

## Editorial

I believe that Artistic Research prevails because of its power to intervene and reconfigure in a very specific intersection where subjectivity and intersubjectivity meet, where individual desires, fears and unconscious meanings nurture common beliefs, shared fictions, mythopoetic configurations. Since only the exploration of one's own subjectivity and its singularities opens up access to this field, neither philosophical nor scientific approaches are adequate or capable of meeting this challenge, focused as they are on generality. However, all the arts and all the artists explore this very same realm without overlaps and disputes by generating, through their creative work, new meanings, insights and (embodied) knowledge, and connecting us, in this way, to the ineffable. Rather than concepts and rational constructions, the ineffable demands images, gestures, emotional narratives. Artistic meaning constructions open thus to the possibility of connecting us with the ineffable establishing a continuum of images, gestures and emotional narratives were boundaries make no sense. For the same reason it doesn't make much sense to establish frontiers within artistic research.

In this sense, this issue, in addition to inaugurating the fourth year of this journal is also establishing what I hope will be a turning point: ÍMPAR publishes for the first time an article that while being artistic research is not artistic research *in music*. And what an excellent scholar, poet, writer and philosopher contributed to this shift and improvement. The author of this article is Maria Fernanda Santiago Bolaños, who, taking the poetic reason of the philosopher María Zambrano as a point of reference, examines the importance of incorporating the performing arts into the academic sphere: *“to think with the body always awake, to inhabit a creative truth guided by poetic reason, and to share it. Indecidable conviction: another world is possible and better”*. Along with an eloquent argument, Marifé Santiago (as she likes to be called) includes a poem, as a way of poetically exemplifying her intervention, which provides a mythocriticism capable of illuminating the poetics of the South. Another very interesting contribution for this issue is the article by Luk Vaes entitled “peyotl: everything you always wanted to do but weren't allowed in piano lessons” where the creation of a collection of piano pieces is proposed with the purpose of allowing teachers to integrate extended techniques into the protocol of regular keyboard-specific pedagogy since *there does not seem to be a method for teaching extended techniques*. In trying to overcome this resistance (*by those who are responsible for stimulating students in becoming professional pianists and teachers*), this new works presented in several volumes will hopefully foster children's enthusiasm and reveal the musical potential of extended techniques.

In an effort to expand the topic theory and its interaction with performance, Julian Hellaby in his article “Topicality in the Piano Music of John Ireland: A Performer's Perspective” reports his artistic research in which he used the solo piano pieces by the English composer John Ireland (1879–1962) as case-studies. A variety of topics, including pictorial, are discovered in this music and their significance to the performer is meticulously explored. An article that clearly reinforces the idea that to make music is to make meaning and that performers may develop creative performances exploring topics. Finally, María del Carmen Fuentes Gimeno signs the article “El sonido de las flautas Schwedler o el último reducto de las flautas de sistema antiguo” whose challenge is the experimentation with the sound possibilities that the

Schwedler flutes offer to today's flautist. Schwedler flutes were developed in 1885 in order to be able to compete with the Böhm cylindrical system flute (1847) in terms of sound volume, but without having to give up the characteristic sound of the old wooden conical system flutes and offer today new possibilities for artistic researchers in order to recover diversity. Between the imaginary of the Baroque, in which the traverso is found, and the latest construction technology, Maximilian Schwedler's forgotten flutes could become a suggestive option for creating innovative interpretations.

Jorge Salgado Correia