

Editorial – Volume 2 Issue 2

At the beginning of 2019 we made an editorial decision to change to a continuous model of publishing for *The Journal of Performance and Mindfulness*. Instead of collecting submissions and aiming for two publication dates each year, we decided that we would publish each article once the peer-review process was completed and the article was ready to be published.

Under the continuous publishing model, we will write the editorial at the end of the year. Of course, the editorial is always written last, once all of contributions are prepared for publication, but we can still easily fall into the habit of thinking editorials are introductions and so come first and so it may seem a little odd – especially if you are reading the articles as they appear. The editorial then, becomes less of an introduction and more of a reflection on the year's contributions, rather than informing readers what they are about to encounter it offers more of a reminder of what they have already read.

As 2019 was a transition year, we already had an issue published with its own editorial (Volume 2 Issue 1), so this editorial will offer brief comments on the three articles which were published afterwards and make up Volume 2 Issue 2. Each of these articles takes a very different perspective on questions of performance and mindfulness and draws on different traditions.

The first article in this issue is Neil Anderson's 'Rudolf Steiner's Art of Acting: An Introduction' in which the author aims to place Steiner's 'contemplative approach to actor training' within the mainstream of modern actor-training pedagogies. Anderson returns to Goethe to avoid what he sees as the two main pitfalls of other attempts to recover Steiner's contribution to contemplative performance those of secularisation and what we might call 'occultisation'. The latter is not the term used by Anderson but we think it catches the spirit of his objection. Anderson also draws on the work of Georg Kühlewind and Gottfried-Haass Berkow to extend his argument and considers the relevance of a contemplative performance practice for 'making friends with the world' -- one of the qualities that distinguishes Goethe's contemplative science from a materialist science that seeks to dominate the world.

The second of the three articles in this issue is simply titled 'Music Performance and Education' by Joanne Chang, Peter Lin, and Henry M. Seiden in which the authors consider the usefulness of a Chan Buddhist approach for musical pedagogy and performance. Chang, who is both a performer and a teacher, writes of the benefits, for both her performance practice and her teaching, of the Silent Illumination process taught by Shen Yen. Lin offers some additional reflection on and contextualisation of Chang's exploration and considers three ways in which Chan meditation can be incorporated within pedagogical setting.

The third article, which completes Volume 2, is Vasiliki Lalioti's 'Performance as Shared Mindfulness' in which the author reminds us that both mindfulness and performance are always socially mediated. In our contemporary situation, mindfulness can be used as a neoliberal tool that, rather than providing 'liberation from one's self-narrative' (see Chang and Lin, this issue), can persuade us to adopt a narrative that moves us to act in ways that

are not in our best interests. Lalioti keeps these dangers in mind whilst holding on to the idea that theatre can provide a liminal space in which both personal and collective narratives can be interrogated, alternatives explored, and changes made. Lalioti warns that change or transformation cannot, *contra* much contemporary mindfulness literature, be assumed to be positive. She recommends that we draw on a Levinasian ethics of responsibility as a way of carrying forward performance as a means of questioning and transforming our habitual assumptions and practices.

Franc Chamberlain
Deborah Middleton
Daniel Plá