



THE URGE OF BEING

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The Urge of Being

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Contents

Preface

Why this research project? Personal motivation of the candidate	6
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1. Introduction	7
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2. State of the Art	9
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2.1 Science and Theater	9
2.2. Biology in contemporary performing arts	11
2.2. The experiments of Libet on the nature of the action's intention	15
2.3. The biological nature of emotions	17
2.4. Biochemistry of Emotions by Candace Pert	19
2.5. Emotion needs energy	20
2.6. Emotions: working from the outside-in or from the inside-out?	21

3. Research question	24
-----------------------------	-----------

4. Methodology	25
-----------------------	-----------

5. Nature of the workshop <i>The Urge of Being</i>	27
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5.1. Design of the workshop	27
5.2. Principles of the workshop	28
5.2.1. Breath	28
5.2.1.1. The influence of the cycle of the Oxygen in the workshop	28
5.2.1.2. The high concentration of neuropeptides and receptors in the respiratory system	30
5.2.1.3. Breath as a link between the voluntary and involuntary spheres	30
5.2.1.4. Breath as a source of energy	31
5.2.2. <i>Artistic survival mode</i> and urgency	31
5.2.2.1. How the biological understanding of communication inspires the <i>artistic survival mode</i> in the workshop	32
5.2.2.2. How the biological understanding of urgency relates to the performer's need of expression	32
5.2.3. Expressive nature of the work and the <i>give and take</i> process	34
5.2.3.1. The cyclical nature of energy and the <i>give and take</i> process in the workshop	34
5.3. Program of the workshop	35

5.3.1. Theoretical introduction	36
5.3.2. Muscular module: within the boundaries of the organism and from the inside-out	37
5.3.4. Voice module: from inside-out and outside-in	40
6. Results	43
6.1. Introduction to the results	43
6.1.1. General overview on the experience of the participants: Tangible and intangible - feel the magic!	44
6.1.2. Differences between artistic categories, in workshop #1	45
6.1.3. Differences between the two groups	46
6.1.4. How the Scientific introduction affected the experience of the participants	47
6.1.4.1. The power of knowing	48
6.2. High physical intensity and speed of the work	51
6.2.1. Self-controlled loss of control	51
6.2.2. I feel tired but...	54
6.2.3. The role of the brain in artistic survival playground	57
6.3. Freedom	59
6.3.1. Experimental nature of the work: a view of authenticity	59
6.3.2. How to handle freedom	60
6.4. Imagine!	62
6.5. Group: an emotional and energetic support	64
6.6. Emotions	69
6.6.1. Emotions and muscles	69
6.6.2. Emotions and body-voice: the role of vibration	73
6.7. Dramaturgical material. Text: a tool to channel impulses	76
7. Discussion and conclusion	79
8. Future developments	81
Acknowledgements	82
Bibliography	83
Appendix I – Video link	87
Appendix II – Exercises	87
Appendix III – Participants' questionnaires	88

*Ai miei genitori, alla mia famiglia tutta e a Gigi
con puro amore e gratitudine*

*To Peter Rose
master and friend*

Preface

Why this research project? Personal motivations of the candidate

I am a performing artist working in the domain of contemporary theater. Besides my education and work as an artist, I hold a master degree in Environmental Biotechnology and worked as a researcher for two years at the Plant Research International of Wageningen in Holland and at the Humboldt University of Berlin. Although I had a strong interest in the methodologies of scientific research, in 2011 I left this work to dedicate myself professionally to the performing arts.

The curiosity for life science, fascination with experimentation, forming hypotheses, reflection and the search for new things persisted in my way of working, and are some of the strongest elements in my artistic practice. I have been particularly searching for scientific theories and principles that may combine to the emotions, feelings empathy and energy I experience during training.

I was intrigued by studying that the tangible matter of the human being: flesh, muscles, bones and liquids, contain and actually *is* also the intangible aspect of the personality and the expressive poetics. I developed a strong interest in picturing how the spheres of emotivity and spirituality merge into the physical and physiological ones and realised that biology, neurology, physiology and evolution can play a central role in deepening the quality and intensity of the artistic practice.

The journey into this comparative study started with an “encounter” with Candace Pert’s book *Molecules of Emotion*. Based on these studies, I began designing and experimenting exercises and a specific approach that constitute the 2-day workshop called *The Urge of Being*, which was launched for the first time in January 2017 and still running on a regular basis.

Berlin, 31.12.2018

1. Introduction

Grounded on the recent dialogue between Science and Art, this research project aims to investigate the relation between physical theater and recent biological and neuroscientific theories of emotions, feelings and embodiment, such as Biochemistry of Emotions by Candace Pert and the theories of Antonio Damasio. The most influential theatrical approach of *The Urge of Being* is the research of Jerzy Grotowski in the form of the “Plastiques” and “body-voice training”. The relation between theatrical practice and life science was developed with the aim to explore the possible effects and advantages that performers can gain both by knowing such theories and by engaging in training inspired by them. This research project is divided in four main phases:

1. Explanation of the design of the workshop
2. Experimentation of the workshop with two target groups
3. Data collection after the workshops (questionnaires, group discussion, interviews)
4. Analysis of the data

The Urge of Being is a 2-day workshop offered to performers, dancers, actors, physical actors, singers, which aims to access the biological core of energy and emotions, channel and express it. It works with movement, voice, text and songs both under the theatrical and scientific points of view. Oral interviews and group discussion with the workshop's participants, written questionnaire, photo and video material constitute the data of this research.

The interdisciplinary approach of *The Urge of Being* aims to let the trainee experience that the artistic expression can be accessed through the dialogue between the tangible and intangible aspects of the human being: biology and art.

To investigate how the training *The Urge of Being* can trigger the creation of a performance, the piece “UMANAMENTE Studio#1: Connection” was presented three times by Marcozzi Contemporary Theater in June 2018, during the Performing Arts Festival Berlin. A group of nine performer very familiar with the training conducted a one-month creative process based on the principles and exercise of the workshop and presented the performance to the audience. Due to the limited space the description of the performance and the results (interviews to spectators and to participants) can't be analysed here,; this material will be considered for future developments of the project.

This thesis is articulated as follow: in the first part of Chapter two, “State of the art”, an overview about the existent studies on the interaction between science and performing arts is offered with the aim to collocate this research project in the right field. In the second part of the same chapter, scientific and theatrical approaches and theories of emotions are explained as the theoretical ground for the workshop. From these reflections in Chapter three the research question and the main hypotheses are articulated. Chapter four illustrates the Methodology of the research project and in Chapter five the workshop *The Urge of Being* is described in details: principles, energetic flow and program. Due to a limited space, only a few exercises are described (additional exercises are described in the Appendix II). In Chapter six, nine groups of results are presented and in detail analyzed; chapter eight follows with a final discussion of the results. A brief description of future developments of the project is presented in Chapter nine.

This written thesis is accompanied by a one-hour documentary film visible at this private link:

<https://www.youtube.com/watchv=EgDRI5So8AE&feature=share&fbclid=IwAR14FoO4otVS-qdboY3-fVf9TUXsH389bqhFqN4cO9YbireAJQjtG11qK5A>

2. State of the art

2.1. Science and performing arts

“Science and art are interpretative activities - they are both about meaning and they both use models and metaphors to make the invisible visible, to provide some sort of explanation.” (Frazzetto, 2004, 234)

The research project is based on the dialogue between physical theater training and recent scientific discoveries in the field of emotions, feelings, embodiment, and empathy by the immunologist Candace Pert and the psychologist and neurologist Antonio Damasio.

Focusing on the most recent interaction between science and theater Andy Jordan in the first chapter of the book *Consciousness, Theatre, Literature and the Arts*, describes how science has captured the attention of numerous actors, actresses, and directors, and how a new theatre genre emerged: the “Science-in-theater” (pp 1-5) that includes:

- 1) Plays in which science or scientists do not just fulfil a metaphoric function, but in which scientists and science are central, and the scientific facts with the play are correct.
- 2) Science plays/performances—expression used by Kirsten Shepherd-Barr and Eva-Sabine Zehelein to indicate plays that "enact complex scientific ideas, such as Heisenberg's uncertainty principle, merging form and content to yield new metaphorical understandings of science.” (See Meyer-Dinkgraefe, 2006).

In these two genres, theater is a divulgation tool to reach the audience and stimulate scientific awareness, curiosity, and critical thinking.

Another possible interaction between science and theater, which is fundable within the field of science education, explains scientific content to students through theatrical actions, animations, performances, and workshops. As carried out in the case study “Students Modelling Molecule Movement Through Science Theater” (Stroupe, 2014), students learned about thermal energy and molecular movement through theatrical activities.

Another notable dialogue between science and performing arts is the use of high-tech devices in performance. One example is the performance “Mai Hi Ten Yu” (Tokyo, 2017) where a type of artificial intelligence by Yamaha translated the movements of the dancer Kaiji Moriyama into musical notes on an automatic piano. “Yamaha believes this performance represents steady progress in the pursuit of new forms of artistic expression and will continue to develop this technology to further expand the possibilities for human

expression. (No author, 2018)

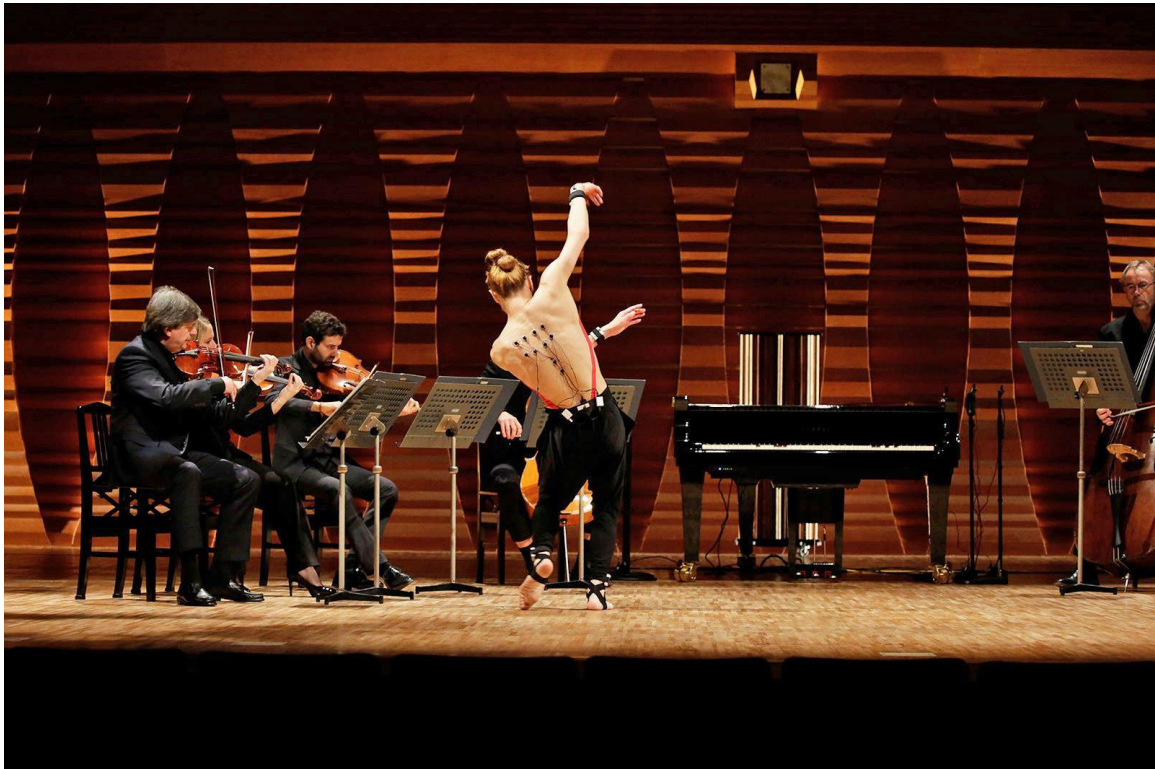


Fig 1: performance “Mai Hi Ten Yu”, (Tokyo, 2017)

The described interactions between science and performing arts illustrate possible ways through which artists can integrate scientific content and devices into a performance, and illustrate the possibility of communicating and explaining scientific theories using artistic languages.

The project *The Urge of Being* differs from the described interactions between science and performing art because the science is not shown in the final performance, nor is it explained using scenic language. In fact science, or more specifically life science, is one of the inspirational elements that triggers the training of the performer. It is an integrated tool of the practice of the performer. The goal of this approach is to investigate the effects that the training has on participants.

While looking for study cases, methods, theater, and dance companies, and research that integrated life science into the performer's training, the interaction between somatics and dance was found, and is briefly discussed:

“Since the 1970s, a growing number of dancers have sought additional training in mind-body techniques loosely called

“somatic studies,” or simply, 'somatics.' (Green, 2002). Once considered esoteric and far removed from daily technique class, somatics is now a household word in a dancer's training. University dance programs worldwide now offer substantive somatic studies and degree programs, and community studios offer extensive study and certification in various practices.” (Batson, 2009, 1)

“Somatics” is a term coined by the philosopher and teacher Thomas Hanna in 1986:

“Somatics is the field which studies the soma: namely, the body as perceived from within by first-person perception. When a human being is observed from the outside - i.e., from a third-person viewpoint - the phenomenon of a human body is perceived. But, when this same human being is observed from the first-person viewpoint of his own proprioceptive senses, a categorically different phenomenon is perceived: the human soma.” (Hanna, 1986, 198)

In general, a training that includes somatics works with proprioception¹, with body-mind unity, visualization of motor imaginary, embryology, etc. Somatics also influences dance-teaching methods, as Julie A. Brodie and Elin E. Lobel describe in their book *Dance and Somatics: Mind-Body Principles of Teaching and Performance*. A teaching method of dance based on somatic proprioception can create a non-judgemental environment, where the conception of right-wrong is substituted by the invitation to search and work for a personal practice and poetics.

The described interactions between dance and somatics focus on the way the moving and sensing body of the dancer relates to the perception of the somatic sensory system.

“Somatic approaches emphasize sensory awareness (paying attention to sensing) over motor action (“doing”). In the somatic learning context, *how* one moves is more important than *what* the movement is.” (Batson, 2009, 2)

Somatics emphasizes the *way* the dancer moves, rather than the movement itself, and

¹ Proprioception (or kinesthesia) is the sense through which we perceive the position and movement of our body, including our sense of equilibrium and balance, senses that depend on the notion of force (Jones, 2000).

rather than its motivation. The main goal of the interaction between somatics and dance is sensorial, not expressive.

In *The Urge of Being*, science doesn't only help the performer with sensing and sensorial dynamics, but it also triggers the expressive work of the performer. *The Urge of Being* can open a scenario where life science is a training tool that catalyses the expressivity of the performing artist.

2.2. Biology in contemporary performing arts

Though research focused on the interaction between expressive training and science in the field of performing arts was not found, in the description of the work and training of two renowned contemporary theater directors, Eugenio Barba and Jan Fabre, we can find the expression “biological level of expression” (see Barba, *La canoa di carta*, 1993) and “physiological performing” (see Van den Dries, 2004).

The expression “physiological performing” was given to the work of Jan Fabre by the researchers of the Department of Visual Poetics, University of Antwerp, Belgium, and consists in a “performative language that takes the body and its physical sensory apparatus as the main instrument” (Cassiers, 2015, 273). In Fabre's method “the singularity of the performer is connected to his/her physicality [...] and in relation to the field of performing arts and the still dominant paradigm of psychological realism, Fabre's training method can provide performers the tool to create a new awareness in their interaction with their body.” (Cassiers, 2015, 289)

The research group on Visual Poetics focused on the work on Fabre and carried out several studies to measure biological parameters of Fabre's performers. For instance the “Research on optimization of the expressive power of actors / dancers on the basis of the method of Biological Acting” (Van De Dries, 2013-2014) measured the performer's

“stress through “Heart rate variability” (HRV), a measure of the amount of reserve that the physiology of the sympathetic/parasympathetic system displays in stress load. Also the expressive powers of the actor/dancer is measured using a neurological measurement of a test audience.”
(*Idibem*)

The work of Fabre is defined physiological in the sense that “the acting body does not

begin from an *emotional* and thus psychologically constituted impulse; rather, it stems from a *physical impulse*" (Van den Dries, 2004). Indeed he asks his performers to work exclusively from the needs of their physical body, pushing the physicality beyond certain limits. To access this way of performing, the performers often face strong physical sensations, such as physical pain, fatigue, and exhaustion (Cassiers, 2015, 277).

Both the approaches of *The Urge of Being* and the research carried out with Fabre's performers feature life science in the creative process; a slight difference can reside in the fact that in Fabre's work, biology and physiology are tools that describe and measure the creative process of the performers, while in *The Urge of Being* they are *in primis* tools that trigger the expressivity of the performer from its biological source. The possible measure of biological parameters in performers and audience is a further possibility of the project.

Continuing the investigation about the relation between contemporary performing arts and science, Eugenio Barba focused his research on the exploration of the actor's *bios* or the biological level of expression of the actor, what Barba defines the "pre-expressivity" (see Barba, *La canoa di carta*, 1993).²

With the intention to identify recurrent principles that define the actor's *bios* in different cultures, Barba founded, in 1979, the Theatre Anthropology, a discipline that studies the scenic pre-expressive behaviours of actors across cultures. He describes in his book *La canoa di carta* the trans-cultural principles that are the biological base of different styles and performative traditions. The actor's *bios* is the result of pre-expressive physical tensions and has the role of sustaining the actor while they reach the extraordinary amount of energy that makes his scenic presence sharp. Indeed for Barba the actor communicates her meaning through a solid base of intentions and impulses.

For Barba the expression "biological level of expression" is not directly linked to a biological reading, content, or measurement, but indicates the most fundamental level of expressivity of the actor, the *bios*.

Also *The Urge of Being* explores the performer's biological level of expression, but instead of defining it by looking for recurrent principles in different performative cultures (Theater Anthropology), it uses life science in the training of the performer as a tool to trigger his expressivity.

Eugenio Barba collaborated and studied with Jerzy Grotowski for a long period of time. As Barba is interested in defining the actor's *bios*, Grotowski was interested in working with

² Translated from the original Italian version by D. Marcozzi

the inner impulses of the performer. Grotowski doesn't directly name his work "biological" or "physiological", but the notion of working with body impulses is strongly rooted in his practice. Indeed Thomas Richards, one of his well-established students and collaborators, defined his work with these words: "For Grotowski organicity indicates something like the potentiality of a current of impulses, a quasi-biological current that comes from the 'inside' and goes towards the accomplishment of a precise action." (Richards, 1995, 93)

Indeed, as Grotowski clearly states,

"We attempt to eliminate his organism's resistance to this psychic process. The result is freedom from the time-lapse between inner impulse and outer reaction in such a way that the impulse is already an outer reaction. Impulse and action are concurrent: the body vanishes, burns, and the spectator sees only a series of visible impulses. Ours then is a *via negativa* - not a collection of skills but an eradication of blocks." (Grotowski, 1968, 16-17)

When Grotowski applies this concept also to the emotional system, the performers reveal the emotions from the inside-out, just like a physical impulse. "Normally, when an actor thinks of intentions, he thinks it is a question of pumping an emotional state in himself." (Richards, 1995, 93)

Contrasting the idea of representing emotions from the outside, Grotowski trains his performers to recall the memory of a past emotion from the inside. This doesn't mean that the performer needs to recall the same type of emotion requested on stage.

"In *The Constant Prince*, the physical action is of someone being tortured, but what did Cieślak work on with Grotowski? His feelings of love, sweet delight and ecstasy; completely contrasting emotions. The idea of apotheosis [meaning: a perfect example of its type] and derision comes up a lot in Grotowski's work: you set something up and then you bring it down. Nothing is sacred. These holy cows can be suddenly destroyed in a moment; he constructed an oppositional dialectic: for Cieślak in *The Constant Prince* it is between torture and ecstasy." (Allain, 2017a)

What is of interest with his process in the frame of this research project is that Cieslak recalls a certain intensity and amount of energy that he transforms according to the performance needs. His approach is not representational because Cieslak creates an opposition of forces to reach his source of energy, from which the emotion will spring: the emotion, in this perspective, is generated by an energetic source, rather than being represented by imitating an emotional state from the outside.

On the topic of emotions, Grotowski continues saying that “emotional state is very important, but it does not depend on the will. I don’t want to be sad: I am sad. [...] So, everyone who looks to condition actions through emotional states makes a confusion.” (Richards, 1995, 93)

If emotional states don't depend on the will of the performer, how can the performer work consciously with emotions?

There is a difference between actively doing an action and putting oneself in the condition to avoid the resistances that block that action: the actor performs passively an active sequence. In this condition of passively doing an active sequence, the work of the performer results in a negotiation between his controlled and less controlled spheres - so to speak conscious and less conscious. The workshop *The Urge of Being* is interested in exploring the dialogue between these two dimensions and an investigation into the biological mechanisms that can sustain this dialogue is illustrated to better describe it.

We'll try to deal with the question “if emotional states don’t depend on the will of the performer, how can the performer work consciously with emotions?” by considering the experiments of Benjamin Libet, (1926-2007), American pioneering scientist in the field of human consciousness.

2.3. The experiments of Libet on the nature of the action’s intention

In the early 1980s, Benjamin Libet conducted experiments in neurobiology that provoked interest and discord within and outside of the scientific community. His experiments showed that when an individual makes a movement or a physical action, the activity in his brain starts 0.5 milliseconds earlier than the person is conscious about the movement (see Libet, 1983). He measured an electrical pre-activity in the brain that anticipates the consciousness to move. Even if Libet didn’t claim the absence of the free-will, his experiments raised a controversial discourse about the nature of free will and its

correlation with the instinctual sphere of the individual.

“There has been a long controversy as to whether subjectively ‘free’ decisions are determined by brain activity ahead of time. We found that the outcome of a decision can be encoded in brain activity of prefrontal and parietal cortex up to 10s before it enters awareness. This delay presumably reflects the operation of a network of high-level control areas that begin to prepare an upcoming decision long before it enters awareness” (Soon, 2008, 543).

Re-quoting Grotowski's words regarding the impulses: “We attempt to eliminate his organism's resistance to this psychic process. The result is freedom from the time-lapse between inner impulse and outer reaction in such a way that the impulse is already an outer reaction. Impulse and action are concurrent: the body vanishes, burns, and the spectator sees only a series of visible impulses.” (Grotowski, 1968, 16-17) Can we read the Libet's experiment with the eye of the performing artist and question whether the Grotowski's impulses of the body consist in the pre-activity registered by Libet?

Based on these reflections on impulses, can we ask if the performer can express them, and if by doing so, whether the performer also expresses the dimension of the unconsciousness?

Even if we can't prove scientifically that Grotowski's impulses are related to Libet's discoveries about the pre-activity, in the workshop *The Urge of Being* the performer attempts to work also with her pre-conscious level of communication - pre-expressivity for Barba, impulses for Grotowski, brain pre-activity for Libet. We can say that the artistic work can lead the performer to work with a sort of “anticipated free-will” that allows her to generate a flow of communication made of impulses, a current of impulses, as Grotowski stated.

The expression “anticipated free-will” is coined by the candidate and indicates the time interval and physical dimension in which the performer expresses the inner impulses that in ordinary circumstances she is not aware of. This process creates a direct expressive link between inner intentions and physical manifestation.

Going back to the topic of emotions, Grotowski believes that emotions are out of the control of the performer's will - where “will” stands for everyday-life. This can lead to a relation between impulses and emotions, since both are partially out of the control of the

person. To investigate whether this can be a plausible correlation, the biological nature of emotions will be discussed in the following paragraphs using the theories by Antonio Damasio and Candace Pert.

2.4. The biological nature of emotions

In Western culture, during the period of Romanticism, between 1800 and 1850, emotions were thought to happen in the body while rational thinking was associated with brain activity. During the major part of 1900s scientists relegated the emotions to the ancestral and instinctual neural circuits of the brain (see Damasio, 1999).

In this research project, the first scientist of interest in the most recent history of theories of emotions, is William James. His innovative theory described in the article “What is an Emotion?” in 1884, affirms that emotions occur uniquely in the body: he was “the first to develop a somatic feedback theory. [...] Somatic feedback theories suggest that once the bodily response has been generated (that is, a change in heart rate, blood pressure, facial expression, and so forth), the mind registers these bodily activities, and this mental state (the one caused by the bodily changes) is the emotion.” (Johnson, 2018) Indeed, according to James’ theory, instead of feeling an emotion and subsequently have a physiological response, the physiological response occurs primarily. As visible in Fig. 2, instead of seeing a bear, being afraid of it and then running away, the man sees the bear, runs away, and fears the bear. This theory is crucial in the frame of the workshop *The Urge of Being* because it highlights the fact that emotions are necessary for survival.

Even though James' theory is a milestone in the history of theories of emotions, one of his students, Walter Cannon, confuted part of his theory. He induced artificially the physiological conditions of a certain emotion to verify if the emotion would then emerge. The results show that the reverse experiment was invalid: the induced physiological state does not necessarily recall the emotion. Cannon hypothesized that a portion of the hypothalamus, in the brain, is also involved in the emotional processing. (see Cannon, 1932)

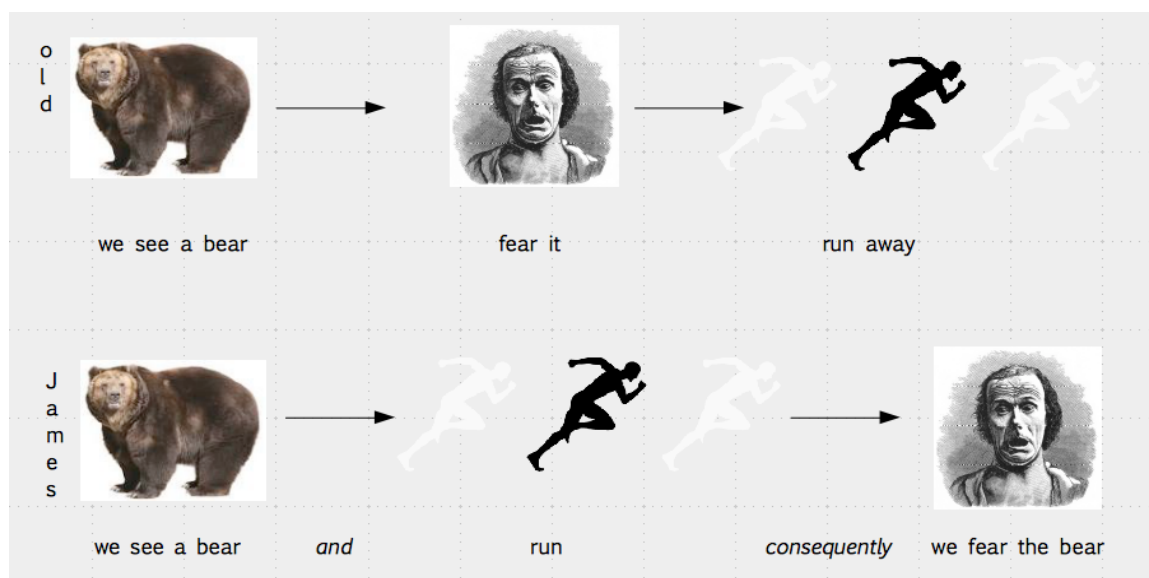


Fig 2: Theory of emotion by William James

From 1985 onwards, PhD Candace Pert and her team developed the work on neuropeptides and their receptors that attempt at unifying the system body-mind and give to the emotions the important role of regulation of the homeostasis of the whole body-mind (see Pert, 1985). Her theory of the biochemistry of emotions that will be described in detail in the following paragraphs, affirms that certain molecules (neuropeptides and their receptors) create an informative and non-hierarchical network throughout the whole organism, and “are the key to understand how mind and body are interconnected and how emotions can be manifested throughout the body.” (Pert, 1988, 8-16)

Indeed the contemporary scientific discourse about emotions showed renewed interest and perspectives for the interrelation between body, mind, and emotions, and new studies and proposed new models for the integration between body and mind. One of the most influential contemporary neuroscientists in the field of emotions, feelings, and theories of consciousness and embodiment is Antonio Damasio, a Portuguese-American neuroscientist. He affirms that the main role of emotions is to regulate the pursuit of happiness, avoiding unpleasant situations. The emotions regulate the survival of the individual: they are complex chemical and neuronal reactions meant to regulate the organism in order to guide it towards beneficial situations. Damasio asserts that emotions contribute to the regulation of the homeostasis, which is the biological function that includes coordinated physiological reactions that maintain the major part of the stationary values of the body, and that characterize the living organism.

“Organisms, composed of material which is characterized by

the utmost inconstancy and unsteadiness, have somehow learned the methods of maintaining constancy and keeping steady in the presence of conditions which might reasonably be expected to prove profoundly disturbing.” (Cannon, 1932, 21)

2.5. Biochemistry of Emotions by Candace Pert

From 1980, the neuroscientist and immunologist Candace Pert and her team discovered over two hundred different neuropeptides. These molecules can be secreted by organs of the body and access the neural circuits of the brain and vice-versa, and travel throughout the whole body and vice-versa (see Pert, 1997). Indeed, “neuropeptides and their receptors join the brain, glands, and immune system in a network of communication between brain and body” (Pert, 1985, 820). The innovation of Pert’s theory is the evidence that the nervous system is not the only one processing messages (emotional, sensorial, etc.) through electric impulses, from the brain to the body; there is a parallel network based on molecules that allows the establishment of a non-hierarchical communication between body and brain. Pert sustains that this informational network, constituted by the neuropeptides and their receptors, carry emotional messages. Among her proofs are the high concentration of receptors for neuropeptides which have been found in the limbic system, the brain area related to the emotional process, as well as other areas related to emotional system along the nervous system:

“A number of brain loci, many within emotion-mediating brain areas, are enriched with many types of neuropeptide receptors.” (Pert, 1985, 820) “It has become increasingly clear that the limbic system, the classical seat of emotions in the brain, is also the focal point of receptors for neuropeptide, some of which were first identify as hormones.” (Pert, 1988, 8-16)

More recently the research on neuropeptide has conducted many studies and revealed that a large number of neuropeptides are involved in the maintenance of the homeostasis. For instance, Neuropeptide W in the regulation of feeding and drinking behavior, and is related to the stress response (Takenoya, 2010), Neuropeptide Y in the energy homeostasis (Herzog, 2003), as well as Neuropeptide GPCRs, Neuropeptide B and many

other Neuropeptides involved in energy, pain, and emotions homeostasis (Seong, 2014).

The general system neuropeptide-receptor acts on the target cell in this way: the receptor is a transmembrane protein that connects the external with the internal environment of the cell. On the external extremity it binds the specific neuropeptide and the chemical bond provokes a chain reaction into the cell that initiates a physiological process that will actuate the specific response. This response, according to Damasio and Pert, consists in an emotional response, that needs energy to be actuated.

2.6. Emotion needs energy

Adenosine triphosphate (ATP), Fig.3, is a complex organic chemical that provides energy to drive many processes in living cells, e.g. muscle contraction, nerve impulse propagation, chemical synthesis. Found in all forms of life, ATP is often referred to as the "molecular unit of currency" of intracellular energy transfer. When consumed in metabolic processes, it converts either to adenosine diphosphate (ADP) or to adenosine monophosphate (AMP).

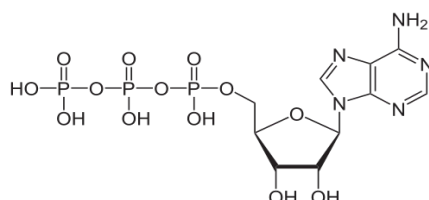
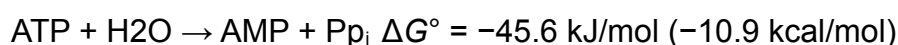
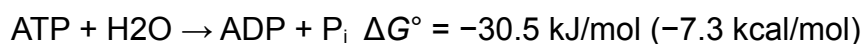


Fig 3: ATP, adenosine triphosphate

In the formula, G is the "Gibbs free energy", a thermodynamic potential that can be used to calculate the maximum of reversible work that may be performed by a thermodynamic system at a constant temperature and pressure.

In this project, the link between emotions, Gibbs free energy, and physical theater is that energy is the source of the emotions and as the organism organizes an energetic potential to carry on its functions and its needs to express itself, the performing artist can create an energetic potentiality that generates and supports the expression of emotions.

The final and visible shape that the emotions will take is based on the initial mobilizing of the energetic potentiality. The process that the performer actuates to reach and transform

this energy state, may constitute his poetics of expression, his specific style and artistic touch.

2.7. Emotions: working from the outside-in or from the inside-out?

A recent research about the bodily map of the emotions was carried out to identify the areas of the body involved in the feeling of basic and nonbasic emotions. Participants “were asked to colour the bodily regions whose activity they felt increasing or decreasing while viewing each [emotional] stimulus” (Nummenmaa, 2014, 646). The researchers

“conclude that emotional feelings are associated with discrete, yet partially overlapping maps of bodily sensations, which could be at the core of the emotional experience. These results thus support models assuming that somatosensation and embodiment play critical roles in emotional processing” (Nummenmaa, 2014, 650).

A map of the bodily topography of emotions was realized (Fig. 4) and we can see the body areas where the emotions are felt by the participants.

The researchers clearly stated that their results are based on the macro (final) manifestation of emotions: “Even though changes in specific physiological systems would be difficult to access consciously, net sensations arising from multiple physiological systems during different emotions are topographically distinct” (Nummenmaa, 2014, 649). What are these “specific physiological systems” that the participants can't access consciously?

If we match these unconscious physiological systems with the impulses described by Grotowski, with the “anticipated will” of the Libet's experiments and with the notions that emotions take part in the regulation of the homeostasis, we can argue that the macro manifestation of emotions (consciously accessible to the participants of that research), derives from the complex orchestration of micro impulses that regulate the homeostasis (that were inaccessible to participants). As Grotowski and Damasio stated, most of the time people are not aware of the manifestation of emotions, because their awareness is not necessary for the survival of the organism: we don't need to be always aware of what the homeostasis is doing in order to survive.

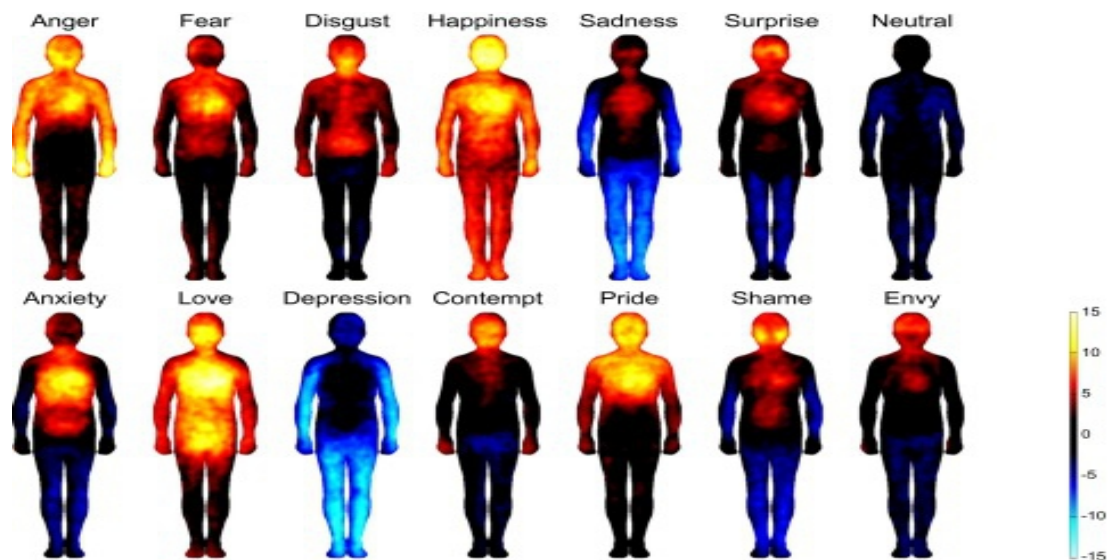


Fig 4: Bodily topography of basic (Upper) and nonbasic (Lower) emotions associated with words. The body maps show regions whose activation increased (warm colors) or decreased (cool colors) when feeling each emotion (Nummenmaa, 2014, 647).

According to Damasio, indeed, emotions are not simple repetitions of physiological patterns, but are an orchestrated and complex network of information modulated by the real-time conditions of the organism at any one moment (Damasio, 1999).

So, even if common patterns of basic emotions can be observed among people, emotions are motivated by inner impulses for survival and their external manifestation is only the tip of the iceberg in the regulation of the organism.

“When we consider the extreme instability of our bodily structure, its readiness of disturbance by the slightest application of external forces and the rapid onset of its decomposition as soon as favouring circumstances are withdrawn, its persistence through many decades seems almost miraculous. The wonder increases when we realize that the system is open, engaging in free exchange with the outer world, and that the structure itself is not permanent but is being continuously broken down by the wear and tear of action, and as continuously built up again by processes of repair.” (Cannon, 1932)

On the basis of these observations, an outside-in imitation or induction of specific patterns of physical patterns of emotions doesn't include the impulses and the initial energy of the

emotions. This is the reason why the workshop *The Urge of Being* is not aimed at letting the participant manifest emotions by re-staging and representing physical patterns of emotions, but it is aimed at inducing different urgency patterns to reach the energetic source of emotions. In this way the performer is not an interpreter of emotional states but a channel of emotional impulses.

But can the performer get as close as possible to and work with these emotional impulses? Perhaps yes. This question will be discussed in the following “Research question” paragraph, but now we can see how the impulses can be regulated in a complex network of information that can generate the visible emotions. Indeed Damasio distinguishes four types of emotions (Damasio, 2003, 44-45).

1. Emotions in the broad sense are: homeostasis, pain and pleasure responses, and drives and motivation;
2. Background emotions are fatigue, energy, excitement, wellness, sickness, tension, relaxation, surging, dragging, stability, balance, imbalance, harmony, discord;
3. Primary emotions are fear, anger, disgust, surprise, sadness, and happiness;
4. Social emotions are: sympathy, embarrassment, shame, guilt, pride, jealousy, envy, gratitude, admiration, indignation, and contempt.

In Fig. 5 we can see that the final behaviour of a person and his social emotions are based *in primis* on his homeostasis and on the other emotions in the broad sense, which are based, in turn, on the environment. The complex regulation of emotions in the broad sense and background emotions (the impulses that a person is generally unaware of) generate the macro manifestation of the emotion.

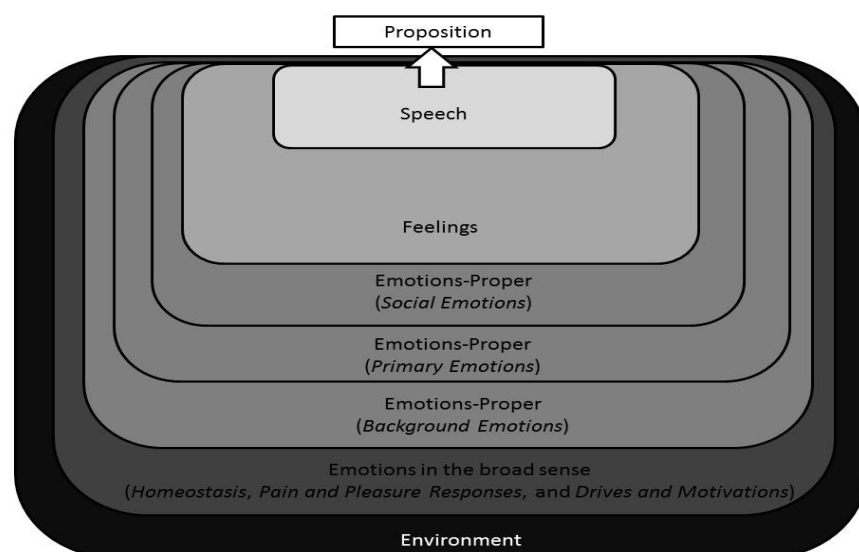


Fig 5: Nesting Principle, Damasio (2003)

The workshop *The Urge of Being* focuses on the background emotions and on the emotions in the broad sense.

3. Research question

On the basis of the scientific theories on emotions described in Chapter 2, a training method concretized in a 2-day workshop with the title *The Urge if Being* was designed and offered to two control groups with the aim to gather the reactions of the participants regarding their experience during the workshop.

The mentioned theories of emotions have been selected to inspire, inform and support the specific approach to the theatrical work on emotions that it is conducted during the workshop. This approach is strictly physical because the workshop leads the performer to access his expressivity and emotional sphere from his physicality and through the work with his inner impulses, with the intent to work with his biological source of expression and channel it into an artistic communication.

The main object of investigation of this research project are the effects of the workshop on the participants and the the first hypothesis is that the method offered in the workshop *The Urge of Being* let the participants experience their expression as alive, urgent and authentic.

Often the adjective “authentic” is attributed to something original and not fake; “authentic” can in fact refer to the *origin* of something. For instance, speaking about a certain music genre, like the blues, when the artist imitates it, he runs the risk not to incorporate the *original* necessity of that specific artistic expression, in this case the social condition of slavery that triggered the blues, indeed.

In this project we'll try to analyse how the performer experiences authenticity when authenticity is in relation to the biological need to express oneself: the second hypothesis is that authenticity is experienced as a condition in which the urgency to communicate one's needs to survive is the origin of the expression of the performer.

The second hypothesis is that also the emotions, part of the expression of the performer, will be experienced as authentic. The workshop works with emotions but they are not main access point to the work: none of the exercises is directly related to induce emotions or even mention them. The workshop, in fact, creates the condition to build an energetic process (of several natures) trough which the performer can work with the emotional

system from the inside-out. This way of working with the emotions supports the biological role of emotions: in biology emotions needed to be expressed, (*ex-press* = press-out) and disclosed from the inside-out in order to accomplish their role of survival. This is why in the workshop the performer works with different urgency patterns to reach the source of emotions rather than representing emotions by adopting fixed physical pattern from the outside-in. In this way the performer experience himself not as an interpreter of emotional state but as a channel of emotional impulses.

A third hypothesis regards the fact that authenticity is an aspect of the performer's work that can be trained. Cause this hypothesis requires a long term analysis of the experiences of the participants, it won't be considered in this project.

4. Methodology

The object of investigation of this research project are the effects that the workshop *The Urge of Being* provokes on participants. Through a qualitative research that "gives emphasis to the meanings, experiences and views of the participants" (Pope, 1995), this research investigates the effects of the workshop by analysing in depth the experience of the participants. Moreover the researcher of this research project is also the trainer of the workshop. For these reasons the qualitative approach IPA (Interpretative Phenomenological Analysis) has been chosen:

"The aim of interpretative phenomenological analysis (IPA) is to explore in detail how participants are making sense of their personal and social world, and the main currency for an IPA study is the meanings particular experiences, events, state hold for participants. The approach is phenomenological, in that it involves detailed examination of the participant's life-world. [...] At the same time, IPA also emphasizes that the research exercise is a dynamic process with an active role for the researcher in that process." (Smith, 2007)

Two 2-day workshops have been carried out with two different groups:

- The workshop #1 was carried out to investigate the effects that the training may have on different categories of artists: performers, visual artists, musicians.

- The workshop#2 was carried out with the entire class of the first year Bachelor in physical theatre of Accademia Teatro Dimitri. The class was composed by 16 students plus two assistant performers familiar with the training, with the role to support the work.

The collected data consist in four types of feedback collected from the participants after the workshops #1 and 2:

- oral group discussion, immediately after the workshop (recorded);
- written questionnaire (in appendix III), to fill up within 15 days after the workshop;
- semi-structured interviews to a few participants after the workshop (recorded);
- video and photo documentation. The workshops were documented by the film director and photographer Pierluigi Muscolino to offer a comprehensive view of the work that includes its non-verbal dimension. Pierluigi attended the training *The Urge of Being* for several months in order to facilitate the recognition of the participant's process and joined the first two hours of the workshops at Accademia Dimitri, to integrate himself in the group.

The choice to ask for these types of feedback is meant to accommodate the personal expressive attitudes of each participant, offering a range of possibilities to express their feedback at best. The group discussion is aimed at sharing the most immediate impression of the training, to discuss the experience with the whole group and generates a discussion around semi-structured questions. The questionnaire with structured question is aimed to overcome the limits of the group discussion, where tiredness, shyness, emotional involvement, confusion and overwhelming feeling may restrict the feedback. The interviews were carried out to the participants who showed interest and capability to verbally express their impressions and were conducted by the assistant performers and Pierluigi Muscolino to allow emotional distance between the interviewed participant and the trainer.

These feedback constitute the results of the thesis and are analysed using the Qualitative Thematic and coding analysis that consist in grouping the results into "themes" and sub-grouping each theme into "code". Themes are "patterns across data sets that are important to the description of a phenomenon and are associated to a specific research question"

(Daly, 1997) while coding is the process of attribute labels to portion of written and oral feedback, in order to group and compare similar or related pieces of information. The code (a word or a short phrase) assigns more or less symbolically a summative, salient, essence-capturing, and/or evocative attribute for a portion of data. (Saldana, 2009)

5. Nature of the workshop *The Urge of Being*

5.1. Design of the workshop

The Urge of Being is a 2-day workshop that investigates the physical and biological nature of emotions and how the emotional sphere is accessed through the biological composition of the body in the field of the performing arts. The project works with the unity “body-mind” and “psycho-soma.” The expression “body-mind” questions the post-cartesian western paradigm of the hierarchical role of the brain over the rest of the body and proposes a non-hierarchical perspective about the unity between body and mind. In fact, we can wonder why the expression body-mind and psycho-somatic are both two-word expressions indicating a unity. While these expressions clearly propose the unification of body and mind in a whole being, it also suggests that there must be a connection that establishes the unity. This research project proposes that the very nature of the connection *constitutes* the unity: it is the way in which this connection is established that creates the unity. In this thesis, the term “organism” replaces the term “body-mind”, because it is the organism that embodies the characteristics of interaction among different parts to create a unity:

“An organism is a single individual, or being. While it may have many separate parts, the organism cannot survive without the parts, as the parts cannot survive without the organism.” (Li, 2014)

In the artistic context of the workshop, the term “parts” indicates the tangible and intangible aspects of the performer.

The progression of the 2-day workshop is designed on the basis of a specific energetic flow that is articulated in three steps: 1) to create a high potential of energy and urgency that allows the trainee 2) to work within the boundaries of her organism and from the inside-out and, subsequently 3) to work from the inside-out and outside-in and thereby generate the *give and take* process.

After a one-hour theoretical introduction, the work in studio starts with the creation of a

high energetic potentiality: the participants are asked to build up their inner process through exercises of inner visualization, imagination, breath, movement, rhythm as well as through the maintenance of deep concentration in the work and group dynamics. Long pauses are avoided throughout (no more than two-three minutes). The high speed of the work-stream is meant to challenge and stimulate the stamina, resilience and strength of the participants, to increase their readiness and action/reaction system and trigger them to work in the artistic survival *mode*.³ Based on the notion that emotions need to be expressed (pressed-out) in order to accomplish their role in survival, in the second phase, through exercises of partnering and group work, the trainees are given physical tools to express inner impulses. During the third phase of the workshop the *give and take* process is established, a process in which the self-regulation of the organism is perpetually stimulated and the participants are guided through a long-improvisation section using voice, text, songs and moment.

5.2. Principles of the workshop

Upon the three-step flow of energy described in the previous paragraph, three principles interact one with another and create the background of the work by; they are:

1. Breath;
2. *Artistic Survival Mode* and Urgency;
3. Expressive nature of the work and the establishment of the *give and take process*.

In these three following paragraphs “Breath”, “*Artistic Survival Mode* and Urgency”, “Expressive nature of the work and the establishment of the *give and take process*”, we will explore the relation between certain scientific premises and the related training outcomes that were designed. The training outcome can be a specific exercise or a general approach.

5.2.1. Breath

5.2.1.1. The influence of the cycle of the Oxygen on the workshop

Our lives, detached from the placenta, starts with a breath and finishes with a breath. Breathing is a vital function of the organism and consists of two main moments, inhalation and exhalation, and allows the body to obtain oxygen, new nourishment for the cells, and

³ See paragraph 5.2.2.

release the waste of cellular metabolism. Breath, as well as nutrition, clearly puts the organism in physical relation with the external world and its living organism, allowing the living creatures to exchange chemical elements.

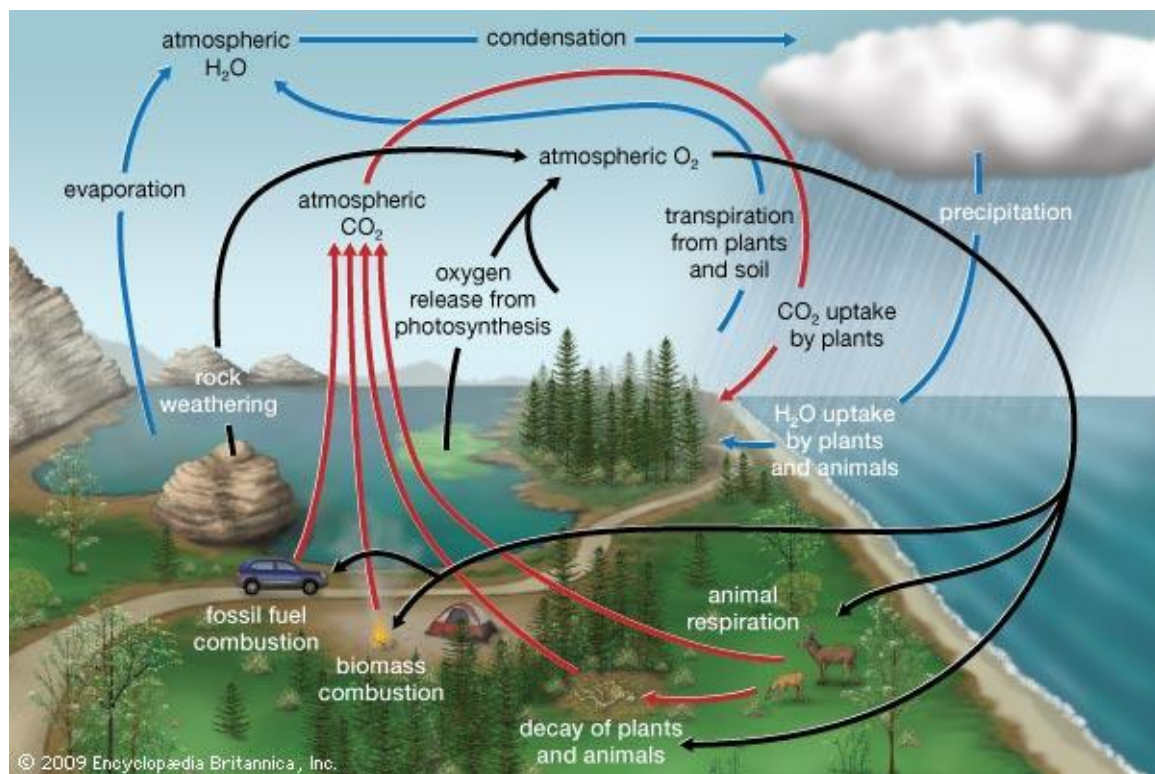


Fig. 6: Cycle of Oxygen

Looking at the cycle of oxygen we can see that the natural resources (in this case Oxygen) of planet Earth are shared among the creatures. Plants and animals use oxygen to respire and return it to the air and water as carbon dioxide. CO₂ is then taken up by algae and terrestrial green plants and converted into carbohydrates during the process of photosynthesis, oxygen being a by-product.

In the context of the workshop, the understanding of the cycle of the oxygen may allow the comprehension that each living creature is related with one another: the molecules that the trainees inhale were probably part of a leaf of a tree or part of a fish's eye years or days ago. As well as what they exhale re-forms organic or non-organic matter on planet Earth. This reflection may stimulate the awareness in the trainees that the human being is unique as much as he is like others. By feeling and visualizing the dynamics of the breath, its passages, its role, its history, the trainees can recognize themselves by working with the others, and vice-versa.

5.2.1.2. The high concentration of neuropeptides and receptors in the respiratory system

Breathing also plays a crucial role in emotions and in the homeostatic balance of the organism. As Candace Pert affirms in her book *Molecules of emotions*, “The changes in rhythm and intensity of breathing produce changes in terms of quantity and type of peptides that are released in the marrow, and vice-versa”. Research has demonstrated that neuropeptides present in the organism are present in the respiratory system too. For instance, the neuropeptide S and NPSR1 regulate the respiratory function through a central nervous system-mediated pathway (Zhu, 2010), the neuropeptide CGRP provokes the contraction of the smooth respiratory muscles (Barnei, 1991) and the neuropeptide Substance P has been convincingly defined as a true modifier of breathing control (Bonham, 1995).

The fact that breath and emotions are (at least partially) regulated by the same types of molecules, the neuropeptides and receptors, in the context of the workshop, indicates that by gaining familiarity with breathing, the performers work with the emotional system can be facilitated as well.

5.2.1.3. Breath as link between the voluntary and involuntary spheres

In the workshop, breath is also an interesting and fundamental feature as it draws a clear bridge between the voluntary and involuntary spheres: a bridge between the unconscious push to survive and the conscious possibility to modify the breath. Mabel Todd, author of the book *The Thinking body*, writes about the abdominal diaphragm: “Like the equator [it] is the dividing line of the two great halves of being: the conscious and the unconscious, the voluntary and involuntary, the skeletal and visceral.” (Todd, 1937, 217)

Indeed, breathing requires the complex interactions of the central and peripheral nervous systems with the respiratory system: it requires cortical (volitional) and subcortical (automatic) output (Urfy, 2014, 241). In the context of this theatrical research, this notion is very useful because by acquiring competences and awareness in working with the breath, the performer can access the thin dialogue between the conscious and unconscious regulation of homeostasis. The regulation of homeostasis includes the action of emotional energies and their expression, therefore the breath is one of the gate to access one’s own expressivity.

The trainees are both guided through sets of exercises aimed at increasing the awareness of the breath and invited to breathe as much as they can and extend their breath capability. This is meant to create new rooms in the organism and activate the high energetic level of work.

5.2.1.4. Breath as source of energy

Looking at the reason why living creatures need to breathe, we see that the cellular metabolic system is based on the presence of oxygen: cellular respiration is a set of metabolic reactions requiring oxygen and processes that convert biochemical energy from nutrients into ATP, CO₂ and H₂O. Oxygen is required for producing ATP, that will be then hydrolysed in ADP with the release of free energy: oxygen is essential for producing an energetic potential that the performer will work with in the course of the workshop.

With the intent to draw a connection between breath, energetic potentiality and emotional states, the hypothesis of this work is that depending on the type and place of emotional expression in the organism, certain cells will be more active than others. Indeed, emotions comprise a physiological response that needs to be actuated in specific tissues or organs, therefore the cells of that area need to produce enough energy to actuate the emotional response. Therefore emotional responses require a determinant depth and rhythm of breath: the workshop guides the trainee to be able to address intensity, rhythm and intention of the breath in different and specific parts of the organism with the aim to mobilize energy for the required performative action.

5.2.2. *Artistic Survival Mode* and Urgency

In 2018, the studio of a Theater Academy is obviously not a jungle where trainees need to run away from predators to save their lives. There is artificial light, a roof over their heads, heating and no predators looking for food; the life of a theater trainee is not in danger as it may be for a man alone in the savannah.

Nevertheless, the workshop *The Urge of Being* tends to put the performer's organism in the condition where its homeostasis is continuously challenged to quickly self-regulate and react to the immediate moment. The training attempts to generate a mental, physical and emotional off-balanced state in which the trainees are required to make decisions and actions very quickly, based on physical impulses.

In a real situation of danger these impulses are the impulses to survive and develop into running away, killing, eating, etc. In the workshop these impulses don't develop into these type of actions but the source of energy is the same: an urgency. In the workshop the impulses come rapid-fire from an inner intention but they are not yet visible as emotions or complex movements, but they have the potential to develop into a more readable expression. The *artistic survival mode* is therefore the condition in which the performer consciously generates her own urgency⁴ and works with inner impulses and energy in a conscious way. This process requires a high degree of personal and artistic self-reliance, as well as an inclination for reading the one's and others' processes and take responsibilities for the type of energy and meanings to share in the work.

5.2.2.1. How the biological understanding of communication inspires the *Artistic survival mode* in the workshop

The biological adaptive definition of communication by Maynard Smith & Harper is: "communication is the completion of corresponding signals and responses" (Scott-Phillips, 2008) where signal is "any act or structure which alters the behaviour of other organisms, which evolved because of that effect, and which is effective because the receiver's response has also evolved" (*Ibidem*). We can say that communication is adaptive because it creates evolutionary advantages, namely adaptability increases the possibility to survive: "adaptation is a characteristic that makes a plant or animal more suited to its environment, thus improving its chance for survival." (National Park, 2018)

In this project, artistic communication is related directly or symbolically to the need to express oneself in order to survive. The artist who works in the artistic survival mode may approach the biological role of communication and work consciously in a process rooted in the urgency of expression that can make the artistic expression authentic.

How can the performer generate her own urgency?

5.2.2.2. How the biological understanding of urgency relates to the performer's need of expression

From a biological point of view, urgency can be understood as the basic motivation that pushes living creatures to verbally and non-verbally express themselves. The more intense

⁴ The urgency can be imaginary, real, political, biological, biographical, social, etc. The nature of the urgency is an aspect to consider in future developments of the project: chapter 8.

the urgency, the more effective the communication and the higher the possibility to survive. To better picture this equivalence one can think of a newborn baby crying for hunger or cold; his vocalized call for food reaches the mother or the people who immediately provides food. The child instinctively modulates his vocal expression depending on the degree of the urgency of his hunger (Linklater, 1976, 20).

In the workshop urgency is triggered and maintained in different ways:

- Fatigue and high concentration.

The high speed of the work, the absence of long pauses (maximum three-four minutes) and extended duration sessions of work (ca. seven-eight hours/day) together create the first support for the insurgence of fatigue, followed by the urgency to constantly rearrange the organism in response to it.

One of the concepts that have led to the development of the approach and the exercises of the workshop, is that in a situation in which fatigue, tension, relaxation, anticipation, drive – the background emotions defined by Damasio (see Damasio, 1999) - are solicited, the organism self-regulates and adapts to these conditions by investing a type of energy connected to these emotions.

- Instruction and suggestion given by the trainer.

One of them is “you have to fuck yourself”. This expression may sound aggressive at first, but far from being offensive, it is an invitation to explore the unknown by breaking the physical, emotional, spiritual, relational cliché and limits, by consciously generating a condition of unpredictability for oneself and for the group. “Fuck yourself” becomes a sort of mantra to refresh the work, to generate syncopations, to break the physical rhythm that corresponds to breaking predictable thought patterns. Paraphrasing the expression one can say: “fool oneself into going beyond oneself to find a new self”. Another suggestion given by the trainer is to “find the groove” in the work: find the pleasure and strong motivation in the work.

- High energy level and dilatation of energy.

The trainees are asked to mobilise a huge amount of energy and to experience the extreme possibility of expression in order to face their own limits, overcome them and gain energy from their limits. Once they have accessed this dynamic of energy, the trainees are requested to dilate the energy and transform it into an artistic process, rather than liberate it as it is. This dilatation and transformation creates the

difference between a liberation (sometimes therapeutic) process and an artistic one: in the latter, inner impulses go through a conscious transformation and are shared through an artistic language which is comprised of movement, actions, text and voice work.

- Group and partnering work.

Urgency is also triggered by work in and with the group and in partnering and by the *give and take process*, all elements that require a high level of alertness and reactivity to external impulses.

5.2.3. Expressive nature of the work and the *give and take process*

During the workshop the trainees are required to generate a specific tension and intention that push the work from the inside-out. Depending on the exercise this tension is an underneath force or it is the main content of the exercise. The establishment of this force leads the trainee to work in the *give and take process*, which is a process of communication. In the Cambridge Dictionary the expression “give and take” is “the willingness to accept suggestions from another person and give up some of your own” and “an exchange of ideas or statements.” According to the Collins Dictionary it is the “mutual concessions, shared benefits, and cooperation” and “a smoothly flowing exchange of ideas and talk.”

These definitions suggest that the exchange of contents puts the protagonists of the communication in a condition of interpenetration as a sort of osmosis. In the context of the workshop, the *give and take process* triggers the trainees to influence others with inner impulses and be influenced by theirs. This process permits the trainee to adopt unpredictable and new reactions through the regulation of his homeostasis.

A risk of the workshop is that by mobilizing a high level energy to activate the *give and take process*, if the trainee stagnates inside himself without letting the energy circulate, his organism can react in unpredictable ways: this is why for this workshop, trainees have to be resilient, strong, sensitive and clear headed, also because the process of the single performer has an amplified impact on the whole group.

The *give and take process* is a concept also encountered in the training of Grotowski: in particular with the plastique sequence the performers are asked to send and receive impulses with the whole organism. This dialogue makes the organism highly reactive and

ready to receive and adapt to the impulses of the others.⁵

5.2.3.1. The cyclical nature of energy in physics and the *give and take* process in the workshop

In biology natural resources are organized in cycles: the chemical elements are exchanged among living creatures and habitats. In thermodynamics the Principle of the conservation of energy and the Principle of the conservation of mass, state respectively that “the total energy of an isolated system is constant; energy can be transformed from one form to another, but can be neither created nor destroyed” and that “nothing is lost, nothing is created, everything is transformed.”

In the contest of the workshop these principles indicate that what is created by the performer belongs to the whole (natural or not) system. There is not limit to conceive what “the system” is: it can be the group, the theater or site of the performance, the training studio, the city, the nation, etc. These notions are given to the participants to facilitate the *give and take* process.

5.3. Program of the workshop

First day (8 h)

- Theoretical introduction

Establishment of the principles of the workshop

- Warming up
- Accordion exercise, breath consciousness, improvisation section, approaching the negative space: pen exercise

Working between the boundaries of the body and from the inside-out

- Muscles module: writing about muscles; contraction exercise⁶; stop and go general; pushing arms in couple; muscular space; plastique

Second day (8 h)

- Warming up

Working within the dialogue inside-out and outside-in

⁵ See paragraph 5.3.2. for *Plastiques*

⁶ See Appendix II

- Voice I: face and tongue losing up; exercises of breath consciousness (partnering and solo); diaphragm: opening up the rib cage in partnering; laces; diagonal for voice support in the pelvis⁷; on all fours- breathing with resistances
- Text: improvisation section
- Drawing of the energy and embodiment of the drawing of all the participants using text, singing and movement.

In the following paragraphs an overview of the exercises of the workshop will be given. Due to the restricted space I will describe only the underlined exercises. The exercises need to be pictured by the reader as rooted in the principles of the workshop and in its energetic flow design. Each exercise is a springboard for an improvisation phase, therefore duration and intensity of each exercise depend on the developments of the improvisation phase.

5.3.1. Theoretical introduction

Before beginning the practical work in the studio, a one-hour theoretical introduction of scientific principles and theories that have inspired the creation of certain exercises and approach of the workshop is offered to the participants with the aim to investigate whether the knowledge of these theories may have effects on the experience of the participants. This theoretical introduction is an integral part of the workshop as it effects the experience of the practice.

This introduction gives an historical and thematic overview about how theories of emotions developed since the end of the 19th century and about the biological notion of the energy required to establish an emotional state. It aims to offer the trainee a theoretical ground to interpret, read, stimulate, question any emotional state that may occur during the workshop.

The scientific introduction is not meant to *explain* the artistic process nor deprive it of its intangible touch of mystery, rather it invites the trainee to read and perceive the scientific information in whatever way they like, using the imagination, trusting their feeling and their poetic images. These notions are tools to explore the dimension between tangible and intangible spheres.

The theoretical introduction lasts ca. 60 min; afterwards the group moves to the studio.

⁷ See Appendix II

5.3.2. Muscular module: within the boundaries of the organism and from the inside-out

“The concept that the musculature of the body both reflects and influences emotions has been around for a long time. Various Eastern cultures, such as the Egyptian, Tibetan, and the Chinese have developed very elaborate exercises and disciplines to help bring about harmonious attitudes and feelings via working with the alignment of the physical body.” (Tataryn, 1983, 2)

The muscular tissue is very important in this research project because, as stated above in the state of the art, emotions need to be expressed and manifested through physiological responses. In the workshop the muscular tissues is trained deeply because of its role in the expression and propagation of the inner impulses: in the workshop the muscular tissue is considered the “communication tissue” that actuates and manifests the physiological responses.

With specific exercises, patterns of muscular elongation and contraction are stimulated in order to let the trainee experience and express emotions and measure their intensity.

Pen exercise

The muscular module is initiated with the trainer’s instruction to take a pen from their bag. Afterwards the trainer asks participants which actions they used in retrieving the pen in order to bring out the awareness that impulses and action come simultaneously and that one can break down an action to name the individual impulses that were necessary to complete it. Some of the verbs that will be probably named are: opening, touching, looking, sensing (the form and material of the pen), digging, asking other people, bringing, going, thinking, picturing the contents of the bag.

As well as being impulses to complete the action of retrieving the pen, these verbs are associated with the actions that the performer can do inside his own organism (symbolically and physically) in order to work with his inner impulses - by considering the organism as the bag and the inner impulses as the pen.

This concept is supported by showing to the participants a series of sculptures by

Michelangelo (ca. 1520), Fig.7. Peter Rose⁸ often associated the work of the performer with the sculptor: both aim at eliminating impediments within the organism and of matter to let the inner impulses, emerge.

Afterwards trainees are asked to write down what they think about muscles in terms of structure, function, visions, imagination, poetic images, etc. This first encounter with the muscular tissue is an occasion to create a common pool of shared images and notion.



Fig. 7 : Awakening slaves, Michelangelo, (ca. 1520-23)

Stop and go exercise

The next exercise of the muscular module is the “stop and go”: the trainees take a position according to how they feel at the moment; the trainer plays a rhythm on a drum and the trainees move on the beat with the task of looking for uncommon and asymmetrical movements; the exercise proceeds with changes of the rhythm. The goal of the stop and go exercise is to combine muscular awareness (activated with the contraction exercise)⁹ with the expressivity of muscular tissue. Indeed, the changes of rhythm induce changes in

⁸ Peter Rose worked with Ludwik Flaszen, Jerzy Grotowski and Ryszard Cieslak in the paratheatrical activities of the Polish Laboratory Theatre in the United States in 1977 and in Wroclaw, Poland in the "Tree of People."

⁹ See Appendix II

the dynamics of contracting and elongation. This pulsatory dynamic between gaining and losing form can recall memories, physical sensations, emotions, feelings, imagination, etc. The goal of this very dynamic and tiring work is to let the impulses work prior to the conscious intentions of the trainee. To shift from the exercises to the expressive phase, music will at times be overlapped with the drum beat with the intention to trigger the trainees to work creatively with their emotions. In the second phase of the exercise they are asked to think about a person they love and the stop and go exercises start again with drum and music. It is interesting for the trainees to feel that the embodiment of external input (in this case the imagined person) provokes changes such as in breathing, in the quality of the gaze, in the muscular pattern, etc. The trainees may feel how this physicality reflects the potentiality of the emotional system and memories and visions connected to that person.

Plastiques

One of the most important moments of the muscular module is the *Plastiques* that the trainer Daniela Marcozzi learned when working with Peter Rose. The *Plastiques* is a series of movements that originate from the joints of the body aimed to loosen the joints, open them up and activate a vocabulary of impulses.

“Plastiques are distinctively Grotowski’s idea. Beginning with isolation, isolating the wrist or the hand or the elbow, you start to rotate and flex it and explore its possible movements. [...] Then you open that up to a partner, a key aspect of Grotowski’s work. Plastiques are always done in relation to a partner: the partner could be the wall, it could be the floor, it could be an object. [...] Cieślak talks about it as though the nerves are on the outside of the body, as though you haven’t got any skin.” (Allain, 2017b)

The plastique sequence is a combination of impulses coming from different parts of the body and articulated by the joints as visible in Fig.8. These impulses need to be “sent” sharply to the exterior and refer directly to someone or something. The trainees need to work at the maximum extensive range of the joints “to step beyond comfort, even towards the moment of pain.” (Cieslak, Cieslak on the *Plastiques*)

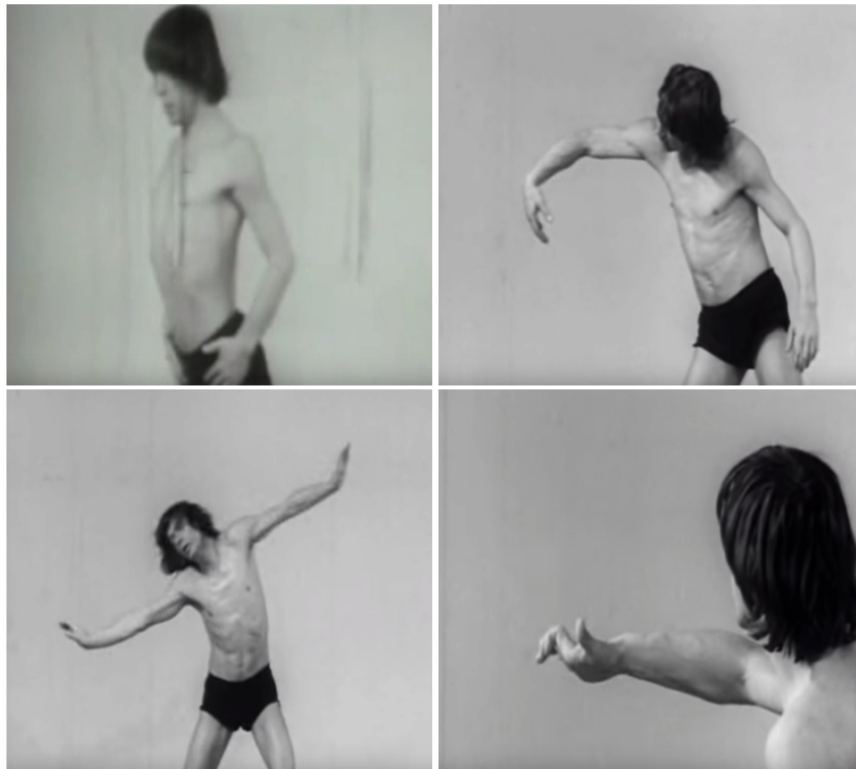


Fig. 8: Ryszard Cieslak training at Grotowski's Teatr Laboratorium in Wrocław (1972).
Stills from Peter Rose's video archive.

From the point of view of proprioception, the muscular module has been designed in such a way to stimulate the three main classes of proprioceptors: those present in muscles, skin and joints: "Proprioceptive organs signal to the CNS (Central nervous system) information about the relative positions of the body parts. The receptors involved lie in the muscles [...] the joints and the skin" (Rothwell, 1994).

The muscular module also prepares the trainee for working with the voice, especially for its capacity to open up new rooms in the body where impulses may be generated.

5.3.3. Voice module: from inside-out and outside-in

In the first half of this phase the emphasis is to train the voice in depth and to find resonators throughout the body. This vocal training is aimed at unifying movement and vocal emission in a unique expression. The trainees also learn about the notion of the voice support and the way to create such support in different parts of the body.

"The nature of vibration is that they multiply as they meet appropriately resistant textures. [...] The re-sounding surface within the body, [...] are virtually uncountable considering

that bones, cartilage, membrane and muscle can all serve as amplifiers and conductor.” (Linklater, 2006, 16)

In the second half of the day, all members participate in a long guided session of improvisation with voice, text and singing.

Diaphragm and rib cage exploration

The trainer shows images of the diaphragm, explains its function in respiration, and initiates a partner exercise. One trainee stands and closes her eyes while her partner pushes specific points on her rib cage. The receiver inhales sharply and deeply towards that pressure point and tries to expand the capability of the rib cage by consciously contracting and elongating the respiratory muscles in that point. As shown in Fig.9, there are three layers of respiratory muscles; this exercise aims at creating space between them.

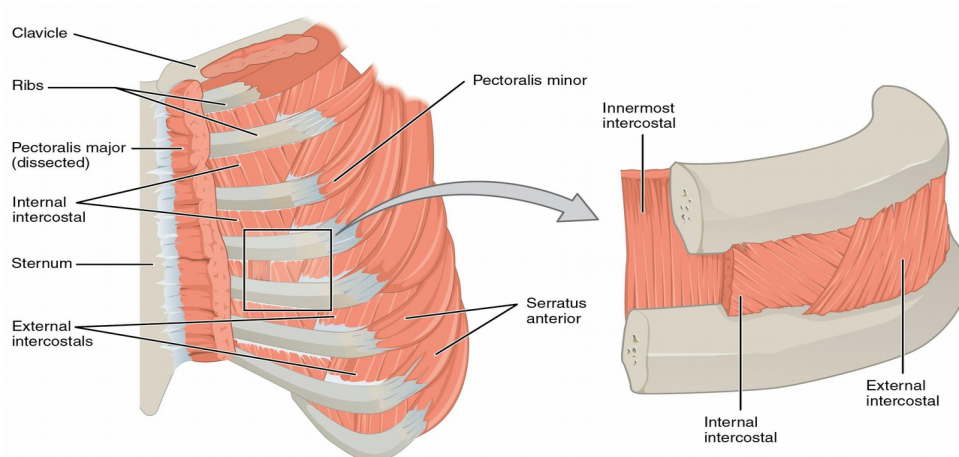


Fig.9: Rib cage's muscles

This exercise provides the trainee with the understanding that it is physically possible to explore what there is beyond an apparent endpoint. This physical process is accompanied by the inner visualization of the mechanism, so that this physical sensation can also provoke the urgency to expand, explore and express one's hidden territories.

According to the notions that the respiratory muscles contain receptors for neuropeptides that create the emotional informational network in the organism, stimulating the respiratory system can be an access to work with the emotional system.

On all four breath on the rib cage with pushes

With the aim to create a vocal muscular support for the voice in all surfaces of the rib cage and along the spine, one trainee pushes the other in different parts of the trunk to stimulate muscular response and vocalization in the other trainee. This work of creating voice support and exploring body resonators is accompanied by inner visualization and imagination offered by the trainer. These vocalization exercises are springboards for the work with dramaturgical material: the trainees apply the text and song to the vocalization. From this moment on, text and songs are worked with in an experimental way using all of the exercises presented in the workshop in a long and uninterrupted work-stream of individual and group improvisation.

Text

Participants learned before the workshop a short text of their choice and the pools of texts doesn't have any dramaturgical aim. indeed a long improvisation section is guided to keep the work with the text in the body: the trainer quite spontaneously calls for a text when she sees that participants are physically engaged with the movements. The trainer and the entire group trigger physical impulses using all of the methods that they learned and used during the workshop, whether or not they are delivering the text at moment.

6. Results

In the following paragraphs the participants' feedback are analyzed using the "Thematic and Coding method" with the aim to investigate the phenomenology of their experience.¹⁰ The results respond to the main question: how does the workshop *The Urge of Being* effects the experience the participants' emotions and feelings? The results are divided into six themes and the themes are divided into codes. The six themes are: High physical intensity and speed of the work, Freedom, Imagination, Group, Emotions, Dramaturgical material. The results are structured to respond to the questions: how is the experinece of emotion and feeling articulated in each of these realm and accordingly to each theme?

Themes	Codes
High physical intensity and speed of the work	<ul style="list-style-type: none">- "Self-controlled loss of control"- I feel tired but...- The role of the brain in the artistic survival playground
Freedom	<ul style="list-style-type: none">- Experimental nature of the work: a view of authenticity- How to handle freedom
Imagination	<ul style="list-style-type: none">- Imagine!
Group	<ul style="list-style-type: none">- Emotional and energetic support
Emotions	<ul style="list-style-type: none">- Emotions and muscles- Emotion and body-voice: the role of vibration
Dramaturgical material	<ul style="list-style-type: none">- Text: a tool to channel the impulses

Table 1: Results grouped in themes and codes

Before analysing each theme, the next paragraph offers an introduction to the results.

6.1. Introduction to the results

In this paragraph I will speak about the general experience of the participants, the differences the two groups and the differences between the categories of artists in the first

¹⁰ The qualitative thematic and coding analysis consists in grouping the results into "themes" and sub-grouping each theme into "code".

group.

6.1.1. General overview on the experience of the participants: Tangible and intangible - feel the magic! Tangible and intangible - feel the magic!



Fig. 10: workshop #2, partnering improvisation moment

“Feel the magic! Trust that here is magic. And then, really, when you look for it, it appears in a magic way, because it is magic! And this is incredible and concrete!”

This is only one of the numerous quotes in which participants speak about the union between the magic of expression (in this case the term “magic” doesn’t refer to the discipline of magic but to the mystery embodied in artistic expression) and the physical body, between the tangible and intangible dimensions, a concrete magic, indeed.

All participants have shown and declared clear appreciation, enjoyment and involvement in the work and have described it with the words: communion, essence, opening mind and body, instinct, freedom, fluidity, wild, astonishment, release, explosive, bounding, trust, power, togetherness, source, spacious, essence.

The workshop was also described as an expressive *fil rouge* that connects the performing arts disciplines of dance, rhythm, singing, text work, movement, with the aim to create a comprehensive artistic language where tangible and intangible spheres of the artist's

expression are in dialogue.

6.1.2. Differences between artistic categories in the workshop#1

The participants of the first workshop were four performers, one dancer, two musicians and one visual artist. The collected questionnaires are seven over eight (a musician's questionnaire is missing).

For technical reasons, in the group there were not enough artists of each categories, so the following analyzes of the results won't focus on the differences between artistic categories as planned in the methodology (Chapter 4).

Regarding the written questionnaires only the visual artist's one showed a significative difference from the others and it regards the way the artist used her imagination during the workshop. This results will be analyzed in paragraph 6.4.

The same artist wrote that the work was useful to access her inner-creative world through a long and intensive physical and mental process. She underlined that the work allowed her to learn how to decrease the hierarchy of the brain over the rest of the body, by finding more creative ways to use the brain in the creative process. A re-connecting to physicality and the ability react to inner impulses without being “mechanical” was expressed as a positive advantage of the training for performing and non-performing artists.

The trainer noticed that the workshop was experienced as catalyst of the artistic process also in non-performing artists and it can allow an increased feeling of familiarity with the body

From the oral feedback any significant differences between the categories of artists emerged: the theme discussed in the group discussion were similar among the whole group. For these reasons the difference between artistic categories will not play a central role in the further discussion of the results.

The absence of significative differences in the oral feedback could have a dual reason: as it can be due to the limitation of the methodology because not enough number of artists of different categories were present, it can be a consequence of the intrinsic nature of the workshop which is indeed based on the notions of the biological nature of expression and emphasizes the biological organism over the artistic. Indeed even if the trainees are required to work in the artistic sphere of expression, the training accesses this sphere indirectly, from the biological one.

6.1.3. Differences between the two groups (workshop#1 and #2)

The components of the group of the workshop#1 were artists who never worked together prior to the workshop, and the second was a consolidated group composed by the students of first year of the Accademia Dmitri Bachelor plus two assistant performers and one student of the third year Bachelor.

Since the beginning of the workshop #2, the trainees showed an immediate and passionate cohesion and harmony among each other, and the trainer noticed that their artistic work was strongly affected by the closeness of the group.

In fact, while in the workshop#1 the participants had a more technical approach to the work and they experienced it by immersing themselves into the technicality of the practice, the trainees of the second group reinforced the technicality of the practice with the emotional support of the group and with the trust in each other.

The fact that the group of the workshop #2 was already a formed group may have a dual effect: it may reinforce the practice and, on the other hand, it may create a situation in which participants experience the artistic work from the point of view of their existing relations. In this last case the artistic expression can be influenced by the excess or lack of trust in the group.

In the first group the connections between the trainees were established with the artistic practice itself and on the real moment.

Other than this consideration, the following analysis of the results won't focus on the differences between the two groups but on the themes that have been found in common to both groups.

To partially conclude the introduction to the results, the first feedback of the participants showed that they have experienced the workshop as a *fil rouge* between scenic disciplines such as dance, movement, voice work, text and singing and can stimulate the creative dialogue between the tangible and intangible aspects of the artist. The workshop can trigger creative processes in performing and non-performing artists probably because focuses on the biological core of expression. The artistic and personal relations that exist among the participants of the group may influence the experience of the practice by participants because the workshop is rooted in the dialogue with the others.

6.1.4 How the “Scientific introduction” affected the experience of the workshop

Part of the scientific theories that have inspired the design of the training were presented to the participants at the beginning of the workshop with the intent to investigate the effects that this knowledge may have on their experience.

The combination of theory and practice in the same workshop had an effect on the participant's perception of the whole experience: “theory and practice were in dialogue and stimulated different parts of my personality and way of thinking.”

Participants showed appreciation in being stimulated by different kinds of inputs: cognitive and physical, and they instinctively looked for a dialogue between the two.



Fig.11: workshop #1, improvisation phase

Indeed, as Damasio describes in his nesting principles, the emotional system is in perpetual dialogue with the decision-making one, in order to optimize the survival success of the organism. (see Damasio, 2003)

Participants have noticed how the teachers in schools and in academies don't clearly deal with emotion: “Nobody in the scientific field tells you what emotions are; who knows! I was surprised by the fact that scientifically one can speak about emotions!”

This feedback clearly shows that the separation between the scientific and humanist disciplines has contributed at creating a fragmentation of the individual identity, where taboo and ignorance regarding one of the most important spheres of the human beings - emotions - have separated the mind from the rest of the body, the tangible from the intangible.

“I am asking myself how it would be if these theories [of emotions and feelings] would be more spread and known [...] and refer to the integrated entity ”body-mind”: what consequences could that have in our society? And if it would be taught in school? How would human relationships be – from private to work/official – with a higher awareness about emotions and body sensations?” (written feedback)

Damasio sees the platforms of art, science and technology as strongly connected with all three aimed at reaching the same goal: a better regulation of the self in the group. (Damasio, 2006) Art, in his vision, is a source of the soul to “reinstall the life balance lost in the trivialities of human activities.” (*Ibidem*)

The interdisciplinary approach enriches both science and art because the way in which they are complementary can emerge and more fully define, in this project, the phenomena related to expression, emotions, feeling and embodiment.

6.1.4.1 The power of knowing

The scientific introduction offered at the beginning of the workshop created the common key to interpret the individual and group processes as a written feedback describes: “Being all in the same cognitive process let me be more aware of what I was doing.” Indeed, while ca. half of the participants wrote that the scientific information didn’t change the work in the studio, all participants conveyed that the information helped and guided the process of reading and picturing the whole experience, and allowed the creation of a common awareness of the artistic process. “The power and intensity of the practice maybe would have been the same, but the scientific introduction helped in understanding what may happen in the organism.”

The notion of biological energy given during the scientific introduction facilitated this common reading. Each culture, country, profession describes energy with different terms

with as many shades of meanings as human beings inhabit the planet!

In the scientific introduction, energy was described in biological terms as ATP (adenosine triphosphate), currency of the organism.

“I think that energy is a word that we mythify a bit, and it is interesting to know what is actually happening inside of the body. As artists we deal a lot with emotions, energies...but we don't know that the scientific world is also working on them and I think it is important to open this dialogue.” (written feedback)

“I think I will see my energy level differently now as I know that there is much more than I'm aware of.” It seems that knowing what energy is in biological terms supports the overcoming of blockages and tiredness and increases the awareness of one's own energy level as one trainee wrote:

“I had to think back to the scientific introduction because I was really feeling that something was moving in terms of energy inside of me: I felt a void of energy in the first day: the introduction directed my attention towards the flows of energy, and gave me an understanding that energy is not missing, but it needs to be accessed.” (written feedback)

This feedback is crucial in exploring the power of scientific knowledge for a performing artist: science can be a source of inspiration and real knowledge that can stimulate and challenge the performer's work as described in this feedback: “the role of energy (ATP) in art is going beyond one's limits to find new resources of energy.”

Scientific notions of energy can be a useful tool for the performer working with her emotions because emotions are a physiological manifestation of the organism's urgencies, and need a certain amount of energy to be actuated.



Fig.12: Workshop #1, improvisation phase

Another role of the scientific introduction in shaping the experience of the participants is that it can trigger a process of detachment from oneself: “I felt my attention and awareness directed towards the flow of energy in myself and in the group and I had somehow a constructive distance from that because of the introduction.”

What is this constructive distance?

Unpredictable and intense emotional states may emerge from the workshop, such as deep joy, anger, rage, exhaustion, excitement, pleasure, hate, love, fatigue, ease, unease. In this context, a constructive distance (a detachment) from these states can be useful to maintain a degree of control over the uncontrollable, and enable the participant to channel these states into artistic expression. This detachment can be a tool to avoid the process becoming a form of therapy or devolving into a chaotic, unreadable scenario.

In the *give and take* process¹¹, which is one of the principles of the workshop, a detachment phase is necessary to go beyond oneself so as to be available to receive outer impulses, create space for them to resonate in the body and to avoid being stuck in one phase of the process. The understanding of the biological nature of energy and emotions allows the trainee to gain courage without fear of the unknown and intense energetic states. In this way, the process of constructive self-detachment can translate into a more profound exploration of oneself.

¹¹ See paragraph 5.2.3.

“By having some information regarding an inner vision of the organism, you are not afraid of what is happening” and “[the scientific] understanding helped me to be more open for the experience”.

“After the workshop, [due to the scientific introduction] I am observing my body more, trying to see how my feeling/emotions change my body and/or are influenced by them. I see the instinctive aspect of my feelings/emotions now.” (written feedback)

This feedback shows that the scientific introduction can allow the participants to experience also long-term effects in the perception of the organism, and it indicates that participants are interested in knowing more about the scientific approach to emotions and feelings and exploring the dialogue between biology and the performing arts.

To conclude the effects that scientific introduction had on the experiences of the participants, the results showed that it raised curiosity and interest about the interdisciplinary discourse of emotions, offered to the participants a common key to read the processes of the workshop and prevented them from being afraid of the unknown reactions. It gave also real information about regaining of energy, allowed the trainees to go beyond their limits and increased the self-consciousness about one's emotions in the body. The scientific introduction provoked also the energetic-detachment process that facilitated the *give and take* process.

In the following paragraphs the main effects of the workshop on the experience of the participants will be analysed following the structure represented in Table 1.

6.2. High physical intensity and speed of the work

6.2.1. Self-controlled loss of control

The high physical intensity and speed of the work was described by the participants as “the heart of the whole workshop” and what “makes the experience true”. A wide range of beneficial effects were identified. The following analysis refers to the concept of losing control:

“When I let myself go I didn’t think about controlling something

and I didn't hurt myself, even though I was working in contact with others. All was fluid: even if I bumped into someone, he would take the impulse and transform it. An important lesson that I learned is that in order not to hurt oneself, one shouldn't always maintain control over oneself, but liberate oneself from control." (written feedback)

This feedback indicates that giving oneself over to the physical intensity helped the trainee gain fluidity in the work. We can see that fluidity is one of the results of working in the *artistic survival mode* and occurs when the expression of the performer is not fragmented but organic and embedded in the biological need of expression. When the performer is in this state, expression is in dialogue with external input and the performer moves/speaks/sings according to the *give and take* process.

In the feedback another important element which further explores the *artistic survival mode* is the question of control. Indeed, in order to work with the emotional system in the continuous process of homeostatic regulation, what does the performer need to do with control? What degree of control is needed and which one is an obstacle?

Looking at the training method of Jean Fabre, Edith Cassiers writes: "[the exercises created by Jean Fabre] helped develop different techniques of self-controlled loss of control." (Cassiers, 2015, 279)

What for Fabre is "self-controlled loss of control" in *The Urge of Being* is the consciously giving oneself up to inner impulses and letting them affect the organism at all levels: physical, emotional, mental and spiritual. This process is what in this research project stands for authenticity. The trainees affirmed that they were able to "reach physical states of being, which were otherwise inaccessible" and "access the body's instincts". As one participant states "high rhythm breaks my walls and I overcame personal limits and structures."



Fig.13: Workshop #2, group improvisation moment about the *give and take* process

These feedback show that urgency of being and expressing induced by high intensity and speed, pushed the trainees to work in contact with inner impulses and overcome physical and mental limits.

Once the trainee is able to access this dynamic, she can “let the reflexes of the body work and follow what is coming” and “let the whole body work.”

The trainer observed authenticity during the group improvisations: in these occasions the energy flow results from the ability to instantaneously tune one's own intentions to inputs from the environment and, at the same time, stimulate the environment with unpredictable choices.

This artistic capability reflects what the biological self-regulation is made for: moment by moment the individual decides consciously and unconsciously where to go, with whom, why, for how long, how much energy to invest and for which type of advantage, etc.

The participants also noted that the high intensity and speed could become a tool to “increase the awareness needed to observe and feel.”

The notion of self-controlled loss of control can be described in this way: the high speed works as a sort of sharpener of sensitivity and reactivity, letting the trainees be apparently out of control but actually letting them gain a new way of controlling themselves

based on circuits of survival.

When these circuits are put into action, all senses of the organism are more acute because a faster self-regulation is required. Continuous engagement of this circuits is supported by “trust in the muscular capability and strength.” Participants were surprised that even though the work was very fast, unpredictable and subject to rapid changes in dynamic, they were in a state of high readiness and responsiveness, ready to react and act without hurting themselves or the others.

6.2.2. I feel tired but...

“I like that the work is intense, even if sometimes I hate it. But I could go beyond my limits.”
“Tiredness is a source of energy to be accessed.”

The intensity and high rhythm of the workshop was largely appreciated though a times difficult to embrace. How can tiredness be a source of energy?

It might be more appropriate to substitute the colloquial term “tiredness” with “fatigue”. Fatigue is considered by Damasio to be one of the background emotions which include energy, enthusiasm, wellness, malaise, excitement, tension and relaxation.

The role of background emotions is to build the idea of the self: the self-consciousness. According to Damasio, the self-consciousness is closely related to the background feelings as excitement, fatigue/energy, wellness/sickness, tension/relaxation, surging/dragging, balance/imbalance and harmony/discord. From the studies of Damasio, fatigue has an effect on regulating the homeostasis of the organism, a process in which emotions play an important role. Therefore when the performer faces fatigue she is accessing a background circuit of energy that may generate emotional states. In the late nineteenth century A. Mosso writes about fatigue:

“At first sight [fatigue] might appear an imperfection of our body, is on the contrary one of its most marvellous perfections. The fatigue increasing more rapidly than the amount of work done saves us from the injury which lesser sensibility would involve for the organism.” (Mosso, 1904)

“It has taken more than a century to confirm Mosso’s idea that both the brain and the muscles alter their function during exercise and that fatigue is predominantly an emotion, part of a complex regulation, the goal of which is to protect the body from harm.” (Noakes

2012)

The feedback from participants confirm this role of fatigue: “even if tired, I felt very attentive and sensitive” and “we carried out the partner and group work without coming to a verbal agreement. We spoke without speaking.”



Fig.14: Workshop #2, group improvisation moment about the *give and take* process

This is due to the fact that when the performer works in contact with background emotions, he reads the physical and emotional behaviour of the others in the immediate moment and reacts to them. As the trainer observed, fatigue allows strong emotional states to emerge and to be shared, such as unconditioned joy, anger, belonging, process of self-discovery, drive, empathy, anticipation. These emotions and mental-physical states derived from gaining new awareness and giving up a range of resistances including self-judgment, taboo, conventional behaviours: “Being very tired brings you to a state in which you just do, without opposition: generally I am very shy, but I was too tired to be shy.” This does not mean the social and cultural spheres are excluded from the work, but that they are not the principal content: the work is indeed focused on accessing the background emotions and through them other types of emotions are free to emerge.

Urgency, triggered by high physical intensity, speed and fatigue, was considered by one trainee as a tool to “feel that what I am doing is a matter of life or death.” If this radical

written feedback may sound overstated, nevertheless describes the core of the *artistic survival mode*, a situation in which the trainee, even if not in a real situation of life danger, still perceives the urgency of being. This feedback can be seen in relation to Grotowski's concept of art: "Why do we sacrifice so much energy to our art? [...] Art is a ripening, an evolution, an uplifting which enables us to emerge from darkness into a blaze of light." (Grotowski, 1968, 211-218)



Fig.15: Workshop #2, group improvisation moment about the *give and take* process

By working in the *artistic survival mode* the trainees acquire skills to activate their own energy according to their performative needs. Indeed, during the workshop the participants experienced several energetic flips as noted in their feedback: "tiredness passes when I activate myself" and "tiredness comes when I slow down the rhythm." Energy calls energy! This is possibly due to a dynamic like this: the performer faces fatigue and, pushed to overcome it by the group and by the trainer, finds a new source of energy "beyond" that fatigue, because her organism re-tunes itself and finds a new arrangement capable to make more energy available to accomplish expression and communication. This re-arrangement is a process that, as argued before, involves emotions.

Other feedback also revealed how fatigue occurred when the trainee attempted to replicate a precise movement (e.g. the plastique sequence). This is possibly due to the

fact that by trying to imitate a certain type of expression, there is no way to quickly integrated it in the homeostasis, and access new layers of energy. It may be that when fatigue is not supported by an internal urgency the organism can't sustain it as easily as it does when the expression is triggered from the inside.

By saying this, it is important to underline how the workshop is not free of structure, but maintains a structured balance between learning precise movements and self-expression, with the aim to let the participant experience different modes of fatigue both of which have the potential to stimulate the urgency to overcome it.

6.2.3. The role of the brain in artistic survival playground

“I always judge everything, and in general I think how to perform a certain movement in advance, so that I do it well. Now, instead, I didn't think directly about how to perform a certain movement, and I was able to perform certain precise dance steps that I've been rehearsing ever since!” (written feedback)

The trainer observed that, in general, participants are often frustrated regarding some activities of the brain that may block them from free expression. One of the strongest impediments is self-judgement, and the fear and unease about being judged by the others or the teacher. One of the goals of *The Urge of Being* is to diminish or eliminate this impediment without discrediting the activities of the brain. In fact, as a trainee write: “It's not that I think less, I think the same. But I think in a different way. I think almost more than I usually do. I am very attentive.”



Fig.16: Workshop #2, dialogue with Plastiques

It is interesting to question whether the performer in this process is working with "the anticipated will" - that interval between being aware of an action and the actual physiological signal for that action, which occurs 0.5 s earlier.¹² This unconscious interval may be accessible to the performer through a training that works at level of homoeostatic regulation.

In such a case, the brain becomes an integrated part of the performer and has its own role in working with impulses. In this way the brain loses its ordinary and hierarchical action over the rest of the body and becomes part of the emotional network that regulate the homoeostasis and that take part in the artistic expression. In his nesting principle¹³, Damasio explains how the mind is integrated in all levels of emotions, in such a way that a final behaviour of the individual, necessarily includes emotions and feelings. This is the possible reason why participant described thinking more and in a different way than usual. Considering the brain as an integrated component part of the artistic expression helps the trainee to "break some of the mind's barriers" and "to have no time to think about the right thing to do" and "to stop the mind from being the only control of myself". From these results we can see that the performer who works in the *artistic survival mode* is aware of

¹² For Libet's experiment see paragraph 2.3.

¹³ See paragraph. 2.7.

how the brain is working and for which purpose, achieving a body-mind expression.

To conclude this theme, results showed that the high physical intensity and speed of the work was experienced as the heart of the workshop and helped the participants to experience an increase in fluidity of expression and to work with inner impulses. It increased the necessary awareness to act in the *artistic survival mode* and allowed the trainees to work in a “self-controlled loss of control” way. Results showed that the high physical intensity and speed of the work induced fatigue, and fatigue, in turn, let the trainees consciously find new sources of energy and integrated the activities of the brain in the artistic expression.

6.3. Freedom

6.3.1. Experimental nature of the work: a view of authenticity

The workshop is experimental in two ways:

1. it is a research project in which the participants and the trainer are the protagonists of an experiment;
2. the workshop's methodology is not aimed at producing the right type of expression but at exploring the biological core of expression in the performing arts.

All participants expressed their interest and appreciation towards both points. The experimental nature of the workshop allowed them to work without the pressure of perfectionism and without reaching or replicating “the right thing to do”.

Freedom was also induced by the trainer by asking the participants to bring their experiences to the workshop: participants' memories, desires, visions, poetic images, urgencies as artists, students, daughter, sons, could become part of the work. Participants largely appreciated the comprehensive nature of the work, in which they found freedom and organicity.

Participants emphasized that the freedom to express oneself was enhanced by the fact that the workshop did not deal directly with art and artists, but primarily with the human being, as expression is something held in common by all human beings, and not just artists. In this context a participant said “even the tiredness was overcome because of the appreciation that I felt towards the others, because we are human beings, before being fellow artists.”



Fig.17: Workshop #1, group improvisation

This approach can lead to a non-representational way of working that can facilitate a feeling of authenticity - where authenticity can be described as a non-representational modality that allows the performer to act in the real moment rather than creating a representation of a reality.

6.3.2. How to handle freedom

The flow of the 2-day workshop has been designed to alternate moments of freedom to moments of technical instructions. The performer works in the dialogue between tension and release in order to challenge and measure his inner impulses in relation to the action he's doing. Indeed, a participant's feedback clearly describes this dynamic: "bringing to the extreme limits the movement allows me to be free in deciding to which extent, until which intensity and intention I want to push the movement." This feedback refers to the work with *Plastiques* and we can see that the participant is aware of her state of freedom and she is able to detach herself from her own freedom and modulate it to the performative needs. We can name this process freedom-detachment.



Fig.18: Workshop #2, training the maximum possibility of the joints during *Pastiques*

Structure and entropy are in dialogue also in the macro design of the workshop: the participants noticed that the foundational structure of exercises was followed by the direct request to break their rigidity to gain the freedom necessary to work with unknown material.

In this dynamic the energetic tension created during the exercises reaches an energetic peak during the improvisation phases, resolves and generates a new energetic cycle.

As two participants wrote in the questionnaires “the guidance of the training creates a strong support in order to be free” and “freedom became a support.”

Freedom has been also described as a tangible corporal state, created by a perfect balance of opposed forces:

“The process to open new rooms in the body let me understand what the physical state of freedom is: neither tensed nor relaxed. It was a question for me, but with this workshop I gained insights that refer to this corporal state of freedom.”

In this case freedom is the space and moment in which muscles are neither tensed nor relaxed.



Fig.19: Workshop #1, training the opening of the chest

To conclude the theme “Freedom”, the results showed that the participants experienced freedom in the expressive work for two main reasons: the workshop was a research project and the nature of the work is based, *in primis*, on the biological meaning of expression. Freedom let the trainee work in a non-representational and non-judgmental way and increased the authenticity perceived by the participants. Freedom was described also as the muscular sensation between tensed and relaxed, and allowed the freedom-detachment, a process essential for the *give and take* process.

6.4. Imagine!¹⁴

From the feedback and from the trainer's observation, imagination was experienced as a very personal and differentiate element of the workshop.

“I need to visualize emotions, vibration and feelings, and I do it through colors form images that pop up in my mind; sometime I drive them, sometimes I let them drive; sometimes I connect them to the external world, sometimes I take them directly from

¹⁴ Due to the limited space, the theme “Imagination” is only briefly analyzed. The rest of the analyzes can be conducted in future developments.

the external world”.

By imagining, the performer can find new dramaturgical material as well as new energy as this written feedback describes: “Imagination helps to keep on going.”

The reason why imagination helps the trainee in finding new motivations and space for creativity may be that it creates new urgencies: “Imagination helps me to find the necessity of the moment, the urge of what I need to put outside”. By facing imaginary situations, the regulation of the homeostasis is stimulated and responses to it. Indeed, referring to the “as-if” mechanism described by Damasio, cognitive representations of the emotions can be activated in the brain without being directly elicited by a sensory stimulus: the brain can anticipate expected bodily changes, which allows the individual to respond faster to external stimuli without waiting for an event to actually occur. (see Damasio, 1999)

Indeed, by creating new urgencies, the imagination stimulates the unified work of body and mind, as described from a trainee: “[imagination] gives to my mind something to work with, and it was easier to create consensus between my body and my mind.”, “see what you see!” The mind was active and I was almost tired in my mind for how much I used it”

Imagination can be also very concrete: “Imagination was very concrete. To see real things: I felt/perceived/imagined the others, I saw them in their intentions and processes.”



Fig.19: Workshop #2, muscular space exercises

In contrast with what described so far, a participant affirmed that her work was almost imagination-less:

“I think that actually this was one of the first time in my life in which I wasn't using my imagination or fantasy. When you said “the air that you are breathing was in the body of someone else” I actually felt it, it was, and I didn't need to imagine. I used inner visualization but I was really focused on what I was feeling as a body, and not as a mind. Probably this is because of my habits of living very much in my mind, so I focused a lot on the body to reach a kind of balance.” (visual artist's feedback)

This specific feedback was written by the visual artist of the workshop#1.

As the artist wrote, her habit is to work with mind and imagination, therefore in this workshop the artist found an occasion to experiment a creative process incepted by physicality rather than mental activities.¹⁵

The trainer as observed that imagination exists also as a group imagination: the dialogue between a collective and individual imagination is probably due to the composition of the group and from the environment the workshop is led.

To conclude the theme “Imagination”, participants experienced that imagination can generate new urgency and can unify mind and body. Imagination can have different shades, being corporeal, individual, related to the group or can be completely absent in the way the participant experiences the workshop.

6.5. Group: an emotional and energetic support

“The *give and take* process was the ‘thing’ of the workshop.” “The group was a support, and what happened was very communicative and expressive.”

One of the main principles of the workshop is its expressive nature and the establishment of the *give and take* process. The *give and take* process is a cyclical dynamic of working from inside-out and from outside-in. As described by numerous trainees, the group was perceived as something that “takes energy, transforms it and gives it back”, a ground where energy is a ping-pong ball, “an entity that creates new stimuli to react to”, an element from which one can “gain fantasy and inspiration.”

¹⁵ See paragraph 6.1.2. for the differences between artistic categories in workshop#1

“By watching the others working, there was a silent communication” and the trainees perceived the “others as sources of inspiration, with whom to communicate with physical and emotional messages.”

In these feedback the trainees link the communicative process with the group to the emotional sphere. It can be argued that the group was an element with which the participants established the *give and take* process, and by doing this they activated the emotional sphere. The group is the reference for the communication and with emotional, auditory, imaginary and physical inputs, the group shapes the conditions in which the participants act, moment by moment.

This is why the trainees described the group as something in which they felt real connections: “communicating mirrors, complicity, real connections”. These real connections can refer to the fact that trainees didn’t *represent* the communication, but they were acting in and reacting to the group according to their real inner impulses.

The group “helped me feel alive” and “it reminds me that we are not alone and always affected by the environment”. This last feedback emphasises the importance of the environment as described in Damasio’s nesting principle¹⁶, that claims that the environment has the strongest influence in the way individuals act in the world.

In the case of the workshop, the environment was the group, and it is a “conscious” environment that can actively take part to the artistic process, as participants wrote in the following feedback “the group is conscious about the process of the single individual, and as an intelligent entity moves the flow of the workshop” and has the capacity “to test the limits of the whole group to see what the group is capable of.” The group actively and consciously leads and challenges the processes towards certain directions, according to the moment and flow of energy.

Indeed, “the group forms the support that is able to free the person”: each component of the group can mirror the process of the other and address the work in a sensitive way, “helping and understanding each other in the process of expression.”

This is possibly due to the fact that:

“Humans live in, rely on, and contribute to groups. Evolution may have biologically prepared them to quickly identify others as belonging to the in-group (vs. not), to decode

¹⁶ See paragraph 2.7.

emotional states, and to empathize with in-group members.”

(De Dreu, 2016)

As described by the same author, emotions, trust, empathy and cooperation from in-group members are encoded faster and more accurately than those from out-group member and “these components of human group psychology rest on and are modulated by the hypothalamic neuropeptide oxytocin.” (*Idibem*)

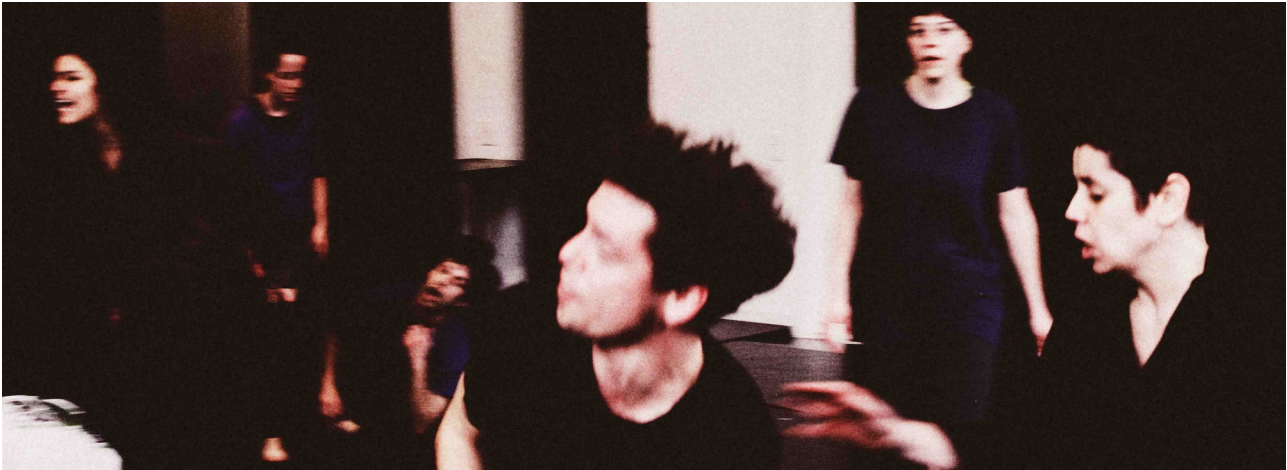


Fig.20: Workshop #1, group *give and take* process

A correlation with Pert’s theory of Molecules of Emotions and the possible roles of oxytocin in mediating the emotional relations in the group can be argued. Indeed oxytocin (OT) plays numerous roles in regulation of homeostasis and emotions. For instance, “Oxytocin drives a “tend and defend” response promoting in-group trust and cooperation.” (De Dreu, 2016), it is involved in the “maintenance of cardiovascular homeostasis and attenuation of the diseases” (Chini, 2014), “OT and OTRs have been associated with positive social behaviors and may function as a biological metaphor for social attachment or love.” (Carter, 2017), “OT regulates as well the decision making between approach and avoidance behaviours” (Maroun, 2016), “the rat heart is a site of oxytocin synthesis and release. Oxytocin was detected in all four chambers of the heart. [...] Heart OT is structurally identical, and therefore derived from, the same gene as the OT that is primarily found in the hypothalamus. Thus, the heart synthesizes and processes a biologically active form of OT” and the heart “contains abundant OT’s receptor in atrial myocytes supporting the hypothesis that OT [...] can regulate the force of cardiac contraction.” (Jankowski, 1998).

Oxytocin is a neuropeptide that can move throughout the whole organism and accomplish

differentiated tasks, among which we can distinguish, affiliation, maintenance of homeostasis, emergence of emotional states and attachment. OT receptors are found also in myocytes, a muscular tissue in the heart.

“Open the heart! You can see from the outside when one opens the heart, and things reach the audience, the partner; they take more space, they have a stronger resonance in ourselves”
(written feedback)



Fig. 21: Workshop #2, opening the chest exercises

The biological reading of what can happen during the *give and take* process can be illustrated by the activity of the vast network of the neuropeptide OT and might play a role in mediating the emotional relation with the others and one's own emotions and physical reactions. OT in this analysis is used as a model for a possible biological reading of the artistic process described above. It's important to note that OT is just one of the factors which can influence behaviour and group dynamic.

Another role of the group discussed by the participants is the ability to generate unpredictability and induce urgency: “the group is very aware of the energetic flow of the person who is exploring. New inputs and new evolution are created by the group.”, “the group blocks the automatism and clichè.” One way the group can achieve these dynamics

is through playfulness.

In biology “fun is functional: play is evolution's way of making sure animals acquire and perfect valuable skills in circumstances of relative safety. Yet precisely what animals find fun has seldom been examined for what it can potentially reveal about how they represent and think about the world.” (Byrne, 2015). Contextualizing this notion in the workshop, we see how playfulness is a possible process of embodiment of the external world, a way through which the individual experiences possible ways to relate to its environment in a free way. Playfulness is triggered by the trainer when the energy flow needs a release moment, or when a new type of energy is required. Playfulness is also required to let the work be light and open, even if it deals with inner impulses and profound sensation and emotions.

Playfulness is always in the air and reminds the participants not to take their work “too seriously” as the work needs to be detached from itself in order to breathe.

The group was also described as an amplifier of emotional and energetic states and a medium to recoup energy: “if the group pushes further, I’m also pushed”, “in the moments when we went alone, we were more tired” and “energy grows in the group, thanks to the group, and with the group.”

As stated above, the group is an evolutionarily successful organization where emotions and intentions are quickly understood and shared, and this may provoke the amplification effect described by the trainees as well as a sense of belonging that lets the trainee feels supported and recognized as an individual in a community.

As the feedback illustrate, the group has a massive effect in supporting and guiding the energetic and emotional processes because it constitutes the environment of the workshop with which each participant establishes a process of communication.

Therefore the composition of the group, the trainee’s experiences, intentions, desires and limits, have a strong impact on the quality of the artistic process that the performers actuate.

To conclude the theme “Group”, the results showed that one of the effects of the training experienced by participants, is the establishment of real connections among the participants of the group and the establishment of the *give and take* process. Results showed that this process led to a non-representational way of working. The group

emotionally, energetically and consciously supported each single performer to experience in the work a sensation of aliveness, urgency and unpredictability, and to create a diffuse sense of attachment and love.



Fig. 22: Workshop #2, final embrace

6.6. Emotions

Even if the trainer doesn't give direct indications to work with emotions and even if none of the exercises directly mention any emotional state, the work provokes the emergence of strong emotions, mostly when working with muscles, breath and voice, as participants wrote: "The combination between quality of movement, breath and voice, create specific emotions", "Breath movement and voice come from the body and have a direct impact on emotions, as an amplifier."

6.6.1. Emotions and muscles

"I had emotional states at first through movements and then through voice. The breath followed the emotional states that emerged with movement and vibration.", "The movement allowed me to experience deep emotional states and close to what I feel is mine.", "I experienced a lot of emotions during the muscular contraction¹⁷", "During the contraction exercise, I felt a body full of life, expanded and present in the world."

Participants affirmed that movement and exercises focused on muscular contraction

¹⁷ See Appendix II

induced emotional states. As argued before, the muscular tissue contributed to the expression (pressing-out) of emotions because, in the context of the workshop, was considered and tained as the body tissues in charge of actuate actions. The term “emotion” etymologically derives from Old French *emouvoir* "stir up", from Latin *emovere* 'move out, remove, agitate' ¹⁸ and includes the notion of movement. The muscular tissue in this context is seen as the communication system that allows the manifestation of inner impulse. This notion supports what trainees described in their feedback about the relation between the muscular tissue and the emergence of emotional responses. It is interesting to investigate possible distinctions between types (and purposes) of movement. Indeed, we can question if any type of movement and muscular activity have the power to provoke or recall emotions.

What is the difference between gymnastic movement and expressive movement, for instance?

The physical work might look the same, but there is an underneath tension that makes the muscular work of the performer expressive. The artist is aware of her muscular work and she puts herself in a state in which communication becomes urgent; in this way the muscular tissue is a communicative system that is able to express the inner impulses and the unconscious sphere of the performer, things that gymnastics doesn't call forth.



Fig. 23: Workshop #1, muscular space exercise

¹⁸ <https://www.etymonline.com/word/emotion>

By delving more into the details in the relation between muscular tissue and emotions, can we find a mechanism that put them in relation?

By stimulating the contraction and elongation of muscles in combination with conscious breathing, muscles re-acquire their physiological functioning.

Indeed, a certain muscular mechanism was identified and named “ Sensory Motor Amnesia” by Thomas Hanna, the founder of somatics:

“Sensory Motor Amnesia is the condition of chronically-tight muscles that have learned to stay contracted due to repeated and reflexive response to stress such as accidents, injuries, surgeries, repetitive tasks, and ongoing emotional stress.” (Hanna, 2019)

Hanna underlines how by improving the connection between the brain and the muscles people learn to regain sensation and motor control of muscles and movement.

Most probably, through the exercises of the muscular module and respiration, the trainees re-gain muscular control and awareness of the areas of the body that are generally not accessible (‘the new rooms’ mentioned above) and the emotional system associated to these areas can be re-established.



Fig. 24: Workshop #2, muscular space exercise

“The advantage in discovering new rooms in the body [is that it] provokes emotion: the practice of breath, of the movement provoked an opening of new spaces in the body and has generated or recalled emotions.” (written feedback)

Another notable relation between emotions and muscular tissue is the experience of emotional detachment. As one trainee described:

“The emotional state that came up most frequently was ‘it’s not me’. I had the feeling that I could detach from myself and look at myself in a pure way. I had the feeling being the mistress of my body. When I was in an emotional state I also felt very focused and concentrated. This happened when we did the exercise of the muscular contraction and when we used the voice and song together with the movement.” (written feedback)

What is this process of “emotional detachment”?

Even if the detachment is not labelled as a particular category of emotion, why does the participant label it as an emotion?

In the questionnaire of the same participant, we can read that one of the strongest resonance she felt in the days after the workshop is that her “personality was more ‘adherent’ to my body than I usually feel”. The questionnaire shows that the process of emotional detachment contributed to create an increased feeling of adhesion of the personality to the body: the detachment facilitated the re-connection of the unity of the person. This dynamic between emotional attachment and detachment can be explained by the fact that emotions were triggered by the give and take process, namely they developed in the dialogue between outside and inside. So emotions come to life when integrated into communication, in the negotiation between inner impulses and their expression.



Fig. 25: Workshop #1, final group improvisation section with text

This opposition between attachment and detachment is also encountered in evolution: nature acts in the balance between conservation and mutation; with one hand nature maintains the successful characters in the population, and with the other, it induces variations (mutations) with the intent to generate more adaptable phenotypes, with higher possibility to survive (Lande, 1995).

6.6.2. Emotions and body-voice: the role of vibration

Participants have affirmed that one of the most interesting aspect of the work with the voice was was the relation between body-voice:

“The way the voice was linked to the body in the workshop was beautiful. I never understood it so well!”, “The voice makes room in the body, entering spaces, influencing the body in timing and movement. Without the work with voice, rooms wouldn't have been experienced or filled up and expressed”, “By discovering new resonators in the organism I felt the echo of my voice throughout the arm. Never happened before!”, “Emotions emerged during the opening of the chest in combination with voice, with new rooms found in the legs.”

The trainees let numerous parts of the body vibrate, also parts that generally are not in charge of vocalization, like lower back, legs, arms. Feedback show that when the voice

creeps into the physical body, it gives expression to that parts: “the most emotional part was during vocalization. I was touched and surprised in feeling and hearing my voice vibrating.”

Voice is indeed one of the most important expressive tool of human being and, if we consider that emotions are processed throughout the organism as part of its homoeostasis, it is conceivable that when the voice resonates in certain parts of the body, it can recall or induce emotional states related to that part.



Fig. 25: Workshop #2, diagonal for voice resonation in the pelvis

“I had strong emotions during the exercise for the resonation of the voice from the pelvis”, “Vocalizing brought me fear, fear of death. This was a feeling that I have in personal life and in dreams, about not having enough courage. The muscular contraction recalls this emotional state of ‘not daring’.” In this feedback we see that the feeling of “not daring” experienced during a simple muscle contraction, it was also experienced during vocalization, suggesting that there is a connection between voice and muscles.

To explore what this connection can be, we can say that the emotional content of the voice might be influenced by its support - in this case muscles - just as the sound of a guitar depends on its type of wood, shape and size.

In the state of the art we have seen that in the respiratory muscles there are receptors for

numerous neuropeptides, and we have seen that neuropeptides and their receptors are involved in the regulation of homeostasis and includes the emotional system. Considering that the voice is generated by respiration, we can imagine that when the voice resonates through muscular tissue it can provoke certain reactions of the respiratory muscles that can produce emotional responses.

Going more in detail, we can investigate the role of the voice's vibration in the regulation of homeostasis.

When we consider that homeostasis is a complex network constituted by signals coming from the system's neuropeptide-receptors and the nervous system, and zoom in to look at the way information travels in the organism, we can identify the system's ligand-receptor.

Generally speaking, the ligand binds the receptors on the membrane of the target cells or in the next neuron and transmits a specific signal in many different ways. There is a relation between the bond ligand-receptor and vibration: the mechanoreceptors (responsible for the kinesthesia) and other proprioceptors are also responsive to vibration:

"Each of the five senses contains a unique receptor cell in which integral membrane proteins, such as G protein-coupled receptors or ion channels, convert external stimuli into electrical signals that are relayed to our brain. [...] Our ability to feel, touch and hear sounds comes from the activation of ion channels that respond to mechanical forces such as vibration, indentation, gravity, and sound waves" (Ranada, 2015).

We see that the bond receptor-ligand responds to vibration and that "Proprioceptive mechanosensors provide constant homeostatic regulation of skeletal muscle tension to prevent potentially injurious over-activation" (Windhorst, 2007).

This evidence shows that vibration alters the bond ligand-receptor, which in turn alters proprioception, all of which acts on the organism's homeostasis including the emotional system. In short, the voice's vibration influences the homeostasis of the organism and therefore can contribute to the emergence of emotional states.

We can question what the "emergence of an emotional state" means: it may indicate a liberation, a generation, an amplification, an inhibition of certain emotions in favour of others. It is beyond the scope of this thesis to investigate this question in more detail. Scientific research about the relation between proprioception, homeostasis and emotions is also still in its earliest stages. We can only say that the voice's vibration has an effect on the bond ligand-receptor that affects the regulation of the homeostasis and therefore the

emotional system. This observation supports the feedback of the participants about the fact that voice vibration provoked an emotional state.

To conclude this section on the theme of “Emotions”, the results showed the participants experienced a clear relation between emotions and the work on muscles, voice, movement and breath.

The pair emotions-muscles showed that muscular contraction and elongation let the performer access the physiological role of the muscular tissue to express emotions and provoked the emotions-detachment process. Muscular tissue is seen as an actuator of emotions and as a communicative system. The results on the pair emotions-voice showed that the voice resonance in the body provoked the release and/or generation of emotions.



Fig. 26: Workshop #2, diagonal for voice resonance in the pelvis

6.7. Dramaturgical material. Text: a tool to channel the impulses

“I felt the text inside me, with vibration. The meaning was not the first and unique aspect, because the text needed to be found also in the body”, “I was concentrated more on the impulses rather than on the text. Although I don't like working with text, it freed and helped me.”

In these feedback, text is seen as a tool that channels energy, a pretext to handle the physical impulses of the performer and channel his urgency of expression.

“I have chosen a text that I love and in the workshop I felt that the first impulse came from the body and I felt how this impulse acts with the text.”

We see that the meaning of the text is subject to the physical impulses and this way of working leads the performer to find different meanings in the text and work in a non-descriptive and-representational way, as described by these participant's feedback: “this work allowed me to say always something new with a text that I’ve been performing for the past three years. I never felt something like this”, “Even if the text and song were very different in terms of meaning, intensity and quality of emotions: one very light and sweet while the other very hard, jealous and aggressive, I felt the same energy coming out from my chest.”



Fig. 26: Workshop #1, partnering improvisation with text

In this case the trainee worked from an inner source of energy, a kind of “seed” of energy, that is yet unconditioned and undifferentiated, an impulse, indeed. The secondary emotions that accompany the text, will develop from the energy of these impulses.

To conclude, the main effect of working with text is that trainees focused on physical

impulses rather than on the text itself. In the work, meaning does not become the first or primary access to the text. so the trainee doesn't represent the emotional content of the text but lets her emotion "travel" on the energy of physical impulses. By activating this process, the text gains different meanings and readings and is not self-descriptive.



Fig. 27: Workshop #1, group improvisation with text



Fig. 28: Workshop #2, group improvisation with text

7. Discussion and Conclusion

The first hypothesis of this research project which is described in Chapter 3, is that the workshop may increase the performer's feeling of authenticity by working within the biological need of expression.

From the analysis of the results, one of the most evident effects of the workshop is that it triggers an artistic expression based on an emotional way of working and articulation that is non-representational and it is experienced as authentic by participants and trainer.

Authenticity unfolds itself through several aspects and dynamics such as the establishment of real energetic and emotional connections within the group, the sensation of freedom and urgency of expression, the fact that the workshop is a research project, the physical access to the work with the text and the fact that the workshop accesses the artistic expression through the biological core of expression.

Analyzing the results, a dynamic that touches all these aspects of authenticity was found, and it is the "work in opposition", a condition in which the performer establishes a dialogue between two extremities, two opposite dimensions or forces.

How does the "work in opposition" influence the feeling of authenticity of the participants?

The work in opposition allowed different dynamics: the opposition between "(energetic, emotional, freedom) attachment and detachment" allowed the *give and take* process; the opposition "voice support and resonance cavity" consented the development and expression of emotional states; the opposition "structured exercises and improvisation phases" allowed the sense of freedom, urgency and authenticity of expression; the "muscular contraction and elongation" allowed the emergence of emotions and described a physical sensation of freedom; the opposition between "inside and outside of the organism" allowed the real connections in the group, so the establishment of a non-representational communication. The opposition "body and mind" allowed the trainee to explore the condition of self-controlled loss of control, a situation in which the activities of brain are organically integrated in the artistic expression.

Each opposition acts as an organized unity in which the very dialogue between the parts generates artistic meanings. In this context, also authenticity is experienced as an alive and mutable channel of impulses that works in dialogue between the parts and in the real moment.

Hence, if the first conclusion of this thesis is that the workshop provoked a feeling of

authenticity in the participates, the second conclusion is that it does it through stimulating the interaction between certain components in the “work in opposition.”

The reason why the performer experiences a feeling of authenticity is that by working in opposition, the trainee is in the condition to continuously re-arrange his homeostasis, his adaptation capability, so to accesses expression by the homeostasis.

In the specific interaction between individual and the group, between the muscular elongation and contraction, between in and out in the *give and take* process, between freedom and structure, the trainee experienced a personal, free and authentic way to express herself, because her expression is based on the alive, necessary and real interaction between certain components.

The dynamic of the “work in opposition” observed during the workshop, supports the fact that the workshop's design itself originates from the opposition and interaction between two disciplines, science and art. As in biology the dialogue between inside and outside of the organism is the basis for adaptation which is necessary for survival, the artist who works in the *artistic survival mode*, stimulates her self-regulation and obtains an expression triggered by her urgency.

In this way of expressing oneself, also the emotional states are experienced as functionally integrated in the communication between the parts: in fact emotions are not the goal of communication, but they are tools of communication and the trainee doesn't represent them, but uses them to communicate the urgency.

So the third conclusion of this thesis is that participants experienced that emotions originate themselves from the interaction between the intangible impulse to survival and its tangible actuation: between the urgency and its actuation.

As a general conclusion of this thesis, I can say that the dialogue between physical theater and life science opens the possibility for performing artists to reach a source of energy made of inner impulses, and channel it into specific performative needs. In this way the artist can experience his work as urgent, free and authentic, as a work in which the tangible and intangible needs of expression unfold themselves into artistic impulses organically integrated in a communication process.

8. Future developments

The possible future developments of this project refer to two main fields of action: the deepening and elongation of the training and its real and *site-specific* application in a real situation of environmental urgency, such as the sea pollution.

The deepening and elongation of the training consists in enriching the training with new exercises and knowledge and with the organization of a group creative process to create a performance based on the main principles of the workshop. The following step will be to create a *site-specific* training and performance “in contact” with a real urgency of our times, for instance the pollution of the sea. This approach aims to explore the relation between the urgency trained in a theatrical setting and a real urgency able to endanger our lives.

Social and cultural application of the training refers to the possibility to study the effects that this training based on biological core of expression can provoke on artists of different cultures. As Eugenio Barba developed the Theater Anthropology to study the pre-expressivity of the actor across the cultures, the Theater Biology can research the principles and biological theories to explore the performer's expressivity.

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Appendix I - Video link

Link to the video documentary:

<https://www.youtube.com/watch?v=EgDRI5So8AE&t=1s>

Link to the video trailer:

<https://www.youtube.com/watch?v=t-qxCZvn1QU&t=124s>

Both video are filmed and edited by Pierluigi Muscolino and refer to the workshop#1, April 28th and 29th, 2018, Accademia Teatro Dimitri, Switzerland.

The graphic in the first page is created by the artist Carlo Bortolini.

Appendix II - Exercises

Contraction exercise

The trainees lay down on the floor on their back; while exhaling they contract the muscles of a precise part of the body, while inhaling they extend the muscles. After contracting and elongating the muscles of head/face, shoulders, arms and hands, chest, belly, pelvis, legs, feet, this exercise fades into an improvisation phase that originated from the exercise itself, when the trainees use patterns of contraction and elongation to express their impulses.

Diagonals: voice support in the lower part of the body

These diagonals lead to explore the resonator in the lower part of the body by creating a solid muscular support in feet, knees, legs, pelvis and lower back. For instance in one of the diagonals one trainee crosses the space and vocalizes by being pulled from the hips by a partners.

Appendix III - Questionnaires

First series of questionnaires: Workshop The Urge of Being, Accademia Teatro Dimitri, Verscio, Switzerland, April 14th and 15th 2018.

Target: mixed artists (2 performers, 2 physical actors, 2 musician, 1 dancer, 1 visual artist).

Eight participants out of seven have sent the questionnaire back.

QUESTIONNAIRE #1 (performer)

Resonance in the days after the workshop

– Do/did you notice any type of resonance of the work in your personal and/or artistic life in the days after the workshop? In case, can you describe to which extent?

Maggior sicurezza/apertura vocale, increase of grounding and centering, aperture nel corpo.

Science - scientific visions

– Did the scientific information provided on Saturday morning influence your practice during and after the workshop?

Si, influenza il modo di accedere al proprio corpo, l'ascolto, la maniera di leggere le proprie emozioni

– Is there any aspect/information of the scientific introduction that have triggered your interest/body/thoughts/etc?

Si, in particolare il concetto dei neuropeptidi e dei ricettori. L'idea che le emozioni sono ovunque nel nostro corpo e che vanno liberate

– If there wouldn't have been the scientific introduction, do you think that the experience would have been the same?...

No, the scientific introduction helped me a lot having another approach with my body, more pragmatic, working with the breath and the voice als tools to investigate in the unexplored parts of my body

Vocal tools

– Which difference did you experience by working with vocalizing, with text or with song?

Which part did you find more difficult? Which more emotional? Which more performative and/or expressive?

Vocalizing was for me a really deep travel mind-body-outside, a sort of guide meditation. Text and song are the more performative. Song is for me more difficult cause it is already connected to a rhythm.

Imagination and fantasy

– Did you find imagination, fantasy and inner visualization useful tools to access your work? If yes, how?

Yes, they help me to find the necessity of the moment, the urge of what I need to put outside.

Group

– How did the work of your colleagues influence your own practice?

The Listen to others plays a big role in this workshop, cause we work all the time with inputs, responding to external impulses. It reminds me that we are not alone and we always are affected in some way from the environment.

Energy

– Did the high velocity and intensity of the work influence your experience?

Yes, it helps me to give up and stop my mind to have the control of my self. Let the body work

– When did you feel tired, active? Did you have peaks of energy?

I had a lot of peaks of energy for example working out my text with the group. In the exercise with the drum, exercises with the breath from the dog position, dialogues with the partner using the plastique.

Urgency - survival mode

– What does it mean for you to work in the urgency of the action and of being?

Feel that what I'm doing is a matter of death or life.

Emotions

– Could you say if the breath and/or voice and/or movement have allowed an emotional

state to emerge? Could you describe some moments in details?

The opening of the chest in combination with the voice, the new rooms found in my leg during the drum exercise, the space found in my shoulders during the breath exercise, the diagonals and tunnels found in my rib cage during the voice exercise (from the dog position)

Process

– Did you notice any changes in trusting yourself, your strength, your process, your capacity to express yourself?

I noticed that when I'm in the moment of urge I let my body work trusting without judge me and this is a good moment to allow a creative process. The flowing movement in accordance with the breath/voice help me everytime finding new space where I feel free and awake to every impulse.

– To access the work - to create a replicable process: what does these phrases mean for you? Are there tools that you have learned to access your energetic, and eventual emotional network and generate a (replicable) process?

Yes, the workshop provide me a lot of tools that I can use for my creative process and my training.

Future Vision

– Can this work influence your profession? Why/how?

Yes. This work is a perfect way to train myself as a performer, to open myself to the creative process, to the multiple meanings of the original idea. I've learned from this work that a text or a song has not only a meaning and this training prepare you to react to the multiple possibilities, catch one of them which is the most urgent, let it flow in to the body through the breath and finally transform this in voice and movement in accord to send it out as a gift.

Key Words – Free Association

Here you find a list of key words and exercises that we have explored during the workshop; please write what you have experienced in terms of **effect** and/or **changes** and/or **role** and/or **emerging of certain emotions or feelings** connected to these words.

Feel free to write as much or less as you like and let go images, memories, visions, poetic associations, no limits!

Breath

Stopping movement; neutral, with the visualization of a person, with the object

Chest Sadness, Fear, Proud,

Muscles, muscles contraction and working with muscular tone Violence and peace, cruelty and love, black and green, stones and meadow

Center – perineum water and earth, safeness and strong, I can spring everywhere, I can respond to every input, sensitivity

Strength - force – energy Passion, life or death, send it as a god, directions of light

To draw Warm, flow of my body, the colours are part of my breath

Singing in response to the drawings (embodiment)

Emotions

Feelings

Spirit

Fantasy

Imagination

(Is fantasy different from Imagination?)

Inner visualization (is the same than inner imagination?)

Changing

Freedom

Dancing

Voice

Text

Song

QUESTIONNAIRE #2 (visual artist)

Resonance In The Days After The Workshop

– Do/ did you notice any type of resonance of the work in your personal and/or artistic life in the days after the workshop? In case, can you describe to which extent?

I had the feeling that for few day after the workshop I was more self-confident. I felt a different energy (I usually never use this term but in this case I can't find another word to describe it). I felt more proactive and positive. I also felt that my personality was more "adherent" to my body that I usually feel.

Science – Scientific Visions

- Did the scientific information provided on Saturday morning influence your practice during and after the workshop?

I would not say that the infos influenced the practice directly but they gave me a “ground”; I usually like to have a combination of theory and practice in every aspect of my work/practice. Theory and practice dialog and stimulate different parts of my personality and of my way of thinking.

- Is there any aspect/information of the scientific introduction that have triggered your interest/body/thoughts/etc?

I had never thought about feeling and emotions as two different things; at the moment I can't explain my interest for this information but it's something that really caught my attention. But finally the whole theory is very fascinating!

- If there wouldn't have been the scientific introduction, do you think that the experience would have been the same?

No, for me would have been totally different.

Vocal Tools

- Which difference did you experience by working with vocalizing, with text or with song? Which part did you find more difficult? Which more emotional? Which more performative and/or expressive?

I really loved to work with vocalizing! I could just focus to the body, the breath and the sound of my voice and I felt very free. With the text was more difficult, as I have no good memory I was too much distracted from the words and remembering them was bringing me “out of focus”.

Imagination And Fantasy

- Did you find imagination, fantasy and inner visualization useful tools to access your work? If yes, how?

I think that actually this was one of the first time in my life in which I wasn't using my imagination or fantasy. When you said “the air that you are breathing was in the body of someone else” I actually really felt it, it was and I didn't need to imagine it, and this is just one example. Maybe I used inner visualization but I really was focused on was I was

feeling as a body and not as a mind (probably this is lead to the habits of living very much in my mind, so I focused a lot on the body to reach a kind of balance)

Group

– How did the work of your colleagues influence your own practice?

I think they influenced it in different ways, at the very beginning I was feeling a little bit uncomfortable because I was the only one (except Brenda, which was very helpful to me) who didn't have the habit to use the body as some kind of way of expression. But then I learned very very quickly from my colleagues that there is no need to be ashamed or shy or whatever is that feeling that usually blocks me doing something in public. I also saw that some of them were very generous, other were more cold but very sophisticated in the way they used their body to express something. In the end I would say that they were a support to my inner work.

Energy

– Did the high velocity and intensity of the work influence your experience?

Yes, if you have to be fast and the work is very intensive you have no time to feel shame, modesty, to think how do you look, if what you are doing seems stupid, and so on. You just do what is coming. This make me think that when I work in visual art I set some rules in my work in order to give a lot of space to the randomness, to the hazard; work with intensity and velocity opened, to me, the same possibility.

– When did you feel tired, active? Did you have peaks of energy?

First day: I start feeling tired after some hours of work, but actually at the end I had lots of energy. Second day: I had more energy in the morning and then it decreased gradually until the end of the work, but then during the night I almost couldn't sleep.

Urgency – Survival Mode

– What does it mean for you to work in the urgency of the action and of being?

I would give almost the same answer as above... Urgency of being to me means no time to think, you do, you express what you are without overstructures.

Emotions

– Could you say if the breath and/or voice and/or movement have allowed an emotional

state to emerge? Could you describe some moments in details?

The emotional state that came up most frequently was “it’s not me”. I had the feeling that I could detach from myself and look at me in a pure way but at the same time I really was the mistress of my body.. and when I had this emotional state (I don’t know if I would call it in this way..) I also felt very very focused and concentrate. It happened when we did the exercise of the muscle contraction, when we use the voice in the diagonal and when we used the voice and the song together with the movement.

Process

– Did you notice any changes in trusting yourself, your strength, your process, your capacity to express yourself?

I had the feeling that for few days after the workshop I had a different way of standing and I had a different perception of the weight of my body. Let’s say that I was feeling that my body as it is and the way I feel myself were very adherent.

Future Vision

– Can this work influence your profession? Why/how?

I’m not sure yet. I can imagine that I could develop a more “physical” process in my work, but I probably need time to process everything (I’m usually very slow in my artistic work).

Key Words – Free Association

Here you find a list of key words and exercises that we have explored during the workshop; please write what you have experienced in terms of **effect** and/or **changes** and/or **role** and/or **emerging of certain emotions or feelings** connected to these words. Feel free to write as much or less as you like and let go images, memories, visions, poetic associations, no limits!

Breath

Stopping movement; neutral, with the visualization of a person, with the object

Chest

Muscles, muscles contraction and working with muscular tone

Center – perineum

Strength - force - energy

To draw

Singing in response to the drawings (embodiment)

Emotions

Feelings

Spirit

Fantasy

Imagination

(Is fantasy different from Imagination?)

Inner visualization (is the same than inner imagination?)

Changing

Freedom

Dancing

Voice

Text

Song

QUESTIONNAIRE #3 (dancer)

Resonance In The Days After The Workshop

– Do/ did you notice any type of resonance of the work in your personal and/or artistic life in the days after the workshop? In case, can you describe to which extent?

I am myself searching for ways to enter in the creation and to generate « organic » material, which means for me material that is asking to be expressed. So this workshop was really a tool for me to continue this research. Coming from dance, I am much more used to work with physical material. What I miss in the dance training is the awareness of what it is that is being expressed and in this workshop I could connect much more to that. (discover of inner themes). For that mean, I think the preparation of this workshop is really important (choosing and learning the text and the song) because it frames and taps into some kind of « themes » and somehow is a way of reconnecting the physical sphere with the mental and emotional one.

Science – Scientific Visions

– Did the scientific information provided on Saturday morning influence your practice during and after the workshop?

It didn't influence my practice during the workshop but I had to think back about it because

I was really feeling that something was moving in terms of energy inside of me. I felt a void of energy the first day. The introduction directed my attention towards the flows of energy and it gave me an understanding that energy is not missing, but that it needs to be accessed.

– Is there any aspect/information of the scientific introduction that have triggered your interest/body/thoughts/etc?

I was very interested in this. I think energy is a word we mythify a bit and it is interesting to know what is actually happening inside of the body. Also, as artists we deal a lot with emotions, energies... but we don't know that the scientific world is also working on them and I think it is important to open up this dialogue.

– If there wouldn't have been the scientific introduction, do you think that the experience would have been the same?

I think it would have been different because I felt my attention and awareness were directed towards the flows of energy in myself and in the group and that I had somehow a constructive distance from that, because of the introduction.

(see first answer)

Vocal Tools

– Which difference did you experience by working with vocalizing, with text or with song? Which part did you find more difficult? Which more emotional? Which more performative and/or expressive?

I found the work with vocalizing more difficult « physically ». It was more challenging in terms of power of the voice and breath. This is the part where I was realizing that I don't have the « technique tools » to work with voice in a sustainable way - meaning I don't know how to support my voice. I thought the work with text would have been more challenging for me, as I am not used to work with text so much, but I actually found a lot of enjoyment and freedom inside of it and a door to expression. Here, the support of the partner was really helpful for me. With text I found a lot of freedom in the body; in the sense that text and body language found a connection but not in the obvious way. Let's say; not in the way I would have rationally chosen to « interpret » the text. I would have liked to work deeper on the song. I remember it now as a moment of flowing and enjoyment, with the energy of the group, but not of deepening the work and finding a

challenge in it. (which I have the feeling could have gone further on an emotional level).

Imagination And Fantasy

– Did you find imagination, fantasy and inner visualization useful tools to access your work? If yes, how?

Yes, absolutely ! I think the tool of visualizing the body (in this case, the focus was on muscles) not only in a physical way but also in a metaphoric/symbolic/personal way is essential for me to get in touch not with THE body, but with mine, which means that I am then more able to let emerge what my body needs to speak out. I don't remember how we accessed the improvisation with imagination the first day (was it the accordion spine... ?), but I remember it being very strong for me, because I immediately have a reason to move. The reason might not be clear from outside (this is for me where it differentiate from pantomime or mime), but

I am inside of my world as a child would be when he/she plays a game that he imagined. I still have question how to trigger this imagination. Music helps for sure. I also had the deep desire of dancing/moving after we drew our own energy.

Group

– How did the work of your colleagues influence your own practice?

I found the group extremely supportive; for me there was not only a support for the work, but I felt inside of a community of crazy dreamers, each one helping the other in their process of expression. I felt a lot of understanding from the group. I found the group was really generous and this allowed me to learn a lot and to experience myself as an actor - he who acts - without having the pressure of « recitare ». I felt the group work not as separated individuals responding, answering or reacting to what is happening outside, but as a ping pong of energies: i didn't have to produce something in order to support, but to take in the energy, to let it transform and to give it back. The separation between individuals was not so concrete anymore.

Energy

– Did the high velocity and intensity of the work influence your experience?

Yes! I think the fact of not stopping the process is extremely beneficial for the work.

– When did you feel tired, active? Did you have peaks of energy?

The first day I was feeling very weak inside and it was kind of surprising for me.

The second day I was more carried by the enjoyment. I think there is in general a lot of tiredness and exhaustion coming from « not letting go ».

Urgency – Survival Mode

– What does it mean for you to work in the urgency of the action and of being?

It means being moved. It means finding an animality, reconnecting with the instinct of survival. Of course there is no death danger in the studio, nor in life generally; or let's say, we are not in touch with the danger of imminent death in our daily life. So, survival for me has a more spiritual sense. It's about waking up. It's about not letting the world label you, shape you, telling you how to express. It's about defence.

Emotions

– Could you say if the breath and/or voice and/or movement have allowed an emotional state to emerge? Could you describe some moments in details?

With vocalizing, because of the intensity of the work, I felt at a certain point an emotion that I could call fear, fear of death. The exercise of tensing all the muscles was also emotional in a way for me. It is very personal. For me it was tapping into an area that I am working on in my personal life, as a person and as a performer, which is the moment where you fear that you will not be able to do something and that you lose your drive/courage. I often dream of me not throwing myself into the water and these two moments were for me awakening the feeling of « not daring ». I have the impression that I was not able to fully break through it though.

Process

– Did you notice any changes in trusting yourself, your strength, your process, your capacity to express yourself?

Yes, especially thanks to the group and partner work. The group was an important element to free myself from the kind of judgement that blocks the process and to enter in a state of game/enjoyment/discovery. Now I have the feeling that the group was such a support that next step and challenge would be to take out the group and to try to sing or to say the text but alone - it would be a work more directed towards solo work, but I think it is essential also for the group work, in order not to « hide » behind the group.

– To access the work - to create a replicable process: what does these phrases mean for you? Are there tools that you have learned to access your energetic, and eventual emotional network and generate a (replicable) process?

For me the whole work of the actor, especially if he/she is interested in creating performances is to understand how to access the material that is already present in the body, (things we carry; memories, unspoken thoughts, imagination, desires) in order to let this material emerge. In this workshop, the fundamental tool for me was to find the enjoyment, because this process of letting go, letting things be expressed, brings a lot of joy, so I have the feeling I am on the right path when I am enjoying.

What helped me in that was the work with rhythm, which I experience as a game, and also that Daniela was always underlying the importance of going out with the energy, of EX-pressing. (as a dancer, I can say that this part is somehow missing in the process of dancing, it stays really intimate and inside). Having a drum in the middle was amazing ! Also the part of inner visualization of the muscles is a good way to access the work. For me it is a way of starting a personal and rich dialogue with one's own body and to listen to it, to tune to it. If you want the body to talk, you have to listen to it.

The second part, which I was not able to tap into in these two days, is to recognize the material and to anchor it more in the body. In order to do that, I think we have to become again observers of what is happening. It's like with dreams, I have the feeling. If you « just » dream, their content tends to become numb and to slowly disappear, whereas when you give attention, by writing them down for exemple, they speak more to you and they might also give you further answers.

Future Vision

– Can this work influence your profession? Why/how?

Yes, because it is a way for me to open up dialogues and paths to generate material.

– What do you feel ready for? (*Meaning: Could the workshop be a phase of a creative process?*)

I wish ! The material generated, especially in terms of group composition, was really interesting and valuable for me. Floating from one energetic state to another in a smooth but illogical/surprising way.

Key Words – Free Association

Here you find a list of key words and exercises that we have explored during the workshop; please write what you have experienced in terms of effect and/or changes and/or role and/or emerging of certain emotions or feelings connected to these words. Feel free to write as much or less as you like and let go images, memories, visions, poetic associations, no limits!

Breath - reconnection with the body, volumes, refreshment.

Opening, allowing the dialogue in between in and outside world, take air, being alive, saying yes to life

Stopping movement; neutral, with the visualization of a person, with the object

Chest

Muscles, muscles contraction and working with muscular tone - pain, life, cleaning, violent. connecting to fear and to fear of not being strong enough

Center – perineum : force, desire to reconnect

Strength - force - energy - sometimes missing/void, finding the faith that there is a lot of energy inside of the body and that it is not about producing it, but letting go of it.

SHARING IS THE TOOL !

To draw - access to imagination, softness, dance, letting go, i loved this moment. It brought a lot of softness for me and I think I find a lot of strength in softness.

Singing in response to the drawings (embodiment)

desire to address the song, to sing for the others, breath was missing !

Emotions

Feelings

Spirit - free the spirit ! let the caged self move and move you.

Fantasy

Imagination - letting things emerging, tripping - fun, enjoyment, it gives me a REASON to move, i know why I am moving

(Is fantasy different from Imagination?) yes, i think fantasy is the action of imagining, and imagination is more connecting to a state close to dreaming, it's not so much of an action.

Inner visualization (is the same than inner imagination?) No, but they connect. Maybe inner visualization, which comes more from a mental knowledge (also if the knowledge is

not absolutely correct) allows to go into inner imagination

Changing

Freedom - so important to find, as a performer. It goes a lot with saying, telling, communicating, expressing.

Dancing - moooooore !

Voice - where can I find the support for it ?

Text - framing the work, giving a direction, allows to connect mental and body spheres.

The whole thing is about finding your text. I wonder how it would be with improvised text !

Song - same as text, but it is even more connected to the emotional sphere for me.

QUESTIONNAIRE #4 (musician)

Resonance In The Days After The Workshop

– Do/did you notice any type of resonance of the work in your personal and/or artistic life in the days after the workshop? In case, can you describe to which extent?

Ho sentito subito nei giorni dopo il ws una rilassatezza fisica e una facoltà di respirare più libera del solito; a distanza di tre/quattro giorni la mia voce ha acquistato più tonicità

Science – Scientific Visions

– Did the scientific information provided on Saturday morning influence your practice during and after the workshop?

Sì, e vorrei che durante il ws si facesse anche più di una visualizzazione interna connessa con le cose studiate all'inizio.

– Is there any aspect/information of the scientific introduction that have triggered your interest/body/thoughts/etc?

Sì, il passaggio orso-corsa-emozione

– If there wouldn't have been the scientific introduction, do you think that the experience would have been the same?

Forse sì ma con meno enfasi sulle dinamiche interne

Vocal Tools

– Which difference did you experience by working with vocalizing, with text or with song? Which part did you find more difficult? Which more emotional? Which more performative and/or expressive?

La voce è migliorata come tono e forza, è difficile tornare a inserire l'espressione vocale più libera all'interno del testo o di una sequenza . La prima parte più free è decisamente più emozionale, la seconda più strutturata.

Imagination And Fantasy

– Did you find imagination, fantasy and inner visualization useful tools to access your work? If yes, how?

Si, nel modo che ho detto prima

Group

– How did the work of your colleagues influence your own practice?

Molto. Se il gruppo si spinge oltre , vai anche tu oltre insieme a loro

Energy

– Did the high velocity and intensity of the work influence your experience?

Si perchè non ho tempo di pensare di fare la cosa giusta

– When did you feel tired, active? Did you have peaks of energy?

Il primo giorno è stato molto impegnativo, il secondo ho re-investito molta energia

Urgency – Survival Mode

– What does it mean for you to work in the urgency of the action and of being?

Non permettere alla mente di governare il corpo, ma bilanciare e rispolverare cose.

Emotions

– Could you say if the breath and/or voice and/or movement have allowed an emotional state to emerge? Could you describe some moments in details?

Si, soprattutto la parte in cui dovevamo vocalizzare con la persona che ci teneva per le anche, ho sentito che la voce ha riverberato lungo le braccia e non mi era mai successo.

Process

- Did you notice any changes in trusting yourself, your strength, your process, your capacity to express yourself?

Molto connesso con la terra e diretto verso l'alto

- To access the work - to create a replicable process: what does these phrases mean for you? Are there tools that you have learned to access your energetic, and eventual emotional network and generate a (replicable) process?

Sì tutti i tools fisici e vocali

Future Vision

Can this work influence your profession? Why/how?

Sì, in termini di presenza e rilassamento e voce

- What do you feel ready for? (*Meaning: Could the workshop be a phase of creative process?*)

Nulla in particolare, è un processo per me giornaliero

Key Words – Free Association

Here you find a list of key words and exercises that we have explored during the workshop; please write what you have experienced in terms of **effect** and/or **changes** and/or **role** and/or **emerging of certain emotions or feelings** connected to these words. Feel free to write as much or less as you like and let go images, memories, visions, poetic associations, no limits!

Breath: New channels inside the body

Stopping movement; neutral, with the visualization of a person, with the object

Chest

Muscles, muscles contraction and working with muscular tone

Center – perineum: better balance

Strength - force - energy

To draw

Singing in response to the drawings (embodiment): very powerful

Emotions

Feelings: I felt free and thankful

Spirit

Fantasy

Imagination

(Is fantasy different from Imagination?)

Inner visualization (is the same than inner imagination?)

Changing

Freedom

Dancing

Voice: discovering new rooms

Text

Song

QUESTIONNAIRE #5 (performer)

Resonance In The Days After The Workshop

– Do/ did you notice any type of resonance of the work in your personal and/or artistic life in the days after the workshop? In case, can you describe to which extent?

Si. Nel mio letto la sera del secondo giorno, sentivo dell'energia, un movimento forte all'interno di me, come un eco. Durante la settimana mi son venuti ricordi fisici durante il lavoro di danza, sensazioni legate ad immagini.

Science – Scientific Visions

– Did the scientific information provided on Saturday morning influence your practice during and after the workshop?

Probabilmente si. L'idea di validare tutto ciò che sento. "Intelligenza del corpo, dei tessuti". Dopo, hai anche spiegato concretamente il legame fra toccare la ripcage e svegliare, aprire nuovi spazi. Da delle immagini concrete e giustifica.

– Is there any aspect/information of the scientific introduction that have triggered your interest/body/thoughts/etc?

The Gut feeling. L'intelligenza dei tessuti, di un corpo che riflette invece di solo una mente.

– If there wouldn't have been the scientific introduction, do you think that the experience would have been the same?

Più o meno sì. Comunque da sicuramente qualcosa, benché sia difficile a seguire ad un certo punto, e magari un po' lunga. Introdurre nozioni durante il lavoro?

Vocal Tools

– Which difference did you experience by working with vocalizing, with text or with song? Which part did you find more difficult? Which more emotional? Which more performative and/or expressive?

Era più facile con le vocalizzazioni, essendo più astratte che il testo o la canzone (dove ho anche avuto piccoli problemi di memoria). Le emozioni mi sono arrivate quando il testo ricominciava ad essere udibile e la canzone “cantata” (anche stranamente, con ancora delle allungazioni).

Imagination And Fantasy

– Did you find imagination, fantasy and inner visualization useful tools to access your work? If yes, how?

Of course. Ho l'impressione che quando il corpo ha un'immagine da seguire, oltrepassa molto più facilmente le difficoltà tecniche, e va anche più facilmente lì dove non è ancora mai andato, se come gli basta seguire questa specie di storia/viaggio che l'immaginazione crea. E piacevole lasciarsi andare dalle immagini e sicuramente un corpo provando piacere sarà anche più disponibile. Piuttosto che utili direi (sapendo che parlo per me e che le immagini hanno un impatto particolarmente grande su di me) che sono indispensabili, insieme allo spirito di gioco.

Group

– How did the work of your colleagues influence your own practice?

Quando qualcuno sembrava teso o bloccato, dava voglia di aiutarlo a sciogliere queste sue difficoltà; quando qualcuno era in uno stato di euforia, si ripandeva (? I mean, spread, se répandre) questo umore; le emozioni erano molto condivise. Ci hai invitati a copiarci, ed è stato un'ottima cosa da dire, anche se dovrebbe essere ovvio, bisogna dirlo ogni volta, conferma la nostra libertà di farlo, e aiuta tanto. Lo spirito di gioco fra tutti insieme all'imitazione e l'interazione aveva qualcosa di quasi scimmiesco di molto piacevole e probabilmente giusto visto che siamo delle sciemme (cf Relazione ad un'accademia di

Kafka se t'interroga questo mio collegamento colle scimmie)

Energy

– Did the high velocity and intensity of the work influence your experience?

Sì, probabilmente che il lasciarsi andare viene anche da qua.

– When did you feel tired, active? Did you have peaks of energy?

Alla fine della prima giornata, ero molto stanco all'ultimo esercizio, quando sono partite due di noi e che abbiamo continuato comunque. Probabilmente che c'è stato un sentimento di fine e che il corpo aspettava solo questo per dire stop. La seconda giornata in generale ero abbastanza stanco, anche perché ho dormito poco, purtroppo, con pichi di energia

Urgency – Survival Mode

– What does it mean for you to work in the urgency of the action and of being?

Va bene così. L'urgenza ci dovrebbe sempre essere quando si sale sul palco, e probabilmente quando si crea in generale, mi conveniva bene. Attenzione comunque a riconoscere quando qualcuno passa dalla stanchezza all'essere veramente esaurito (? épuisé, exhausted). Ovviamente il confine è lì dove si gioca ma può anche magari essere pericoloso.

Emotions

– Could you say if the breath and/or voice and/or movement have allowed an emotional state to emerge? Could you describe some moments in details?

They did. Per esempio all'inizio del workshop, colla "fisarmonica". La respirazione ha dato il movimento e insieme hanno portato delle immagini e emozioni (di gioia, euforia). Non so se vengono prima le visioni o le emozioni. Salgono probabilmente contemporaneamente e si nutrono each other. Un'altro momento è stato con la mia canzone, per esempio, dove lo stato di stanchezza, tutto il movimento appena attraversato e il toccare del tappeto di acrobazia, la calma (il calma?) ritrovata per un attimo hanno dato una debolezza, un colore di *berceuse* alla mia canzone, che mi ha emozionato. Sono due esempi che mi vengono adesso, ma è ovvio che ho attraversato molte emozioni durante tutto il processo.

Process

- Did you notice any changes in trusting yourself, your strength, your process, your capacity to express yourself?

Non particolarmente.

- To access the work - to create a replicable process: what do these phrases mean for you? Are there tools that you have learned to access your energetic, and eventual emotional network and generate a (replicable) process?

Fraasi che mi sembrano aver senso. Il lavoro su di sé non è sempre facile da accedere, c'è una specie di stato creativo, che potremo trovare, appunto con un "replicable process". Secondo me questo processo non può essere sempre lo stesso; diciamo che questo workshop avrà arricchito (arricchito?) la mia ricerca su come accedere a questo stato creativo.

Future Vision

- Can this work influence your profession? Why/how?

Sì. Ha aggiunto esperienze alla mia ricerca personale di verità/spontaneità/flusso nel lavoro teatrale. Ha fatto legami in più fra le mie diverse esperienze precedenti, soprattutto sulla sorgente dell'immaginazione. Le esperienze di questo stage sembrano confermare che l'immaginazione *attiva* (necessaria al lavoro teatrale) si trova/ può trovare attraverso il movimento e il respiro; che per *ricevere* le immagini (e poi lasciarle crescere, trascorre), bisogna avere un corpo pronto a vibrare secondo quello che riceve, pronto a seguire, trasmettere. Corpo radiante. Proverò a integrare degli elementi del workshop al mio training, a lasciarmi colorare dal pensiero/filosofia-prattica nella quale ci hai invitati. (nuovi spazi, embodiment, diagonali per la voce, pensiero di essere parte di un tutto)

- What do you feel ready for? (Meaning: Could the workshop be a phase of a creative process?)

Non sono sicuro di aver ben capito la domanda, però mi ha dato la voglia di ballare, di creare e cercare nell'ambito della danza.

KEY WORDS – FREE ASSOCIATION

Here you find a list of key words and exercises that we have explored during the workshop; please write what you have experienced in terms of **effect** and/or **changes** and/or **role** and/or **emerging of certain emotions or feelings** connected to these words.

Feel free to write as much or less as you like and let go images, memories, visions, poetic associations, no limits!

Breath fisarmonica, tessuto vegetale, libertà, écorché dansant sur le pré vert

Stopping movement; neutral, with the visualization of a person, with the object

nuovi spazi , nuove danze, storie immersive

Chest dance of the chest, a single chest dancing in the air

Muscles, muscles contraction and working with muscular tone

respiarzione muscolare, tessuti felici, carnespugna

Center – perineum

sexual, tribal dance, not seductive just purely and simply sexual, without any social comment on it

Strength - force – energy non più che di solito

To draw calm, Frodo at Fondcombe (don't know the term in italian or english), andicapati beati, pure acceptance of the others (talking about the moment of concrete drawing)

Singing in response to the drawings (embodiment)

colours, am I the drawing?, uno dei disegni aveva un cancro e si doveva ballare questo cancro nei piedi o nella testa, secondo come si prendeva il disegno

Emotions

going threw

Feelings

going threw

Spirit

always present, a volte accolto meglio

Fantasy

little dialogues between stupid marionettes, onomatopea livello top, contact giocoso with other fools around me

Imagination

viaggi interni attraverso lo spazio esterno

(Is fantasy different from Imagination?) non lo so, adesso ho messo immaginazione come le visioni, immagini ricevute, e la fantasia come essenza del gioco con gli altri

Inner visualization (is the same than inner imagination?) visualisazione ha un lato più preciso, quasi scientifico, visualisare cosa fanno i muscoli, polmoni, ecc, l'immaginazione s'estrae di queste condizioni reali interne

Changing

always would be better

Freedom

arriva e riparte

Dancing

always più o meno

Voice

abitudini tenaci, difficili da scuotere

Text

cercare “les failles” per allargarle e passarci

Song

vale lo stesso. Difficile, abitudine di farsi portare dalla melodia per veicolare i contenuti

If you need/want: free notes

Ho avuto paura per il mio oggetto quando era sul pavimento e che tutti ballavamo in giro, mi ha fatto uscire dell'esercizio fino al momento dove si è fatto calciare e che l'ho messo da parte. Mi chiedo qual era lo scopo di questo momento, magari sono troppo materialista ma dal momento che portiamo un'oggetto al quale teniamo, l'esercizio mi sembra da migliorare. Avrei probabilmente dovuto metterlo da parte prima, seguendo la mia intuizione.

QUESTIONNAIRE #6 (physical actor)

Resonance In The Days After The Workshop

– Do/ did you notice any type of resonance of the work in your personal and/or artistic life in the days after the workshop? In case, can you describe to which extent?

I realized, especially in the 1-2 days directly after the workshop, a bigger awareness of my body as entire organism as well in specific parts of it and in relation/connection with the external world. Physical and emotional perceptions were more connected between them and they were sharper than usually. I felt more clear, the world around appeared more clear, I was honest with myself. Moreover I was surprised by the amount of energy I had the day after the Workshop: even if it was a busy day and I had to move and travel several times and connect with different people and “habitats”, there was a regenerative energy accompanying me through the entire day and night.

Science – Scientific Visions

- Did the scientific information provided on Saturday morning influence your practice during and after the workshop?

For sure I thought about the theory and research about molecules of emotions, receptors, etc....right after the explanation, in the following days, as well as right now. I don't think that influenced directly my work during the workshop, but it has been a starting point/guideline to reflect about the effect of the work on myself

- Is there any aspect/information of the scientific introduction that have triggered your interest/body/thoughts/etc?

It's definitely intriguing to hear about research digging into body's internal conversation and how body and mind are chemically connected and how emotions can be manifested throughout the body.

I would like to discover if there are researchers that are keeping investigating about it and to have more information's (if there are) about experiments made out of the laboratory (I think it would be also a useful tool during the explanation) . And I ' m asking myself how it would be if this theory would be more spread and known: we are used, in western society, to think about two separate entities and to give in general more importance and trust to the mind, sometimes even forgetting or not dedicating attention to what the body is communicating. Now, by following this scientific theory, it would make more sense to speak of integrated entity, a "bodymind": which consequences could have that in our society? And if it would be taught in school? How would be human relationships – from private to work/official – with a higher awareness about emotions and body sensations?

- If there wouldn't have been the scientific introduction, do you think that the experience would have been the same?

I think the scientific introduction does not change the intensity and the value of this experience, it probably changes the way of thinking and understanding this experience. It gives a basis to reflect on the work; it's an useful tool for a rational/scientific explanations of the effects; it's the basis to explain some emotional and body's reactions

Vocal Tools

- Which difference did you experience by working with vocalizing, with text or with song?

Which part did you find more difficult? Which more emotional? Which more performative and/or expressive?

Vocalizing was more following an basic exercise, not having to focusing on words, just producing, guiding and paying attention at the body effect; text and song have a more difficult level: it's necessary to detach the focus from memorized words and their meaning in order to being able to use them as simple tool for discover. With the song is even harder, because also the music part has to be put aside and it took a while for me to allow my voice just to be free from the original structure and experiment, search and be reactive. In every vocal experience there was one moment where I felt in connection with my voice, where the voice was alive in my body, not just in the neck area, but more spread in other parts and I could feel the vibration of it. Sometimes was just few seconds and that was the most emotional part. I really appreciate as most expressive part the moments when we could confront and play our voices and effects together with other participants and just react on the moment to inner and outside impulse. It was a partly unexpected, partly fluid, it was a challenge and a game, it was a fulfill feelings experience, with emotions and senses in first position.

Imagination And Fantasy

– Did you find imagination, fantasy and inner visualization useful tools to access your work? If yes, how?

Those are for me necessary tools! I need to visualize emotions, vibrations and feelings and I do it through colors, forms and imagines that pop up in my mind; sometimes I drive them, sometimes I let them drive; sometimes I connect them to the external world, sometimes I take them directly from the external world. I also use them to connect with others and during some exercises I need them as fil-rouge to build and research.

Group

– How did the work of your colleagues influence your own practice?

It's impossible to ignore the energy around! Others are a source of inspiration, entities to communicate with, to share, I receive and send physical and emotional messages. I was influenced by the surrounding and they were the biggest part of the surroundings. They were communicating mirrors. They were a big support: I felt complicity and real connection. The group was a pumping muscle producing energy and sending it where necessary. I think without them effects and results would have been different, maybe partly

less intense.

Energy

– Did the high velocity and intensity of the work influence your experience?

Definitely! I need a certain time to let body and mind free, to break my walls and not define myself with my limits. Velocity and intensity are the tools to go through this process. They let me go out of my structure, to cheat on myself and gain the point of awareness needed to observe and feel.

– When did you feel tired, active? Did you have peaks of energy?

It was like a chain: tiredness, follow by energy that brings to build something that bring to extra energetic point, that I consumed during the process and that brings me to another tiring moment, etc... When I start from an input and let the fantasy guiding me without controlling it I feel an incredible strong energy. It happens for example during the improvisation with drawings.

Urgency – Survival Mode

– What does it mean for you to work in the urgency of the action and of being?

To let the body (with organs, voice, molecules, etc..) decide what is the urgent priority in the present moment. The body (or bodymind) need to be prepared and pushed to that point.

Emotions

– Could you say if the breath and/or voice and/or movement have allowed an emotional state to emerge? Could you describe some moments in details?

The breath was the tool I used to dig into my body deeply and together with the voice to find and make space, and keep pushing them in order to break some internal barriers. There were few moments when I felt this break (or the beginning of it) and that was the urgency: to keep working on this break. I felt scarred and free at the same time. During the movement impro “guided” by drum I was constantly surprised and powerful.

Process

– Did you notice any changes in trusting yourself, your strength, your process, your capacity to express yourself?

I perceive the workshop as a kind of exercise to discover some areas of myself and touch limits of these areas. When I reach those points, I learn, my bodymind “automatically” learns and yes I feel determined, I have more strength and I trust myself more and, as a consequence, my capacity of expressing myself improves.

– To access the work - to create a replicable process: what does these phrases mean for you? Are there tools that you have learned to access your energetic, and eventual emotional network and generate a (replicable) process?

Being able to get to the same/similar bodymind –status that can allow me to deep into the research and provoke effects connected with emotions and energies. Velocity and intensity indeed, as first! Exercise from Grotowski s studies as basis. Complete challenge and trust of my body.

Future Vision

– Can this work influence your profession? Why/how?

This work can change my perception of myself and the world around me in a specific moment and the way I feel myself in certain situations. It makes me more aware in my personal sphere. I guess this can influence my profession, but I cannot explain how yet.

– What do you feel ready for? (*Meaning: Could the workshop be a phase of a creative process?*)

The workshop can be seen as starting point of a creative process, a tool to discover, find and clear and then pick up something and processes it

Key Words – Free Association

Here you find a list of key words and exercises that we have explored during the workshop; please write what you have experienced in terms of **effect** and/or **changes** and/or **role** and/or **emerging of certain emotions or feelings** connected to these words. Feel free to write as much or less as you like and let go images, memories, visions, poetic associations, no limits!

Breath digging, resistance

Stopping movement; neutral, with the visualization of a person, with the object

Chest opening

Muscles, muscles contraction and working with muscular tone pain, vibration, strength

Center – perineum balance, attachment point

Strength - force – energy urge of being

To draw proseguimento visivo della visualizzazione interna

Singing in response to the drawings (embodiment) full fantasies, fun, joy, compatibility

Emotions floating bubbles

Feelings It stays, It settles, It goes and comes back

Spirit

Fantasy useful game

Imagination let it flow

(Is fantasy different from Imagination?)

Inner visualization (is the same than inner imagination?)

Changing necessity, effort, joy, pain

Freedom

Dancing inside movement, outside sometimes same sometimes different; light and energy

Voice tricky instrument

Text

Song challenge, fun, effort

QUESTIONNAIRE #7 (physical actor)

Resonance In The Days After The Workshop

– Do/ did you notice any type of resonance of the work in your personal and/or artistic life in the days after the workshop? In case, can you describe to which extent?

Certain states of being that emerged throughout the workshop I find crucial for my work as an artist. These states weren't necessarily new to me, but they emerged in a new and intense quality:

1. A high attention and curiosity towards my surrounding in a very broad sense (people, objects, space) and the readiness to discover.
2. The readiness to participate actively (as an actor, as a spectator or, more accurately, as both at the same time, as “a person that is present”) without judgment but with a readiness to accept (“openness”).

3. The state of merging with a group: The readiness to listen and to react to any change of energy and action that is happening in the moment while feeling like an active and organic part of the group.
4. The high degree of spontaneity: The readiness to react to various kinds of impulses.
5. The state of being vulnerable and strong at the same time. Or put into other words: being ready to give oneself up to whatever is to happen, not as a victim, but with positivity and with willingness to experience.
6. The state of being playful but dedicated and “serious”: The readiness to work hard and go to the limits but with a certain lightness and without doggedness.

Those states I didn't perceive as being separate from each other but as being interlinked and being present mostly at the same time. Formulating those six points is only an attempt to roughly define the overall experience.

As a physical actor those states of being seem very important to me when it comes to the creative process, to my presence on stage and to group work. I believe, that they provide a fertile ground and a base to artistic processes such as these:

1. Exploration within (physical) artistic research.
2. Living relationships with other actors on the stage and the audience.
3. A strong (“authentic” or “real”) connection between the actor and the contents he or she wants to deliver and the artistic tool of expression (e.g. movement) he uses in order to do so.

However, I am not sure how the impact of the workshop will be on my future work and to what extent I will be able to “implement” the experience. After the workshop I was working on a movement project that was strongly based on a fixed set of choreographies. Therefore, I was strongly occupied with acquiring those (technical) forms which made it hard to me to get back to the experience of the workshop. I hope (and I think) though, that the experience of the workshop will influence my future work within this project or later.

Science – Scientific Visions

– Did the scientific information provided on Saturday morning influence your practice during and after the workshop?

I didn't take part at the theoretic part of the workshop, since I took notice of the workshop at noon on Saturday. I received a little summary of participants shortly before the start of

the practical part though. Probably the information helped me to consciously search for loosening my muscles throughout the practical part and to perceive the physical sensations that were created throughout the workshop.

– Is there any aspect/information of the scientific introduction that have triggered your interest/body/thoughts/etc?

The basic understanding of how emotions and physical actions are connected created an image of my body being a medium through which impulses can flow. Possibly this information created a curiosity which made it easier for me to let myself go in the practical part of the workshop.

– If there wouldn't have been the scientific introduction, do you think that the experience would have been the same?

In my case, possibly yes.

Vocal Tools

– Which difference did you experience by working with vocalizing, with text or with song? Which part did you find more difficult? Which more emotional? Which more performative and/or expressive?

I found the song slightly more difficult (probably I felt myself at first limited by the melody, also I find singing a more personal action than speaking). I found the work with the text more expressive and performative. Probably, because I was working with the text before lot and I enjoyed finding by chance new significances of the words and phrases of the text that didn't came to my mind before.

Imagination And Fantasy

– Did you find imagination, fantasy and inner visualization useful tools to access your work? If yes, how?

In fact, I would like to explore that part more. Was there a theoretical part too in the interduction about this that I missed? Throughout the workshop, my fantasy and imagination was not triggered as much, the experience was more bound to physical sensations, relations between people, relations with objects and with the space, less with my fantasy and imagination.

Group

– How did the work of your colleagues influence your own practice?

I felt that the group was very open for the workshop and I felt supported and not judged by the group. Therefore I felt invited to give myself fully up to the experience. The safe atmosphere helped me to loosen up, to explore new dynamics.

Energy

– Did the high velocity and intensity of the work influence your experience?

It surely did. I think, through the velocity and intensity, I reached (physical) states of being that I would not have reached otherwise.

– When did you feel tired, active? Did you have peaks of energy?

Throughout the workshop there were moments, where I felt tired. In those moments I went on nevertheless with the physical activity. The tiredness (which I perceived always as physical, never as mental) passed while I activated myself. Like that, I reached several peaks of energy.

Urgency – Survival Mode

– What does it mean for you to work in the urgency of the action and of being?

It means for me to give oneself fully up to the activity and to let oneself go and thus giving up control. However it does not mean to me to put oneself in danger but to trust in the instincts of the body. At least I never felt like putting me at serious risk during the workshop. Letting myself go in that case was linked to a feeling of trust.

Working in the urgency of action also means for to not canalize the action and releasing all the energy that is there in order to act. The action might like this be done in a quality or dynamic that is new to me. Also, the action, despite not being canalized, is completed with a clear direction.

“The urge of being” for me includes “the urge of action, because being in an active state for me is a certain mode of being. There were moments in the workshop where I felt very awake and ready, even though I was not in action. I felt connected with myself and with the surrounding. This I would call the urge of being without action.

Emotions

- Could you say if the breath and/or voice and/or movement have allowed an emotional state to emerge? Could you describe some moments in details?

Even though I went through extreme physical states, extreme emotional states did not emerge. I felt joy when I moved myself, I was touched and captured by moments that emerged in the group process (e.g. the moment when we all worked together like one organism). I however would not call those moments a release of emotions.

Process

- Did you notice any changes in trusting yourself, your strength, your process, your capacity to express yourself?

Through the physical experience in the workshop I think that I started trusting the instincts of my body more. I got also experienced an urgency, a savageness and directness in my expression that made me curious (and joyful) and that I would like to explore more.

- To access the work - to create a replicable process: what does these phrases mean for you? Are there tools that you have learned to access your energetic, and eventual emotional network and generate a (replicable) process?

To access the work: To get in contact with whatever includes the work I am doing (the actions, the material, the content etc).

To create a replicable process: To create a process that can be followed through in a similar manor again. That means for example to find tools to access the work.

There were concrete tools that I learned throughout the workshops (for example the movements with which we were “sending” energy). However I feel that I couldn’t experience the tools enough in order to use them replicate.

Future Vision

- Can this work influence your profession? Why/how?

The experience of the workshop for sure will influence my work. For now it will not influence it in a concrete way, since I don’t think that I could recall the processes I went through during the workshop by my own. I would love to get in touch with this kind of work more, because I think it is more than useful for me as an physical actor.

- What do you feel ready for? (Meaning: Could the workshop be a phase of a creative process?)

The workshop made me curious to explore more, to experiment, to take risks and to joyfully search for new dynamics. Therefore it for sure is a phase of a creative process.

Key Words – Free Association

Here you find a list of key words and exercises that we have explored during the workshop; please write what you have experienced in terms of **effect** and/or **changes** and/or **role** and/or **emerging of certain emotions or feelings** connected to these words. Feel free to write as much or less as you like and let go images, memories, visions, poetic associations, no limits!

Breath: release, limit, exhaustion.

Stopping movement; neutral, with the visualization of a person, with the object: Observation, Connection, Curiosity.

Chest: opening up, sending, giving direction, intention.

Muscles, muscles contraction and working with muscular tone: Activation, relaxation, readiness.

Center – perineum: Strenth, direction

Strength - force – energy: release, urgency, flow

To draw: Childlike, free, experimental, flow

Singing in response to the drawings (embodiment): reaction, impression, inspiration

Emotions: Strong moments

Feelings: Physical sensations

Spirit: Open-mindedness

Fantasy: Creative flow

Imagination: Thinking

(Is fantasy different from Imagination?) Fantasy is more general for me. It is rawer and less concrete than imagination (I always imagine something concrete – an action, a thing, a situation etc.)

Inner visualization (is the same than inner imagination?) I would say the inner visualization is even more concrete than the imagination: I create an image of something in my mind.

Changing: Searching for new dynamics

Freedom: It can be a physical state: Not tense, nor relaxed, but free.

Dancing: Joy, expression, giving up control

Voice: A very reactive tool of expression that is connected to everything in and around us,

Text: Something to discover, to play with, content

Song: Personal, emotional

END OF FIRST QUESTIONNAIRE SERIE (13-14 APRIL)

Second series Questionnaires: Workshop The Urge of Being, Accademia Teatro Dimitri, Verscio, Switzerland, April 27th and 28th 2018. Target: first year Bachelor in physical theater plus one participant of the third year Bachelor plus two performer assistants. Eight participants out of 16 have sent the questionnaire back.

QUESTIONNAIRE #1

Resonance In The Days After The Workshop

– Do/ did you notice any type of resonance of the work in your personal and/or artistic life in the days after the workshop? In case, can you describe to which extent?

Yes, I am thinking about what appended during this workshop every day, talking with different person about the experience and what I discovered about myself.

Scientific Info

– Did the scientific information provided on Saturday morning influence your practice during and after the workshop?

No, not so much. I have never been good student at understanding biology process, for me it was always very abstract and far from me... I prefer to feel it in my body and to experience as we did in studio. I didn't do such a difference for the studiowork for me.

– Is there any aspect/information of the scientific introduction that have triggered your interest/body/thoughts/etc?

I liked to see the video of the actor of Grotovsky and then experiement it on our own a bit later during the studio.

– If there wouldn't have been the scientific introduction, do you think that the experience would have been the same?

Personnaly, I would say yes.

Vocal Tools

– Which difference did you experience by working with vocalizing, with text or with song? Which part did you find more difficult? Which more emotional? Which more performative and/or expressive?

I would say that both these two exercises (the one we did at the end of first day and the one at the end of the second day) were very strong for me. And there were with texts very different the one of the other: one was “Les champs Elysée”, so a song very lovely and cute, and the other was a monologue full of jealousy and hate from a character of Shakespear. So two textes very different, but I felt the exact same energy coming out of me... An energy I would call “the beast”, as an animal with its pure primat instinct coming out of my chest to express his anger to the entire world. A beast that when it's out, it's very difficult to calm down... What is interesting is that the beast only came out when I had to perform in front of a public (during the exercise I didn't felt that) and also with the texte (with only the movements, the beast didn't came out). But what kind of texte didn't matter so much at the end, as it got out also with the cute song.

The beast was stronger during the second day, probably because I was more tired physicaly and emotionaly, and more pushed out though my limits of control. And I think that the fact that we did longer the exercise with the texte that with the song also had an impact with letting the beast come out.

Imagination And Fantasy

– Did you find imagination, fantasy and inner visualization useful tools to access your work? If yes, how?

I don't have the feeling to really have travelled throughout my imagination and to have discovered new pictures in me... I think I was more focus on my body, on the contact with the others.

Group

– How did the work of your colleagues influence your own practice?

I was very happy to make this workshop with people so close to my heart and having them around during this experience was essential to me. It was like during a party sometimes and that was such a great feeling. And seeing them in these different state of mind, exploring different universes was just great to see, as discovering a new part of themselves... and that's not happening everyday! It's also them who gave some energy when I was missing some and that kept me “alive”. During this workshop, I really felt we were one and entire group, all in the same boat, with a real equality with one another. It seemed that we were all discovering a new world all together, with no one thinking he knows best than the others and that was a great feeling. I think we supported each other a

lot during these two days.

– Do you think that this work can have/had an effect on your group? If yes, to which extent?

Yes, for me it did. I feel that now we share something very precious in common, something that we didn't had earlier. It was an emotional experience that showed me how much I love the people of my class and how they are important to me.

I am happy that they know about the beast and that I can talk with them about that. I think it's very important for each of us to be who we are, fully as we are, to be able to work together the best as possible during these tree years.

I am also happy they know about the beast so if such thing happen again, they know that's kind of normal and will have some tools to manage it.

Energy

– Did the high velocity and intensity of the work influence your experience?

Yes, of course. For me, it was the heart of it. Without this intensity, we wouldn't be able to do all what we do and support six hours of training almost with pause... I discovered that the rhythm of how a class is given is such an important parameter for the entire energy... And paradoxaly, six hours more calm would have been much more tiring!

– When did you feel tired, active? Did you have peaks of energy?

The first day, I had a real peak of energy when the song on which we were dancing was a song connected to me by a way or another. For example, by chance, you put the song on which we did a choreography for our fist presentation at Dimitri, all the class together. That was such a crazy moment, I was so happy to hear it again and to share this moment with the class, connecting my feelings with my memories.

It became difficult for me when suddenly there were a judgment "right/wrong" that came out after hours of complete freedom, with the gymnastic of Grotovsky. There I felt a bit frustrated in my happiness and tiredness, I was unfortunately less motivated to do the thing, even if it was fun again when we had to put in two lines and send the energy at the other group. Actually for me, the peak of energy was always at the moment when we had to go in front of the others by two and to show something. It was always at these moments, even if I was very tired, that I was saying to myself "go, now it's the moment to get a bit more of energy" and I had the feeling that all the tiredness was giving me energy at these

moments. I guess the beast was fully charged of these less motivation and the will to get over with what we were doing. During the second day, I felt more peaceful during the exercise, I had less peaks of energy or tiredness (apart at the end). I remember one moment where I was very tired of what we were doing: we had to be two by two and work with the voice, first with vocals and then with the text, I think it was just before the presentation in front of the other. There I felt I was very frustrated and tired, and I wanted the work to end.

Urgency – Survival Mode

– What does it mean for you to work in the urgency of the action and of being?

For me, it means to be in the pure present with the conscious, and to accept and live fully what we are feeling throughout every bit of our body and soul.

Emotions

– Could you say if the breath and/or voice and/or movement have allowed emotional states to emerge? Could you describe some moments in details?

Yes, I would say that the breath and the movement and the voice were a very important part of the process for me. I remember well the exercise when we had to contract ourselves, letting all the air getting out of us, and then open our body while inspiring as more as possible. I remember to have felt a huge freedom, and my body expending itself, full of life and presence at the world. It was a great moment for me. Actually, all my emotions were stronger during this workshop. I could be very very happy and then very very tired and then very frustrated... During all the workshop I really felt really strong feelings, much more than in my everyday day life.

Process

– Did you notice any changes in trusting yourself, your strength, your process, your capacity to express yourself?

Now I have the feeling to know me more, with what I think to know about myself and some of what is hiding inside. I wouldn't say it gives me more trust on me right now, maybe more the opposite, but I believe that it's gonna change and evolve a lot during this formation at Dimitri. I have the feeling that I have to wake up the beast again and again, to know her more, to be able to control it and to transform it as an safe and powerful energy on stage and in life. It's a work I have to do here in Dimitri.

But as an actor, I think it's essential to know ourself fully, with the good sides and the sides more hidden, and to be able to work with them.

– To access the work - to create a replicable process: what does these phrases mean for you? Are there tools that you have learned to access your energetic, and eventual emotional network and generate a (replicable) process?

Yes, for me it can be replicable, but with a secure and safe environment.

Last Part of Sunday (Dialogue)

– The last part of Sunday is the *dialogue* where we have used the tools that we have learned in the workshop and previous experiences. Can you please point out some of the most important aspects of this moment as a performer and as a witness/witnesses of the dialogue of the others? How/what did you feel?

I talked about this moment at the previous questions.

Future Vision

– Can this work influence your profession? Why/how?

Yes, of course. The teachers of Dimitri say often “to get closer to theater”. Here I really felt I got closer to the “theater”. A theater exploring the humans, working with emotions and what we deeply are.

3 Words

– Could you describe the effects of the workshop on yourself (and/or on the group) in 3 words?

In French: “Entaille” – “Communion” – “Essence”

Key Words – Free Association

Here you find a list of key words and exercises that we have explored during the workshop; please write what you have experienced in terms of effect and/or changes and/or role and/or emerging of certain emotions or feelings connected to these words.

Breath: a motor to feel emotions

Stopping movement; neutral, with the visualization of a person, with the object: access to our personal mythology

Chest: always smile by the chest.

Muscles, muscles contraction and working with muscular tone: I always see muscle as something I am missing, but I really realized it was a ridiculous way to see my body at this workshop.

Center – perineum: my stomach, th point where my feelings go out.

Strength - force – energy: we always have energy, even when we think we don't.

Tiredness is energy.

Emotions: what we feel, whatever it is, is making us alive.

Feelings: ..

Spirit: Fuck yourself! I will keep that in mind for Dimitri, always.

Fantasy..

Imagination: personal inner world

Plastique exercises from Grotowski's training: always go forward, never make stops.

Changing: I don't know if it's changing, but more discovering new part that were there from the beginning and that we didn't know about.

Freedom: this workshop made me remembered the essentiality of freedom for theater.

Dancing: our body that express itself

Voice: voice that comes from the bottom of our feet

Text: pretexte

Song: nice scream of the soul

If you need/want: free notes

Thank you for the experience!

QUESTIONNAIRE #2

Resonance In The Days After The Workshop

– Do/ did you notice any type of resonance of the work in your personal and/or artistic life in the days after the workshop? In case, can you describe to which extent?

Si, ho avuto una risonanza del lavoro. Sono stata a bologna i due giorni successivi al workshop e mi sono resa conto che avevo un gran bisogno di parlare di questa esperienza, di parlare di cosa ho provato e delle porte che mi si sono aperte durante il lavoro...ma questo purtroppo non è stato possibile, non avevo assolutamente voglia di

parlare del nulla di bere di fare casino... ma avevo bisogno di un momento per me o con qualcuno che avrebbe avuto voglia di parlare profondamente su qualsiasi argomento. Mi sentivo aperta ...a ricevere dall'esterno ma anche nel capirmi da dentro. Penso di essere finalmente riuscita a capire molto a proposito del mio rapporto con il mio ex ragazzo ...del motivo per cui non riuscissi a chiudere definitivamente con lui.

Scientific Info

– Did the scientific information provided on Saturday morning influence your practice during and after the workshop?

Non mi ha influenzato durante il lavoro ma mi ha aiutato a sapere da dove venisse tutta questa energia “ritrovata” e quindi a rispondere a una domanda.

Ma non mi sono chiesta durante il lavoro da dove le emozioni che provavo venissero psicologicamente, mi sono (forse limitata) a ricevere i tuoi stimoli (musicali e relativi alle parti del corpo) e quelli del gruppo reagendo senza voler razionalizzare e capire da dove venisse dentro di me (da quale relazione o momento realmente vissuto... forse in dei momenti sono nate delle immagini in questo senso ma penso di averle usate piuttosto per andare più dentro e poi dimenticarle perché andando più in profondità diventa altro).

– Is there any aspect/information of the scientific introduction that have triggered your interest/body/thoughts/etc?

Mi è rimasta molto impressa la slide con l'orso il volto impaurito e l'uomo che corre relativa alle due teorie sulle emozioni. Ci ho pensato molto... al ruolo del cervello nel riconoscere ma anche del corpo e del suo istinto.

– If there wouldn't have been the scientific introduction, do you think that the experience would have been the same?

Penso che a livello di disponibilità e necessità al lavoro non ha influenzato e neanche a livello di potenza dell'esperienza, ma anche mi ha fatto piacere che ci fosse per capire e avere un'immagine di quello che biologicamente succede nel nostro organismo e anche collegarlo con i blocchi emotivi e il lavoro di grotowski nel pulire i canali del corpo. Penso che ha avuto una sua importanza nel renderci partecipi di un ragionamento (il tuo per la tua tesi e quello di grotowski nella sua ricerca) e anche mi ha resa più consapevole di quello che succede mentre succede e quindi non ti tiri indietro perché in qualche modo già sai cosa è (più o meno... ma è emozione che nasce nel corpo che si muove in un certo

modo ecc...)

Vocal Tools

– Which difference did you experience by working with vocalizing, with text or with song? Which part did you find more difficult? Which more emotional? Which more performative and/or expressive?

Più difficile per me è stato l'esercizio in cui il partner ci toccava in un punto del corpo e noi dovevamo lavorare su quel punto con respiro e voce.

Il più emotivo per me è stato l'esercizio in cui cercavamo di vibrare grazie all'emissione di suono (eravamo in diagonale con qualcuno che dal bacino tratteneva). Sentire questa vibrazione e sentire la mia voce così mi emoziona.

Imagination And Fantasy

– Did you find imagination, fantasy and inner visualization useful tools to access your work? If yes, how?

Penso che aiuti nel lavoro ma non so se sia indispensabile... mi sono arrivate immagini ma non le ho cercate intenzionalmente quindi quando c'erano le ho prese e accettate e quando non c'erano ho fatto lo stesso accettando questo fatto. Quindi non so dire se ci sia una differenza e se l'avere o no immagini aiuti.

Group

– How did the work of your colleagues influence your own practice?

Il gruppo mi ha influenzato nei momenti corali di movimento perché si creano dinamiche e stimoli che ti portano a reagire/agire, ma anche nel momento in cui lavoravamo con partner il primo giorno, nel momento in cui ci spingevamo con le mani, ogni momento con un diverso partner mi ha influenzato poiché ogni volta era diverso e scoprivo diversi movimenti possibili.

– Do you think that this work can have/had an effect on your group? If yes, to which extent?

Ho notato qualcosa di molto chiaro nella settimana successiva come un desiderio collettivo di fare e di uscire dall'ordinario e di non pensare

Energy

– Did the high velocity and intensity of the work influence your experience?

Sicuramente ! penso che in questo vi fosse la chiave dell'intero workshop quasi sfinare il corpo, entrare in una trance dove non hai piu il controllo del cervello ma solo vivi e fai tutto liberamente senza alcuna restrizione personale o ambientale, o comunque se non ci riesci capisci quanto la mente ti porti via o lavora (ed è già un passo).

– When did you feel tired, active? Did you have peaks of energy?

Sì, in diversi momenti sia da una urgenza personale ma anche da un input del gruppo che segui trovando energia

Urgency – Survival Mode

– What does it mean for you to work in the urgency of the action and of being?

Dopo questo workshop penso di averlo pienamente capito per me l'urgenza arriva quando c'è qualcosa che devi o che vuoi dire al modo

Emotions

– Could you say if the breath and/or voice and/or movement have allowed emotional states to emerge? Could you describe some moments in details?

E' successo in primis tramite il movimento e poi anche con la voce.

Per quanto riguarda il respiro non ho notato se a partire dal modificarlo emergessero diverse emozioni...ma è sicuro che seguiva lo stato emotivo emerso dai movimenti e dalle vibrazioni. Il momento che mi è rimasto più impresso è quando abbiamo finito la sequenza plastica e in due linee abbiamo donato a chi stava di fronte ...nel dare ho sentito che stavo inviando il mio amore con il cuore completamente aperto. Nel ricevere invece ho sentito sia che non riuscivo a ricevere tutto (era troppo per me in quel momento) e anche c'era qualcosa che non volevo far entrare...come se fosse qualcosa gettato fuori, qualcosa che non volessero più.

Process

– Did you notice any changes in trusting yourself, your strength, your process, your capacity to express yourself?

Ho notato che in diversi momenti durante le lezioni mi spingo di più a fare e a uscire dal limite. E ho anche notato che sono spesso concentrata su me stessa, cerco quindi di aprire di più agli altri.

– To access the work - to create a replicable process: what does these phrases mean for you? Are there tools that you have learned to access your energetic, and eventual emotional network and generate a (replicable) process?

Trovare un modo per creare uno stato che permette di mettersi a disposizione abbastanza velocemente senza limiti e che permetta di trovare un'urgenza e quindi energia nella ricerca, nel lavoro... libertà a dare/ricevere.

E no..non sono riuscita ad arrivare a crearmene uno

Last Part of Sunday (Dialogue)

– The last part of Sunday is the *dialogue* where we have used the tools that we have learned in the workshop and previous experiences. Can you please point out some of the most important aspects of this moment as a performer and as a witness/witnesses of the dialogue of the others? How/what did you feel?

Come testimone del dialogo degli altri ho notato che nascevano dei momenti molto belli e spontanei che quindi permettevano di creare figure che forse quando pensiamo troppo non accadono perche c'è spesso una necessita di controllo...che infatti non aiuta perche altrimenti questi momenti cosi belli e spontanei forse non nascerebbero (sarebbero sicuramente diversi...ma come sapevamo che era impro, era bello vederli nascere senza paura e troppo pensiero). Quando ero io con la partner invece non sono stata in grado di vedere questo

Future Vision

– Can this work influence your profession? Why/how?

Sicuro ! Sento che è un'esperienza che non devo dimenticare perchè necessario trovare sempre una libertà in tutto quello che facciamo come performer (sia in un lavoro personale di ricerca sia in qualcosa che dall'esterno ti propongono di fare)

E aprire agli altri... al mondo.

3 Words

– Could you describe the effects of the workshop on yourself (and/or on the group) in 3 words?

Esplosività

Aprire agli altri

Il supporto crea libertà! Credici !

QUESTIONNAIRE #3

Resonance In The Days After The Workshop

– Do/ did you notice any type of resonance of the work in your personal and/or artistic life in the days after the workshop? In case, can you describe to which extent?

Si, era molto più facile trovare la fonte di risonanza della voce ed il mio corpo era più fluido in danza.

Scientific Info

– Did the scientific information provided on Saturday morning influence your practice during and after the workshop?

Si, mi ha aiutato a trovare energia durante il workshop.

– Is there any aspect/information of the scientific introduction that have triggered your interest/body/thoughts/etc?

Si, mi ha molto interessata che abbiamo sempre ATP creata da diverse maniere.

– If there wouldn't have been the scientific introduction, do you think that the experience would have been the same?

Per me, penso di si.

Vocal Tools

– Which difference did you experience by working with vocalizing, with text or with song? Which part did you find more difficult? Which more emotional? Which more performative and/or expressive?

Ho trovato più facile di trovare la fonte del suono con le vocali che con il testo. La parte la più emozionale e la più espressiva era per me il duo danza/monologo.

Imagination And Fantasy

– Did you find imagination, fantasy and inner visualization useful tools to access your work? If yes, how?

Si. Mi ha permesso spesso di sopra-passare la stanchezza e di lasciare il mio corpo agire da solo.

Group

– How did the work of your colleagues influence your own practice?

Mi ha spinto nel mio lavoro. Era una fonte di fantasia e d'energia.

– Do you think that this work can have/had an effect on your group? If yes, to which extent?

Penso che ci ha mostrato a quel punto siamo legati insieme e che abbiamo una forza di gruppo enorme. Ho sentito un amore enorme tra di noi.

Energy

– Did the high velocity and intensity of the work influence your experience?

Si, mi ha aiutato ad avere fiducia nelle mia forza muscolare.

– When did you feel tired, active? Did you have peaks of energy?

Ero più stanca quando eravamo da solo ed avevo più energia quando eravamo tutti. Non mi ricordo dei « peaks of energy ».

Urgency – Survival Mode

– What does it mean for you to work in the urgency of the action and of being?

Per me vuole dire avere una ragione sincera da condividere.

Emotions

– Could you say if the breath and/or voice and/or movement have allowed emotional states to emerge? Could you describe some moments in details?

Ho avuto momenti emotivi guardando gli altri durante il dialogo, soprattutto con Adrian.

Process

– Did you notice any changes in trusting yourself, your strength, your process, your capacity to express yourself?

Mi sento più sicura con la mia forza.

– To access the work - to create a replicable process: what does these phrases mean for you? Are there tools that you have learned to access your energetic, and eventual emotional network and generate a (replicable) process?

Per me è un modo di imparare e di integrare nel corpo. Mi aiuta per l'energia.

Last Part of Sunday (dialogue)

– The last part of Sunday is the dialogue where we have used the tools that we have learned in the workshop and previous experiences. Can you please point out some of the most important aspects of this moment as a performer and as a witness/witnesses of the dialogue of the others? How/what did you feel?

Ho scoperto spesso un'altra faccia dei miei amici e mi ha toccato. E per me facendolo mi sono sentita molto libera.

Future Vision

– Can this work influence your profession? Why/how?

Sì, ho trovato un modo corporale che mi conviene molto.

3 Words

– Could you describe the effects of the workshop on yourself (and/or on the group) in 3 words?

Ho trovato una fonte di fluidità.

Key Words – Free Association

Here you find a list of key words and exercises that we have explored during the workshop; please write what you have experienced in terms of effect and/or changes and/or role and/or emerging of certain emotions or feelings connected to these words.

Breath: It's the only way to keep moving.

Stopping movement; neutral, with the visualization of a person, with the object: serenità.

Chest: fonte di fantasia

Muscles, muscles contraction and working with muscular tone: ho scoperto tanti

movimenti quando i miei muscoli erano stanchi.

Center – perineum: forza tranquilla

Strength - force - energy: fiducia che cresce.

Emotions: le mie emozioni erano molto influenzabile dalle persone intorno a me.

Feelings: ho potuto sentire il niente.

Spirit: segue il corpo e non il contrario. Era un cambiamento per me.

Fantasy: tre dimensioni

Imagination: due dimensioni

Plastique exercises from Grotowski's training: era forte sentire l'energia dei altri

Changing: nuova energia che arriva

Freedom: piacere - benessere

Dancing: lasciare il corpo agire senza la riflessione

Voice: ho sentito per la prima volta la cassa di risonanza del mio corpo.

Text: occupa la mente mentre il corpo vive.

Song: sostiene la forza del corpo

QUESTIONNAIRE #4

Resonance In The Days After The Workshop

– Do/ did you notice any type of resonance of the work in your personal and/or artistic life in the days after the workshop? In case, can you describe to which extent?

Yes I certainly did. Then to explain and describe really well it's more complicated. I can anyway say that I felt a lot more relaxed and confident after this workshop

Scientific Info

– Did the scientific information provided on Saturday morning influence your practice during and after the workshop?

During no. After, I thought about the information we received and how it could have influenced or changed my opinion.

– Is there any aspect/information of the scientific introduction that have triggered

your interest/body/thoughts/etc?

Yes. The fact to see that there is a link between emotions, arts and science, that first seem really far one from another.

– If there wouldn't have been the scientific introduction, do you think that the experience would have been the same?

Yes I really do.

Vocal Tools

– Which difference did you experience by working with vocalizing, with text or with song? Which part did you find more difficult? Which more emotional? Which more performative and/or expressive?

I felt a lot of difficulties working with the song, even though I am a good singer, maybe because of the choice of the song, or because I wasn't enough confident, or ready. But with voice and vocalizing, I really got surprised how I got in it, and how easy it was to let me be in this work

Imagination And Fantasy

– Did you find imagination, fantasy and inner visualization useful tools to access your work? If yes, how?

Mostly with colors and images. Also with a kind of parallel imagination that mixed with real life in the same time

Group

– How did the work of your colleagues influence your own practice?

I found a lot of sustain, courage and energy in my colleagues that helped me to feel secure.

– Do you think that this work can have/had an effect on your group? If yes, to which extent?

Yes, but I can't say in which direction. I would say in a positive way.

Energy

– Did the high velocity and intensity of the work influence your experience?

Yes certainly. I think it helped me to break some barriers in my mind

– When did you feel tired, active? Did you have peaks of energy?

I felt really tired after, but during the process, mostly active and in fact really attentive and sensitive

Urgency – Survival Mode

– What does it mean for you to work in the urgency of the action and of being?

You can't fake, you don't even have the time to think of doing something. You just have to do it.

Emotions

– Could you say if the breath and/or voice and/or movement have allowed emotional states to emerge? Could you describe some moments in details?

Yes. There was some obvious moments of energy and emotion, some tears but also a lot of positive energy. Friendship, love...

Process

– Did you notice any changes in trusting yourself, your strength, your process, your capacity to express yourself?

Yes. I feel a lot more secure in myself and of my choices mostly. I feel more confident, and I am less afraid of going somewhere I might not now yet in me.

– To access the work - to create a replicable process: what do these phrases mean for you? Are there tools that you have learned to access your energetic, and eventual emotional network and generate a (replicable) process?

Maybe, but I'm not sure. It was too strong to make it anytime you need to go in this work

Last Part of Sunday (dialogue)

– The last part of Sunday is the dialogue where we have used the tools that we have learned in the workshop and previous experiences. Can you please point out some of the most important aspects of this moment as a performer and as a witness/witnesses of the dialogue of the others? How/what did you feel?

For me it was really important. I discovered a lot of things in my body that helped me with

my voice and my amplitude. As a witness of the other's experience, it was really beautiful to work as a partner with someone on the stage, to feel the other's energy, and also to see from outside the world of the others. I have been anyway really disturbed by the anger access of some that were really aggressive and kind of out of nowhere for me. This was a bit strange to me but also really helpful to be confronted to this and see that I could react really good

Future Vision

– Can this work influence your profession? Why/how?

Yes I think. Just to remember the things we've learned is important, and to try to reach again this state of mind. This was so intense that there were some part of us that went out that were unknowned.

3 Words

– Could you describe the effects of the workshop on yourself (and/or on the group) in 3 words?

Bounding-Gorgeous-Wild

Key Words – Free Association

Here you find a list of key words and exercises that we have explored during the workshop; please write what you have experienced in terms of effect and/or changes and/or role and/or emerging of certain emotions or feelings connected to these words.

Breath

Stopping movement; neutral, with the visualization of a person, with the object

Chest

Muscles, muscles contraction and working with muscular tone

Center – perineum

Strength - force - energy

Emotions

Feelings

Spirit

Fantasy

Imagination

Plastique exercises from Grotowski's training

Changing

Freedom

Dancing

Voice

Text

Song

QUESTIONNAIRE #5

Resonance In The Days After The Workshop

– Do/ did you notice any type of resonance of the work in your personal and/or artistic life in the days after the workshop? In case, can you describe to which extent?

I felt that my body was different, had more space, was more flexible, but also tired, but in a good way. There was a lot of emotion as well, but I felt the main “emotional blocks” I had were still there and I fell quite fast back into my “little world of problems”. Also the feeling I had, that I can show or share anything I want with people unfortunately went away quite fast.

Scientific Info

– Did the scientific information provided on Saturday morning influence your practice during and after the workshop?

During the workshop I didn't have any scientific information in my mind and I think it also wasn't important in that moment. Maybe it would have changed to receive the information afterwards, but I think what we experienced during the workshop is not fully scientifically explainable and to try so would also diminish the experience for me. But to know that's it's not a spiritual thing but a body/mind connection gives the experience another point of view and helped me to let loose.

– Is there any aspect/information of the scientific introduction that have triggered your interest/body/thoughts/etc?

I think I will see my energy level differently now, as I know that there is much more than I'm

aware of. And I'm also observing my body more now, trying to see how my feelings/emotion change my body and or are influenced by it. I think I see the instinctive aspect of my feelings/emotion more now.

– If there wouldn't have been the scientific introduction, do you think that the experience would have been the same?

Probably, but maybe with less understanding of the process, what maybe helped in our case to be open for the experience and let ourselves go. And it showed that there wasn't a spiritual approach, what some (me included) might have problems to open up for.

Vocal Tools

– Which difference did you experience by working with vocalizing, with text or with song? Which part did you find more difficult? Which more emotional? Which more performative and/or expressive?

I quickly felt that I was pressing too much, so my throat hurt after a while. With sound everything happened much more naturally, I didn't have to think, but with text my head was constantly working, because I didn't know the text that well. But after a while the text lost it's meaning, the words became sounds way more than actual words because they lost their meaning, their colour, that was when it started to feel as free as with abstract sounds. I think for me abstract sounds at the moment feel more comfortable, but only because I'm not really experienced in working with texts.

Imagination And Fantasy

– Did you find imagination, fantasy and inner visualization useful tools to access your work? If yes, how?

Sometimes yes, for example the jungle exercise, and to imagine the trace that our giving leaves in the space. And also the breathing helped a lot.

Group

– How did the work of your colleagues influence your own practice?

When I was tired they helped me to regain energy and when they felt tired I felt the need to support me. They also took me away in their world which enlarged my horizon. And of course for the partner exercises the other person was essential. Give and take was probably the thing in the whole workshop

– Do you think that this work can have/had an effect on your group? If yes, to which extent?

Yes, I think we got to know each other in a different way, gained some more trust and maybe feel a bit more free around each other. It was nice to have an experience like that outside the school schedule. But still I feel that we went back to business-as-usual quite fast, which is probably normal.

Energy

– Did the high velocity and intensity of the work influence your experience?

For me it was essential to not stop, because it would have been too difficult to reenter with a slower velocity/rhythm.

– When did you feel tired, active? Did you have peaks of energy?

Peaks of energy were mostly on the first day, when exactly I can't tell anymore, because my memory also mixes everything a bit together. Tired I felt mostly when we did more quiet things, or had to wait, listen.

Urgency – Survival Mode

What does it mean for you to work in the urgency of the action and of being?

To not stop. Continue, go on, look for new, breathe, connect to others and take my own space.

Emotions

– Could you say if the breath and/or voice and/or movement have allowed emotional states to emerge? Could you describe some moments in details?

I think I discovered a lot of emotional blocks, and some of them I could let go, others not. Breath and movement helped me more than voice, but mostly it was the combination that felt the most free.

Process

– Did you notice any changes in trusting yourself, your strength, your process, your capacity to express yourself?

I think deep inside yes. But to show it, to have also verso outside more self-confidence and trust in my expression is not so easy and feels still like before.

– To access the work - to create a replicable process: what does these phrases mean for you? Are there tools that you have learned to access your energetic, and eventual emotional network and generate a (replicable) process?

What I take from the workshop is the urge to look for new things, new movement, new expression, because at this point of my career this is the most important.

Last Part of Sunday (dialogue)

– The last part of Sunday is the *dialogue* where we have used the tools that we have learned in the workshop and previous experiences. Can you please point out some of the most important aspects of this moment as a performer and as a witness/witnesses of the dialogue of the others? How/what did you feel?

It was beautiful to watch. There were so many different emotions, but as I know the people quite good I also saw who was “stuck” in his usual being, behavior, where I would have loved to see something different. My dialogue was not that “free” as you pushed me in a certain direction (soft, kind) what in that moment I didn’t really like but also didn’t want to ignore. That’s why I felt that I wasn’t able to do what I want in that moment but I learned something new, which is good as well.

Future Vision

– Can this work influence your profession? Why/how?

Every experience in general influences our work, I believe.

3 Words

– Could you describe the effects of the workshop on yourself (and/or on the group) in 3 words?

Spacious, trust, acception

Key Words – Free Association

Here you find a list of key words and exercises that we have explored during the workshop; please write what you have experienced in terms of **effect** and/or **changes** and/or **role** and/or **emerging of certain emotions or feelings** connected to these words.

Breath → life, new energy, rhythm

Stopping movement; neutral, with the visualization of a person, with the object

Chest → space

Muscles, muscles contraction and working with muscular tone → not block, continue movement, extend

Center – perineum

Strength - force - energy → keep on going, tired is just tired when you stop

Emotions → with the body, come and go like waves, change fast, instinctive

Feelings

Spirit

Fantasy → is present but a lot unconsciously

Imagination → helps to keep on going

Plastique exercises from Grotowski's training → I thought would hurt (did but just the neck), gave an basic way of moving to the exercises

Changing → is a process

Freedom → borders can help to be free

Dancing → best way to connect with others, warm up, loved the music!

Voice → though work,

Text

Song

QUESTIONNAIRE #6

Resonance In The Days After The Workshop

– Do/ did you notice any type of resonance of the work in your personal and/or artistic life in the days after the workshop? In case, can you describe to which extent?

In first place I was just totally exhausted and and should have had at least taken one day off. But I was also happy and satisfied with being so exhausted in relation to the, in some ways, mind blowing experiences and ideas. Now, after the workshop I care less about looking good while dancing if it's not the subject and can enjoy it more. I was happy to see the attitude of, quote: "Fuck yourself!" in some eyes the days after the workshop, because for me it's the important step, to first enjoy yourself, before you can even think about reaching people.

Scientific Info

– Did the scientific information provided on Saturday morning influence your practice during and after the workshop?

The information were very interesting for me, because I could continue with my knowledge from the final exams of school and understand it all and put it along with what I already knew. I've never had a look at the aspects of the ATP in that way. So it was very interesting to combine it with arts. But, knowing that the workshop was still an experiment, I was asking myself, how exactly it can be used in or with arts. Finally, the information about the hormones and emotions I found very interesting, but didn't really found in the workshop a relation or a way of using this knowledge. But I probably think in this case too theoretically.

– If there wouldn't have been the scientific introduction, do you think that the experience would have been the same?

The information about the ATP was an important thing to know, if you go over the limits to find the last resource of it. So it was necessary.

Vocal Tools

– Which difference did you experience by working with vocalizing, with text or with song? Which part did you find more difficult? Which more emotional? Which more performative and/or expressive?

For me it was equal I think, because I am used and comfortable with both forms of expression and I found them both expressive and with performative potential. But it's difficult to say it clearly because there were different exercises with text and song.

Imagination And Fantasy

– Did you find imagination, fantasy and inner visualization useful tools to access your work? If yes, how?

Yes, because you can reach people often in this kind of work more clearly and direct with common images. They are more intuitive and instinctive and can bring people faster and easier in the right mode of working than theoretical approaches.

Group

– How did the work of your colleagues influence your own practice?

In the workshop I orientated myself a lot on the behavior of the others. The group was able to push my energy, inspire me to new movements etc. and gave a kind of secured space to be save in.

– Do you think that this work can have/had an effect on your group? If yes, to which extent?

Yes, it has an effect on the group. It's like a mental and physical trip we shared together. The experience pushed also the limits of what the whole group is or can be able of.

Energy

– Did the high velocity and intensity of the work influence your experience?

It was a good mode to think as less as possible and to access the body instincts.

– When did you feel tired, active? Did you have peaks of energy?

There were lows and highs of energy, but I can't identify a clear connection with the actions we did. Only if your body gets the signals, that it could maybe take a break it was clear that the energy went down to rest.

Urgency – Survival Mode

– What does it mean for you to work in the urgency of the action and of being?

It is a way to find the direct reactions, instincts and ideas of the body. Turning off the thinking and working so direct with the language of the body, produces also a way of doing art that is very natural and close to the body.

Emotions

– Could you say if the breath and/or voice and/or movement have allowed emotional states to emerge? Could you describe some moments in details?

Yes, the breath, movement and voice come from the body and has a direct impact on his emotions, in some ways like an amplifier. It depends of cause on the quality of the movement, breath and voice to create specific emotions. I experienced in the workshop many of this moments with this effect.

Process

- Did you notice any changes in trusting yourself, your strength, your process, your capacity to express yourself?

The workshop pushed my limit of exhaustion more far and experienced a more direct language of my body.

- To access the work - to create a replicable process: what does these phrases mean for you? Are there tools that you have learned to access your energetic, and eventual emotional network and generate a (replicable) process?

"To access the work" means to me, to get in the right mode of or for working and for this mode helps a good atmosphere and concentration. The intense "warm up dancing" was new for me in such dimensions. Well one tool was "don't stop moving" and another "fuck yourself!"

Last Part of Sunday (dialogue)

- The last part of Sunday is the *dialogue* where we have used the tools that have learned in the workshop and previous experiences. Can you please point out some of the most important aspects of this moment as a performer and as a witness/witnesses of the dialogue of the others? How/what did you feel?

A great mode to move yourself and to move with the others, it felt more urgent and less thoughtful in a good way. Like somebody already said it was smooth kind of movement even on the ground, like the body knew himself the best way to move himself.

Future Vision

- Can this work influence your profession? Why/how?

It was an intense experience with a lot of new inputs and viewpoints and I think I will use all what I learned of movement, energy, voice, etc. in my own way in my profession.

3 Words

- Could you describe the effects of the workshop on yourself (and/or on the group) in 3 words?

Opening the mind and the body to in a way trust the instincts and power of what we have, but what we forgot how to use. This intense experience brought also the group closer together.

Key Words – Free Association

Here you find a list of key words and exercises that we have explored during the workshop; please write what you have experienced in terms of effect and/or changes and/or role and/or emerging of certain emotions or feelings connected to these words.

Breath urgent and deep

Stopping movement; neutral, with the visualization of a person, with the object Grandmother

Chest rib cage that's moving

Muscles, muscles contraction and working with muscular tone power, tired, recover,

Center – perineum moving, center of movement, energy and voice

Strength - force – energy for expression

Emotions hormones, urgent

Feelings sensations

Spirit the spirit of things, beings and movements

Fantasy fantasy needs liberty

Imagination a way to connect and express

Plastique exercises from Grotowski's training an other way to talk

Changing changing breath is changing the mode/emotion

Freedom to not being judged

Dancing moving with expression

Voice an other way to move

Text like path for the voice to walk on

Song like water for the voice to swim in

QUESTIONNAIRE #7

Resonance In The Days After The Workshop

– Do/ did you notice any type of resonance of the work in your personal and/or artistic life in the days after the workshop? In case, can you describe to which extent?

Yes, I noticed a big change in the group. I trust more in this group now.

Scientific Info

– Did the scientific information provided on Saturday morning influence your practice

during and after the workshop?

I don't think so

– Is there any aspect/information of the scientific introduction that have triggered your interest/body/thoughts/etc?

Yes the story of Candace Pert

– If there wouldn't have been the scientific introduction, do you think that the experience would have been the same?

No, because I think everything is important. I think personally it wouldn't have changed so much though, but from the others I heard that it influenced them a lot, so I think there would have been a change for the group

Vocal Tools

– Which difference did you experience by working with vocalizing, with text or with song? Which part did you find more difficult? Which more emotional? Which more performative and/or expressive?

I found it more difficult to work on the voice than on the body, because I'm less used to it and more interested in the body

Imagination And Fantasy

– Did you find imagination, fantasy and inner visualization useful tools to access your work? If yes, how?

Yes, very useful, because gives my mind something to work with, so I get less distracted and it's easier to create consens between my body and my mind

Group

– How did the work of your colleagues influence your own practice?

It influenced my practice, but I can't really describe how.

– Do you think that this work can have/had an effect on your group? If yes, to which extent?

Yes, as I already wrote, it augmented trust in the group for me, and I felt this also from the others

Energy

– Did the high velocity and intensity of the work influence your experience?

Yes, it made it more intense and true and interesting and enjoyable for me.

– When did you feel tired, active? Did you have peaks of energy?

I had a peak of energy in the end for sure. There were also others, but they came and went off in waves I can't really say when exactly.

Urgency – Survival Mode

– What does it mean for you to work in the urgency of the action and of being?

To allow every impulse

Emotions

– Could you say if the breath and/or voice and/or movement have allowed emotional states to emerge? Could you describe some moments in details?

The movement for sure has allowed me to live emotional states deeper and more close to what I feel is me.

Process

– Did you notice any changes in trusting yourself, your strength, your process, your capacity to express yourself?

Yes, the fact that we did a work like this in a university context gave me hope that maybe it will be possible for me one day to really work with something I really care about.

– To access the work - to create a replicable process: what does these phrases mean for you? Are there tools that you have learned to access your energetic, and eventual emotional network and generate a (replicable) process?

The tools for me are a help to concentrate and focus my energy, and by doing that I can enter a process.

Last Part of Sunday (dialogue)

The last part of Sunday is the *dialogue* where we have used the tools that we have learned in the workshop and previous experiences. Can you please point out some of the most

important aspects of this moment as a performer and as a witness/witnesses of the dialogue of the others? How/what did you feel?

A very important moment for me, was when Adrian started to set free a lot of anger and you intervened. I felt very uncomfortable with the reaction that I felt from the group at first, because I felt a kind of drama, that I couldn't connect with. But I was very happy, that in the end we transformed the energy, that was somehow stuck in this happening, and that I could connect with the group again.

Future Vision

– Can this work influence your profession? Why/how?

Yes, it can give me trust, that it's possible to work with things, even though our vocabulary to describe them is still very poor. It doesn't make them less important or less real.

3 Words

– Could you describe the effects of the workshop on yourself (and/or on the group) in 3 words?

Trust, astonishment, release

Key Words – Free Association

Here you find a list of key words and exercises that we have explored during the workshop; please write what you have experienced in terms of **effect** and/or **changes** and/or **role** and/or **emerging of certain emotions or feelings** connected to these words.

Breath

Stopping movement; neutral, with the visualization of a person, with the object

Chest

Muscles, muscles contraction and working with muscular tone

Center – perineum

Strength - force - energy

Emotions

Feelings

Spirit

Fantasy

Imagination

*Plastique exercises from Grotowski's training **Hip throwing***

Changing

Freedom

Dancing

Voice

Text

Song

QUESTIONNAIRE #8

Resonance In The Days After The Workshop

– Do/ did you notice any type of resonance of the work in your personal and/or artistic life in the days after the workshop? In case, can you describe to which extent?

Der Workshop hat mir persönlich einmal mehr aufgezeigt wie stark man sich durch den Körper ausdrücken kann. Es ist eine Erfahrung mehr die ich mit mir mittragen darf und mit anderen teilen. Persönliche Wechsel kann ich nicht nur auf diesen Workshop zurückführen. Eine persönliche Veränderung ist für mich ein langer Prozess in dem viele Erfahrungen, darunter auch die des Workshops, gegenseitig einfluss nehmen.

Scientific Info

– Did the scientific information provided on Saturday morning influence your practice during and after the workshop?

Ja. Die Einleitung über ein Biologisches Forschungsgebiet geben dem künstlerischen handeln eine Akademische grundlage und somit eine in meinen Augen fassbare Realität. Diese höchst komplexen Fragestellungen wurden im Workshop erlebbar gemacht. Auch wenn grosse Fragen über Emotionen und Energien bleiben.

– If there wouldn't have been the scientific introduction, do you think that the experience would have been the same?

Nein. Das ganze hätte ich in einen rein Künstlerischen Kontext gestellt. Die Erfahrung wäre dadurch bestimmt anders gewesen.

Vocal Tools

– Which difference did you experience by working with vocalizing, with text or with song? Which part did you find more difficult? Which more emotional? Which more performative and/or expressive?

Den Einsatz von Stimme ist für mich persönlich schwierig da ich aus dem Bereich Tanz komme und keine Erfahrungen mit Stimme habe. Dadurch wirkt sich dieses weitere Element auf mich eher einschränkend aus. Ich fühle mich weniger sicher und dadurch stellen sich auch physische Blockaden auf.

Group

– How did the work of your colleagues influence your own practice?

Die Gruppendynamik war für das Aufrechterhalten der Energie sehr wichtig. Es war ein stetiger Austausch von Energie. Eine Beziehung mit positiver Wechselwirkung.

– Do you think that this work can have/had an effect on your group? If yes, to which extent?

Auf jeden Fall. Eine derartige Erfahrung öffnet neue Türen zu den Gruppenmitgliedern. Man lernt sich in einer echten, ehrlichen und freien Ebene kennen.

Energy

– Did the high velocity and intensity of the work influence your experience?

Ja. Das generell rasche Tempo war existenziell für das Gelingen dieser Erfahrung. Man hatte keine Zeit sich mit seiner eigenen Müdigkeit zu befassen und so in eine Trägheit zu fallen.

– When did you feel tired, active? Did you have peaks of energy?

In den Momenten wo eine neue Übung begonnen und erklärt wurden bestand das Risiko abzuschweifen und die Konzentration fallen zu lassen.

Urgency – Survival Mode

– What does it mean for you to work in the urgency of the action and of being?

Auf einer Ebene von Ehrlichkeit und Echtheit zu arbeiten wo man sich nicht um Luxusprobleme kümmern kann. Man ist in einer Art Trance, welche das Energielevel aufrecht erhält. Während dem Workshop und auch noch lange (4 bis 5 Stunden) darüber hinaus.

Emotions

- Could you say if the breath and/or voice and/or movement have allowed emotional states to emerge? Could you describe some moments in details?

Die letzte Übung zeichnete in diesem Belangen einen Höhepunkt. Die Tatsache zu zweit auf der Bühne zu stehen und sich in das Geschehen rein fallen zu lassen brachte unglaublich Starke Ausdrucksformen hervor und berührte zu tiefst.

Last Part of Sunday (dialogue)

- The last part of Sunday is the *dialogue* where we have used the tools that we have learned in the workshop and previous experiences. Can you please point out some of the most important aspects of this moment as a performer and as a witness/witnesses of the dialogue of the others? How/what did you feel?

Sehr viele Verschiedene Emotionen. Diese Emotionen waren immer in Bezug auf die darstellende Person. Die Hilflosigkeit als Zuschauer gibt ein Gefühl von Ohnmacht.

Future Vision

- Can this work influence your profession? Why/how?

Jede Erfahrung beeinflusst meine Person. Solange meine Arbeit mit meiner Person stark verbunden ist wird diese Arbeit einen grossen Einfluss auf mich haben.

3 Words

Could you describe the effects of the workshop on yourself (and/or on the group) in 3 words?

Key Words – Free Association

Here you find a list of key words and exercises that we have explored during the workshop; please write what you have experienced in terms of **effect** and/or **changes** and/or **role** and/or **emerging of certain emotions or feelings** connected to these words.

Breath

Stopping movement; neutral, with the visualization of a person, with the object

Chest

Muscles, muscles contraction and working with muscular tone

Center – perineum

Strength - force - energy

Emotions

Feelings

Spirit

Fantasy

Imagination

Plastique exercises from Grotowski's training

Changing

Freedom

Dancing

Voice

Text

Song

