

Joan Casas
Editorial

After our last double issue, we were determined to make the next one a lighter affair. Among other reasons, we wished to focus a little more on achieving greater regularity in the periodicity of the publication. We also decided to include English translations of article summaries wherever this was appropriate.

Given the size of the current issue, it appears that we have not precisely achieved our aim in this respect. However, this is, without doubt, a good sign since it means that there is a great deal of material clamouring for diffusion and debate and that our magazine responds to a very real, growing need.

The two studies that we publish in the first section share a common feature; they are both intended as the prologue or prolongation of a work of artistic creation. As such, they are, therefore, directly related to the space devoted to reflection in two speeches which were given at the symposium on research and creation, and which we also publish in this issue. In this space of reflection, the following questions are posed: What is the relationship between creation and research? Are not the horizons of academic work broadened as a result of introducing research as a subject into higher education programmes for the study of the arts? What new demands arise? This is a field which we shall continue to explore in forthcoming issues, with on-going contributions to a debate we consider of paramount importance.

At the *Institut del Teatre*, we recently published the version in Catalan of Etienne Decroux's *Words on Mime*, and therefore felt the need to include a tribute to the man that many consider the father of modern mime. With the piece that Boris Daussà-Pastor devotes to Decroux, we also welcome to the magazine a brilliant former student of the *Institut del Teatre* who, after graduating, has pursued a very interesting



academic career: Daussà studied Kathakali theatre with a Kerala master and he is currently reading a PhD at New York University. Daussà has interviewed a number of Decroux's disciples and his analysis provides us with an insight into the extent of Decroux's legacy.

Can the poetic world of Iannis Ritsos contribute anything to the theatre? I have for some time been working on the translation into Catalan of the dramatic poems of this great Greek poet and I most emphatically believe that the answer to this question is affirmative. But I leave it to readers to judge for themselves with an introductory article and the texts of two dramatic poems.

The dance section contains a fascinating research paper by Professor Roberto Fratini on the iconography of Romantic ballet, the re-publication of Agustí Ros's article on the Laban method (which appeared in the last issue but with errors in the graphics) and three pieces which evaluate over a decade's work by the postgraduate group, *IT Dansa*, and the figure of choreographer, Jiří Kylián, who had such a great influence on the group's development.

Happy reading

Ixiar Rozas

Itineraries in a prolonged present

This article was written for and published in the book *4 itinerarios y otras fotos* (4 itineraries and other photos) by Ixiar Rozas and published by *L'animal a l'esquena* and *Moaré Danza*.

"Sites of Imagination" is an international project involving five artistic teams from different fields (visual arts, performing arts, architecture and dramatic arts) who work together in researching the Mediterranean city and the process and creation of different artistic approaches to the relationship between body and city. The project was produced by a network of five organisations in five European countries, each of which gave support to one artistic team: *Alkán-*

tara (Lisbon), *Bunker* (Ljubljana), *Carovana* (Cagliari), *L'animal a l'esquena* (Celrà, Girona) and *L'Officina* (Marseille).

The aim of "Sites of imagination" is to construct a cultural dialogue about "imaginary sites" of the human body and the Mediterranean city. Over the course of a year, each team worked on the elaboration and creation of a project on the topic body/city in two non-European Mediterranean cities: Beirut and Istanbul.

In a world which continues to be defined in terms of the north-south axis, "Sites of imagination" creates collaborative links between the artists and public of a semi-peripheral region where culture is the currency of exchange and dialogue.

Idoia Zabaleta, Elena Albert, Ixiar Rozas and German Jáuregui formed the artistic team of *L'animal a l'esquena*.

Christina Schmutz and Fritwith Wagner-Lippok

Invasion of reality - performative forms in contemporary theatre

In the context of a theoretical-practical theatre project, the authors investigated the aesthetic function and social meaning of "performativity" in contemporary theatre production. Using examples of "postdramatic" theatre, applied strategies of presentation and excerpts of interviews, the concept of "performativity" is developed as a paradoxical structure of roles, and its specific relation between actor and public is illustrated by the structural paradigm of the "Möbius loop": The ambiguity of its positions deconstructs the hierarchy of the social roles of those present, who, as a whole, bring forth the theatrical event and in so doing disenfranchise any individual authority over it. The transgression of the limits of representation towards presentation and self-presentation leads to different extents of creative combinations of fiction and reality, and thereby to a change in the receptive attitude.

Boris Daussà-Pastor

Decroux and his legacy: still a lack of words about mime

For the mime actor, the legacy of Étienne Decroux (1898-1991), the oft-called “father of modern mime”, transcends Decroux’s own writings, artistic projects, and articulated pedagogy. This article explores how the learning experience with Decroux has been interpreted by some of his disciples in different, but complementary ways. I present four main lines into which the work of the heirs of Decroux can be generally divided: the preservation of repertoire and technique; the creation of new approaches to acting based on Decroux’s principles; the use of corporeal mime as a working tool and creative language; and the theorization and documentation of corporeal mime. In each case, I provide examples of particular artists that could be regarded as representative of each line. Obviously, these divisions are not absolute and in many cases intersect, but they can be useful in providing a foreground for future studies on the living and changing legacy of Étienne Decroux and corporeal mime.

Roberto Fratini

Dream of an artist. The iconographic paradigm of the Romantic ballerina in nineteenth century lithography

The “lithograph portrait” became a widespread practice in the nineteenth century and its commercial development came at a time of social aperture in artistic markets. This fact contributed, during the Romantic eighteenth hundreds, to the formation of an iconography of the ballerina which is part of that “Myth of Ballet” whose cultural interferences were to make themselves felt in the very heart of western dance for two centuries. This was a symptom of the “conversion from the Illustration to the Myth” which did not limit itself to documenting dance but also, in a manner of speaking,

nurtured it by enhancing its poetic paradigm. The vast repertoire of popular illustrations analysed here is, in fact, a tribute to the romantic value of a constant osmosis between identity and simulation, dance and painting, real body and ghost body, enunciating, as if in a prophecy, a debate on organic truth which is destined to run the full extent of the parable of modern dance.

Agustí Ros

Laban Movement Analysis: a tool for the theory and practice of movement

At times like the present, with the debate underway in Spain regarding study plans for the future Degree in Dance, the contribution of Rudolf Laban and his disciples to the study of movement in general, and specifically of dance, acquires particular relevance.

The article suggests that Rudolf Laban’s theoretical approach, generically known as Laban Movement Analysis (LMA) with its four inter-related categories of Body, Effort, Shape and Space, might be applied to the theory and practice of dance in the projected higher education studies of dance in Spain. The insight into movement that LMA provides is transverse and facilitates an open dialogue between dance styles and techniques. The article also proposes monitoring the experience of those centres that adopt LMA, both in Europe and in America, since such centres continually give rise to new lines of creation and work, expanding the realms of research in movement and dance.

Ester Vendrell

IT Dansa Jove Companyia (IT Young Dance Company): political will and artistic quality. A fruitful tandem for over a decade

The link between Catherine Allard, artistic director of the *IT Dansa Jove Companyia*

(a company of the *Institut del Teatre*) with Jiří Kylián goes back to 1980, when she joined the Junior Ballet of the *Nederlands Dans Theater (NDT 2)* in the Hague, and two years later became a member of the principal company, the *Nederlands Dans Theater (NDT 1)*, under the direction of Kylián, whom she considered her great master. *IT Dansa* has staged three of Kylián's choreographies in Barcelona: *Evening songs*, *Un ballo* and *Sechs Tänze*.

Raimon Àvila

Jiří Kylián, dreamer of dance

Jiří Kylián is a prolific choreographer, capable of creating more than one work at the same time. In addition, his creative restlessness leads him to constantly experiment and to use very different languages and approaches. He enthusiastically leaps from the sublime to the grotesque, from the abstract to the concrete, from the serious or transcendental to the entertaining and down-to-earth. Kylián is, in fact, a renaissance figure set down in the middle of the 20th century: as well as being a choreographer, if the need arises, he composes music, plays

the piano, and designs sets, costumes and lighting effects. His willingness to help out, his curiosity and his generosity know no limits. In 1980, he attended a dance festival in Australia. The Aborigines, impressed by the force of his creativity, described him as “a good dreamer”.

Mariana Jaroslavsky

Jiří Kylián at the TNC. Interview

In this interview, Kylián speaks about his choreography, *Sechs Tänze*, and of the music of Mozart on which it is based. Kylián underscores the importance of musicality and the need to understand and respect the music when designing the choreography for a piece, even in cases where one is actually working against the music in question. He refers to the qualities required of a good dancer and to the need to incorporate the dancer in the creation of the choreography. He also reflects on the language employed in his choreographies, on dance today, and on the importance of young companies, like *IT Dansa*, and Catherine Allard's admirable work in aiding the transition of young dancers to professional status.

