

Carles BATLLE. Editor-in-Chief

# editorial

English translation, Neil CHARLTON

The symposium organised by the journal *Estudis Escènics* in autumn 2020 – onsite and well attended despite the inconveniences of the pandemic – took a challenging approach to an expanded concept of interaction in the field of the performing arts. In times of restrictions, the aim was to tackle an expanded notion of relational aesthetics in the various fields of current performance-performative praxis. With this in mind, and to be consistent, in addition to the usual theoretical presentation sessions, there was a considerable volume of – let’s say – practical (or relational) experiences. The result of this bold approach is largely contained in the articles in our main Dossier (and also in some attached Documents).

These feature research, reflections and analyses that consider various participatory hypotheses or utopias: from community and participatory theatre to socio-inclusive experiments, immersive theatre, and new choreographic paradigms. Of course, the protocols and formats of the different relational poetics are also addressed, taking into account the processes of those dramaturgies that are expressed precisely by replacing traditional playwriting with a *programming of becoming*. Ultimately, there is an emphasis on the expansion of relational poetry in the field of programming and cultural production understood in a broad sense. In short, we present a heterogeneous set of materials: from the most general and theoretical approaches by Manuel Delgado, Jordi Claramonte, Carmen Pedullà, Constanza Blanco and Paolo Gatica to the study of specific cases in the contributions of Óscar Cornago, Christina Schmutz and David Pérez, among others,

This year, the material outside the Dossier includes a wide range of seemingly dispersed research. We have an ontological reflection on “matter and meaning” in Henri Bergson and Karen Barad (Marc Villanueva) alongside a queer approach to contemporary Chilean theatre (Ernesto Igor Orellana). Overall, there is a common feature that links these contributions: the themes and interests, despite being disparate, stem from current theatre debate. Thus, we can read about the most recent developments in the queer universe (which we have already mentioned), the seemingly endless debate

on the poetics of the theatre of the real, and the ever multifaceted concept of political theatre. And we can also add perspectivism in dance and a very particular study on a playwright who never ceases to challenge us: Caryl Churchill. And the list goes on.

So we move into the new year with a great deal to stimulate us. And we hope, as ever, that you will continue to find it all of interest.

