



Editorial

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With great satisfaction the *Brazilian Journal on Presence Studies* completes its fourth issue with important novelties. First, we present to the readers our first issue with all bilingual articles. This is part of our twofold policy: to disseminate, in Brazil, the most important research that is reference in other countries, and, at the same time, to disseminate the major works of our national researchers to an increasing number of readers in several parts of the world. Our journal, in the last months, has had a significant amount of downloads in distant places, mainly in France, Italy, England, Canada, United States, Latin America, Portugal, and some African countries.

Second, we offer, once again, a high quality section which is pioneering in Brazil, be it for the importance of the work presented in its articles, be it for the scarcity of works in this same field, not only in Brazil but in other countries as well. It is the section about the British director Gordon Craig, which had the collaboration of the professor and researcher Luiz Fernando Ramos, of the University of São Paulo, our invited publisher, to whom we immediately thank for the dutiful work of following up the articles of the section, from their reception and evaluation until their final edition, and who writes this editorial with us.

Gordon Craig (1872-1966), amongst the great theatre artists in the 20th century, is characterized for having his legacy in general well acknowledged, while his more decisive contributions, and essential for the development of the modern theatricality, have been very little studied. This paradox of being a renowned author whose major accomplishments had remained almost unknown until our time is due to the fact, perhaps, that his main productions were accomplished over a century ago, and that his decisive production as a theoretician of the scene have remained frozen in a canon established soon after his death.

Recently, two new contributions to the studies on Craig have allowed us to foresee the tip of an iceberg, suggesting how much is still to be explored.

The first one was revealed from the work of Patrick Le Boeuf in the National Library of France (BNF). Between 2006 and 2009, Le Boeuf worked in the Edward Gordon Craig collection of that institution, one of richest amongst the dozens of collections on the artist spread through libraries and universities of the whole world, mainly North-American ones. The BNF collection was acquired in 1957 from Craig himself and contains the most precious items of his personal collection, like the notebooks with the sketches of non-accomplished ambitious plans and the models and prototypes of his revolutionary project *Scene*. In the process of digitizing and making those documents accessible, which is still in course, Le Boeuf became one of the most specialized European intellectuals on Craig subject, having written, in recent years, several articles and organized some important exhibitions on the director, like *Craig et la Marionette*, in Avignon, in 2009, of which he was the curator (Le Boeuf, 2009), and the exhibition *Edward Gordon Craig - El Espacio como Espectáculo* (Le Boeuf, 2011), in the Casa Escendida, in Madrid, in 2011, for which he wrote the main text of the catalogue.

The second contribution that revolved the canonic interpretations on Gordon Craig was the one promoted by the International Institute of the Marionette, of Charleville-Mezière, when it acquired from a private collector the plays written by Craig and decided to sponsor their edition, gathered under the title *Drama for Fools*. The majority of these plays was written between 1916 and 1918 and continued being reworked by Craig until short before his death. They were known by a small circle of specialists, but it was thanks to the work of Didier Plassard, Marc Duvillier, and Marion Chénétier-Alev to organize and translate them into a bilingual edition in English and French that they became accessible to the public in general (Craig, 2012).

Didier Plassard, as the coordinator of this effort to recover Craig's legendary drama production, offered, in that publication already, a fruitful reading on them, which only starts the wider and more lasting investigation on the hermeneutics of this surprising estate of Gordon Craig.

Our thematic section begins exactly with the article of Le Boeuf in Portuguese and English entitled *Gordon Craig's Self-Contradictions*, in which he develops a possible explanation for the contradictions constantly pointed out in Craig's theoretical production, from a reading around the mystic and metaphysical aspects perceived by him as crucial for the understanding of that artist.

The following article is by Didier Plassard, published here in the original in French and translated into Portuguese, being called *Edward Gordon Craig e o Teatro para Bobos: retrato de um encenador como autor cômico* [Edward Gordon Craig and *The Drama for Fools: a portrait of the stage-director as a comic playwright*]. In this work, he goes deeper in his investigation on *Drama for Fools*, updating his reading on these plays beyond the presented conclusions when it was published two years ago.

The section goes on with the Brazilian researchers who present their works in Portuguese and English. The first one is our invited publisher, Luiz Fernando Ramos, who is the pioneer in Brazil in the study of the subject and is committed, at this moment, with the translation of all Craig's books into Portuguese.

In a recent research on the Gordon Craig collection of the BNF of Paris, he found evidences that led him to question the canonic consensus regarding the project *Scene*, perhaps the most important among so many visionary projects of the British director. In his article *Gordon Craig's Scene Project: a history open to revision*, he shows that, more than a failed project, as it became usual to consider it, the project *Scene*, taken by the texts and diagrams that founded his patenting in four countries in 1910, can be considered not only as something accomplished, but also that it suggests an unsuspecting tuning between Craig's ideas and the contemporary theatre and art.

And the section is concluded, then, with the article by Almir Ribeiro, in which he investigates the very little studied relationship between Gordon Craig and the Indian intellectual and his contemporary, Ananda Coomaraswamy. The text *A Dialogue on the Banks of the Ganges: Gordon Craig and Ananda Coomaraswamy* analyses this relationship by means of personal correspondence and articles published by Craig in the magazine *The Mask*. Besides elucidating this fruitful and pioneer exchange of impressions and opinions on the proximity and distances between the Indian and the European art and theatre, the researcher presents a consistent overview on the Hindu theatricality.

Notwithstanding the wealth and the uniqueness of this section, we also present, as usual, the section *Outros Temas* [Other Subjects], which contains the selection of articles sent to us that are not related with the theme of the main sections and that, like the articles of the thematic section, have been rigorously peer-reviewed.

Equally bilingual, this section shows the wealth of the Brazilian production, providing a paper proceeding from France, which is the first one.

Thus, we open it with the text of Federica Fratagnoli, originally in French and translated into Portuguese, *L'Hybride à l'Épreuve du Corps Dansant: étude de créations de la scène contemporaine anglo-saxonne* [The Hybrid and the Dancing Body: a study of the Anglo-Saxon contemporary stage], an article that discusses, in a critical way, the concept of hybrid as a discourse able to pacify the complex network of in Indian dance productions in England.

Next, we present *Dance in K through 12 Basic Education: adequacy of contemporary practices in dance teaching* by Josiane Gisela Franken Corrêa and Vera Lúcia Bertoni dos Santos. It is a reflection work on the change of the body concept – especially from the so-called post-modern production in dance – and its unfolding and implications for the dance teaching.

Outros Temas presents also two works which have Deleuze as an ally. Martha de Mello Ribeiro shows the result of a practical research on Pirandello. To subsidize her reflection, in *For a Performative Theatre in Pirandello: a brief dialogue with Deleuze and the theatre of repetition*, she takes Deleuze's work and articulates it with the notions that emerge from Pirandello's dramaturgy, producing exciting questions on theatre and performance.

Concluding this section, we have the work of Carina Sehn and Paola Menna Barreto Zordan entitled *Image: from the cinema to the performance*. The authors approach the corporeal forces and their struggle with the problem of the representation. Supported by the French philosopher, they discuss the statute of the image and defend its performatic.

As an additional novelty of our journal, we also publish, for the first time, an interview. *Pesquisa em Performance: encontro, palavra e corpo* [Research in Performance: meeting, word, and body] is a dialogue among the teachers Rodrigo Guéron and Aldo Victorio Son, of the State University of Rio de Janeiro, with the performatic artists Filipe Espindola and Sara Panamby. The conversation, full of impacting videos and images, elaborates on a varied range of subjects, having the performance and the work of the artists as the key point.

All our effort is rewarded for being able to offer to our readers the result of a fruitful partnership, and the results of a laborious work of evaluation and edition that became our quotidian.

We wish you a good reading.



References

CRAIG, Edward Gordon. **The Drama for Fools / Théâtre pour les Fous**. Charlesville-Mezière: L'Entretemps Editions & IIM, 2012.

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