

Editorial

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Internationalising a periodical is not an easy task in an open and free publication system. Unlike many other countries, particularly the English-speaking ones, we seek to provide free access to the knowledge issued by the research we help disseminate.

Thus, this process of internationalisation is a natural tool for better divulgation of the knowledge a journal like ours puts into circulation. Indeed, despite the huge effort, we have undertaken a process of expansion of boundaries and significant increase in the number of readers of *Revista Brasileira de Estudos da Presença*.

The issue at hand carries out a second shift towards this very important goal, in order to give international visibility to our periodical: texts in different languages and translations.

A first shift took place since the beginning of our activities, in 2011, and we have strived to offer readers translations of outstanding texts from foreign authors ever since, in addition to promoting domestic production.

Now we are taking a step further, producing, with the highly qualified collaboration of professor Beatriz Trastoy (Buenos Aires University) a thematic section on Argentinian theatre – from the viewpoint of the notion of postdramatic – almost entirely in Spanish. Brazilian readers – who in their vast majority understand the language in its written form – are thus provided with access to this section, which also extends its scope to the Spanish-speaking community, the third largest in the world in terms of language.

The section organised by our Argentinian colleague is particularly outstanding, with texts offering conceptually balanced

and rigorous reflections. This is an excellent opportunity to revisit the concept of postdramatic, and to get acquainted with the recent Argentinian theatrical production.

Of course, we need to thank the efforts of professor Beatriz Trastoy, who brilliantly organised the section, in addition to supporting us in all stages of evaluation, text editing and proofreading. It should be emphasized that the high standard maintained by the journal always involves blind peer-review, even in the case of a thematic section organised by a researcher as highly qualified as Beatriz Trastoy.

The section itself is presented in more detail by the organiser herself in an opening text, however, it is worth emphasizing our pride in closing the section with a new text by Hans-Thies Lehmann himself, the creator of the term *postdramatic theatre*. In this article, the German author assesses and discusses the relevance of the notion, twelve years after its first publication.

Moreover, a third internationalisation shift can be announced. For 2014, we are not only preparing excellent thematic sections with new texts by researchers from several countries, but we also intend to publish them in two languages (Portuguese-English or Portuguese-French). By publishing in these two important languages – English and French – we believe we will be able to cover a wide and diverse range of readers, bringing Brazil closer to the international production and vice versa.

As usual, there is also a section entitled Other Themes [Outros Temas] with three texts from our constant flow of submissions. The goal, once again, is to present the diversity of the production in terms of research in the performing arts.

The first text of this section is entitled *A Precisão Psicofísica no Ato Total – Psychophysical Precision in the Total Act*, written by Lidia Olinto and Matteo Bonfitto, from Universidade Estadual de Campinas. In it, the researchers follow the work of actor R. Cieslak in the legendary spectacle directed by Jerzy Grotowski, *The Constant Prince*. Based on this analysis, the text uses the concept of “scenic precision” in order to verify the relevance of the use of the notion of “Total Act” to qualify Cieslak’s acting.

Celina Nunes de Alcântara, in turn, presents an essay in which she defends the actor’s training as a work of creation of oneself. Informed notably by the work of Michel Foucault, our associate editor

problematises notions such as ethics and creation in her article *O Trabalho do Ator e a Arte de Ficcionalizar a si Mesmo – An Actor's Work and the Art of Fictionalising Oneself*, revealing how the creative work can be thought beyond the strictly professional work.

Finally, we close the year 2013 with the article *Dramaturgias de Ator: puxando fios de uma trama espessa – Actor's Dramaturgy: pulling threads from a thick plot*, by Alice Stefânia Curi, from Universidade de Brasília. In this article, the author discusses the concept of *actor's dramaturgy* with the aim of decentralising the notion of dramaturgy and emphasising the gaze on the body.

We close with three texts about acting. They undoubtedly emphasise scenic aspects, but, above all, the elements of presence contained in the research in the area of the Performing Arts. They turn our publication into a link between practical production of Brazilian research and our editorial line. Together with the thematic section inspiring the title of this issue, they reveal different aspects of what we call *Studies on Presence*.

We wish you all an enjoyable read, and hope you are looking forward to next year.