



Tomi Cots, ISTA 1, Bonn, Germany, 1980 - Photo: Nicola Savarese

# Franco Ruffini

## Theatre Anthropology

*Abstract: This is the English translation of the essay on theatre anthropology written by Franco Ruffini in 1986 and published in the first issue of the Italian journal Teatro e Storia. Six years after the first session of ISTA, Ruffini analyses the methodological and historical peculiarities of the pedagogical activities, highlighting the cultural connections and differences with other fields of research. In his article, Ruffini offers a detailed account of the main principles of theatre anthropology and its tools for research.*

*Keywords: Eugenio Barba, Theatre anthropology, Pre-expressive level, Presence of the actor*

### Foreword

“Theatre anthropology” is an expression that covers very diverse fields of research. Think, for example, of the study of the anthropological aspects of theatre and that of the theatrical aspects of anthropology. “Theatre anthropology” sometimes also refers to the search for the “origins” of theatre: origins, not so much in the historical, as in the philosophical sense.

In this article we will not deal with such areas of research. Theatre anthropology, here, will be understood in a scientific sense. We will try to explain, and to explore, in the most organic way possible, the arguments directly put forward by Eugenio Barba, or developed by other authors in the same direction, whether on the basis of his indications or not.

The choice is not casual, nor arbitrary. Eugenio Barba, theatre director and director of Odin Teatret, has for many years focussed his research on the identification and formulation of a science of the theatre and, in particular, of the actor, and it is he who suggested calling this science “theatre anthropology”.

These are not random observations, but a complex picture for which the four public sessions of ISTA (International School of Theatre Anthropology: Bonn 1980, Volterra 1981, Paris and Blois 1985, Holstebro 1986) constituted large experimental laboratories, as well as venues of encounter and debate.

Eugenio Barba’s research, as in all sciences, is indebted to other research that, though not sharing the same objective, has explored associated fields. We will mention only Richard Schechner, and above all Jerzy Grotowski who we may say paved the way for theatre anthropology as a science. To speak of nothing else, Grotowski’s notion of *via negativa* (over and above its importance on an aesthetic and operative level) is the methodological cornerstone for research into the actor that aspires to be scientific.

### Rigorous science and pragmatic science

Theatre anthropology as a science deals with *the human being in a performance situation*.

Before considering this, however, we must define how the term “science” is used



in this context. We must avoid, on the one hand, accusations of scientism from those (rightly) attentive to the un-formalizable aspects of the actor and, on the other hand, accusations of imprecision from those who consider as subject of a science of acting its exclusively “mechanical” aspects (physiology, biochemistry, etc.).

In an age of “rigorous” science, the term science is in contrast both to the purely intellectual exercise of philosophy, and to the empiricism of ways of knowing which, although based on facts, do not accept (or simply do not use) the concept of *scientific explanation*.

Rigorous science does not state that “from fact *a* we deduce fact *b*”, nor that “fact *a* is associated with fact *b*”. Rigorous science must find that “from fact *a* follows, because of cause and effect, fact *b*”. Identification of the cause (or causes) and understanding how this functions is, in fact, the scientific explanation. In this precise sense, theatre anthropology is not a science. But it is in the sense of a pragmatic empiricism. It was Jerzy Grotowski who drew attention to the pragmatic nature of the laws of theatre anthropology.

We might say that if a scientific law (in the rigorous sense of the term) is validated by showing *why* from fact *a* follows fact *b*, *pragmatic law* is validated by showing *that* and *how* from fact *a* follows fact *b*. Pragmatic law explains what to do and how to do it to obtain a certain result. It does not explain why this happens.

Regarding the notion of law, we can identify two aspects of pragmatic science that mark its difference from rigorous science and which, precisely because of this difference, sometimes lead us to discount their acquisitions and proceedings as scientific (even in their specific sense).

The first aspect concerns the connection between law and facts. Rigorous science gathers facts in order to be able to formulate and verify a law, after which the facts, in a certain sense, are no longer necessary. They are explained and therefore incorporated by the law. The situation for pragmatic science is different. The accumulation of facts is never nullified by the law and, in any case, the phase of collecting phenomena is much longer than in rigorous science.

The second aspect concerns the notions of truth and generality. Scientific law does not admit degrees of truth. Until some fact confutes a law, the law is true. The truth of the law consists in explaining why from fact *a* necessarily follows fact *b*; the various truths in the evolution of the law concern the areas of origin of facts *a* and *b*. A pragmatic law “evolves” in a totally different way - we might say, by successive approximations. The pragmatic law does not state the cause of a relationship but only its existence and its modalities. As the facts acquired increase and change, pragmatic law generalises its formulation, but without ever falsifying previous “approximations”.

In scientific law the facts are arranged vertically; in pragmatic law they are added horizontally. *Deeper knowledge* of the facts can prove a scientific formulation to be false, replacing it with a new, true one. A *broader area* of facts can only lead to a better approximation in pragmatic law.

## **Pre-expressive level and presence of the actor**

Having clarified the meaning of the term “science”, we now come to what may be considered the key notion of theatre anthropology: the *pre-expressive level*.

We are inclined to believe that the actor, in the extra-daily performance situation, is engaged only in the task of expressing (feelings, passions, concepts, etc.). Theatre anthropology has identified a level that does not belong to the everyday, but is neither directly situated at the level of expression. It is the pre-expressive level, in which the actors do not express anything; we might say that they express only *their presence*. This level, therefore, belongs already to the extra-daily situation of performance, but precedes (logically if not chronologically) the task (and the final outcome) of expression.

Let us leave, for now, the word “presence” in all the significance attributed to it in common usage. The presence of the actor strikes us whenever, as spectators, we encounter forms of theatre whose conventions are unknown to us and whose meaning is difficult to understand. Vice versa, the presence of the actor escapes us when it is *covered* by conventions that we know and by meanings that we do understand. Understanding literally relegates the seduction of the actor’s presence “to second place”, until it vanishes. But the fact that the presence (and the pre-expressive level where it is located) escapes us, does not mean that it does not exist or that it is not important, even, for the purposes of understanding, although hidden from us by this very understanding.

It must be clarified that presence has nothing to do with the elements of fascination that the actor may possess in the sphere of everyday life and which, obviously, he maintains (magnified) in the extra-daily situation; nor with the seduction arising from the material fact that the actor is the object of the spectator’s gaze. The presence we are talking about is a fact, something that, pragmatically, occurs under certain conditions and that induces attraction in the spectator, regardless of the actor’s personal sex appeal and the fact that he is out in the limelight. From this point of view we might say that the pre-expressive level is that in which the actor builds his own “intrinsic limelight”.

## The pragmatic laws of presence

In over twenty years of exploration of oriental theatre - those theatres in which unfamiliarity with the conventions and incomprehension of the meanings “lay bare” the pre-expressive level - three *laws* (or lines of action) of the actor’s presence have been formulated. It should be remembered that these laws (or lines of action) are pragmatic, so they do not explain why, they state that and under what conditions the presence occurs.

The three laws are: 1) alteration of balance, 2) dynamics of opposites and 3) use of inconsistent consistency.

In everyday life balance is regulated by the principle of minimum effort. We try to increase the area of the base of support as much as possible, to keep the centre of the body well within this area, to ‘reduce’ the height of the body by letting the spine curve according to the force of gravity. While these are the conditions of balance in everyday life, we can observe that, in the extra-daily sphere, the tendency is towards an unstable, precarious balance that, naturally, opposes the principle of minimum effort.

The actors of un-familiar theatres allow us to see some ways in which this precarious, or “luxury balance”, as Eugenio Barba has called it, is achieved. In Balinese theatre, the actors keep their toes raised and tilt the median of the body lifting the shoulders as well.





1. Harlequin, Recueil Fossard. 2. Iben Nagel Rasmussen. 3. Tom Leabhart. 4. I Made Djimat.  
5. Katsuko Azuma. 6. Roberta Carreri and I Made Bandem. 7. Gennadi Bogdanov.  
8. Sanjukta Panigrahi.

In this way they reduce the area of the base of support, they bring the centre of gravity to the edges of this area and increase their height. In kathakali they stand on the outer edge of the foot; the *en pointe* position of classical ballet and the *déséquilibre* of mime achieve in different ways the same result.

The fact that these modes are codified in their respective forms of theatre does not imply that they are the only ones possible. On the contrary, their variety, despite the fact they are codified, shows that the same law (the same principle) can be achieved in ways that are very different and are, even, personal for each actor.

Let us go on to the second law: the dynamics of opposites. In everyday life this dynamic is expressed (and manifested) only in those situations that require an exceptional use of energy. Pulling back one's arm to punch forward, for example, or crouching down to leap up and so on. In the extra-daily sphere this dynamic is applied to even the smallest actions, and those that do not require a large investment of energy. Starting from the opposite is a rule of the actors of the Peking opera; and all the dance forms of Balinese theatre are constructed by creating a series of oppositions between *keras* (hard, strong) and *manis* (soft, tender). According to the law of opposites, just as a static position results from the dynamic of opposing forces, so too, movement is regulated by contrasts between acceleration and abrupt deceleration, by sudden changes of direction, and so on.

Lastly, the law of inconsistent consistency indicates that all "incoherent" modes (i.e. illogical with respect to the everyday sphere) that cause alteration of balance and the dynamics of opposites must be used in a 'consistent' way (that is, logical with respect to the illogical sphere of the extra-daily). But to the law of inconsistent consistency which, in a certain sense, establishes the artificial norm of the extra-daily, we shall return later.

## Artificiality and artifice

We can now ask ourselves what the actor's presence consists of, and therefore how it might be defined, beyond the generic meaning we have adopted for this word so far.

A parallel with physics might be useful for this purpose. The law of the alteration of balance might be translated (not explained) as an *opposition to the force of gravity*. In everyday life balance is adjusted in compliance with the force of gravity: to the downward pressure it exerts, as already discussed, the response is to broaden the base of support, verticalising the median of the body and decreasing one's height. In the sphere of the extra-daily, balance is regulated by contrasting the force of gravity, opposing it with a resistance that makes balance precarious and unstable.

The law of the dynamics of opposites might be translated as *opposition to the force of inertia*. In everyday life, a resting position derives (basically) from the application of a null force, not from application of several non-null forces resulting in null; and the state of motion tends to maintain its speed and its trajectory, starting from an impulse made in the same direction of the motion: overall, the force of inertia is exploited. In the sphere of the extra-daily, on the other hand, there is a tendency to counteract the force of inertia - dynamising the positions of rest through opposing forces, applying impulses contrary to the direction of motion, changing their trajectory and speed.

We come to the law of inconsistent consistency. This may be translated as the law of *conservation of forces*. Let us try to explain with an example. If a stone is subjected to forces (gravity, inertia, or others), the overall result will give it a certain trajectory. A single, predetermined one. It makes no sense, for the stone, to ask ourselves if this trajectory is coherent: it is what it must be and therefore it is, in principle, coherent. This is because the stone cannot on its own initiative alter the forces to which it is subject: it is obliged to preserve them. The same happens for a “passive” human body, i.e. for the body in the everyday.

But in the extra-daily sphere, the body opposes the forces to which it is subject. The law of inconsistent consistency says that these artificial dynamic conditions must be preserved, so that the “behaviour” (equivalent of the trajectory) is consistent. Barba speaks of a “new colonisation of the body”, of “new culture”, saying that what matters is for the “anomalous” forces of presence to become a new norm, an “anomalous norm”.

What does this translation in terms of physics tell us? Firstly: presence is a condition of artificiality. Secondly: this artificiality is linked to a surplus of energy. Thirdly: this surplus must be controlled and not degenerate into indiscriminate waste.

All this may appear commonplace and insufficient to justify even resorting to the laws of physics. It is evident that the alteration of balance and the dynamics of opposites determine a condition of artificiality for the body; but the ways in which these two pragmatic laws are realised (especially in oriental theatre) could make it seem that this artificiality is only the adjustment to some strange convention. In reality, underneath the various forms in which the pragmatic laws of presence are realised lies a common principle that defines (and qualifies) the artificiality of the body.

This common principle is the surplus of energy. The artificiality of presence, however it is achieved, implies an energetic surplus compared with everyday life. It could be said that presence, its seductive force, is precisely this surplus of energy.

The presence of the actor is uneconomical, it costs more: it is a condition of “luxury”. Luxury, however, must not degenerate into ostentation. Expenditure of energy must not become waste. There is economy in the anti-economy of the extra-daily; there is a coherence in the incoherence; a naturalness in the artificiality of the opposition to the minimum effort.

But *artificiality* should not be *artifice*.

Economic anti-economy, inconsistent consistency, natural artificiality: these are still metaphors, small logical paradoxes, whose reality is manifest only when we are faced with the active presence of the actor, when the seduction that he exercises over us spectators does not degrade into pleasure without vigour, nor is exaggerated in provocation. These are paradoxes that exist. Literally, they are the norm in that exceptional situation that is the situation of performance.

## Amplification and distortion

Apart from the evidence of one’s own eyes, the ‘norm’ of the energy surplus can be circumscribed by considering the difference between *amplification* and *distortion* of organic tensions. For this purpose we will refer to the article by Taviani, *Un vivo*

*contrasto. Seminario su attrici e attori nella Commedia dell'Arte.* For brevity's sake we will summarise the points of greatest interest to our discourse. Taviani endeavours to reconstruct the recitative style of the comedians of the Arte of the second half of the 16<sup>th</sup> century, analysing the illustrations collected by Sieur Fossard. These illustrations, known as the *Recueil Fossard*, from the period between 1575 and 1589, are by different artists, and show the most famous characters of the *Commedia dell'Arte*, depicted in a variety of 'expressions'.

Let us examine Harlequin. Although, as we have said, the character is caught in various stances and despite the drawings being by different authors, in all the illustrations we can see a sort of basic position based on elongation of the neck, on the consequent lowering of the shoulders and on the consequent tension of the spine, which rises in an arc that extends from head to toe when the character is in a standing position, and from head to waist when the character is sitting or kneeling.

This position occurs in all the 'expressions' of Harlequin; just as a completely different basic position occurs in all the 'expressions' of Tristano Martinelli's Harlequin in the illustrations of his book *Compositions de Rhétorique*. Unlike the position of the Harlequin of the *Recueil Fossard*, Martinelli's position is based on the lifting of the shoulders, on the consequent sinking of the neck and on the consequent lengthening of the torso, which is also marked by a belt hung very low.

What can we deduce from these illustrations? For a start, the existence of artificial positions independent of expression. Secondly, the variety of these artificial positions, and thirdly, their energetic character, regardless of their diversity - the surplus of energy they require compared to the relaxed position of the everyday.

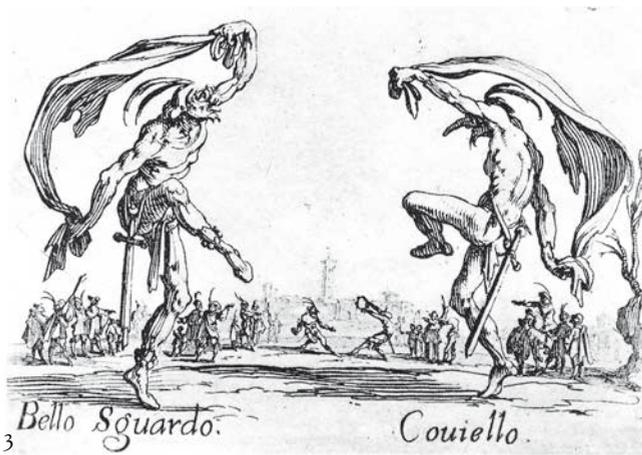
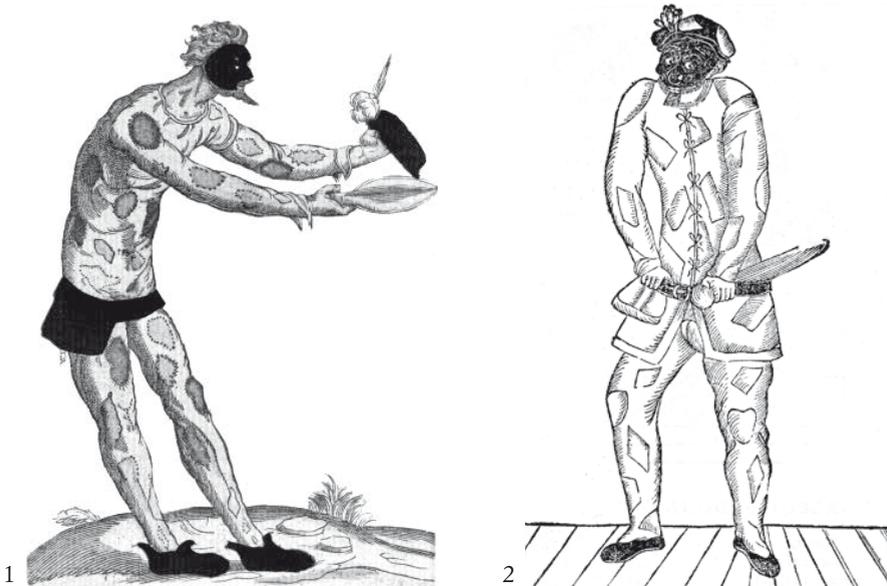
But there is another aspect, which is the most important one at this stage of our argument. If we compare the Harlequin of the *Recueil Fossard* (undoubtedly based on actors actually seen on stage in the first flowering of the *Commedia dell'Arte*) with the Harlequin of *Balli di Sfessania* by Callot (much better known, but an artist's impression), what at first sight strikes us is, for both, the evident artificiality in the arrangement of the body. But on rather closer examination we realise that Callot's imaginary Harlequin *distorts* organic tensions, like a contortionist whose purpose is, precisely, to demonstrate the 'impossibility' of his positions, their almost un-human nature. The artificiality of Callot's Harlequin reveals itself to us by artifice. The Harlequin of the *Recueil Fossard*, on the other hand, *amplifies* organic tensions, and so too, albeit in a different way, does the Harlequin of Tristano Martinelli. Their artificiality is 'natural'.

The norm that prevents the energy surplus from degenerating into waste can be grasped by the onlooker only if compared against an excessive exaggeration, such as that of Callot's Harlequin. But we must bear in mind that the pragmatic laws of presence are *rules for action*, which are not required to *be recognisable in the result*, but only to be *effective for the result*.

The coherent incoherence that the actor builds analytically in his body, and of which the viewer experiences globally the effect of seduction, is the organicity of "dilated body" - a body that, although *opposing* the laws of the everyday, does not *contradict* them. The condition of luxury in presence does not go against nature but is a condition of other nature: literally "second nature".

## Presence, expression, acting

We begin to understand that presence, although preceding expression and independent of it, interacts with the expression itself. The isolation of the presence is methodological in nature. From a practical point of view, in the actual performance of the actor, presence is rather the dialectic pole with which expression interacts, giving form to acting. At the same time, from the spectator's viewpoint, reception is not only the understanding (of expression), nor merely seduction (by presence). It is not even a mixture (a blend of theoretical options and/or taste) of the two components. Reception is, also, the result of a dialectic that takes place often unbeknown to the spectator, between understanding and seduction.



1. Harlequin, Recueil Fossard.  
 2. Harlequin according to Tristano Martinelli.  
 3. Prints by Callot.

Which explains why it is so difficult to discern in the comments of western spectators (even professional ones) information, or even just thoughts relating to the actor's presence. Where this exists outside a specific lexicon and strict codification, it tends to be ignored; or to be seen not as a complementary pole of expression, but as a part of it. Presence is confused with expression, just as seduction is confused with understanding.

In his study, Taviani concludes that the *vis comica* of the comedians of the Arte was based, more than on simple caricature, on the dialectic between a pre-expressive energetic presence and ridiculous expressive gestures. But it is symptomatic that, in order to reach this conclusion, he has had to do exactly the opposite of what the spectator does normally: isolate presence and expression, then inducing its acting result, where obviously the spectator starts from the acting result.

## Second nature and training

Let us return to the actor's presence which we have defined natural artificiality, or artificial nature. We have said that the presence of the extra-daily counteracts the conditioning of nature but does not contradict it. This presence is, according to the suggested terminology of Taviani, the stage equivalent of that first nature which, in everyday life, is personal, psycho-physical disposition.

Just as, in the everyday, action comes from the dialectic between acts and personal disposition, so in the extra-daily *stage action* (or *acting*) derives from the dialectic between expression and presence. But presence, in order to fulfil its task, precisely like personal disposition, must not be *switched on and off*, but be *constantly active*.

Presence as second nature (the stress falls here, almost paradoxically, on 'nature'), condemns outright the foolish illusion of being able to instantly create one's stage presence (perhaps by lifting up one's toes and unbalancing obliquely). It shows that the pragmatic laws that determine presence are really, literally, lines of action. The actor must 'recolonise' his body, not alienate it on command. Indeed, alienation on command is a condition against nature and, however exactly the pragmatic laws are followed, the result can only be a *non-organic distortion*, a waste, even if apparently 'saving' one's own energy.

Pragmatic laws, in the variety of ways in which they can be realised, reveal themselves as the analytic equivalent of a continuous practice, independent of expression and, even more so, of the performances in which the actor is or may be engaged. Lines of action: i.e. *lines*, something continuous, uninterrupted, without programmatically terminal points; and *action*, something concrete, that materially requires the actor's activity.

This (macro-) line of action of the actor, this continuous practice independent of performances, has a name: *training*.

There has been a great deal of misunderstanding about training, mainly due to its incorrect association with the external aspects of that particular practice of self-education and identity adopted in recent years by Third Theatre. The athleticism of this training, its spectacular nature, its effective use (sometimes) as spectacle - all these factors (deserving, one and all, of a much more in-depth discussion) have resulted in a widespread attitude among scholars, which we may sum up as follows. Firstly: training is a purely physical

activity, linked to a “theatre of the body” and to a “denial of words”. Secondly: training is of no use in performance, so much so that actors in institutional theatres do not practice it.

Regardless of whether these statements have been found to be true in specific cases, it must be said that in general they are both false, and derive from the failure to identify and value the pre-expressive level. Firstly: training is an activity that is also (not only) physical and in any case, in its physical component, it does not at all imply the athleticism found extensively in the training of the Third Theatre. Consequently, training has nothing to do with the poetics of “physical theatre” or of “denial of words”, unless it wants to indicate with these poetics the importance of the body in the overall work of the actor. Secondly: training is independent of performances but not useless; on the contrary, acting, every style of acting, is established in the dialectical relationship between expression and a presence that is unattainable, as second nature, without that continuous practice independent of performance that is training. Hence, we must hold that all actors, including those in institutional theatres, practice it, and if anything, the problem will be to identify its modalities, excepting those adopted under the specific name of training by the third theatre.

## Physical and non-physical

It might seem, at this point, that training, with its pertinent characteristics that we have identified, overrides, so to speak, the pragmatic laws of presence and, in fact, nullifies them. In other words, if the pertinent element of pragmatic laws is that of continuous (lines) activity (action) aimed at the acquisition of a “second nature”, what seems to vanish is the specific content of the laws themselves: alteration of balance and the dynamics of opposites. This is all the more so since the activity that achieves them may not be exclusively physical.

But it should be noted, however, that the relationship between pragmatic laws and presence is not necessarily a biunivocal one. If applying certain laws determines presence, it is not said that this can be obtained only by means of these laws. Secondly: one must consider that the pragmatic laws express only the minimum (and therefore essential) basis of presence - a basis that emphasises as minimum conditions of artificiality those connected with not being subject to gravity and inertia. And thirdly and lastly: one must consider that the pragmatic laws are lines (of action) not only because they are *continuous in time*, but also (perhaps above all) for their *intrinsic cohesion*: a kind of “spinal column”, a deep line, in fact, that *gives sense* to, that directs much more diversified activities, including non-physical ones, towards the controlled acquisition and use of the energy surplus that characterises presence.

We touch here on a point of extreme importance. In the end, an element appears which was evidently also present in the initial overall picture, but which is only now clearly visible. This is the *non-physical* or, one might say, the *mental* element. Training (or rather, the level of investigation that focuses on training) reveals that presence, which is physical, has not only physical roots and, in short, that there must be a non-physical, mental correspondence to the pre-expressive level as we have analysed it so far.

In a certain sense, the physical side is just the *visible, exposed tip* of the pre-expressive level. Having penetrated into the pre-expressive level through the *exposed tip* of the physical side, we can realise that there is a *concealed point* on the non-physical side.

On this side is found the current frontier of theatre anthropology. It is a question of understanding that the physical and the mental are only the two opposite sides of the one bridge, and of understanding how the two sides are connected, the structure and the functioning of the bridge.

The physical and mental sides, the bridge that connects them - these are the terms used by Eugenio Barba in tackling this still unexplored field in his recent book *The Dilated Body*<sup>1</sup>. Here, we shall limit ourselves to giving some information and suggesting some questions.

At first sight, the mental side seems to emerge by simply transposing the notions related to the physical side. A minimum physical effort exists and we can hold that it is achieved (essentially) by going along with the forces of gravity and inertia; by transposition, a “minimum mental effort” exists and we can affirm, with only a small metaphorical shift, that this too is achieved by going along with “gravity and mental inertia”. One can oppose, on the physical side, the minimum effort: just as one can oppose the minimum effort on the mental side.

Let us move on. Pragmatic lines of action exist to move against the minimum physical effort; and already here transposition to the mental side becomes difficult. What would be the mental equivalents of the laws of alteration of balance and dynamics of opposites? We must beware of facile metaphors that sound good in words but that do not affect the facts. It must be remembered that theatre anthropology is science.

These simplistic metaphors may be checked by an observation: the body, we might say, is by nature under constraint; the mind is naturally in a regime of freedom. Left to itself, the body is *subject* to all its constraints; left to itself, the mind is *subject* to all its freedom. Probably then the “bridge” between physical and mental should be sought by considering not the superficial opposition between freedom and constraint, but the profound identity of subjection.

Both body and mind can be subjugated, this is the key fact about minimum effort: the norm of daily. But the minimum effort of the body is achieved in *subjection to limits* (gravity and inertia are only the most elementary of these limits); the minimum effort of the mind is achieved in *subjection to its total freedom*. If opposition to the minimum effort of the body is obtained by freeing oneself from limitations, one may think that opposition to the minimum effort of the mind may be pursued *by limiting freedom*.

Regarding the mental side of pre-expressive level, Barba talks of “creative pre-condition”. If one places the “dilated body” in the physical pre-expressive, in the creative pre-condition one locates the other side of the bridge, the “dilated mind”. In the creative condition (mental equivalent of physical expression) *orientation* is essential; in the creative precondition the essential is *disorientation*. In the creative condition the essential is *meaning*, while in the creative precondition the essential is *precision*.

1. Eugenio Barba, *The Dilated Body*, Zeami Books, Rome, 1986.

Being dis-orientated, that is, denying the orientation of the creative condition without falling into the “freedom without limits” of the daily, nor in favour of a simply different orientation: “a denial that has not yet discovered the new thing it affirms,” in the words of Eugenio Barba. Giving up meaning without descending into the loss of sense of the “mind in freedom”, but not in favour of meanings that are simply different: in favour, rather, of a condition of significance that allows meaning without (pre-)determining it.

Dis-orientation and precision: how do they relate to that limitation of freedom that we have hypothesized as the condition for opposition to the minimum mental effort? These questions, for now, can only be appreciated for their interest and their power of stimulus, but they do not yet have a scientific answer.

In any case, it is important to have underlined the deep correlation of physical and mental with respect to the actor’s work. In the light of this acquisition we can take a more informed look at the traditional physical/mental (psychic) dichotomy that has divided the ideological options (more than the practical work) regarding the actor. The physical and the mental are not two different paths, but only two *different starting points* that must necessarily join up. It is irrelevant, basically, whether the actor starts from the physical side or the mental side, given that in any case there is no dilated body without dilated mind, and vice versa.

## Actor and director, actor and spectator

As far as the production of the performance is concerned, how does the physical performance of the actor correspond with the mental performance of the director? That is, how do they reflect one another and how do they influence each other? As far as the reception of the performance is concerned, how do the physical performance of the actor and the mental performance of the spectator correspond?

Here, as prospective research, a whole field opens up, which overrides dynamics of sender-receiver or cipher-decipher or even fascinating-fascinated. It lays the scientific foundations for exploring that deeper *relationship of consonance* that all spectators experience at least once and that lack of investigation has so far relegated to the level of ineffable, unrepeatable, un-programmable, personal experience.

If consonance between performance and spectator occurs, we must find its pragmatic laws. We need to know *what* to do and *how* to do it so that it happens - even if we still do not know *why*.■

Translation: Julia Campbell Hamilton