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Sommario/riassunto	The relationship between the archive and the performing arts has been occupying a prominent place in contemporary thought, unfolding into several aspects: the archive as a process, the performativity of the

archive, the archive of practices and the archive as a practice. This volume aggregates perspectives on what constitutes the archive in contemporaneity, showing how it is constructed, dissolved and simultaneously materialized in forms of memory and in incorporated experiences. The archive thus presents itself as a category that multiplies in the discourse of collectors, archivists, researchers, programmers, artists and spectators. As a plural universe, present in philosophical and historiographic discourse, it is translated into documents and statements, continuously archived and revived, in a movement in which histories are lost and gained. The reading of this book's index reveals the thematic scope and the panoramic view that it seeks to launch on the archive practices, in several disciplinary inscriptions (performance, dance, theatre, music), in a national context and in international dialogue.
