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Approximately a century ago, a proposal that would transform the European and world dance scene was designed as an artistic language for dance and expressive movement in the performing arts. The multidisciplinary of artist-researcher Rudolf Laban (1879-1958) triggered a renewal in traditional artistic forms, bringing protagonism to the body and the multidimensional forces that cross it. Intercultural observer, Laban had contact with a changing world at the turn of the century, bringing a plural focus to the ways of moving the human behavior of his time.

His studies in architecture and his dedication to drawing led him to produce an iconographic language for recording the choreological elements and the dynamics of the movement in order to access the complex domain of poetic body expressiveness and its power of communication between human beings and the environment. Labanotation was quickly disseminated, making it possible for professionals and amateurs to learn the art of movement, gathering crowds. The approach with nature and with artists, philosophers and intellectuals belonging to the group that frequented Monte Verità in Ascona, Switzerland, provided the existence of a colony school where most of the Labanian experiments were carried out with collaborators from different fields of knowledge.

A life (in dance) permeated by idyllic situations and between wars made the condition of sharing emergent. His studies were produced with the help of several artists and scholars to be disseminated by collaborators, which is why, probably, many materials receive differences in nomenclatures. Added to this is the path branched in time and space of such studies by their collaborators, creating parallel traditions between materials. Even so, this art of movement was nurtured and unfolded relentlessly, reaching Brazil through different branches.

In the middle of the 21st century, when the forms of war become less evident, but continue to polarize and exterminate cultures and thoughts, we continue to gather reflections elaborated by

researchers who nurture the studies of the Art of Movement by Rudolf Laban. Added to this, a pandemic by COVID 19 before which all know-how surrenders to basic procedures discovered by scientists during the Spanish flu - washing hands with soap and water - of which Laban was also a victim, aggravating his recurrent health problems.

Circulating the work of Brazilian artists, weaving new partnerships, support networks and increasingly promoting the production of knowledge becomes the main objective of this edition. With an increasing number of researchers, we see how their scientific productions and essays are dammed. 22 articles and essays were approved, signaling the possibility of a second thematic edition in the future to come.

Peggy Hackney opens the **Articles** section, contemplating us with a reflection and discussion about important implications in the international pairing of nomenclature and symbols for the category Form of Studies of the Laban / Bartenieff Movement. Marcilio Souza Vieira presents *Labanotation and Motif*, dance writings that use the iconographic symbols thought at first by Rudolf Laban. Flavia Pilla do Valle provides the basis for writing *Motif* and highlights the potential of this notation for appropriation and aesthetic analysis of movement. Paulo Caldas discusses the dynamic conception of space and the line as a generative and recurring element when addressing the extensions of Laban's conceptions in William Forsythe's creative processes.

We continue with a group of articles whose investigative aspects demonstrate the potential *in* dance research that the Art of Movement provides for creation, teaching and research in the performing arts. Dance or movement become the search engine itself and it is from them that knowledge is articulated. The Somatic-Performative Research coined by Ciane Fernandes presents research processes in performing arts from the research laboratories of PPGAC / UFBA guided by creative experience in movement that, when operating in parallel with improvisation and analysis, dance and writing, structures the innovation of knowledge in a dynamic,

coherent and relevant way. Daniel Magalhães de Andrade Lima points out the articulation of the Laban / Bartenieff System with the vocal work, aiming at the construction of foundations by moving parameters. Cláudio Marcelo Carneiro Leão Lacerda presents research-creation inspired by the work of Iraqi architect Zaha Hadid in which he articulates Laban's theories to the concepts of spatial imagination, body imagination and movement imagination by Bachelard and Sheets-Johnstone. Vivian Vieira Peçanha Barbosa presents the choreographic creation process of *Reversa* from the exterior-interior continuum, together with the notions of dance sense, movement-thought, *antrieb* and effort in Laban. Ligia Losada Tourinho shows the protocols of her choreographic game Trio of authorship shared between performers, choreographer and audience. The author Melina Scialom, inspired by Kandinsky's work, explores choreological studies as a praxis that facilitates a dramaturgical thought in movement that builds, in its creation process, an affective dramaturgy. We ended this group of articles by Marina Martins that reflects on the poetic language and the creative process of the film *While the leaves fall ...* from female discourses inspired by the work of Marguerite Duras, intertwining the poetic intertextuality of cinema, literature and dance.

The group of articles that deals with teaching issues brings the contribution of Laban's legacy to the different didactic actions in different corporal practices. Isabel Marques makes a dialogue between Rudolf Laban and Paulo Freire especially regarding the notions of communion and the world. It also discusses dance based on Laban's references from the perspective of banking education and cultural invasion, whose concepts are worked on by Freire. We continue with Alex Machado and Nara Keizerman who bring the context of the circus to the discussion, in which it addresses functional / expressive resources and a methodology for investigating and creating movements that can be adapted according to the needs of each artist in their projects. Thaís Castilho and Jair Mario Gabardo Junior have public education spaces as the focus of didactic-philosophical (re) creation

of Laban's proposals on Eucinetics (or Effort). Neila Cristina Baldi discusses a methodological proposal of classical ballet that articulates the Laban / Bartenieff System and the Motor Coordination of Marie-Madeleine Bézières, Suzanne Piret and Yva Hunsinger.

Bringing a historical bias, we arrived at the Coral Dance, contemplated in two articles, one that discusses the relationship of this dance mode with the Nazi regime, and the consequences of the concessions in the relations between art, politics and ethics, by Francisco Lima Dal Col; another that problematizes the idea of mass dance and dance for crowds, pointing out differences between the Nazi interest and the Labanian proposal, by the authors Camila Simosin and Lúcia Tourinho. In the following article, Cibele Sastre brings access to tracks of movements between life and art by Rudolf Laban, in the image of a multidimensional and relational maze, from less evident aspects of his life story. José Rafael Madureira and Andreia Ferreira Yonashiro are authors who bring the contribution of Joana Lopes to the Art of Movement with her Coreodramaturgy and dramatic play. Fellipe Santos Resente and Suzane Weber da Silva observe the reverberation of Laban and Bartenieff's work in Eva Schul's contemporary dance. We conclude this section with the article that deals with the formation of Maria Duschenes and her space of action as a trigger of memories about this artist-educator by Warla Giany de Paiva and Elisa Abrão.

In addition, we have the **Interview** section that includes the crossings of Rudolf Laban and Kurt Joos in the work of Brazilian Sayonara Pereira from the dialogue with Mônica Fagundes Dantas and Daniel Silva Aires.

Continuing this edition, in **Articles Extradossiê**, João Alberto Lima Sanches discusses dramaturgical strategies that structure conference plays based on the notions of crisis of the drama and deviation. Jefferson de Oliveira Cabral and Vera Lúcia dos Santos deal with the relationship between theater and educational language through the bias of sharing sensitive knowledge. Fabiana Andreia Mors and Neila Baldi discuss dance production with dancers with and without disabilities around the process of creating the show

“*Cuidado, Frágil!*”, with a self-ethnographic and ethnographic methodology. And in the **Essays** section, Lucas Pinheiro reflects how Bob Wilson’s early works relate to the idea of a free and creative childhood.

We hope that this initiative to aggregate the productions of the Brazilian community will stimulate new and many publishing networks of researchers committed to the Art of Movement by Rudolf Laban and the studies of his collaborators. And that the launch of this edition of Cena Magazine is one of many partnerships to be fostered and articulated. Brazil has a large number of artists and educators who work with the Art of the Laban Movement and textual recording is an efficient way of exchanging and strengthening ideas and this field of work.

Cibele Sastre e Flávia Pilla do Valle,
Collaborating Publishers

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