Brazilian culture.

The current project contributes to this growth through the study of two types of artistic manifestations, Sea horse and

street theater, represented by four artistic creation collectives. Seeking to find points of approximation between two sea horses from Pernambuco, ``Gold star' and ``star of the east'', and two street theater groups from São Paulo, Pavanelli center and Pombas Urbanas, the research uses the concept of weighted space in the studies of Milton Santos, De Certeau, David Harvey, and Levy and Lussault as the main element of these comparisons.

Space is one of the aspects that touch the four groups and the two manifestations, since both Sea horse and street theater have the central and peripheral spaces of the city and the countryside as their main area of realization and end up simultaneously influencing and being influenced by the areas they occupy. The city, which originally had the function of providing meetings and exchanges between individuals, ends up losing this characteristic due to the constant need for work and the difficulty of accessing leisure spaces. The two manifestations cited seek to reinvigorate the perception and interaction that takes place in the urban territory, generating new perspectives and resuming the relationships that should play a central role in society.

Using the concept of space and its ramifications to carry out these comparisons, therefore, is a way of studying the influence of popular artistic manifestations on current urban daily life and makes it possible to perceive the echoes that exist from previous street theaters.

This research is theoretical-practical with an empirical-qualitative approach, with digital audiovisual collections as its main material. The choice of online material is due to the fact that the research was designed and developed during the COVID-19 pandemic, which made it impossible to carry out direct field work. There is a considerable loss in not being able to observe the manifestations in person, but I believe that this research can be the beginning

of an investigation that, little by little, deepens more and more in the languages treated here.

The Sea horse toy and the street theater performances bring into play their own fundamental relationships, be they those between the public and the actors or those between both and the space. Based on the analysis of works by street theater groups and sea horses, the research seeks to understand the relationship between space and the artistic achievements that depend on it and the possible changes that the areas used have undergone, as well as changes in their perception, by those who circulate in them and the rediscovery of the location.

Similar to how it is possible to treat Sea horse as a form of street theater, it is possible to deal with the practice of street theater as a popular manifestation. Even though they do not have the same set of rules or deal with different themes, there is a shared meaning between these two forms of artistic creation. The characteristic of being popular is present through intervention and direct interaction with passers-by in the city, generating a confrontation with already established perspectives on other individuals who cross the city and take similar paths, but rarely dialogue with each other.

Silva's postgraduate dissertation (2013) elaborates on the experimentation with the sea horses in a space displaced from the original and enables dialogues with the conclusions that emerge from the observation of the footage, in addition to briefly dwelling on the sea horses ``Gold star``, addressed in this research. The ``Gold star`` is also mentioned in Laranjeira's master's thesis (2008), in addition to dealing with the body that the sea horses plays inside and outside its formative context, providing another approach in relation to space. Telles and Carneiro (2005) bring together approaches from multiple authors on street theater, the city, the citizen and the

possibilities of the scene in the urban space, offering reflections with different approaches that allow the analysis of street theater in its specificities.

Finally, the two selected works by Milton Santos (1988, 2006) elaborate on the various elements of space and place as well as their structures, while Acselrad (2008) compiles several articles that deal with spatial representations and the cartographic imaginary that have been built, especially in the Brazilian case. These references allow a broader understanding of the spatial concept, encouraging transdisciplinary research.

This research goes through this brief introduction as an arrival, in which readers can situate themselves on what will be discussed; treats the elaboration of the concepts of space as a circle formation, allowing a conceptualization of the base for the research, the space; discusses the days and nights of the festival when describing and analyzing street theater and Sea horse, respectively, since these are the periods of the day when they take place; analyzes common paths when commenting on the intersections between the two manifestations; and, finally, he says goodbye with the conclusions found from everything that has been exposed so far.

ROUND FORMATION: ABOUT SPACE

Approaching the concept of space is an arduous task for all areas that touch it, a difficulty that is noticeable in the multiple theorists whose works deal directly or indirectly with this definition. As the present research works with space as a fundamental element to understand the points of approximation and distance between Sea horse and Street theater, it becomes necessary to elucidate the authors and ways of approaching the space that helped to compose the thought here, used, as well as the reasons for these choices.

Each locality makes up part of the essence of society, attributes particular values to its constituent elements and vice versa, with spatial alterations responding to social alterations. This understanding is similar to the reflections of the Brazilian geographer Milton Santos (2013, 2020a, 2020b), an author who treats space as a dynamic and inseparable set of objects and actions and reiterates the impossibility of separating the notions of space and time.

The establishment of a cut always depends on who performs it, their reference models and the objects being framed. When dealing with space, physical location is just one of the elements that make up this concept. To help locate the nomenclature used, the point of view of the Frenchman De Certeau (1998) was used. This author treats space as a practiced place, which undergoes appropriations and adaptations that may or may not legitimize the urban project. The place is stable and fixed and becomes space when it acquires the characteristics of being unstable and in motion – the place on the street becomes space when it receives pedestrians – and this idea is close to the dynamic set of objects by Santos.

Santos also discusses space as an obligatory theater of action – that is, the only place where actions can take place – and which deals with different flows of multiple levels, intensities and orientations. This thought aligns with the influence that artistic movements have on spatial flows and, consequently, on the perception and constitution of space. But the opposite is also true, since artistic-cultural practices change according to the spatiality where they take place, they undergo changes, as will be noticeable throughout this research.

De Certeau considers the distinction between terms less important than the set of experience, practice and action of the city, which (re)updates what was planned for that area. The elaboration and construction of

the urban territory often does not take into consideration, the multiple uses that it can have or the different people who will interact with it and, consequently, modify the forms of its existence. The renewed understanding of the artistic approach to space allows spectators and cultural producers to participate in a new elaboration of urbanity in a more intense way and encourages the development of multiple visions in relation to the space of the city.

David Harvey, French geographer, deals with space from the tripartite division composed of absolute, relative and relational categories (HARVEY, 2013). Absolute space is a fixed frame, in which the possibilities for modifications do not exist and engineering practices exist in full, without running the risk of changes. Depending on the cutout chosen and who carried it out, relative space has a strong connection with the concept of time and the idea of simultaneity – the perception of space by a pedestrian, for example, is different from the perception of a bus driver, even when both follow the same path. Finally, an event that occurs in the relational space depends on all the others that happen in that same clipping, making it necessary to take into account the aspects that coexist with the selected focus.

Jacques Levy and Michel Lussault, both also French, approach Harvey's thinking and bring together the thinking of some philosophers to create pairs of oppositions that can describe space (LEVY, LUSSAULT, 2003). These authors use Harvey's three categories, mentioned above, and add the positional approach, which treats space from a system of positions that is independent of the origin or nature of the objects that belong to that cutout, and opposes the point of view relational. Approaches are grouped into absolute-positional, absolute-relational, relative-positional, and relative-relational pairs.

For this research, space will be thought from this last pair, relative-relational. This approach thinks of space as relative when it depends on the objects found in it for its construction and constitution, and relational when there is one or multiple logics that animate those who interact with that area. Thinking from these parameters is to understand space as a dimension belonging to a complex universe, directly linked to the ways in which it is used by those who interact with it.

As Milton Santos elaborates, “[...] the time of the place is a set of times within that time of the place, which corresponds to different possibilities of individuals — but not only of individuals, but also of companies — of using time and from space.” (2013, p. 171). To understand what happens in a space is to understand how it is used considering the layers that exist in it, and one of them in this case is the urban one.

All the spaces treated here are cuts within different cities, municipalities and regions, but which still have urbanity as a fundamental element of their compositions. Cities, those that originally emerged seeking to bring individuals together and facilitate physical exchanges of objects and monetary values, and interpersonal exchanges of ideas and techniques, gradually ceased to provide these meetings and began to cause separation. With the gradual improvement of technologies, clear separations between pedestrians and drivers are noticeable, cars always with their windows closed and eventually obscured, parks disappearing or having to fulfill functions other than being areas for contact and exchange between the population.

The street, the squares, the urban space in general are no longer considered spaces for parties and human interaction, contradicting

the original characteristics of its creation. The space of the city must exist as a place for discussion of issues concerning those who inhabit it, of existence, resistance and re-existence. We then return to Milton Santos:

In a society of private men, the law of competition legitimizes the law of the *jungle* and the city portrays such functional egoisms: in its primary and secondary forms, in its particular arrangements and in its global arrangement. The street, where the parking lot crowds out the garden, becomes the arena of this conflict and no longer the place where people meet and party. (SANTOS, 2013, p. 70-71)

The two forms of Brazilian popular theater discussed here review the use and perception of the city, with the study of their convergences and divergences reinvigorating both the manifestations themselves and the public that consumes them. Artistic manifestations enhance exchanges in the areas in which they occur, enabling greater dialogue between art and non-conventional spaces and helping to normalize the idea that they are not confined to the places that were built to receive them; on the contrary, they expand and generate a re-signification of urban areas.

PARTY NIGHTS: SEA HORSE

A. APPROACHING THE SEA HORSE

The Seahorse ¹ is a popular cultural manifestation in northeastern Brazil, more specifically in the Zona da Mata North of Pernambuco and southern Paraíba, which originally takes place in the so-called Christmas Cycle, from December 25th to January 6th, and extends until dawn Following. Currently, the number of hours is variable, as well as there is no longer the restriction of the Christmas Cycle. Each player has their own repertoire that makes it possible to play multiple of the

¹ The Sea horse game was entered in the Book of Registration of Forms of Expression of the National Historical and Artistic Heritage Institute, IPHAN, in August 2015. Based on an evaluation process that involved eleven sea horses and two institutions, the Associação Respects Januário and the Fundação do Patrimônio Histórico e Artístico de Pernambuco, it is now officially recognized as part of the cultural diversity of Brazil

more than 70 existing figures and compose the basic plot from improvisations within the exact timing of the music.

The occurrence of the terms “brincadeira”, “brincador” and “brincante” is common when it comes to popular manifestations such as Sea horse and its practitioners, respectively. They are used because they summarize dance, music, theater and visual arts in a single word. The players are the ones who have the game as part of their own life for participating in it since childhood, while the players are the individuals who are interested in learning, getting to know and participating in the manifestations. These last two terms, however, end up intersecting and often having their meanings exchanged or shared.

This game mixes music, dance, dramaturgy, choreographies and performances, functioning as a way of representing the current and previous daily life of those who participate in it, being inherently related to the space of its origin and realization. It is also possible to find the relationships between servants and between bosses and servants that go back to the time of slavery and that are perpetuated until today, reiterating the strong link of the manifestation with its spatial origins.

Just as the space influences the game, the history of the players is also present in the performance of the movements. Initially, in the origins of Sea horse, its players used to work with activities related to the cultivation and/or processing of sugarcane. This activity, like any other, generates certain compensations in the human body, which are reflected in the ways of interpreting the characters or performing certain movements throughout the game. As seen in Souza,

The region called Zona da Mata was the territory of a significant population of slaves

and free blacks, and many of these blacks, when freed, became residents who lived on the sugar mills, mostly in houses donated by the owner of the property. In this way, a relationship of work and workers arises, such as: those who received a subsistence swidden and in exchange worked several days a week in the cane field, and the renters, who paid for the use of small properties (farms) with rent in cash. Some participants who played Sea horse (since the 19th century) and others who are currently part of this fun got to know and experience this dynamic of work and home.

These old mills currently translate into spaces of memory, with regard to the practice of sea horse players. [...] The men who cut sugarcane during the week became kings, clowns, captains, women or spectators on Saturday nights, when games were held at these mills, and they only returned to their homes at dawn on Sunday. (SOUZA, 2013, p. 3-4)

The demonstration takes place, most of the time, outdoors, in a yard. The game takes place in the circle space, where the players enter the scene, and the bench, where singers and fiddle players, bage and mineiro sit². The movement around the yard, as the area where the toy takes place is called, often ends up happening with the back to the public. There is a sharing of space, a horizontality of the game that allows the exchanges between one and another character, as well as the entrances and exits, to be fast and fluid.

There is a hegemony of parties in which the sacred and the profane mix and collective environments become ways for players to disconnect from everyday life through the creation of a specific time and space that moves away from reality. It is a living heritage, which undergoes changes and alterations according to its existence, and which remains present through these and other groups and

2 A rabeça é um instrumento de cordas que se assemelha ao violino, a bage é uma espécie de reco-reco feita de madeira e o mineiro, também chamado de ganzá, é um chocalho de duas mãos feito de metal. Juntos, eles compõem uma musicalidade elaborada em contagens de quatro tempos, que ditam o andamento das toadas.

institutions.

B.THE GOLDEN STAR AND THE EASTERN STAR

Of these seahorses that keep the game going, two were selected for this research: ``star of the east``, by Master: Inácio Lucindo, from Camutanga, and ``Gold star``, by Mestre Biu Alexandre, from Condado. Mestre Biu Alexandre passed away on July 18, 2022, when this research was already in the process of being finalized, and the program for the 43rd anniversary of ``Gold star`` was in his honor.

As this project was designed and started when the circulation restrictions due to the COVID-19 pandemic were still in vogue, the choice of these groups was mainly due to the online availability of materials about them, so that it was possible to carry out studies at the same time as social distancing was maintained. These two sea horses have multiple footage of different presentations and excerpts of their performances available on YouTube, both through the groups themselves and by third parties, in addition to having academic and journalistic works written about them. This set of materials found makes possible a comprehensive analysis based on a broad group of references.

The ``star of the east`` is considered a Seahorse of the Far North and the ``Gold star``, of the North-Center; both, however, end up fitting into the sea horses ensemble without a bass drum (a type of drum). Both have players who learned the ways and traditions of toy from those who played before them, as well as seeking to pass on their knowledge to younger people.

C.ANALYSIS FROM THE AUDIOVISUAL MATERIAL

Two performances were observed in more detail, one by Sea horse ``Gold star`` and

another by ``star of the east``. The first, from ``Gold star``, was recorded in a single video, lasting 2h16min. It is a DVD footage that was made available online and has the support of the ``Fundo Pernambucano de Incentivo à Cultura`` and the Secretariat of Education and Culture of the Government of Pernambuco. Although the video was uploaded to YouTube in 2016, there are no indications in the material that allow deducing when the footage itself is.

This presentation, in particular, seems to be focused on the record, given the multiple camera angles and the quality of the lighting. This ends up influencing the way it takes place, with little flow between the audience and circle spaces and with a strong emphasis on the bank of musicians. It is an event in a wide area, and the wheel increases and decreases as the movement of the set of figures in the yard appears.

It is almost difficult to identify which player starts pulling the grebe (which can also be called *magui*, *magui*, *marguio*, among others), which consists of a player entering the center of the circle already calling another, improvising and retreating when the other advances to the center, which improvises and calls a neighbor and so on. The relationships that are formed are extremely horizontal, and the loon allows for quick exchanges between figures without losing the rhythm. Composed primarily of younger people, it works as a way to include all participants in different moments of the game.

Right at the beginning, it is possible to notice that not all participants need to be in the game for the loon to start. Players can join in and are welcomed, with the set moving and expanding as needed. The circle is naturally formed and undone and, when it breaks up, the group faces the bench. This fluidity is related to the eye contact that unites everyone involved, making it not always necessary to pull the other by the arm when the invitation

is made to join the circle. The moments in which the figures talk to each other reduce the area of the yard, which is expanded again from the moment the characters move away and interact with the audience.

The selected footage of the sea horses ``star of the east`` is from January 6, 1991, as indicated at the beginning of the video, which is divided into three parts, totaling around 1h30min of recording. It is a capture that seems to be from the personal collection of John Murphy, an American researcher and ethnomusicologist, used for the writing of his work "Sea horse Pernambucano" (2008), and this idea is intensified by features such as lighting.

As the videographic camera and the eye understand the images in different ways, there are several moments of the footage that are difficult to understand due to the darkness of the space. However, most likely Murphy was clearly seeing the figures and the movement that occurred, and the record just captured it differently.

It is possible to identify the time from a small indicator in the lower right corner, and the recording starts at midnight (00h), probably already in the final half of the game. The passage of time is reflected in a slightly more truncated flow than the beginning, with the transitions between one figure and another occurring more spaced. The fun ends around 3:40 am, with the entrance of the Boi and a small procession in the small house whose wall served as support for the bank musicians.

The area in which the presentation takes place is a little narrow, with the malleability of the wheel being put to the test by passing cars and motorcycles in the vicinity of the game. The public and the players are extremely close to each other, and the circulation of the figures causes the wheel to be twisted and displaced. There are instances in which the characters open the way and go around the

audience, making visible lines that are created and undone with the movements of the set.

There are small interactions with the camera and with the person filming, as if it were also a figure. Comments to the audience are very frequent, almost existing as "interruptions" in the flow of exchange between the figures. The public comments back, whether laughing or with words, and the circle spaces are filled through this communication between "stage" and "audience".

As the game progresses towards the end, there is a dispersion of the group that makes up the circle, and the entrance of the Ox, one of the final figures, requires the circle to expand. Its entrance indicates the approach of the end of the toy, causing a displacement of the group. This is the figure that seems to receive the most attention in the entire record, occupying a large space and crossing a good part of the area, almost as if it wanted to hit the people who are still there.

Each player has individual characteristics that particularize their figures, with some jumping or turning more or less, as well as it is possible to perceive preferences or facilities in relation to the troupes, one of the forms of movement to enter the ``Mergulhão``. The improvisation of each one helps to shape the progress of the game, as well as the synchrony of the musicians on the bench indicates moments of transition and change, and the players seem to be aware of the duration of each tune, since they do not enter when there is little time left for the tune. to finish.

``Gold star`` seems to interact more directly with the public than ``star of the east``. In both, the accumulation of figures in the circle intensifies the relationships, as well as the dialogues and transitions that allow the flow of the game. There is "resistance" to leaving the scene by figures who are removed by others, as well as characters who remove everyone from the yard when they enter.

At the end, after the ‘‘star of the east’’ circle breaks up and part of the group enters the house, someone can be heard saying that ‘‘it was a party, so ‘okay’’. I believe that this sentence sums up the central idea of Sea horse well: there are figures and a certain order of their entries, as well as specific dynamics and a detailed musicality, but even so, the main thing is that the game is a party and needs to happen as such.

Considering the analyzes presented here, space is an element that influences and is influenced by sea horses. The displacement of the figures generates a movement of the audience and vice versa, as well as the structure of the place where the game takes place provides differences between the presentations. Treating sea horses as a form of street theater is to understand the two manifestations that take place in the city, and that this implies strategies and ways of dealing with this space that do not occur in manifestations that take place in closed places.

PARTY DAYS: STREET THEATER

A. APPROACHING THE STREET THEATER

Street theater adds new images to an increasingly imprecise and chaotic urban routine. It seeks to be in space to tell stories, provoke and delight through direct contact with its audience, especially in places where access to theatrical language is limited, and democratizes theatrical actions by generating new visions of the space in which it takes place. The exchange between actors and spectators seeks intervention in the landscape and the creation of horizontal relationships with everything that surrounds those involved.

On the direct contact of street theater actors with the present moment, Jussara Trindade elaborates that

[...] in contemporary street theater the actor does not only have problems of

representation in the conventional way because his challenge is not only to represent a text written (by someone else), but, above all, to connect spectacle and audience through of a personal dramaturgy, anchored in the here-now of the representation. (TRINDADE, 2013, p. 6)

The scenic interventions carried out overlap the multiple stories already existing there and give the spectator-travelers the opportunity to interact with the artistic work that is being presented or constructed. The presentation in an open area modifies the reception of the plays, provoking a different experience in relation to those held in the privileged area of theaters and spaces acoustically designed to host these events.

The game between actors and audience is strongly encouraged, emphasizing the dynamic and changing aspect of the city’s living space through the changes that cast and audience make together. It is a new relationship that is formed, a city with several articulations between its fragments that undergoes transformations through artistic manifestations that provide differentiated interactions with a place already considered familiar.

B. THE PAVANELLI CENTER AND POMBAS URBANAS

There are countless collectives that perform street theater in Brazil. I started the cut for this research by looking for groups with some proximity to the places I explore in the city, but I was born and have always lived in São Caetano do Sul and, in this municipality, there are no groups or companies that work with this type of theater, nor are there consistent records of works previous. Keeping in mind the need for videos and other material available digitally and that could be studied, I chose to shift this focus to the city of São Paulo.

Pavanelli Center and Grupo ‘‘Pombas Urbanas’’ were selected, groups that have

been active for some years and that have street theater as one of their primary foundations. Both recognize the inherent political character of theater practice in and on the street, in addition to having a recurrent and constant theatrical practice that is available on YouTube.

Pavanelli Center, since its inception in 1999, has been researching the circus language and how the circus fits into street theater. This group helped in the appreciation and dissemination of this way of doing theater, and is currently seeking an understanding of a Brazilian clown, with wide circulation and partnerships throughout the state of São Paulo. Grupo Pombas Urbanas, in operation for 33 years, uses art as a tool for transforming the area where they live, Cidade Tiradentes, in the East Zone of São Paulo.

C. ANALYSIS FROM THE AUDIOVISUAL MATERIAL

A record of each collective was chosen so that it was possible to analyze the street theaters discussed here. The show selected by Pavanelli Center was “Pinta de Palhaço”, presented on August 19, 2012 at Leven Vampré square, in Tucuruvi. The video is approximately 26 minutes long, but it is made up of multiple clippings of a presentation that lasted longer. The scenes that make up the work are typical clowning games recreated with the group’s clowns, which makes the play simultaneously common (since the scenes are already known) and unprecedented (due to the clowns who perform these scenes).

The circus elements are present from the name of the work, and it begins with a walk through the park in the style of a parade with the clowns until everyone arrives at the space where the play will take place - a space that is delimited by a carpet in the middle. floor and a small bench of musicians. It is interesting to observe how these small elements placed

in the area establish an atmosphere and transform the place into space.

Interactions with the audience are straightforward and almost necessary. The audience celebrates when, finally, the clown manages to accomplish what he set out to do; children assume a fundamental role when they become part of the acrobatics performed; the initial procession and the dance moment in the middle of the record reiterate that the public is seen by the clowns.

“Era Uma Vez Um Rei”, by the “Pombas Urbanas” Group, was made available online in 2015, but there are no indicators in the footage of the year it was made. The footage takes almost 55 minutes and is the complete record of the piece, which seems to take place in an area where people pass by. Street noises, people talking, the sounds of buses and cars, horns and brakes are incorporated into the dramaturgy at the moment of realization.

There are also indications of rain – people passing by with umbrellas, the ground darkening – on the uncovered side where the piece takes place. The climatic element makes it possible to question the possibilities of carrying out demonstrations in an open area: would the play take place outside if it were a day with heavier rain, or with a lot of wind? If it were sunnier, would people stop to shelter from the heat the same way they stopped to shelter from the rain?

The delimitation of the scenic space is carried out in a simple way and only on the sides, based on the more or less ordered arrangement of clothes and objects, and the separation between audience and cast becomes increasingly complicated from the moment there are people. homeless people watching the actors play characters who are also homeless people.

Unlike “Pinta de Palhaço”, “Era Uma Vez Um Rei” has a well-defined plot despite the existing elements of *clown* and circus. The

set of characters transitions from an anarchic group with no political organization to the emergence of a king, to a democracy that becomes a dictatorship through figures of power that are gradually being corrupted by the ability to dominate other individuals. The play makes a direct parallel with the political situation in Brazil since 1500, resuming some of the circumstances that led us to be in 2015, when it was staged.

Both street theater performances discussed here have some circle dynamics, even if it is partial, with an audience that surrounds the actors and interferes with the performance. Live music from a small bank of musicians existing in both groups helps in conducting the works, making everything happen more fluidly. Clowning emerges as a common element, with clowns moving the action and removing the psychologism that realistic theatrical manifestations tend to possess.

The relationship with the audience, as already mentioned, is carefully thought out by the two groups in question. The chosen stories could be told in any spaces, not necessarily in those where they happened, but they are directly influenced by the public and the characteristics of these areas. The images built there remain as souvenirs for city users, and popular art helps to transform the country's social reality through changes in the present.

"The street is our home and the theater will begin" (2015, np) is an excerpt from the "Pombas Urbanas" presentation that summarizes well the forms of street theater seen here. As individuals, we exist in this space that is the street, and artistic manifestations use it as a stage and as material for creation. There is a specific dramaturgy that emerges from the open spaces, and that is as important as the works in the spaces created to receive art.

COMMON PATHS AND FAREWELL: INTERSECTIONS AND CONCLUSIONS

Considering the analyzes presented so far, it is proposed to identify the relationships that can be traced between these two forms of popular theater. They are experiences that take place in an area that is not fixed, a space that moves slightly as the public and the players or actors also move, which is recreated and transformed through these artistic manifestations.

Carrying out a brief parallel, Sea horse approaches "Commedia dell'Arte", since both manifestations deal with improvisation based on a pre-established base and the modifications that may arise from it, as well as both have the masking as a strong element. And, similarly, street theater and its relationship with clowning show that the mask is a recurrent feature in forms of theater that take place in open spaces and with direct interaction with the public, as if allowing the actor to place himself "without shame". Masking occurs even without the object itself, since the thoughts that dialogue with these practices are present.

The wheel is a central point in both manifestations, uniting the audience and the "stage" in a horizontal relationship that allows the crossing between one space and another, like the children who become part of the acrobatics, or the players who enter the loon. The scenic spaces are delimited in a simple way, either through the wheel in Sea horse, a rug or small objects in the street theater. Here is yet another way of re-signifying space: being able to be part of the artistic object that is consumed changes the way of seeing the area in which that object exists, emphasizing the idea of space as an occupied place. The flow of the city and that of the spectacle converse and contaminate each other.

Sea horse and street theater have great

connections with musicality and musicians. Much more than just being a soundtrack, the music works as guides and complements to the actions carried out, demanding attention and care from all participants. The noises of the city are incorporated into the production, aiding in the composition and giving unique characteristics to each performance.

The two manifestations have a festive and celebratory nature, returning to the idea of the city as a space for exchange and interaction between individuals. Through the analyzed presentations, it is possible to see moments of fraternization between all the participants,

regardless of whether they already knew each other previously or not, whether they went to that space exclusively for the consumption of art or whether they are passers-by. New spaces emerge within the inhabited place and unprecedented layers are added to the areas that are inhabited by art.

And, as it is said in the ``Pombas Urbanas`` presentation analyzed here, “the story is over, but life cannot stop” (2015, np). Being on the street is a political act, making art on the street and occupying unconventional spaces is fundamental. Let’s go on!

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