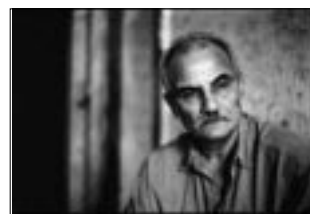


E-Maps – A European Masters Inquiring into Innovation and Creativity



Stefan Aquilina interviews Dr John J. Schranz

OCTOBER 2007 will see the launching of E-MAPS, a European Masters Programme, which will award a joint degree in Performer Studies and which will have a totally unique nature and dynamic. E-MAPS is not a Masters degree programme in history, theory or praxis of performance in general, nor in some specific discipline of performance, whether it be music, dance, theatre, singing, sport or whatever. It is, instead, an invitation to would-be researchers to start considering the highly complex training processes which contemporary performers undertake in their respective disciplines as a locus for research in the fields of Memory, Learning and Creativity. Academics in a network of five universities – Roma “La Sapienza” (Professor Clelia Falletti), Paris XIII (Dr Cecile Vallet), De Montfort, Leicester, UK (Professor Nicholas Arnold), Adam Mickiewicz, Poznan, Poland (Professor Juliusz Tyszka) and the University of Malta (Professor Richard Muscat and Dr John J. Schranz), which will function as its co-ordinating base – are converging their separate, ongoing research into a unique, interdisciplinary programme embracing no less than five disciplines: Cognitive Neuroscience, Cognitive Psychology, Philosophy, Sports Sciences and Performer Studies. In this interview, Stefan Aquilina, M.A., formerly E-MAPS’ Programme Administrator, speaks to the person who originated the programme, Dr John J Schranz, Senior Lecturer in the Theatre Studies Programme of the University of Malta’s Mediterranean Institute, Co-Director of E-MAPS and theatre practitioner and researcher within Groups for Human Encounter, the independent, performance-research structure which he has now been directing for many years.

Stefan Aquilina: *Those working in the Arts traditionally seek to improve their work by constantly refining their techniques and methods. Apart from practising this approach, you are moreover also seeking to collaborate with the Sciences. What prompted this collaboration? Can you trace the genesis of your collaboration with the Sciences, especially with neuroscientist and fellow E-MAPS Co-Director Professor Richard Muscat?*

John J. Schranz: It would seem that the artist is looking for the innovative and the unpredictable, for the new, for continuous change. The scientist, on the other hand, would seem to be working in his laboratory to confirm something which happens and which he can predict will go on happening. Tests and experiments are carried out so that one could say – with a good degree of certitude – that given certain conditions, such and such an outcome is to be expected... a repeatability, therefore, a predictability. In point of fact, the work of the artist is an act of refining carried out by what, with language, one calls “repeating”. One refines by undertaking a series of efforts at doing something, by “repeating”. One of the very first lessons we learn in our childhood is that we can only come to writing a relatively straight, clean number “1” by having several goes at it, by “doing it a number of times”, as we say. Of course, each effort is not quite a number “1” but, rather, an unsuccessful attempt at executing that ideal figure we somehow have in mind. In somewhat the same way, the artist would seem to be repeating a series of events that would seem to be predictable – the playing of scales on a piano, for instance – and the “predictability” of that work would seem to be of a very similar kind to the predictability of the outcome of an experiment: that outcome that one can predict, given that set of operant conditions which would have been identified in the stages of experimentation. Nobody can

ever truly repeat something, however; what happens, rather, is that by the highly iterative process of what would appear to be “repeating”, one is continually refining, and thus, seeking innovation and change. I am sure, however, that neither are the Arts nor the Sciences looking for innovation for innovation’s sake. What each is truly doing is seeking to obtain a deeper look into itself.

The genesis of the collaboration with Professor Muscat reaches back to sometime around March 1993, when I was working on my thesis for the University of Bologna. I had just taken a daring step – I had chosen to change completely the direction of my thesis, pulling it away from the pure analysis of the theories of theatre makers as reflected in the history and documentation of theatre-making, to a point where I would reflect on the theories of the theatre makers by looking into the latest theories and discoveries of the cognitive sciences. I was looking for somebody who could be my mentor on the neuroscientific discourse of the functions of the brain. Primarily the very leading question with which I faced Professor Muscat was “If it is true that our brain templates for decision making, for learning processes, are fixed as a consequence of releases of endorphins which occur whenever we experience pleasure, then would it be at all possible for that process to be “switched around”, by hysteresis; would it be at all possible, that is, for me to intervene wilfully and knowingly on my habits of gaining pleasure in such a manner that I would change my templates?” I then went on to extend that question to make it reflect on the work of the performer: “what I would like to look into is whether it could be that the performer discovers (and teaches himself) new ways of giving himself joy and fulfilment, and whether it thus could be that it is for that reason that the performer can persevere in the excruciating regimen of training which contemporary research theatre demands of him, that highly demanding regimen that otherwise makes so many others give up.” It is from there that our collaboration started. Eventually then, some eighteen months later, I happened to be addressing a conference which was also being addressed by the world famous Swedish theatre director-pedagogue Ingemar Lindh. I had known Ingemar for some years, but it was only at that conference at the University of Urbino, in 1994, that we came to realise that we were asking very much the same questions to ourselves. As a result of the encounter with Richard – which gave both of us the deep joy of finding that we were, each from within his own discipline (so disparate, the one from the other), posing ourselves questions that clearly lived in the same street – and as a result of the other meeting with Ingemar, who at that time was one of the most important theatre makers and researchers in the world, the *xHCA* brain research programme was born – **Questioning Human Creativity as Acting**. That inquiring thrust is now moving on to become E-MAPS.

S. A.: *It is therefore clear that your collaboration has been operating for several years now. Why was it felt necessary by you and by Professor Muscat, in 2002, to formalise this collaboration in the E-MAPS network that is funded by the European Commission?*

J. J. S.: The first thing that would come to mind would be to say that in our country we are out on a limb, that we are at the very edge of the growth of a tree and not at its core, where the energies flow, that in 12 years the results of our research and collaboration should have made it easier for us as we go along, and that instead we are finding it progressively more difficult to persist in our collaboration... the context is small, students seem to be untouched by daring concepts, not sufficiently provoked by daring careers, somewhat seemingly prone to treading well-worn paths... it is difficult to obtain research funds...and all this because we are small. That would be quite banal, however; there was much more behind the way things developed. The feedback I was continually being given by many colleagues from many points in Europe indicated that similar difficulties obtained. The E-MAPS network

as it has developed is bringing about a convergence between various lines of research of colleagues with whom I had been collaborating for a long time. I had brought Professor Arnold twice to Malta. Dr Vallet had worked on her Masters thesis in close contact with me, and she had sought my guidance in the course of her work on her Ph.D. thesis. Professor Tyszka has invited me several times to Poland, to address conferences on our research, to present my work on pedagogy and dramaturgy, to give public lectures and to lecture to his students. Professor Falletti came to Malta a number of times, in her own capacity and also with the well known Italian theatre theoretician, the late Professor Fabrizio Cruciani, her late husband, and she has also invited me to Rome a number of times, again to present my research in academic contexts and in public. Often enough, all had shared with me a general sense of a profound need for that “something else” that would bestow a certain aura of difference on what each and all of us were doing. We gradually came to realise that if we were to be in a network woven around the new paths that were being formulated by the collaboration between Professor Muscat and I, then we would probably stand more chance to concretise that which our individual, private collaborations were sketching out as being possible. We would meet each other more, we would meet each other’s students more, and they would feel a certain strength in their professor collaborating with others from four other countries and from five diverse disciplines. Students in France, in Italy, in Poland, in England would become conscious of sharing interests and cutting edge concepts with fellow students in the four other countries, this feeling of being part of a network – of a vital network. In this global village it is important that one does get this “international” feel that transcends frontiers and boundaries – both national boundaries as well as boundaries of thought, of inquiry. I would say that this is the true reason why we set up the network.

S. A.: By knowingly seeking to collaborate with such diverse disciplines, and by bringing this synergy of the work, energies, research, various partners, you are making a very specific statement: that the way forward for academia is to seek new collaborative programmes, where ideas are shared and, more importantly, where new inroads are made. Some words about this.

J. J. S.: In 1943 Konrad Lorenz posits Man as “the only living creature to have specialised in not specialising.”¹ Perhaps we risk forgetting this in academia, perhaps we have been running the risk of forgetting that the most important question which any one of us, in whichever discipline and in whichever faculty, should ask is: “what does it mean to be human?” Jerzy Grotowski says: “I want to be honest with you. Theatre does not interest me any longer. What interests me is what I could do leaving theatre behind me.’ If we are honest with ourselves we should make that statement of Grotowski’s ours, seeking a true convergence between disciplines so as to ask what it could truly mean, in our time, to say that one is human. Vilhem Flusser, in perhaps one of the most incisive books I have read written and published in the 20th century says that “human decisions are now being made on the basis of apparatus decisions, and human intention has evaporated.”² Human intention is evaporating. The

¹ *Psychologie und Stammesgeschichte (Die Evolution der Organismen* – G Heberer, ed. – published by Gustav Fischer, Jena, 1943, pp 105-127). Lorenz makes this provocative statement after having seen his native Germany’s industry “specialising” itself into a war machine. He colours the statement with an example of a hypothetical competition between any “simple employee” (by which he means someone with no athletic training) and any animal. The human being, he says, would indeed lose a swimming race with a dolphin, or a running race with a gazelle, or a climbing race with a monkey ... but no other animal would beat him in a chase where both would have to run a 100 metres, and then climb a rope, dive headfirst into a river, recover three objects from its bed, swim across that river, and finally walk for a distance of 10 kilometres. Only the human being can do all those equally well.

² Flusser, V., *Towards a Philosophy of Photography*, European Photography, Andreas Müller-Pohle, (West Germany, 1984), p. 53.

apparatus has weaned itself of human intention. It is functioning autonomously. Human decisions are in function of the apparatus. They are, therefore, no longer decisions. What does it mean to be human? "Apparatus now function solely for themselves ("automatically"), with the aim of perpetuating and improving themselves automatically. It is precisely this stupid, unintentional, functional automation which is the true subject of apparatus criticism"³. The task of a philosophy of photography, he holds, "is to analyse the possibility of freedom in a world dominated by apparatus; to think about how it is possible to give meaning to human life in the face of the accidental necessity of death. We need such a philosophy because it is the last form of revolution which is still accessible for us"⁴.



Four instances from the latest work by Groups for Human Encounter, Glen Calleja's one-man performance *Ir-Rikkiebtat-Tempesta*, directed by John J Schranz and presented at the group's studio, ActionBase, in January 2005.

What does it mean to be human? The only way to ask and face the question is by making disciplines converge. The sciences must need the arts. A CIBA Foundation conference in London in 1992 called philosophers and scientists from all over the world to discuss the "body-mind problem and the conscious/unconscious processes" – John Searle, Max Vellmans, Jeffrey Gray, Daniel Dennet. . . French neurologist Yves Rossetti, reporting the conference proceedings, wrote that "The most exciting thing still remains that the gap between the two disciplines always seems to shrink."⁵ Interdisciplinarity is the only way in which the human being can still remain human.

S. A.: *In such an interdisciplinary collaboration between such distinct fields of research as the Sciences, the Arts, Psychology and Sports, some problems will necessarily arise. How do you navigate the obstacles to communication that present themselves in the encounters between your different fields?*

J. J. S.: When we launched it in February 1995, **xHCA** constituted an encounter between two disciplines – neuroscience and theatre. I will never forget Ingemar Lindh, with the mischievous twinkle that always lit his eyes and revealed his acumen, looking at me as we came out of the meeting in which our proposal had just been accepted for the programme to be given the go-ahead. "We've done it – and we do not yet know what it is!" That led to a quick exchange. We stopped outside my car for about half an hour, discussing this 'we do not yet know what it is'. Those words captured the essence of an interdisciplinary research programme which was bringing together two disciplines which, on the face of it, seemed to be so disparate, and that half-hour discussion saw us deciding that for the following six months we would do nothing but have a series of meetings in which to come to a shared

³ *ibid.*, p. 53.

⁴ *ibid.*, p. 59.

⁵ Rossetti, Y., *A multidisciplinary approach to consciousness: the mind-brain problem and conscious-unconscious processing*, in *Trends in Neuroscience*, Vol. 15, No. 12, (1992), pp. 467-468.

terminological corpus, a terminology with which the two disciplines would, as far as humanly possible, not misunderstand each other. And that is what we did.

Something very similar occurred during our third E-MAPS colloquium, in France, when a considerable difference emerged in the usage of a term in the two disciplines of cognitive psychology and theatre studies and it happened again more recently, when I realised that Dr Vallet was not understanding with sufficient clarity what is implied by the word “training” in theatre. This was more extraordinary, because I had been discussing training with her (not as a term but in the praxis!) since 1995, when I was advising her on her Masters thesis. The interesting discourse that ensued showed how easily communication can be short circuited, even at these levels, and we are now moving towards formulating a document that will bridge most of the terminological differences between the five disciplines that constitute E-MAPS: cognitive neuroscience, cognitive psychology, philosophy, theatre studies and sports sciences.

S. A.: *The programme’s rationale states that E-MAPS ‘is an invitation to would-be researchers to start considering the highly complex training process which contemporary performers undertake (be they active in theatre, dance, sports...) as a locus for research in the fields of Memory, Learning and Creativity.’ Such research is already carried out in other contexts, of course, on animals for instance. What unique contribution can the research on the performer’s work make?*

J. J. S.: It would not be correct of me to say that the animal cannot be creative – even if only because for the evolutionary leap to have happened, from the ape to the human being – and that was a very creative leap – it was the ape that had to make it. Animals do learn, of course – although clearly, the kind of learning that interests us in the animal is not that which one can observe in circus performing dogs. There is a very interesting passage in Gregory Bateson’s *Angels Fear, Towards an Epistemology of the Sacred*. The discourse is about a porpoise in a dolphinarium where, for some days, a special demonstration was being staged so that audiences could see how dolphins are trained. During the demonstration, the trainer only rewarded novel patterns of behaviour; when, in the course of the demonstration, therefore, the dolphin happened to come up with a new doing, the trainer would reinforce it by throwing in a fish for it to eat. It is important to understand the difference between, on the one hand, the dolphin being rewarded each time it **repeated** an interesting pattern of behaviour in the course of **normal shows** staged in the dolphinarium and, on the other hand, the dolphin being rewarded for an absolutely novel pattern of behaviour executed in the course of the demonstration of training. During demonstrations of training, the trainer would not reward established, “normal” patterns, but only novel doings – because it was by his doing so that the audience at the demonstration of training would understand that the dolphin would learn to repeat regularly, in the daily shows, those patterns which its trainer would have approved of, during training, by giving it a reward. For the dolphin, Bateson points out, this must have been extremely disconcerting – because “this meant that whatever was right and rewarded in the previous session was now wrong and not rewarded, because it was no longer ‘new’.”⁶ But then Bateson goes on to tell us that after about a dozen demonstration of training sessions, one day, the dolphin got all excited in the holding tank, which is the tank where it used to be kept before being released into the dolphinarium where the shows were held. It started splashing around all over the place until, when it was finally released into the pool for the demonstration

⁶ Bateson, G. & Bateson, M.C., *Angels Fear, Towards an Epistemology of the Sacred* (Macmillan Publishing Company, NY, 1987), p. 129.

“it immediately did a whole series of new behaviours that no one had ever seen in the species before.” And Bateson adds “it got the idea”. The dolphin, of course, is the closest to human intelligence in the animal world. It is the closest to speech, too. So I think that I would be safe in saying such events are rare.⁷

To be creative does not imply the making of something out of nothing, of course. It always is a question of reformulation, realignment, a reassessment, a setting out afresh, anew, in a way that it could have never happened before, in which it might never had happened, in awarenesses that open new horizons, new vistas.⁸ Yes of course, it is undoubtedly interesting and invaluable to carry out research on learning patterns in animals. Moreover, there is an ever growing corpus of research carried out on human beings, too – it has to be kept in mind, however, that there has recently been an explosion in brain research, ever since UNESCO declared the 1990s as the decade of the brain and even more so since the advent of MRI (Magnetic Resonance Imaging) which allows us to have a good peek into the brain at work. Before that, however, most research carried out on human beings was carried out upon pathology. I am in no way to be interpreted as playing down research carried out upon pathology, of course. The territory of contemporary theatre, however, provides a very unique context. Unlike all other fields of the arts, in the discourse of theatre there is a very particular turn of phrase which is a pointer to this unique nature of the discipline. In discussing the quality of execution of practitioners of other artistic disciplines, such as painting, music, sculpture, dance, one does not use such phrases as “that’s not how one paints in life”, or “that’s not how one sculpts in life”, or “that’s not how one plays (say, the violin) in life”, or “that’s not how one dances in life”, or “that’s not how one sings in life”. Such phrases are totally devoid of meaning. In discussing the work of the theatre performer, however, ever since the brilliant writings of Stanislavski and, even more, the sheer genius of his work on performer pedagogy and dramaturgy, one continually utilises one of his key phrases: “I don’t believe you,” he used to shout at those performers who, while working with him, used to care more for imitation and demonstration, “I don’t believe you – that’s not how you would do it in life!” That telling off of his was dreaded by all performers working with him, and since then, great efforts have been made by theatre makers to discuss the complexities hidden inside the phrase – such fundamental issues as truth-for-the-actor, artistic truth, or such failings of performers as imitation, illustration, unethical practices, and many others – the complexity is great. In the discipline of theatre-making – even more so in that of contemporary research theatre – the performer would seem (to the uninformed) to be “duplicating life”. In point of fact, one cannot be more off the mark – what the performer is doing, instead, is handling those very actions which one engages in every day and elevating them to the plane of a work of art! More – this art form has no medium. The performer is his own medium. In creating his art, the performer is doing something extraordinary – he is bestowing a quality of being artistic upon his very “beingness.” He is, to put it in precise terms, elevating the very matter that constitutes him up to a plane where “it” – that is, he – becomes a work of art, an Opus. In the making of theatre, the artistic product is one thing with the creative event – it is there only for that time when the creative act is occurring. Each creative instant irrevocably cancels out completely the

⁷ From the animal literature, the neuroscientific underpinning of novelty would appear to be the release of the dopaminic signal in the reward pathway. This has two consequences – on the one hand, it provides the “feel good factor” whilst, on the other hand, it provokes the seeking of the “repeat” of that “novelty”. If, however, the same “novel” stimulus is presented, the signal habituates – which in turn means that the “feel good factor” reward would be no longer experienced.

⁸ Francis Crick’s suggestion, in *The Astonishing Hypothesis* (Simon & Schuster, New York, 1994), is that the creative moment may be exemplified by the fact that neurons or nerve cells in various sectors of the brain happen to resonate at a frequency of 50 Hz – what has for hundreds of years been spoken of as one “having a flash of inspiration”.

creative instant that preceded it, only to be, in turn, completely elided by the one following it. In the theatre maker all is process and nothing is product.

Of course we do speak of a performance as a “something”, as if it were a product. In reality, however, there is no such thing. Today’s event will cease to be, and it will be radically and completely written afresh in the flesh tomorrow, when a new event will appear, with equal ephemerality. In such a unique scenario, where artist, medium, event and opus are one, and where, moreover, they are in eternal flux, science can find an absolutely unique model for the Human Being *per se* – here is a “laboratory” context where man is bent upon refining himself ceaselessly, in a never-flagging effort at generating beauty. He is, moreover, doing so collectively, more often than not – unlike what normally happens in many art forms, which would seem to be contexts which are designed to enable the individual to excel – if not over others, at least over his own prowess... but all too often, alas, over others. In the performative act, on the contrary, the performer invites the beholder to behold him create. “When you radiate beauty,” Stanislavski insisted to the performers of the Bolshoi Opera at a time when Moscow was reeling in the wake of the revolution, afflicted by failure of one five-year plan after another, afflicted by hunger, by poverty, “you will draw others towards you, making them want to radiate beauty too. Of what use is it to create beauty on stage... and then to go out in your life and destroy it?” Unfortunately, the discourse requires much more space than this space allows us... so I will suspend my reflection here... but I will add that with the performer endeavouring to do this, contemporary research theatre must be an excellent locus for one (indeed, not only for science) to conduct research upon what it means to be human, upon pushing back the frontiers of that which seems to be the edge of creativity, going beyond it, transcending it all the time.

S. A.: *Will this research benefit in some ways the work of the performers themselves, on a technical level or even on a level which goes beyond that of mere technique?*

J. J. S.: It is an acknowledged fact that when a performer starts transmitting his know-how to others he immediately starts attaining deeper insights which lead him on to make dramatic leaps of quality. As soon as he starts guiding others and becoming a pedagogue to new apprentices his own prowess deepens and acquires depth and richness. In transmitting to others, he grows. Why is it? Primarily it is because he sees what it means for others to understand. He sees in others the overcoming of obstacles. He sees in others the moment of change. He sees growth happening. He therefore starts understanding what processes are at work when one learns. If the performer starts getting feedback from the scientist as to what it means “to learn” then he would necessarily be empowered. It cannot but empower him, because it works somewhat similarly to the eye-opening insights he gains from seeing others learning underneath his guidance.

For many years, many misunderstood what it was that Richard and I have been trying to do; indeed, some were even aggressively sceptical, others were militantly against, seeking to convince us not to go on, because “you cannot explain creativity”, they used to chide us. Stanislavski himself seems to have been chided likewise, no less than a hundred years ago, otherwise he would not have written, so many times, that he was “not trying to bring about inspiration at will”; indeed, he so often insisted that such a project can never be realised. Like Stanislavski, we hold, however, that if we see the conditions under which sometimes, often enough, creativity does occur, then, if those conditions were to be provided, one would be making it, perhaps, more possible for the miracle to occur, although

in no way would that stop it from being an unknown. If one were to succeed in identifying some of the conditions that encourage it, well then – one could work at removing those conditions which inhibit it. Removing the conditions which inhibit it does not mean discovering what its secret is – I have elsewhere described the performer as he who, having no medium, can only make himself creative by creating obstacles for him to overcome. Creating the obstacles and making oneself overcome them means looking squarely at what may be inhibiting one's creativity. It means creating an "inhibition" – an "obstacle" - and learning to overcome it.

S. A.: *The unique nature of the programme speaks for itself, but I cannot fail to note what appears to be a particular lack: the programme would appear to fail to respond to employability. I am speaking of the importance all too often attached to everything having a specific product, a specific goal for which to aim. Is this the case? How is the team seeking to rectify this position? How is the team tackling the issue of product, and then, of its opposite, process?*

J. J. S.: Once upon a time the Faculty of Education used to guarantee immediate employability to all its students – each student automatically knew that on graduating s/he would be employed as a teacher. It is not like that any longer. A student does not go into the Faculty of Education to be guaranteed employment as a teacher in a state school immediately upon graduating, but to gain the knowledge with which he can teach others. The Faculty of Education is not there to create jobs for teachers – and it surely does not consider it to be its job to do so. It considers its task to be that of instilling in others the love for teaching and the ability to satisfy that love. The need for teachers, for educators, is always there. We have to, perhaps, also discover that the need for discovery, for innovation, for creativity, is always there. Without these, we stop being human, because we would start to merely repeat ourselves. "The only evil is repetition", said Kierkegaard. What E-MAPS is setting out to do is to facilitate and empower people to be innovative. We need to respond by saying we need innovators.

S. A.: *What is the current stage of the programme's development?*

J. J. S.: For the first twelve months we clearly concentrated on coming to understand each other's interests, research and disciplines; after that we started designing the curriculum. In the current stage we have come to the important moment where we can say that we have created a curriculum which meets certain expectations. We must now redesign that curriculum to fit what we expect from it. That is our top priority.

The second part of the current stage is that of attempting to answer the question: what are we doing this for? That question was addressed in the Rome colloquium in February 2005, where we identified as a fundamental interest underlying all we are trying to do in E-MAPS the confrontation of the question "what does it mean to be human?" That question opens the door to other questions. What does it mean to be innovative? What does it mean to be not repetitive? What does it mean to not fall into a conveyor-belt system for living one's life? What does it mean not to think in terms of screwing 10,000 screws a day? What does it mean to be creative, human?

The second stage we are in at the moment is therefore seeking support for the fact that this pedagogical tool we are designing is looking towards creativity. The support we are seeking needs to recognise clearly the dangers inherent in going for immediate employability – a trap that carries a

punitive price: the vital striving after creativity would fall by the wayside, whilst repetitiveness, predictability, would dominate.

"It would be worth asking whether what is produced nowadays is, indeed, goods and commodities, or whether, rather, the very objective of production is work itself, production itself,"⁹ says philosopher Umberto Galimberti, and he goes on "If work has an aim it certainly is not that of production; if at all, production has, as its aim, the generation of jobs as an essential and effective instrument of social control. Once it is shorn of its true value, work is mirrored in production, in the same way as production is mirrored in work; lacking objective and perspective, each is reflected in the other, in nothing but an empty mirroring of the very structure that binds them together."¹⁰

The answer to your question, however, is an unequivocal "Yes", really – however, it is a "yes" with a difference, a provocative difference. Yes, of course, E-MAPS *will be* looking for employability. It will be struggling to make innovative people necessary. It will struggle to make it clear that innovative minds are necessary. It will struggle to make it possible for this world of ours to have creative human beings. It will struggle to show that there are openings for creativity everywhere.

S. A.: *Would you like to add anything as a conclusion?*

J. J. S.: It is most important that one realises that we are not trying to change things. It is the usual misconception that makes one think that we are. We are not, however. What we are doing is very conservative – we are trying to respect the very foundations and structure of the Human Being. Man's very nature is Change. We are not trying to change things. We are simply trying to respect and facilitate the very structure, basis and foundations of what it is to be human, which is to be in continuous change and growth. We are not trying to change anything.



This series of photographs documents different stages in the elaboration of the same moment of the performance. The instant (it is a very short moment in the work) is recorded as it gradually developed in the long process of rehearsals, in the course of which the Performer kept investigating the instant and looking for its dynamic possibilities. In itself this manifests the supreme rigour with which the compositional nature of dramaturgy is engaged in contemporary research performance.

⁹ Galimberti, U., *Il Corpo* (Feltrinelli, Milano, 1987), p. 250 – "Vien infatti da chiedersi se oggi ciò che si produce sono veramente i beni o non piuttosto, come vedremo, il lavoro stesso e la stessa produzione."

¹⁰ *ibid.*, p. 258 – "Se il lavoro ha uno scopo non è certo nella direzione della produzione, se mai è la produzione che ha per scopo la creazione di posti di lavoro come strumento essenziale ed efficace del controllo sociale. Svuotato del suo valore, il lavoro si specchia nella produzione, come la produzione nel lavoro; l'uno si riflette nell'altra senza alcuna finalità e in nessun orizzonte se non in quello della specularità vuota della struttura che li annoda".