

Editorial

Years ago I heard on the radio an interview with a famous Spanish poet, asked why it had taken him nine years to publish his latest book. He answered that he had nothing to say until now. A poet has the ability to link in a few words the beauty, the clarity and deepness within his heart.

I have taken those borrowed words because as the reader can see, this number comes late. We have been slow collecting enough contributions for edition, but I believe the wait worth's the importance of the articles in this issue.

Go ahead our gratitude, as an editorial board and mine as a director, for all of the authors who have cooperated on this issue.

The reader will find, in the section we call "in action", two works, both technical and theoretical, from Juan Camilo and Pedro Torres. The other two jobs that complete this section come from Candelas Vega and Isabel Mochales. Our sharing section is dedicated to Moyses Aguiar, psychodrama companion, who died this year. This section includes the work of Raul Sintes, very close to Moyses, and an article from Moyses himself translated for Spanish-speaking readers.

When I received the article from Juan Camilo Arias Castrillón, I remembered a conversation with an old colleague. She told me she was going to go live Dubai, and I replied, with my usual egocentrism and spatial disorientation, "but it catches you away from Madrid." Well it is not from Dubai but from Medellin where Juan Camilo sent us his article "**Psychodrama and positivism and disagreements**" this time. This means that beyond our small geographical space our magazine is known and well-read. Hopefully we continue to receive your contributions.

When I read the work of Juan Camilo, I came to mind an anecdote. Professor Jose Luis Pinillos began his classes with a joke-analog, "A man was looking for his keys under a streetlight and another passerby asked him what was happening. He answered he was looking for the keys he had lost. The interlocutor replied, "did you dropped them here?" and our seeker said, under the lamppost, "no, but here there is light." As far as the light of positivism illuminates or may illuminate both theoretical and technical aspects of Psychodrama, it seems to me a big challenge, to which I clung for some time, and I admire that it continue beating today among our psychodramatists.

In this article Juan Camilo asks essential question that, as far as I know, do not have a single answer in the Psychodramatic texts. For example "What is the object of study of Psychodrama?", and select one of the possible answers "the object of study of psychodrama is the unconscious of the subject that manifests itself through the scene." Sure unconscious and observation are not good companions, they require inferences and deductions, judgments to go from observable to unconscious. The paradigm of "immaculate perception" melts between our fingers as a way of access to the unconscious. The author's conclusion is that Psychodrama itself is practically inconsistent with positivist paradigm. And I don't dare not to say otherwise. Perhaps, positivism understood as a seeker of causal relationships in a strict sense, it's not compatible with a way of doing psychotherapy in which Director-experimenter has no control over what happens. But, at least in my desire, it is possible to implement principles of replication and falsification and bring them into "doing psychodrama". This is a task that requires more flexible approach paradigms that put the focus on the complexity and

intersubjectivity. I believe Psychodrama is an adjective for Psychotherapy. Cancrini used to say that there is only one Psychotherapy and many ways to do it. But as we are engaged in a shared context, I think beneficial not to place ourselves outside the methodological processes of others, therapeutic adjectives such as systemic, constructivist, cognitive behavioral psychotherapy, analytical, third generation... Juan Camilo, this is my way of inviting you to continue searching and sharing your progress with us.

The first clinical article comes from the hand of our colleague Candelas Vega, teacher and clinical member of our school almost since its beginning and founding member of our association. The title of his work "**Psychosomatics and bipersonal psychodrama: the essential depression against the desire of life**" is in itself a comprehensive hypothesis of psychosomatic fact. It is common to find statements which ultimately state that all disorders are psychosomatic. But usually general statements must be articulated into specific ones, and if we are talking about specific therapeutic interventions we have to add its clinical utility. In this case the clinical evidence of the clinic is imposed and imposes on our interventional procedure. Vega begins her work showing the characteristics of psychosomatic psyche. Where mind-body split is shown with a stubborn forcefulness is in people whose reason for suffering complaint is absolutely foreign to his life. Neuroscience someday will teach us its failure in translating emotions that can't be related or encoded in feelings in some people. Vega collects and summarizes the contributions of authors like Marty, Sifneos (...). But the richness of her work goes beyond what has been said by other authors, she has the courage to propose a new way to deal with "the psychosomatic error", "mind body split", which in my opinion is located in the paralysis of fantasy, imagination and the ability of symbolization. How to intervene with action techniques when you need a cushion to represent a person, a relationship or a part of the body? The author shows with unusual clarity a process in three phases to achieve. I would invite you not only to read but to apply it. In my opinion, the best and ultimate destination for a psychotherapist is that their effort reaches people who need it through their own care, and also can reach other therapists who make it their own way and share the result.

The second clinical article, by Isabel Mochales, is titled "**AWARENESS IN psychodrama**". **Moments "click" on intervention in gender violence**". Isabel's work is organized in two parts. The first shows the rigorous knowledge of the field of intervention involved, gender violence and its consequences for victims. Succinctly reflects its definition, presents literature organized by the clinic, and highlights the defensive behaviors and ways how suffering takes form. She refers the term "click" as a key that opens a new possibility to the lives of their patients and gives life to psychotherapy itself. She points out that CLICK within a considerable sample of clinical cases where the description of the therapeutic process is done with such clarity, difficult to achieve, when psychodrama sessions are displayed. We all know the complexity of doing see a psychodrama session when caught in a narrative. She adds a conceptual clarity, where lies the concept of recovery. Concept very dear to me. But reaching repair requires a preliminary step, "one click", "awareness", "a new experience".... Perhaps the concept itself deserves its own study. But in this work is very informative the process of shared struggle patient-therapist to be able to jump resistance and reorganize repetitive ways of doing and thinking about life and relationships. Among the conclusions of Isabel I draw one of her claims, for all of us we believe that action and Psychodrama is a clinical tool that reaffirms us in our work: "The consequences of child abuse and gender violence cover many areas of life, and by working all those areas, recovery becomes viable. I can say, from my clinical practice, the Psychodrama approach gets experienced recovery and therapeutic targets that provide more welfare to the person holistically." Allow me to show admiration for people like Elizabeth who are exposed to violence through their patients, I know how panic

resonates, caused by the abuse, and it takes too much capacity of love and energy to fight against it.

The last article we collect is authored by Peter H. Torres-Godoy, Chilean colleague and friend, who presents an integrating and complex work, where he outlines his thoughts on the **AXIO - GENO - Experiential DRAMA**. It begins by pointing out some of his goals, so suggestive, as is to reveal us "the line of our destiny as therapists". In my opinion being what we are like therapists and seek this line's construction in our history, it is a moral obligation to our profession, but setting up our direction and "what we can give to our trainees", becomes a search whose greatest beauty is convert the "other" in our main concern and take responsibility for what we give. I believe that "to be an instructor in psychotherapy" requires a lifetime the same as to think about the responsibility of what is transmitted and learned. It also entails gratitude to those who taught us and recognize that we are only transmitters of knowledge at service of life and emotional health. Gratitude for what I received is completed by the generosity for bringing out the best of what we have learned and to the extent of our capability and effort made. About all this speaks our distant friend, geographically speaking, but close in our goal in doing and teaching psychodrama. Read the article and reread it, let fantasy take you into thinking about "your destination as therapist." It unchains an "unguided" but beautiful fantasy.

"Therefore our axioms GENO (genius) - DRAMA (experiential), with capital letters, have to do with gather in one scene, physical and interactional, the set of universal values that happen to us in the course of our life in general, and our therapeutic life in particular, from the beginning, our teachers, ancestors, to the end that does not end with our lives, but is projected in the offspring of the trainees, our therapeutic children ".

Our sharing is dedicated to the memory of Moyses, and we will do it through two texts, one from Raul Sintes and other from Moyses's own.

Raul Sintes, Theater Molecular, power acting. I think I am not mistaken, remembering my first encounter in a psychodrama workshop in Salamanca with Raul Sintes. When Raul, in his role as director, began warming up inviting us to establish contact with our feet, I did not plan to take my shoes off, but he told us to do it. At that point I remembered Moreno's quote "man is unprepared for surprise."

We are fortunate to count on this director as a member of our editorial board. He shows his own development from the theater of spontaneity, named as "molecular theater." Deleuze, Foucault, Moreno and, if I have been able to properly interpret, a Lacanian psychoanalytic thought with mixed flavors in a sedate, rigorously and tempered way, have influenced the genesis of this Molecular Theatre. Raul shows his passion for desire, but as a desire not trapped in the individual, the narrator, the protagonist. Nor in the structure of narratives that can invoke and induce a single reading. The reading narrative structure itself proposes and somehow summons those who listen to the tune. The Molecular Theatre is an invitation to the collective, to the ordinary, to the creative ... and I understand that ultimately the freedom of being-being and surprising us what we are with the others. Esthetic with which it is written the article is an added element for the readers enjoy reading.

The last text presented here is our humble tribute and remembrance of a fellow **Moyes Aguiar**. Recently he passed a fellow traveler, a man of gentle smile and curly hair. A man who believed and created Psychodrama and spontaneous theater. As we read in the Axio-geno-drama the ultimate goal is to think about what we pass on, what we leave. Moyses, beyond a pleasant memory in the meetings in which we agree, left his legacy. In the Iberoamerican Brazilian Congress, I had the pleasure to interview him for *the sheet*

psychodrama magazine of the AEP (Spanish Association of Psychodrama) and asked him about the "therapeutic efficacy of spontaneous theater", since I was younger and probably still trapped by the "positivist" anxiety. I remember how, after my insistence on claiming space cure for psychodrama and wanting to corner the spontaneous theater to a recreational and dynamical space, a form of relief in expression, he told me "the interview that you are making me is very spontaneous... spontaneity cures?" And an empiricist seeker felt in front of a great and humble Psychodrama man.

Sometime later he sent me his "**spontaneous theater and psychodrama two**" article that remained in my drawer for more than twelve years and now I have "dared" to translate to Castilian-speakers. Moyses, who writes about professional issues with a poetic style, I am afraid my command of Portuguese is not good enough to reflect those nuances and that beauty. But the richness of this work stands on translation's limitations.

I started this article saying that it took us a while to have something to say, but I think we have compensated, thanks to our partners.

And if the reader still wants to stop on our book presentation's space, he can browse the index of "Manual of personal work for family therapists" who will see the light in September.

Teodoro Herranz

Director

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