

Carles BATLLE. Outgoing editor-in-chief /
Davide CARNEVALI. Incoming editor-in-chief

editorial

English translation, Neil CHARLTON

Welcome back, once again, to *Estudis Escènics*. Just as at the end of every year, we present a new issue with articles and contributions that we are sure will interest you.

Please allow me to use the first paragraphs of this editorial to take my leave as editor-in-chief of the journal. With the issue you are now reading, I have introduced seven. Seven issues in eight years. A period of challenges and enthusiasm, and also of milestones achieved: we have turned our beloved historical journal (more than sixty years of life!) into a new academic publication. A *new* journal, in digital format and open access, with its obligatory scientific and editorial boards (or committees), which has gradually gained more presence in the indexes and databases that assess these types of publications. At the same time, over this period, we have organised five international symposia with top quality contributions.

I am very happy with what we have achieved. But one has to move on. I will remain on the Editorial Board, of course, but I am pleased to hand over the reins to another of its members: Davide Carnevali. Davide is a friend, doctor, professor at the Institut del Teatre, playwright and director of international renown; I have no doubt that, under his supervision, the journal will make even greater strides in the direction we have set for ourselves.

And now, as I take off my editor's hat, allow me to express my faith in the future of the journal and wish you all a fond farewell: onwards and upwards!

Carles Batlle

As you have just read, this editorial marks a transition. It was during the long process of developing this issue 48 that, after many years at the head of the journal, Carles Batlle suggested that I should take his place. It was not easy to accept, but he finally convinced me. It was because of the respect and esteem that I have always had for his multifaceted professionalism, which crosses the paths of theatre practice and theory, and has made Carles a role model for

me, ever since I arrived in Barcelona. The milestones achieved by *Estudis Escènics* in the last seven years are proof of this; and, hence, this new editorship will provide continuity with the previous one. I will try to live up to the task.

For my part, I can bring the experience I have acquired over my years of activity, developed on the one hand in the fields of research, essay and education, and, on the other in playwriting, stage direction and translation. Europe and Latin America have above all provided my references; and Italy, Germany and Catalonia my home.

This international dimension has been very important for me. The discovery of systems of thinking and artistic production that confront each other in their similarities and differences — through which they build a dialogue — have always pushed me to reflect on what we can learn from the virtuous examples that develop outside our country, and what can we offer to the outside world. I would like this journal to be a fertile ground where knowledge mixes, a kind of bridge between Catalonia and Europe, between Europe and the rest of the world, aware that the knowledge produced by one culture is always partial, fragmentary and relative, and that the awareness of this partiality is fundamental to avoid a cultural discourse falling into the temptation of thinking of itself as hegemonic and becoming colonising.

It is a question that can be extended to theatre in general. In my experience, as in Carles', practice and theory have fed each other: we will do our best to ensure that the same happens in this journal, bringing together the voices and pens of theoreticians and artists who can provide different perspectives, and thereby expand our point of view on the topics discussed.

Another valuable lesson that Carles Batlle has given me is that research and pedagogy always go hand in hand: I believe that this journal must be both a research tool and a pedagogical tool at the service of teachers and students of the Institut — and, possibly, other education centres. For this reason, on the one hand, we will insist on an even wider dissemination within the Institut del Teatre, making it easier for students and teachers to take advantage of it as much as possible; on the other, we will continue to implement its international dimension, also by improving our position in terms of indexing parameters, a process already started by Carles, with Neus Garriga's valuable help.

We will design the symposia with the same objective: so that they are moments that spotlight the journal's activities, but also opportunities for professionals and students of the Institut del Teatre to meet. All this in addition to working every day to ensure that *Estudis Escènics* continues to be the inclusive, intercultural and quality publication that we all want.

And now the time has come to introduce issue 48.

The articles that make up the dossier this year come from the experience of the 5th International Symposium *Dance Dramaturgies. Imponderable Writings*, held at the Institut del Teatre on 19 October 2022. The aim was to expand views on a discipline that is in the process of formation and affirmation: dance dramaturgy. A still contradictory concept and often the focus of misunderstandings, and at the same time a powerful instigator of valuable, challenging and innovative practices and theories. Is the relationship

between dramaturgy and choreography one of continuity, complementarity or opposition? How do we leave a record of this dramaturgy? How does dramaturgical creation adapt to the development phases of a choreographic project? These are some of the questions that were raised and debated during our symposium, organised by a committee made up of Constanza Brnčić, Roberto Fratini, Marta Galán, Riikka Laakso and Bàrbara Raubert.

In his article, Salvador Sánchez invites us to wonder about the meaning of and need for dance dramaturgy, and the specificities that differentiate it from other disciplines such as choreography and stage direction; Mariana Camargo suggests that we understand the general panorama and its historical course through research into the concept of dramaturgy linked — following the approach of the French dramatist and theoretician Joseph Danan — to non-dramatic theatre. Lucía Naser Rocha sees dramaturgy as a “theory of and *in action*”, rather than as a theory from which practices emerge, considering that dance dramaturgy develops with the piece: not before, not after, but *with*; it is precisely for this reason that dance and theatre require a re-reading of the conventional theoretical paradigm. Oriol López Esteve attributes the rejection that the concept of dramaturgy often provokes to “an excessively narrow understanding of the notion of writing”: citing Derrida, the notion of writing must be rethought and expanded in a “peripheral” direction. Finally, we invite you to follow Ricard Gázquez’s illuminating talk with Constanza Brnčić to understand that “it is therefore this evanescent materiality of time that poses a crucial enigma for those who try to grasp the paradigms and paradoxes of forms of dance writing.”

Among the articles that are not part of the dossier, Isabel Panosa Domingo seeks out the origins of the aesthetics of soundscapes in Greek tragedy, reminding us that is where we come from: from music, the chorus, that is, from movement associated with sound. Henrique Barbosa helps us rediscover the traditional theatricalities of Brazil in a piece about the role of theatre in decolonisation. Guillem Aloy Bibiloni tells us about a new concept of space that expands set design towards architecture and other disciplines through a look at the most recent Prague Quadrennial.

Returning to Catalonia, Alba Martín focuses on how Beckett is received by exploring the most interesting productions of *Endgame* in Catalonia. Joaquim Armengol, following Eduard Molner’s approach in his book, raises a key question: “why did the Catalan cultural elite turn their backs on the extensive popular culture that emerged from El Paral·lel? Well, the answer is clear: because it was popular and removed from the interests of intellectuals and politics of *Noucentisme*.” This problem of elitism opens up another fundamental one: how can theatre recover its dialogue with society? Esther Criado Valladares links Live Art and dance to the economic crisis of 2008; based on the example of *Montdeductor*, she explores how socioeconomic paradigms influence aesthetic proposals. Enric Gallén, in contrast, focuses on the reception of Joan Brossa’s *regular theatre* by critics, audience and society. The political nature of the topic, which was so clear in the sixties in Catalonia, is still valid today and not only within our borders: can society change theatre?

The answer probably also involves reviving the hegemonic macro-narratives; gender narratives are perhaps the most urgent and, at the same time, most difficult to de-structure. This is why articles like the one by Marta Momblant Ribas are necessary and valuable to ensure that, as the author reminds us, “a new reading emerges, therefore, when contrasting the foundational story with a newly devised narrative.”

And here I leave you, with this issue born — as I mentioned — in this transition process, and whose merits belong primarily to Carles, but also to the esteemed contributors to this publication: Lluís Hansen, Marta Borrás and Ferran Adelantado; I would like to take this opportunity to thank Ferran for all his work undertaken in recent years and to wish him the best of luck in his new ventures.

As you can see, there are many people, many living bodies, behind these virtual pages. But the most important people and bodies are you, the real readers. All of this is for you.

Happy reading!

Davide Carnevali

