

EDITORIAL

We are pleased to present this general issue of the *Canadian Journal of Practice-Based Research in Theatre*, which offers three very distinct yet compelling ‘takes’ on how drama/theatre artists and educators conduct their work and represent what they do. Conrad Alexandrowicz’s essay “Reflections on the Impossible” is an honest and detailed consideration of a biographical performance project based on the life of neglected musical composer Harry Partch. Alexandrowicz relays with clarity and a remarkable forthrightness the challenges, shifts and complexities of moving a passionate interest into a practical project. His concluding question, “Was it worth it?” is one most theatre practitioner/producers grapple with, especially in light of the amount of time and effort it can take to bring a project to fruition. What can he/we take away from a two and a half year long process despite “the absence of serious attention paid it by the press and the public”? Mary Elizabeth Anderson’s contribution “Stretching Time” experiments with what she describes as “a kind of writing that is also productive of a non-linear experience of time” that offers fresh ways for reflective practitioners and practice-based researchers to consider how their training follows them through a lifetime of practice. Anderson uses Prendergast’s writing about soliloquizing as a form of reflective practice, and extends this “I/Me” dialogue with a second person voice that offers a more objective “You” perspective on performance praxis. The final essay in this issue is a valuable reflection by Helène Vosters on how she moved her political performance project *Impact Afghanistan War*—a durational performance of falling as an “alternative memorial project”—into a pedagogical model in collaboration with theatre students at York University. Vosters’ essay includes the voices, images and artwork of these five students, making use of the “Halprin Life Art Process (HLAP), a method for creative exploration developed by postmodern dance pioneer Anna Halprin”. Vosters concludes that the process she engaged in with these students allowed them “to *stand tall*, to *hold their ground*, and to allow their courage to catch up with their conscience”; worthwhile goals for enlightened theatre and performance praxis. Across this issue, we note how well the authors draw on the work of prominent theorists and practitioners who inspire them; Anna Halprin, Fredric Jameson, Jonothan Neelands, Harry Partch, Peggy Phelan, Richard Schechner, Rebecca Schneider, to name just a few. Theatre practice and scholarship is a form of

permanent apprenticeship, and the root meaning of the word “inspire”, to breathe in, is an appropriately performative metaphor for how practice-based research extends the work of mentors and peers. The contributors to this issue of CJPRT remind us to reflect with honesty, engage in even deeper dialogues with past, present and future selves, employ our creativity as a ‘legitimate’ form of representation and understanding, and continue to commit to transferring our passions and practices to our students in critical and collaborative ways.

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