Contents

Acknowledgements ix
Notes on Contributors x

Introduction 1
Jade Rosina McCutcheon and Barbara Sellers-Young

1 Consciousness and the Brain: A Window to the Mind 12
D. W. Zaidel

Part I Pedagogy of Performance Training

2 The Neuroscience of Performance Pedagogy 31
Elizabeth Carlin-Metz

3 Embodying Deep Practice: A Pedagogical Approach to Actor Training 46
Bonnie J. Eckard

4 When Consciousness Fragments: A Personal Encounter with Stage Fright in Performance 57
Bella Merlin

Part II Eastern Influences on Western Performance Training Technologies

5 Motion in Stillness – Stillness in Motion: Contemplative Practice in the Performing Arts 75
Barbara Sellers-Young

6 Pause in Breath: Potential for Altered States of Consciousness in Traditional Indian Performance 91
Devika Wasson

7 Embodied Consciousness: Warm-Up and Cool-Down 102
Daniel Meyer-Dinkgräfe

8 Altered States: Radiating Consciousness in Michael Chekhov’s Technique 112
R. Andrew White
Contents

Part III  Reception and Reflection in Contemporary Performance

9  Irish Biopolitics and National (Un)Consciousness: Gerard Mannix Flynn’s Public Performances of Inclusion 129
   Gabriella Calchi-Novati

10  The Performance Mirror: Self, Consciousness and Verbatim Theatre 145
    Jade Rosina McCutcheon

11  Oprah Feelin’: Technologies of Reception in the Commercial Flash Mob 159
    Mary Elizabeth Anderson

Part IV  Theorizing the Consciousness of Postmodern Performance

12  Re-examining Heidegger to Uncover Creativity in the Iteratively Bound Performer 179
    Doug Rosson

13  Aesthetic Encounters of a Collective Consciousness 195
    Eve Katsouraki

14  Metatheatre and Consciousness 209
    David V. Mason

Index 219
Bernard J. Baars suggests that ‘our own consciousness is in many ways the most significant topic imaginable to us as human beings; nothing else is as close to us, and nothing has been as consistently baffling and mysterious to untold generations gone before’ (2001, p. 5). This selection of essays considers Baars’s comment as a starting point for an objective study of the external world in which matter is defined as consciousness to be studied by conceiving its properties in correspondence to the properties of performance. As such, this volume participates in the discursive shift in the humanities and the arts from the textual to the performative. It is precisely that experience which is at the centre of the paradigm shift in the scientific study of consciousness. This collection of essays brings together a representation of this paradigm shift and the increasing body of research emerging at the intersections of consciousness and performance from theories of performance training to explorations on the role of performance in the construction of cultural aesthetics and community consciousness.

The idea of consciousness as a determinable and locatable form has challenged philosophers and scientists alike. William W. Demastes refers to consciousness as ‘some unfound, unknown central processing unit that apparently pulls everything together’ (2002, p. 21). In 1739 the philosopher David Hume concluded that the idea of a substantial self, described as an organized single entity called ‘me’, did not exist. Hume determined that ‘self’ was a material reality made up of waves and patterns. Some might also call this consciousness (2011). In The Stanford Encyclopedia of Philosophy, consciousness is described in this way: ‘Access consciousness is just the property of having the required sort of internal access relations, and qualitative consciousness is simply the property that is attributed when “conscious” is applied in the
Introduction

qualitative sense to mental states’ (Van Gulick, 2009). Here Van Gulick is pointing us towards the philosophical conception of consciousness as a noun only existing in relation to the adjective conscious which includes the phrase ‘internal access relations’.

The relationship between notions of the ‘self’ and consciousness is highly provocative; for example, it suggests the question: Can the ‘self’ exist without consciousness? A general description of ‘self’ in the Oxford Dictionaries states that ‘self’ is: ‘a person’s essential being that distinguishes them from others’.¹ Other definitions of self are based on a psychological framework believing that when one is thinking, one exists. From St Augustine (354–430) to Freud (1856–1939), ideas of the ‘self’ have been tied to conceptions of thought and mind which were attributed as functions of the brain, therefore the great divide between mind and body. Descartes's (1596–1650) famous saying, ‘cogito ergo sum’, ‘I think, therefore I am’, suggests that any act of thinking implies the presence of a thinker, a person, and therefore self-knowledge of personal existence is certain. Descartes divided the universe into material things, res extensa, that exist in space, and res cogitas, consciousness, a mind that thinks but has no material extension. The resulting duality of mind and body came to be known as Cartesian theory or ‘dualism’. In 1949 philosopher Gilbert Ryle rejected Descartes’s theory that the mind is distinct from the body, arguing that the terms ‘mind’ and ‘body’ were not in the same category; one is a physical state, the other a mental process. Ryle rejected Descartes’s theory of the relation between mind and body, on the grounds that it approaches the investigation of mental processes as if they could be isolated from physical processes.² In his book The Concept of Mind (1949), Ryle critiques the notion that the mind is distinct from the body or that mental states are separable from physical. He created the term ‘ghost in the machine’ to describe Descartes’s idea of the homunculus, as though there were a representation of the self as a tiny person in the brain operating the mind as a machine.

The idea that we think not only with our brains but also with our bodies has gained interest with the impact of contemporary research in neuroscience over the past decade (Damasio, 2000, 2005, 2010; Gallese, 2003; Gazzaniga, 2008; Ramachandran, 2008). Their combined research suggests that embodied consciousness is an integration of the brain and the body as they interact with the environment. We think and act from an integrated neurological system, which structures our processes of thinking and is referred to as embodied cognition: an idea that cognition
is situated in the body as well as the brain. Shaun Gallagher stated in an article in *The Boston Globe* in January 2008: ‘In the embodied view, if you’re going to explain cognition it’s not enough just to look inside the brain as it is dependent on what’s going on in the body as a whole, and how that body is situated in its environment.’ These views and theories correspond with those of Baars on embodied consciousness, who notes that consciousness is the result of our experience with our immediate perceptual world and the feeling states associated with the moment as well as an integration of feeling states from previous moments in time that impact our ‘immediate intentions, expectations, and actions’ (2001, p. 12). Ultimately, the conclusion is that without the brain, there is no mind, without the mind, we do not think, without thought we are not conscious; therefore suggesting that the brain and consciousness are deeply interlinked. However, actors, dancers and performers in general will commonly state that their entire body is engaged in the act of consciousness and that some kind of ‘bodymind’ exists throughout their organism.

While consciousness is invariably a challenging concept to define, this book carves out a space of understanding consciousness through different technologies of performance. Thus, this volume engages with the fields of acting, dance, movement, staged and on-site performance, and the related qualities of consciousness. The following description of consciousness from Bernard Baars\(^4\) assists in drawing a boundary of sorts around the potential aspects the authors in this book consider in their writings:

The contents of consciousness include the immediate perceptual world; inner speech and visual imagery; the fleeting present and its fading traces in immediate memory; bodily feelings like pleasure, pain, and excitement; surges of feeling; autobiographical memories as they are recalled; clear and immediate intentions, expectations, and actions; explicit beliefs about oneself and the world; and concepts that are abstract but focal. (2001, p. 12)

This outline of elements of consciousness from Baars corresponds with the experience of performers’ deep encounter of ‘self’. For example, an actor using her body to represent another character needs to be hyper-aware of her perceptions – aural, visual, kinaesthetic – and how these perceptions operate on the planes of the physiological, psychological, sociological and emotional. Her consciousness is a combination of all these. The implicit question is: How do we access
Introduction

the material not presently in our consciousness? The assumption is that the process must be different for each individual; however, despite distinct technologies of performance, there is a consistency existential in performance training that allows performers to conscious-ly develop clear processes that enable them to access the feelings, memories, beliefs, intentions and expectations that they are not necessarily engaged with in daily life.

The contributors to Embodied Consciousness are theorists and practitioners of performance with backgrounds in neuroscience, history, philosophy, performance pedagogy and the artistic endeavours of acting, directing and community-based practice. Each offers a particular vision of how theories of consciousness interact with abstract ideas such as the aesthetic construct; ‘In the context of performance, an aesthetic of collective consciousness is made up of spaces and relations that reconfigure materially and symbolically the territory of the common and collective’ (Katsouraki), the ‘process of beingness’; ‘The moment we attempt to look at ourselves as a subject examines an object that was looked at is gone’ (Rosson), or the framework of ‘metatheatrical’, ‘In a modern world saturated with media, the distinctive characteristic of theatre may be the metatheatricality that neither film nor television can express from behind the frame that they cannot escape’ (Mason). Theories and ideas of consciousness are integrated with more concrete practice such as actor training (White, Merlin, Carlin-Metz) and discussed as the development and reconfiguring of political and community performance impacts on the social consciousness of a community (Calchi-Novati, McCutcheon, Anderson). The four parts of the volume – Part I: Pedagogy of Performance Training; Part II: Eastern Influences on Western Performance Training Technologies; Part III: Reception and Reflection in Contemporary Performance; and Part IV: Theorizing the Consciousness of Postmodern Performance – address the pedagogical and scholarly concerns associated with the integration of theories of performance with processes of consciousness.

The first chapter in this volume, ‘Consciousness and the Brain: A Window to the Mind’, by D. W. Zaidel, is separate from the four parts, providing the perspective of contemporary neuroscience’s conceptions of mind, brain and consciousness, including its biological underpinnings. Zaidel also notes that there are different states of consciousness employed at different moments of life, including those related to performance. As such, this essay describes new paradigms of neuroscience plus issues of consciousness of the self, embodiment and awareness
versus non-awareness, which are considered via frameworks of performance within this book.

**Part I: Pedagogy of Performance Training**

Performance training requires a repetition of exercises over an extended amount of time and, as Eckard notes in her chapter, neural pathways are forged with repetition combined with attention. As we repeat an action with attention, myelin wraps around the axons of the neurons, strengthening the circuit and creating the pathway for that information. Performers are trained to pay attention to their training, in detail, with consciousness; they are also trained to create, from these established pathways, different movements, actions and characters that will, in turn, re-alter the neural pathways – an eternally evolving consciousness within their art form.

Carlin-Metz, in her essay ‘The Neuroscience of Performance Pedagogy’, engages recent research in neuroscience, with a specific reference to the work of Antonio Damasio, to articulate an embodied method of actor training. She examines skills synthesis and assimilation in performance training pedagogy, asking key questions regarding the ability of individuals indoctrinated in Cartesian-influenced Western culture to experience the pathways of lateral cognition related to feelings. She suggests that because ‘beingness’ is constituted of both feeling and thought, actor-trainers must cultivate the actor’s ability to recognize and engage the physical process of feeling, which is critical to teaching the individual, affecting progress more significantly than rational comprehension of theory or critical analysis.

Eckard, in her essay ‘Embodying Deep Practice: A Pedagogical Approach to Actor Training’, investigates the idea of ‘deep practice’ as applied to theatre pedagogy. She suggests that through deep practice, we can actually change the structure of our brains in ways that can sustain and enrich our creative talents. Drawing on the practices of and theoretical positions of Bogart, Barba, Johnson, Hüther and Crick, Eckard interlaces the theories of psychologists, neurologists and ethnographers with these systems of practice, encouraging us to consider the ongoing life-skills training that actor training offers.

Merlin, in her essay ‘When Consciousness Fragments: A Personal Encounter with Stage Fright in Performance’, investigates the collision of Stanislavskian ‘experiencing’ (or empathy) and Brechtian ‘distancing’ (or presentation) and how these can fragment the actor’s consciousness in unique performative ways when witnessed by the originator of the
fact-based material. She uses her own and other actors’ experiences to examine possible strategies for preparing the ‘inner creative state’ to accommodate the shifts in consciousness that can exist during any live performance, with particular reference to stage fright.

Part II: Eastern Influences on Western Performance Training Technologies

The concept of culture evolved from twentieth-century anthropology as a concept that referenced a community’s creation of a set of symbols which has meaning in terms of the community’s social and ritual life. An all-encompassing term, it referenced the physical aspects as well as the language, customs and stories. As noted in the essays in Part II, performance theory has recognized that different theatrical traditions evolve specific aesthetics from a particular mode of cultural embodiment. These cultural aesthetics create the technologies associated with performance and ultimately deeply impact the consciousness of the performer and the audience. These essays consider Eastern cultural and aesthetic formations and their impact on the performance theories of Western practitioners and theorists such as Michael Chekhov and Konstantin Stanislavsky.

Sellers-Young’s essay, ‘Motion in Stillness – Stillness in Motion: Contemplative Practice in the Performing Arts’, considers the implications of Zen training and related contemplative practices in relation to crossover studies in embodied cognition and its impact on the training of actors and dancers. She references educator Tobin Hart’s definition of modes of contemplation, such as Zen as ‘a third way of knowing that complements the rational and the sensory’ (2004, p. 28). The integration of this third way into daily practice creates a complex conscious experience of self and its overlapping neural maps within the nervous system, the working of the internal organs, a relationship to external spaces and more. This expanded experience of self becomes the basis for the performer’s creative process.

Wasson’s essay, ‘Pause in Breath: Potential for Altered States of Consciousness in Traditional Indian Performance’, investigates current research on embodied consciousness in traditional Indian performance, using examples from Kerala’s classical kuthiyattam dance-drama. Wasson explores the ability of breath and its capacity to transform spatio-temporal boundaries of the human body and thus alter or change consciousness. The performer ‘discovers’ this liminal potential within his/her body through the constant circulation of her physical and subtle bodies.
Meyer-Dinkgräfe's essay ‘Embodied Consciousness: Warm-Up and Cool-Down’, discusses the monist philosophy of Vedanta in relation to actor training, in particular the warm-up and cool-down phase. Meyer-Dinkgräfe makes an argument for perceiving the body as ‘condensed, compressed, compacted, concentrated pure consciousness’ and that Vedanta philosophy assists the actor in understanding effective warm-up and cool-down, suggesting that this will result in a re-balancing of their embodied consciousness after performing a role.

White, in his essay ‘Altered States: Radiating Consciousness in Michael Chekhov’s Technique’, suggests that Chekhov’s System, which presents a path for an actor to tap into his or her ‘higher self’, is similar to the ways in which monastics and yogis make spiritual and intellectual concepts real through physical and mental practices. His writing explores self-renunciation and absorption – which are often regarded as unteachable – as trainable skills that have a direct effect on the actor’s consciousness. In doing so, it argues for a more holistic theory and practice of acting in Western culture today. Of particular interest are: the interaction of the actor with text; the psycho-physical interdependency of the actor’s mind-body, will and emotions; and the actor’s sense of apotheosis during performance.

**Part III: Reception and Reflection in Contemporary Performance**

One of the primary arguments of this volume is that consciousness is the result of the whole body’s interaction with the environment; and as Baars (2001) suggests, this interaction takes place within a community and a set of individual and community intentions, actions and memories. Community consciousness is the realization of these individual interactions within a social/political context. As noted in the essays by Calchi-Novati, McCutcheon and Anderson, performance reveals this consciousness through different styles of performative enactment that require methods of developing the script for performance, approaches to staging and audience relationship. Each essay also explores how the style of the performance explores the political consciousness of the community.

In her essay, ‘Irish Biopolitics and National (Un)Consciousness: Gerard Mannix Flynn’s Public Performances of Inclusion’, Calchi-Novati employs Agamben’s philosophy to address the biopolitical issues embedded in the Irish ‘culture of child abuse’ and to interrogate the relationship between these issues and a shared national (un)consciousness.
Using the work of Irish performance artist Gerard Mannix Flynn, Calchi-Novati outlines the consequences that result from this kind of ‘public performances of inclusion’ – performances that powerfully interfere with a biopolitical agenda that only thrives as long as it remains excluded from the realm of public consciousness.

McCutcheon’s essay, ‘The Performance Mirror: Self, Consciousness and Verbatim Theatre’, links the role of mirror neurons (understanding each other’s speech, actions, mind and intentions) to theatre and consciousness, proposing the existence of a performance mirror within the complex relationships between audience and performers in the theatrical form of Verbatim theatre. McCutcheon considers concepts such as ‘self’ and ‘identity’ in relation to the notion of an ‘other’. In particular she looks at a recent production of Verbatim theatre performed at the Actors Centre, Sydney, in 2011 called *Sydney Stories*.

In her essay, ‘*Oprah Feelin*’: Technologies of Reception in the Commercial Flash Mob’, Anderson reflects on the online reception of a flash mob, in particular the flash mob *Oprah Feelin*’ (2009) and its impact on online spectators. Anderson suggests flash mobs can be seen as ‘dramatic games’ presented as a modern ritual using high technology and, as such, investigates the effect of these real and cyberspatial performances on the online spectator who, unusually in the history of audience reception theories, is alone in their viewing of these performances. Anderson draws on the work of neuroscientists, performance theorists, gaming theorists and her own experience as a viewer to unravel the many layers of reception involved in ‘reading’ this phenomenon.

**Part IV: Theorizing the Consciousness of Postmodern Performance**

Twentieth- and twenty-first-century performance has been influenced by the changing nature of the transformations in technology, transportation and communication and the increased speed in the processes of globalization. Influenced by the discourse in philosophy, as referenced in the essays in this part, performance theorists and practitioners have responded to these changes via new narrative structures, styles of characterization and associated staging which reflect the shifts taking place in the social fabric. In order to define a period following the age of industrialization referred to as modernism, the term postmodernism was devised to describe these new modes of performance. The three essays in this part put postmodernism into conversation with
twentieth-century philosophy, contemporary performance theorists and the creation of the new aesthetic of ‘metatheatre’.

Rosson, in his essay ‘Re-examining Heidegger to Uncover Creativity in the Iteratively Bound Performer’, asks whether Heidegger’s representation of another modality of being, ‘the authentic’, can work as a potential nexus for a form of essential, unencumbered agency; and whether these moments of the not-at-home inspire a creative and improvisatory consciousness to perform unbound by its restrictive, iterative components. Looking at the work of Austin, Derrida and Butler, Rosson asks that if we are composed of the sum of our actions, then how are we able to step outside that construction in order to consciously generate the radically new artistic choices that lead to inspired performance?

Katsouraki’s essay, ‘Aesthetic Encounters of a Collective Consciousness’, argues for a radically new aesthetic that possesses a collective consciousness inherent in any performance work that has been produced and conditioned by the principle of simulation, or what Baudrillard calls ‘simulacra’, in postmodern culture. Katsouraki investigates the purpose of the aesthetic as an artistic practice and a critical category that possesses a collective consciousness.

Mason’s essay, ‘Metatheatre and Consciousness’, asks us to consider theatre’s special knowing as the suspicion of human consciousness itself, which cannot describe or define itself, nor identify the reason it exists. Mason suggests that as the full force of the theatrical experience hits us, it is our awareness – our consciousness – of the fact that it is all an illusion that brings about a suspicion of life itself. Theatre is no longer ‘reality’ but a mirror insisting we consider the edge of reality, illusion and artifice in both what we are watching and what we are living.

Final thoughts

Contemporary neuroscience has changed our conception of ourselves, particularly in relation to concepts of consciousness: ‘Dennett argues that one must see consciousness as a process, not a thing. As Crick, too, observes, consciousness began as a simple survival technique of awareness of movement, and to a greater or lesser degree, it developed in all animal life’ (Demastes, 2002, p. 33). Demastes likens the function of consciousness to the theatre, ‘an evolutionary bringing together of data’ (p. 34), suggesting that there is an organizing consciousness that cannot be seen but is there nonetheless. This organizing central processor (consciousness) saves us from having ‘multiple responses to any flash of data’ (p. 35). Cumulatively, they suggest that the individual and
their conscious experience is a result of a complex interaction between self and the environment. An interaction Demastes also describes as a ‘theatre ... the most unique expression of our species’ adaptation to the visible and fictive worlds’ (p. 35).

As demonstrated by the essays in this volume, this embodied consciousness includes the pedagogical systems, the aesthetic embedded into a performance training system and the modes of performance, style of stage and related audience. The combination of each of these in any specific context reveals a unique form of embodied consciousness that has specific social/cultural norms, aesthetic, and forms of interaction, and therefore is a revelation of the technologies of performance.

Notes


Bibliography


Index

NOTE: Page numbers followed by n refer to information in a note.

Abel, Lionel, 209
absorption, 7, 83, 119
actor training, 4, 31–43
Chekhov’s technique, 7, 112–24
and contemplative practices, 82–5
embodying deep practice, 5, 46–55
and neuroscience, 33–43
and analysis of text, 34
repetition and deep practice, 5, 48–9
theoretical and experiential basis, 35, 36–7
and Vedanta philosophy, 7, 102–10
see also memory: and actor training
actors
dual consciousness, 61–71, 118
metatheatre and consciousness of, 210, 212–17
self-transformation and brain, 7, 18–19, 32–3, 34–5
see also actor training; stage fright; text and actor
Actors Centre, Sydney, 8, 150
aesthetics
anti-aesthetic response, 195–6, 198–200
and collective consciousness, 9, 195, 198, 202–7
and Eastern and Western performance, 6
introduction as concept, 196–8
Agamben, Giorgio, 7–8, 130–2, 133, 136, 139–40, 140–1
altered states of consciousness (ASCs), 13, 24
breath and Indian performance, 6, 91–100
and Chekhov’s technique, 116–19, 124
and online reception of flash mobs, 160, 162, 172–4
Amir, O., 103
Amsterdam, B., 18
amygdala and emotions, 105
analogical cognition, 33–4, 35–7, 42–3
animals and consciousness, 16, 17, 215
anosognosia, 20, 24
anthropology and flash mob reception, 160, 161, 162, 172–4
Anthroposophy, 116, 117
anti-aesthetic response, 195–6, 198–200
anxiety and awareness, 215–16
Aristotle, 13
Arnold, Bruce, 136
art and consciousness and the brain, 12–13, 14
Asian influences see Eastern influences
Astin, John, 80
attention
and contemplative practices, 82, 83, 87n
and mindfulness, 80, 81
and deep practice, 5, 48–9, 54
and definition of consciousness, 118–19
habituation and decline in, 68–9
and human survival, 60
attitude and mindfulness, 80, 81
audience and interaction of performance, 12
Chekhov’s ‘radiating’, 112–13, 115–16, 118, 119, 121–4
and collective consciousness, 147–8, 205–6
metatheatre and consciousness, 209–18
online reception of flash mobs, 8, 159–75
public consciousness in Ireland, 7–8, 129–43
audience and interaction of
performance – continued
role of mirror neurons, 38, 147
and stage fright, 57–61, 63, 65–6,
70–1
Verbatim theatre and performance
mirror, 8, 147, 148, 153, 156
and Viewpoints training, 50–1
Augustine, St, 2
Austin, J. L. (John Langshaw), 9, 139
Austin, James H., 87
authentic mode of Being, 9, 189–92
autobiographical self, 32, 39, 43, 61
autonomy and aesthetics, 196, 198,
199, 200–1
and simulation, 204, 206, 207
awareness
and brain, 22–4, 215–16
and contemplative practices, 82,
83, 87
and dual consciousness of actor,
61–71, 118
metatheatre and consciousness,
209–18
somatic awareness and dance, 84–5
and Viewpoints training, 51–2
Zen training and heightened
awareness, 76, 77
see also consciousness
Baars, Bernard J., 1, 3–4, 7, 65, 66, 68
Barba, Eugenia, 5, 49
Barton, Robert, 84
Baudrillard, Jean, 9, 199, 200, 203–4,
205, 206–7
Baumgarten, Alexander, 196, 197
Beckett, Samuel: Waiting for Godot,
216, 217
Begley, Sharon, 49, 82
‘Being’ and performance, 9, 181–92
authentic and inauthentic modes,
9, 187, 188–92
‘Being with’, 185–6
‘Being-in-the-world’, 183–4
‘everydayness’, 187–8, 189–92
hammer and performativity, 184–5,
190–1
and the ‘One’, 187–8, 191
and performativity, 184–5, 186–91
‘beingness’ and actor training, 5
Benedetti, Robert, 76–7, 84, 151
Benson, Herbert, 87
Bezpiatov, Evegeny, 115
Bhasa: Urubhangam, 214, 215
biological significance of
consciousness, 14–15, 19
biopolitics in Ireland, 7–8, 129–43
biopower and biopolitics, 129–30
Black Eyed Peas, The, 160, 170–2
Blair, Rhonda, 60, 65
Blakeslee, Sandra and Matthew, 78
Bloch, Suzannah, 39–40, 104
body
kutiyattam training, 93–4
mind–body dualism, 2, 35–6, 46–7,
82
planes in Hindu philosophy, 91–2
spontaneous movement and flash
mobs, 163–5, 167–8
and Vedanta philosophy, 104–6
see also biopolitics in Ireland;
embodied cognition; embodied
consciousness; embodiment
knowledge
‘body-minded brain’, 78
Bogart, Anne, 5, 48
Boney, Bradley, 192
Bourdieu, Pierre, 80, 81–2, 200
Bourriard, N., 206
brain and consciousness, 1–2, 12–25
and actor training, 33–43
embodying deep practice, 5, 48–9
actors and character creation,
18–19, 32–3, 34–7, 43
awareness versus non-awareness,
22–4
biological significance, 14–15, 19
‘body-minded brain’, 78
and ‘centre’ of consciousness, 22
and emotions, 105–6
historical background, 13–14
literal relationship, 114
neuroscientific research, 12–13,
15–17
and contemplative practices,
78–82
embodiment disorders, 19–21,
24–5
meditation and changes to brain, 54–5, 87n
neural underpinnings, 21–2, 25
the self and embodiment
knowledge, 17–19
and states of consciousness, 12, 13, 21, 24
and Vedanta philosophy, 105–6
*see also* neuroscience
Brandon, James R., 76

breath
and bodily energy, 39, 94–6, 120
and Indian practice and
performance, 6, 91–100
pause in breath, 96, 97–8
and pure consciousness, 93, 96–7, 98–9
and physical memory, 40
and warm-up routine, 69–70, 83, 104

Brechtian aesthetic, 5–6, 57, 148
Brown, Paul, 149
Burgoyne, S., 104
Butler, Judith, 9, 179, 180–1, 186, 188, 190

Chekhov, Alexander Pavlovich, 113–14
Chekhov, Michael, 6, 7, 112–24
‘radiating’ technique, 112–13, 115–16, 119–20, 121–4
child abuse
and biopolitics in Ireland, 7–8, 134–43
and Verbatim theatre in Australia, 149–50
child development and self-
recognition, 18, 146–7
Christian Brothers in Ireland, 137, 140
clastrum, 12, 22
cognition
and acting, 33–4, 35–7, 42–3
and the aesthetic, 196–7
and online reception of flash mobs, 160–1, 166–7
social cognition and mirror
neurons, 145–6
verbal and non-verbal, 16–17
*see also* embodied cognition;
somatic cognition and actor
training

collective consciousness, 4, 148
and the aesthetic, 9, 195, 198, 202–7
‘collective effervescence’, 162, 173
commercial flash mobs, 163–74
joy as response, 166–8, 169–70, 172, 173
‘communitas’ and flash mob
reception, 162, 173
community consciousness, 4, 7
and online reception of flash mobs, 170
public consciousness in Ireland, 7–8, 129–43
and Verbatim theatre, 150–6
complete commissurotomy patients, 15–17
concentration, 83–4, 84–5
conceptual body in Hindu
philosophy, 92, 93–4
‘confused knowledge’, 196–8, 200
consciousness
Crick’s definition, 118
dual consciousness of actor, 61–8
elements of, 3, 65, 68
consciousness – continued
problems of definition, 15–16
purpose of, 9–10
states of, 93
and technologies of performance, 3–4
see also altered states of consciousness; awareness; brain and consciousness; embodied consciousness; pure consciousness; self: and consciousness
constructivism, 180–1
contemplation and Being, 190–1, 192
contemplative practices, 6, 54
meditation and deep practice, 53–5
and neuroscience, 54–5, 78–82
stillness and motion, 75–86
and breath in Indian performance, 91, 94–8
and performance training, 82–6
Cook, Amy, 38
cool-down phase and Vedanta philosophy, 7, 102, 104, 106, 109–10
Cousins, Mark, 200
Coyle, Daniel, 47, 48, 51
Crick, Francis C., 12, 23, 48, 118
cultural aesthetics and performance, 6
Cunningham, Merce, 75–6, 85
Damasio, Antonio, 5
analogue cognition, 35–6
autobiographical self, 61
conscious deliberation, 32
ingression and the body, 40, 42, 59–60
interdependence of mind and body, 34, 78, 167
somatic markers, 37, 80
unconscious behaviour, 79
dance
commercial flash mobs, 163–74
happiness as response, 166–8, 169–70, 172, 173
and somatic practice, 84–5
see also kutiyattam dance-drama
‘dance of spectatorship’, 160, 168, 169, 170
Darwin, Charles, 13, 114
Davidson, Richard, 54, 87n
de Waal, F. B. M., 17–18
deep practice and actor training, 5, 46–55
and meditation, 53–5
Viewpoint training, 47–8, 49–55
Demastes, William W., 1, 9–10, 124
Demidov, Nikolai Vasilievich, 114–15
Derrida, Jacques, 9
Descartes, René, 2, 14, 15–16, 34, 35–6, 43
Deveare Smith, Anna, 150, 152
Let Me Down Easy, 149
Twilight: Los Angeles, 148–9, 155
Dimitrijević, Braco: Casual Passer-by, 206
disbelief: metatheatre and consciousness, 209–18
dislocation of consciousness and stage fright, 65–8
disorders: brain and consciousness, 19–21, 24–5
dispositionalism, 180
Dittrich, A., 117, 118
‘do-it-yourself’ (DIY) flash mobs, 161–2, 163–7
documentary theatre, 148
see also Flynn, Gerard Mannix
dual consciousness of actor, 61–71, 118
Dunne, John D., 87n
Durkheim, Émile, 162, 173, 202
Eagleton, Terry, 198
Eastern influences and Western performance training, 6–7, 75–126
Chekhov’s technique, 7, 112–24
Indian practice and performance, 6, 91–100
recognition of energy flows, 39, 119–20
stillness and contemplative practice, 75–86
Vedanta philosophy, 7, 102–10
Ekman, Paul, 40
elaborate encoding, 41–2, 43
embodied cognition, 2–3
and contemplative practices, 6, 78
and language, 79–80
and unconscious behaviours, 79  
see also embodiment knowledge
embodied consciousness, 2–3, 10, 14, 102
embodiment knowledge, 17–19, 33
somatic cognition, 34–5, 36–7, 40, 42, 43
embodying deep practice, 5, 46–55
emotion
actor and manifestation of, 31, 36, 38
effect of roles on actors, 104, 109
and elaborate encoding, 41–2, 43
and sensory feedback, 39–40, 42, 43
and Vedanta philosophy, 104–6, 109–10
and commercial flash mobs, 164–74
joy as response, 166–8, 169–70, 172, 173
see also feeling
empathy
and actor training, 31, 36, 38
and mirror neurons, 145–6, 147
energy flows
breath and bodily energy, 39, 94–6, 120
Chekhov’s ‘radiating’, 112–13, 115–16, 119–20, 121–4
prana and Hindu philosophy, 91, 92, 94, 115, 119–20
warming up and stage fright, 70–1
Esposito, Roberto, 130
‘everydayness’ and Being, 187–8, 189–92
evolution and consciousness, 15
exclusion and Irish biopolitics, 132–43
experience and memory, 42–3
‘experiencing’ and stage fright, 5–6
facial processing and consciousness, 22
failure see mistakes and deep practice
feeling
and actor training, 5
Viewpoints and deep practice, 50–1, 53
flash mobs and happiness, 166–8, 169–70, 172, 173

and mirror neurons, 39, 145–6
see also emotion
Feldshuh, David, 77, 83
finger knowledge and agnosia, 20–1, 24
First Studio, Moscow, 114, 115, 116
flash mobs and online reception, 8, 159–75
historical context, 163–7
joy as response to, 166–8, 169–70, 172, 173
neuroscience and responses to
dance, 167–70
ritual and response, 160, 161, 162, 172–4
Flynn, Gerard Mannix, 7–8, 129, 132–42
Ghost People, 132–4
James-X Project, 134–7
Padded Cell, 137–40
focus, 49, 81, 87n
Foster, Hal, 199
Foucault, Michel, 129, 180–1, 186
free will and consciousness, 24
Freedman, Benedict, 80
Freud, Sigmund, 2, 114, 180
frontal lobe and acting, 18–19
Fuss, Diane, 193n
Gallagher, Shaun, 3
Gallese, Vittorio, 79
game theory and online reception of flash mobs, 8, 160–2
‘gamification’ of emotion and flash mobs, 161–2, 164–5, 166–7, 174
Gazzaniga, Michael S., 41
Gelvin, Michael, 181
general primary consciousness, 13, 24
gesture and Flynn’s work, 139–40, 141
Gladwell, Malcolm, 46
Goethe, Johann Wolfgang von, 218n
Goodall, J., 65, 66
Green, Jill, 84
Gronbeck-Tedesco, John, 84
‘groove factor’, 167–8
Grotowski, Jerzy, 76
Gullup, Gordon, 17
Gwynn, Nell, 212–13, 215, 217
habituation and stage fright, 68–9
habitus, 80, 81
Index

Hagendoorn, Ivar, 169–70
Hall, Stuart, 131
Hanna, Thomas, 84
Hanson, Dick, 51
Harrop, John, 36, 37
Hart, Tobin, 6, 77, 80
Hartmann, Annette, 168–9, 170
H'Doubler, Margaret, 84
Heidegger, Martin see ‘Being’ and performance
higher consciousness and Chekhov, 7, 112–24
Hindu philosophy: body and breath, 91–2, 94–7
Hobson, J. Allan, 117
homo sacer and biopolitics, 130, 131–2, 134, 136–7, 141
Hume, David, 1, 197
Hurley, S. L., 82
Hurst du Prey, Deirdre, 117
Hüther, G., 48, 49, 53, 54
hyperreal, 203–4, 206–7

I Gotta Feeling (flash mob video), 170–2
identity, 130, 136, 140–1, 145
imagination and stage fright, 65–6
immigrants in Flynn’s Ghost People, 132–4
implicit body in Hindu philosophy, 92, 94–6
implicit memory, 42–3
improvisation, 39, 42–3, 85
impulse and actor’s response, 36–7, 39
Indian practice and performance, 76, 119–20
and breath, 6, 91–100
inhibition and actor training, 36–7, 39, 43
inner consciousness, 112
intention and consciousness, 24, 80–1
internet: reception of flash mobs, 8, 159–75
intuition and actor training, 33, 34, 36, 48, 51
Inwood, Michael, 184
Irish state and biopolitics, 7–8, 129–43

Jackson, Shannon, 165
James, William, 68, 115
Janata, Petr, 167–8, 170
Japanese theatre and actor training, 76, 119
Johnson, Mark, 46, 79–80
Johnson, Samuel, 209
joy and flash mob reception, 166–8, 169–70, 172, 173
Jyotish and brain activity, 105, 106
Kabaj-Zinn, Jon, 87n
kabuki and actor training, 76
kalarippayattu, 120
Kalpa and limbic system, 105
Kamotskaya, Katya, 70
Kant, Immanuel, 197, 198, 199–200
kathakali training exercises, 76, 119–20, 121
Kemeny, Margaret, 87n
Kerala: kutiyattam dance-drama, 6, 91, 93–8
Ketu and nucleus caudatus, 105, 106
kinetic receptivity and flash mobs, 168, 169, 174
Knebel, Maria, 112–13, 116, 121, 124
Koch, Christof, 12, 23
Kupfermann, I., 42–3
Kurtz, A. K., 104
kutiyattam dance-drama, 6, 91, 93–8
Lacan, Jacques, 146–7, 180
Lakoff, George, 79–80
language
and biopolitics, 133, 134
and debates on consciousness, 14–17
and embodied cognition, 79–80
performativity, 139
and Verbatim theatre, 151–2
Lazar, Sarah, 54
Libet, B., 24
‘life-body’ and Chekhov’s technique, 117
limbic system and emotions, 105
liminality
excluded children in Ireland, 136–7, 138
liminal space and breath, 91, 97, 98–9
Living Newspaper and Verbatim theatre, 148
Lloyd, Benjamin, 123
Lobanov, Mikhail, 122
Locke, John, 147
logic and cognition, 196
Lutz, Antoine, 87n

Macaulay, Alastair, 75
Madhavan, A., 93–4, 94–5, 97, 98
Makeham, Paul, 149
Mangala (Mars) and amygdala, 105
Marowitz, Charles, 113, 121
Marx, Karl, 201
McCutcheon, Jade Rosina, 147–8
McGonigal, Jane, 161
meditation
and changes to brain, 54–5, 87n
and deep practice, 53–5
and points of concentration exercises, 84
see also Zen meditation
memory
and actor training, 31, 37, 40–3
and attention, 48–9, 118–19
and sensory feedback, 39–40, 42, 43
and definition of consciousness, 118
and experience, 42–3
and stage fright, 66, 67
Mendius, Richard, 51
metaphor and embodied cognition, 79–80
metatheatricality, 4
and consciousness, 9, 209–18
‘Method’ acting and dual consciousness, 62, 63
Meyer-Dinkgräfe, Daniel, 93, 94, 98, 99
Miller, Arthur: Death of a Salesman, 216–17
mimicry and Verbatim theatre, 155
mind
relationship to brain, 114
see also consciousness
mindfulness, 80–1, 84
mirrors
mirror neurons, 8, 38–9, 145–6
performance mirror, 8, 146–7, 148, 156
self-recognition, 17–18
mistakes and deep practice, 48, 50, 51, 53
Moore, G. E., 179–80
motion
‘perceptual anticipation’ and flash mobs, 169–70
in stillness and contemplative practice, 75–86
Muni, Bharat, 76
myelin, 48

Nader, T., 104–6, 109
Nagel, Thomas, 64
Nair, S., 93, 94, 95–6, 98
‘naked life’ (nuda vita), 130, 131, 136
Nancy, Jean-Luc, 141–2
Nangiar, Usha, 95
Natyasastra (ancient treatise), 97–8
Nearman, Mark, 120
neuroplasticity, 49, 81–2
neuroscience, 2, 4–5, 9–10, 31–43
and actor training, 33–43
and embodying deep practice, 5, 48–9
and altered states of consciousness, 92–3
and breath, 95
Chekhov’s ‘radiating’, 124
and online reception of flash mobs, 160, 167–70
and contemplative practices, 54–5, 78–82
research on consciousness and the brain, 15–19
and awareness, 23–4, 215–16
elusive nature of consciousness, 12–13, 14
embodiment disorders, 19–21, 24–5
meditation and changes to brain, 54–5, 87n
and mirror neurons, 8, 38–9, 145–6
neural underpinnings, 21–2, 25
Vedanta philosophy and body, 105–6
noh and actor training, 76, 119, 120
non-verbal tests of consciousness, 16–18
‘not-at-home’ and Being, 9, 189–90, 191

nucleus caudatus and emotions, 105

observation: self-observation, 81
‘oceanic boundlessness’, 117, 118
Olaveson, Tim, 173–4
‘One’ and ‘everydayness’, 187–8, 189
‘one pointed mind’, 77
online reception of flash mobs, 8, 159–75

Oprah Feelin’ (flash mob video), 8, 159, 160–2, 165, 172–4
other, 8, 145, 156
Overlie, Mary, 47–8

Palmer, Parker, 54
parietal lobes and embodiment disorders, 20–1
Parker, Andrew, 181
past: ability to reconstruct, 16, 17, 43
Patoine, Brenda, 48–9, 54
pedagogy
contemplative practices, 85–6
see also actor training; performance training
perception and consciousness, 21–2, 23, 42–3
‘perceptual anticipation’ and flash mobs, 169–70
performance mirror, 8, 146–7, 148, 156

performance training, 5–6
neuroscience and performance, 31–43
see also actor training; Eastern influences and Western performance training
performative shift, 1
performativity, 139–40, 179, 181
and ‘Being’ and performance, 184–5, 186–91
Petit, Lenard, 117
Phelan, Peggy, 180
physical sensory feedback system, 39–40, 42, 43
Piper, Adrian, 147
Piscator, Erwin, 148
Plato, 181, 209

points of concentration exercises, 83–4
Polt, Richard, 181–2, 184
Posner, Michael I., 48–9
‘post-dramatic stress’, 104
‘post-dramatic theatre’, 165–6
and collective consciousness, 205–6
posterior lobes and acting, 34–5
postmodern performance and theory, 8–9, 179–218
aesthetic and collective consciousness, 9, 195–207
and Heidegger’s Being, 9, 179–92
metatheatre and consciousness, 9, 209–18
Powers, Mala, 112, 123
prana (life force/breath)
and Chekhov, 115, 119–20
and Indian performance, 91, 92, 94–7, 119–20
prana vayu, 119–20

preparation
and contemplative practices, 83–4
see also warming up
presence, 65, 66, 119–20
public consciousness in Ireland, 7–8, 129–43
pure consciousness, 93, 96–7, 98–9, 106–10
Radford, Colin, 218
‘radiating’, 112–13, 115–16, 119–20, 121–4
Rahul and nucleus caudatus, 105, 106
Ramacharaka, Yogi (W. W. Atkinson), 114–15
Rancière, Jacques, 165–6, 202–3
rasa breathing and kutiyattam, 91, 95, 97–8
Ratey, John J., 114, 118, 119
rational cognition, 33–4, 35
reaction and Viewpoints training, 51, 53
reality and performance, 179–81
hyperreal and simulation, 203–7
metatheatre and consciousness, 209–18
reason and the aesthetic, 196–7
reception see audience and interaction of performance
reconstruction of past, 16, 17, 43
reflection and performance, 147, 153
Reinhardt, Max, 118
repetition
and embodying deep practice, 46, 47, 53
neurological reinforcement, 5, 48–9
repeated viewings of flash mobs, 170
and stage fright, 59, 68–9
respiration see breath
reversibility and aesthetics, 207
*Rig Veda* (Vedic text), 107–9, 109–10
ritual and flash mobs, 160, 161, 162, 172–4
Rizzolatti, Giacomo, 38–9, 145–6
Rodowick, N. D., 198–9
Ryan Report (2009), 135–6, 137–8, 138–9
Ryle, Gilbert, 2

*samadhi* (pure consciousness), 93, 96–7, 98–9
Sanskrit prologues as metatheatre, 214–15
Sarup, Madan, 192n
Sats and deep practice, 49, 50, 52
Schacter, Daniel L., 35, 41
Schechner, Richard, 102, 179, 188, 192
Schopenhauer, Artur, 114
Schwiedrzik, C. M., 23–4
Scruton, Roger, 200–1
Searle, John, 64
‘second dart reactions’, 51, 53
Sedgwick, Eve Kosofsky, 181
self
autobiographical self, 32, 39, 43, 61
and consciousness, 1, 2, 13, 17–19
and character creation, 18–19, 32–3, 35–7, 43
fragmentation and stage fright, 5–6, 57–71
see also awareness
and contemplative practices, 6, 77, 79, 81
and embodiment knowledge, 17–19
identity and other, 145, 146
self-recognition, 146–7
as test of consciousness, 16, 17–18, 147
self-transformation, 7, 18–19, 32–3, 34–5
sensory feedback system, 39–40, 42, 43
Senzaki, Nyogen, 75, 76
Seton, M. C., 104
Shaku, Soyen, 75
shaman: Chekhov’s actor as, 118
Shapiro, Mel, 31
Shapiro, Shauna, 80, 81–2
Sheets-Johnstone, Maxine, 81
Sheridan, Peter, 137
Shermer, Michael, 114
Shudraka, 214, 215, 217
Sidney, Sir Philip, 209
simulation, 9, 195, 198, 200, 203–7
Singer, Wolf, 168, 170
Smith, Anna Deveare see Deveare Smith
Smith, Cherise, 145, 147, 155
Smith, Linda, 79
social cognition and mirror neurons, 145–6
social media and flash mobs, 163
‘social practice’ and flash mobs, 165–6
soft focus and deep practice, 49
somatic awareness and dance, 84–5
somatic cognition and actor training, 34–5, 36–7, 40, 42, 43
and contemplative practice, 80–1
and Viewpoints, 48
somatoparaphrenia, 20, 24
sounds and pure consciousness, 107–8, 109–10
spatio-temporal dimension in Indian practice and performance, 91, 92, 93, 96, 97
specificity and aesthetics, 195, 198, 200–3, 204, 206
spectatorship
‘dance of spectatorship’, 160, 168, 169, 170
see also audience and interaction of performance
Spencer, Herbert, 115
Sperry, Roger W., 15–16
split-brain patients, 15–17
spontaneous movement and flash mobs, 163–5
and joy as response, 166–8, 169–70
stage fright, 5–6, 57–71
fragmentation of consciousness, 58–68
strategies to overcome, 69–71
stage presence, 65, 66
Stanford Encyclopedia of Philosophy, The, 1–2
Stanislavsky, Konstantin, 5, 6, 38, 66, 68, 113
and consciousness, 61–2
physical action, 83, 179
and prana, 114–16
requirements for creative mood, 35
and stage fright, 62–3
Steiner, Rudolf, 116, 117
stillness
and contemplative practice, 75–86
and breath in Indian performance, 91, 94–8
and deep practice, 54–5
Stroud, Barry, 180
subconscious and brain, 21, 23
subjective consciousness
and Being, 181–2
and stage fright, 64–5
subtle body in Hindu philosophy, 92, 94, 95, 96
survival instinct, 9–10, 38–9, 58, 60, 146
Suzuki, D. T., 75–6
’sweet spot’ and Viewpoints training, 51–2, 53
symbolic cognition and consciousness, 12, 15
symbolic interaction and brain, 12, 18–19
Tart, C. T., 93, 94
temporality
and Being, 182, 183
reconstruction of past, 16, 17, 43
text and actor, 7
and somatic cognition, 34, 37, 43
and Verbatim theatre, 149–50, 151–2
thalamic reticular nucleus, 22
Thelen, Esther, 79
theory see postmodern performance and theory
third space and breath, 97
threshold and biopolitics, 130, 140–2
time see temporality
Tiravanija, Rirkrit: Aperto 93, 205–6
Todd, Mabel, 84
training see actor training; Eastern influences and Western performance training
Turner, Victor, 97, 162, 173
Tworkov, Helen, 76
unconscious
and actor training, 42–3, 51
and biopolitics in Ireland, 7–8, 134–42
and collective consciousness, 205
unconscious behaviours, 79
unconscious states, 24–5
unitary state of consciousness, 64
United States: contemplative practices, 75–6
unmanifest body in Hindu philosophy, 92, 96–7
Vakhtangov, Evgeny, 63, 116, 117
Valentine, Alana: Parramatta Girls, 149–50
Van Gulick, Robert, 2
Van Lierde, K. M., 103
Varene, J., 95
Vatsyayan, K., 94, 95, 99
Vedanta philosophy, 7, 102–10
vegetative states, 24–5
verbal and non-verbal cognition
language and debates on consciousness, 14–17
non-verbal tests of consciousness, 16–18
Verbatim theatre, 8, 145, 146, 147–8, 149–56
Viewpoints and actor training, 47–8, 49–55
visual neglect, 20
voice and warm-up phase, 69, 70, 103
Voloshinov, Valentin Nikolaevich, 135
Warburton, Ted, 167
warming up
  and avoidance of stage fright, 69–71
  warm-up phase and Vedanta philosophy, 7, 102–10
Whyman, Rose, 62, 63, 66, 115
Wilson, Margaret, 78
Winfrey, Oprah, 159, 160–2, 172, 173
Wolff, Janet, 201–2

Yarrow, Ralph, 96, 97
yoga and Stanislavsky, 114–16
YouTube: flash mob dance clips, 160–1, 170

Zajonc, Arthur, 87n
Zarrilli, Phillip B., 94, 96, 99, 119–20
Zeami, 76, 83
Zen meditation, 6, 75–6, 77, 82–3, 87n
Žižek, Slavoj, 141