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Revista de Antropología, Ciencias de la Comunicación y de la Información, Filosofía,
Linguística y Semiótica, Problemas del Desarrollo, la Ciencia y la Tecnología

Año 34, 2018, Especial N°

15

Revista de Ciencias Humanas y Sociales
ISSN 1012-1587/ ISSNe: 2477-9385
Depósito Legal pp 198402ZU45



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Theatre and the quantum world

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Abstract

The article develops ideas of a new approach we have initiated – the synergetics of artistic culture (theater), in particular, problems related to nonlinear systems. As a method, subconscious patterns are explored under the theme of Theatre and the Quantum World. In result, the evolution of an ascent to a new artistic complexity occurs with iterations of meaningful senses at relevant levels of artistic space organization. As a conclusion, the iteration accumulates in an upward progression on several levels, with an essential loss of energy occurring at the dissipation stage.

Keywords: Morphogenetic, Energy, Quantum, Directors.

Teatro y el mundo cuántico

Resumen

El artículo desarrolla ideas de un nuevo enfoque que hemos iniciado: la sinérgica de la cultura artística (teatro), en particular, los problemas relacionados con los sistemas no lineales. Como método, se exploran los patrones subconscientes bajo el tema Teatro y el mundo cuántico. Como resultado, la evolución de un ascenso a una nueva complejidad artística ocurre con iteraciones de sentidos significativos en niveles relevantes de la organización artística espacial. Como conclusión, la iteración se acumula en una progresión ascendente en varios niveles, con una pérdida esencial de energía que ocurre en la etapa de disipación.

Palabras clave: Morfogenética, Energía, Quantum, Directores.

1. INTRODUCTION

As is known, the non-classic and now dominant post-non-classic theory of cognition is based on principles of additionally, probability, and indeterminism. The reverberation of the holographic Universe may be seen in the present holistic model:

The ex-model of the Universe, which consisted of ultimate indivisible particles, we can now replace with the holistic model – a hierarchy (or holearchy) of levels, intermeshed with each other. Each of these levels – is simultaneously a part and a whole. Atoms – are a whole, consisting of sub-nuclear particles,

which themselves are a whole at a lower level. Molecules as a whole consist of atoms, crystals consist of molecules. Cells are a sublevel of tissues, tissues – of organs, organs – of organisms, organisms – of communities, communities – of ecosystems, ecosystems – of Gaia, Gaia – of the Solar system, the Solar system – of a Galaxy, and so on: everywhere one level is inserted into another, each system is simultaneously a whole that consists of parts, and a part inside of a larger whole (Matthew and Rupert, 2003: 14; Kornienko, 2014a: 12).

The critical stances of scholars from the natural sciences environment, even intolerance to Rupert Sheldrake's ideas, are not convincing reasons for not researching the potentiality of the theory in other environments.

The researcher and author of the morphogenetic field theory presume that these fields are carriers of memory, inherent in nature. They organize structures development in the material world. Having arisen, such a structure... can reconstruct itself in similar forms in the future, overcoming spatial differentiation. Although the example of the protein chain folding and the mechanism of its reconstruction, on which Sheldrake's evidence system is grounded, can engender criticism in the natural sciences community, for the human sciences and the arts field Sheldrake's logic appears as an unexpected hint of correct arguments for the already established through artistic practice phenomena. Omitting a detailed account of Sheldrake's hypothesis, which became a radical and productive theory, I will mention only a few names and ideas that preceded it. It all began with the idea about the existence of extracellular information structures, first expressed by Austrian researcher Kornienko. He presumed the existence of a certain

field around a cell, which he defined as morphogenetic. He believed that:

Every cell of an organism possesses an individual morphogenetic field, which carries in itself complete information about the whole organism and the program of its development. The fields of separate cells combine in a united morphogenetic field, which surrounds and saturates the entire organism and is in constant contact with every cell. The fields also manage all operations connected with the formation and functioning of each cell as well as the entire organism. According to this concept the carrier of ancestral information is not the nucleus of the cell (as was considered previously), but its morphogenetic field, and the DNA only reflects information, carried by the field. The morphogenetic field is constantly changing, reflecting the dynamic of organism development. Thus the concept of morphogenetic fields is based on the thesis of extracellular information (2014a: 10).

The discovery of extracellular information as a whole, which realizes an interconnection with all elements of an organism and its genetic memory, has caused a revision of all basic problems of biology per se (Lanza, 2011; Kornienko, 2014a; 2014b). However, as considered by the scientific community, it remains in the dimension of a conventional analogy. The effect of a glowing crown around biological objects, discovered by Kirlian, did not help verify the morphogenetic field theory. And the unexpectedly scientist of a universal profile, Nalimov (1979), proposes a concept of consciousness fields. He writes:

«...One can ask the question – how can a mechanism, which would enable someone to connect with an endless image flow, be

imagined? [...] In a certain deep sense a human thinks with his/her whole body [...] an understanding of all the diversity of knowledge about the role of modified states of consciousness in intellectual life allows to once again ask the question of whether a human is the creator of continual thinking or just a recipient of the streams flowing by him/her. If the second presumption is correct, then all human efforts directed at the reception of these streams: meditation, participation in the sacral or, finally, the ability to question itself in a language of discrete suppositions and await answers – all these are just different means of adjusting one's receptivity» (Nalimov, 1979). There is a connection between Nalimov's ideas and the ideas of Swiss psychologist A.K. Jung, who believes that «...progress depends on the preparation of consciousness and the reception of ideas, which emerge from somewhere outside, from streams beyond consciousness» (Nalimov, 1979). The scientist contraposes principle of synchronicity to the fundamental physical principle of casualty and describes synchronicity as a constantly acting in nature creative principle that arranges events in a non-physical (non-casual) manner, on the basis of their content exclusively (Synchronicity). Not just a connection is established, suggested by the resource, but certain sorts of synchronicities of two kinds of fields – morphogenic and «consciousness fields». Biology – psychology – philosophy – physics. And this already has a direct relation to the subject of our research, which is assimilated in all these four (and more) horizons.

The artistic (spiritual) as a synergetic system (phenomenon) is a definite carrier of memory, inherent to human (sacral) nature. The

extrapolation from memory and the reproduction of archetypal senses, so valuable for these and related systems; the extrapolation of images from the memory of consciousness, extra-consciousness, and non-consciousness, of somewhat irrational configurations, energy and matter flows, information fields; «free» (overpassing all demarcations) movement of events in time-space – the entire range of these phenomena is nothing other, from our point of view, than a signal of the existence of an artistic morphogenetic fields system. I assume that the carrier of genetic memory of artistic culture is a vertical hierarchy of attachments consisting of: an image of the world determined by historic filters, values, habits, dynamic norms, stereotypes, programs and scenarios of the unfolding/folding of the activity of a non-linear open system, time-and-space matrixes in evolutionary dynamics, and other system components. Attachments are assembled according to the logic of rocket stages, were consequential stages maintain the efficiency and passionarity of each other. The entire massive of the artistic as a living system is saturated with artistic and aesthetic morphogenetic fields that envelop every unit, every stage. The role of the latter is played by energetic-informational structures that facilitate the processes of the self-organization of a perpetually renewable wholeness. These are not information structures in a traditional sense, which are necessary for the communication of a system with its environment.

And here the problem of the «consciousness fields» suggested by Nalimov, as evidence of the existence of their satellite – i.e. artistic consciousness fields (retaining the term) is actualized. Artistic cultural

practice repeatedly gave certainty and visual confirmation, for instance, to stage phenomena that any rational logic was not able to explain. All known reading mechanisms of paradoxical phenomena were and remain powerless. Maksim Sukhanov's (Cyrano de Bergerac) and Irina Kupchenko's (Roxane) dialogues in Vakhtangov's theatre demonstrated their presence in a singular energetic-informational consciousness field, although they were separated by varying levels of vertical space and could not see each other. Visualized this way, the synchronicity of «consciousness fields», their unity and uniqueness, led up to a meeting formula as a fatal anticipation and foreshadowing. Many people, sensitive to the «internal» and able to receive (adjust themselves to) energies first of all, felt the emotional delight of such «precision» of the unpredictable. The direct questioning of a random audience group (19 persons), is the testimony of this. When Stupka in the role of Lear in a one minute episode touched the lips of the dead Cordelia with his fingertips and sent a tragic tender kiss to the audience, he equated his singular act with a notion of eternal love. The energy of this scene blanketed its almost entire verbal accompaniment. The moment became central for the performance not by accident. Science in its own way ensures culture.

Sheldrake assumed the existence of an image field, common for everyone. [...] Anything can constitute the images of such a field: information, feelings, or a behavior model. Moreover, not only humans have such fields - animals, birds, insects, plants, and even crystals do as well. Since extracellular information is the source for the morphogenetic fields discovered by Sheldrake in biologic structures –

morphogenic fields, as biologists affirm, should disappear with the death of a cell. However, this does not occur, and as scientists maintain, a morphogenetic field survives in the presence of even one living cell. The existence of an image field common to all (all of humankind), confirms that anything may constitute this field, and the later (not limited to biology) interpretation of morphogenetic fields and their nature – leads to the assumption, on the basis of artistic phenomena reproduction, of the possibility of the existence morphogenetic fields in this area. All of the examples derived from theatrical practice are testimony of a movement of semantic fields in a staging (actors' roles, the director's conception) as certain derivatives of consciousness fields and morphogenetic fields. Something similar to the transformation of biological and psychological (psychic) energies-fields – into artistic ones occurs. These artistic fields may now be read through more subtle and complex programs of informational imprints of whole theatrical experience (director, actor, and author). Energies of psychological (psychic) and biologic fields have been transformed into artistic energies via a mechanism of synchronicity. And the fact that Nalimov regarded morphogenetic fields as existing beyond the human and possessing an analog character, allows for the correlation of processes of similar transformations in the artistic field with causal phenomena, which continue to break linear dimensions and to multiply multi-dimensional possibilities.

Nalimov (1979), as the architect of a probability-orientated philosophy, was interested in that human personality, which, from our point of view, would correlate with the growing demand for creativity

as unpredictability, in other words the needs of the 21st century. The processes being discussed fulfill the needs of a probability-orientated semantic model of human personality, as defined by Nalimov in his *The Spontaneity of Consciousness* (1989). He cleared a trajectory not only for a similar semantic model, but also for an inherent probability-orientated personality itself. And in this context the role of artistic culture and theatre, in particular – as carriers of living, here-and-now life, with its biological, physical, psychological, and psy-energetic components, is especially actualized. The identity of theatre as a phenomenon can no longer be deciphered from old matrices. Descriptive empiric theatre study retains the right to describe events with maximal accuracy, aiming at higher levels.

2. QUANTUM BEHAVIOR ON A HUMAN SCALE

I return to the issue of time reversibility/non-reversibility in nonlinear systems (in artistic culture, art), relating it once again to the context of new achievements, on this occasion – of biology (Kornienko, 2014a; 2014b). A scientist and biologist of a new type and of a new generation, Robert Lanza, working on the cutting edge of the biotechnologic revolution, succeeded in cloning a banteng, a representative of an endangered species of wild ox from the Red Book, from the carcass of an ox that died 25 years ago (Lanza, 2011). He was on the team, the first in the world that first cloned a human embryo with the aim of obtaining stem cells. Robert Lanza made hundreds of discoveries in different areas of biology and biotechnology and is the

author of a new scientific theory – biocentrism. Lanza maintains that Life is an adventure, which transcends our usual linear thinking. He successfully proves that death is an illusion. Drawing on Heisenberg's uncertainty principle, and basing myself on genetic engineering research and experiments with «quantum-wandered» light particles, which learned about the experimentalist's (Observer's) scheming and changed its properties (!), but following the logic of the dependence on an observer – Lanza brilliantly proves that reality is a process, which includes in itself your consciousness (Lanza, 2011). In order to present Lanza correctly, I will provide a quote:

Until we fathom the universe in our heads, attempts to understand reality remain a road to nowhere. Let us look at the weather outside: you see blue sky, but the cells of your brain can be transformed in such a way that the sky will appear green or red. In reality, using genetic engineering we can make it such that all reds will vibrate or emit sound, or even evoke sexual desire, as happens with some birds. You think it is light outside, but your brain currents can be transformed in such a way that you will see twilight. You may think that it is hot and humid, but for a tropical frog the weather seems cold and dry. In summation, everything you see cannot exist outside of your consciousness. In reality, you cannot see anything through bones surrounding your brain. Your eyes are not portals into the world. Everything you see and directly feel now, even your body, is a whirlwind of information in your mind. According to biocentrism, space and time are not hard, cold objects as we think. Wave your hand in the air: if you remove everything, what remains? Nothing. The same concerns time. Space and time are simply instruments for the fixation of everything (2011: 13).

The experiments of French scientists (2002) detected that photons can post-factum change what has occurred in the past and, making a choice, are able to “transform themselves into either particles or waves. Thus quantum behavior manifests itself in the ordinary world on a human scale” (Lanza, 2011: 10). The effect of the dependence on the Observer is primal, and – most importantly – it cancels (transforms) classic formulas of thinking about matter, events, and phenomena (Kornienko, 2014a). We accentuate the non-classic (post-non-classic) view on time-space, in which time may behave according to the logic of quantum behavior.

3. THE PHENOMENON OF INVISIBILITY AND THE ENERGY OF THOUGHT

One of most enigmatic and derivative of the energy concept in theatre is the phenomenon of invisibility. Theatre unravels it highly creative – both in the theoretic reflections of directors, and in specific experience. And, as we maintain time and again, outpacing academic science. Physicists have paid attention to the interesting fact that the “development of quantum physics coincided with modernism in art (the first third of the 20th century), and that such a coincidence cannot be considered accidental, moreover, the very accident became one of the main postulates of a new science” (Garin, 2011: 14). Indeed, as far back as in the age of the modern, most sensitive theatre directors (naturally, we have in mind not only them, but artists as such) managed to «discover» and «establish» those elements of the fundamental

principles and logic that lie at the base of the existence of the theatre and Existence as such. Artistic culture, which includes theatre, is primarily a system of spiritual co-ordinates, which are priorities for humankind. It is a system that acquires a sense of the ethical criteria of Existence. It is largely immersed in invisible locus, but with a clearly perceptible energy base, with ontologically marked epiphany, with the processes of the verbalization of sense, and islands of non-verbalized images and associations unfolded on all levels of consciousness.

The genial intuition of artistic culture has divined from time immemorial that energy is a wave process. And, in to the context of our subject matter, it was theatre that experimentally attempted to prove this, by visualizing the process at the beginning of the 20th century, during the age of the modern. That is when the dialogue of the classic and non-classic arose, one that later expanded into a productive conflict and new heuristic paradigms, traing trajectories to post-non-classic realities. The theatre of the 1930s knew about synergy balances. The line of the classic avant-garde «corresponded» to one of the trajectories. The Les Kurbas' Theatre was one of the most engaged in the process. From the time of the Molodyi (Young) Theatre Kurbas was searching for ultimate, comprehensive units of character creation and developed artistic-aesthetic concepts equivalent to existence itself. Even his formula for an actor is based on a notably different algorithm than the actor's definitions of, for instance, Stanislavski or Meyerhold. While Stanislavski emphasizes transformation and psychologic assimilation, and Meyerhold, mainly on biomechanics through the creation of maleable mass in space, Kurbas declares the actor's

formula as "a person who has: 1. the ability to last in an imagined charted rhythm; 2. the competence to invent and demonstrate symbols for the transfer of showing reality in a matter – in human (in oneself) and in other theatre matter" (Kurbas, 1988a: 18). Important for us is the accent on the ability to last in an imaginary charted rhythm. Kurbas is searching for an actor's formula in the sources of life, in the sources of energy as such – in rhythm as the pre-basis of vitality, as evidence of deep life forms – organic and inorganic.

"Everything in the world has rhythm. A table... my speech, the wind, and not only sonic rhythm for the ear, but spatial rhythm (sound is space as well), as a certain process ...not only temporal, but also spatial" (Kurbas, 1988a: 13). More thoughts about this include:

The term of an imaginary charted rhythm is understood universally. It implies that an actor on stage may portray a cat as well as a human, a cat having its own specific rhythm, or an actor can appear as a clown. A clown is not a certain type, an image of a human, but a special rhythm, through which an actor may play a fool (Kurbas, 1988b). Rhythm here is a functional concept only to a certain extent; in essence, Kurbas insists that: art (imagination)–life–rhythm are the equivalents of existence. His attention to rhythm as a source of energy emerged from Steiner's eurythmia, the rhythm-plasticity of Gauguin and Van Gogh, as well as the studios of Dalcroze and Delsarte. In addition, according to Hnat Ihnatovych, in Vienna Kurbas became interested in Tibetan meditation systems, which were based on the rhythms of obtaining deep associations out of the subconsciousness –

the already mentioned unified energy flow. There is no distinction between living and lifeless in this flow. Later, already today, synergetics would prove the subordination of both to life rhythms. Let us recall Kurbas' Bergson, and his lasting (duree), that he understood as living time. For Kurbas, life, animation (including object, thing – mineral, rock, chair), inspiration (including our smaller brother – the cat) appear as time fixation, as the affirmation of the phenomenological essence of time, or, more precisely, being as the unity of essence. Kurbas makes an observation that is grounded, as became evident later, on the fundamental principles of creativity and perception:

When we see a building on, for example... Bankova street, with its hanging animals, elephants, etc., all this being attached to the narrow house in a way that it seems—we feel, that it is about to collapse – we feel that this house is nerval. The evaluation of the fact that we do not like it comes from the uncomfortable feeling of the building's disorder – when we concentrate on it, internally..., we repeat disorder in ourselves (Kurbas, 1988a). The ordering of relations in a system of artistic reality/perception takes place, according to Kurbas, according to energy-matter exchange in a chaos/order mode. Both subjects, the house and the recipient, exist in an associated vessel relationship. Kurbas here approaches the current understanding of reception as an «artistic experiment», similar to a physical experiment, which in a way symmetrically corresponds to the recipient's message. The concept of energetic sources also accompanies the following reflections of the director:

“A completely concrete and real Rubens has... elements of an objectless effect of the paint itself, color on a viewer, mood for a certain rhythm, like... the suprematists or expressionists have. Material in art varies – paint, area, drawing, space, time; and in conclusion: everything gravitates to an unconscious existence of matter” (Kurbas, 1988b:19).

The researcher I. Gerasymova proposes the following hypothesis-guess: “The phase of thinking-energy in the form of «non-verbal perceptible rhythm-thinking», where special sensitivity to internal object rhythms perhaps plays a leading role, probably preceded the human mastering of different consciousness aspects of the thinking-form phase” (Kiashchenko, 2012: 20). Kurbas interprets artistic vitality through root tectonic basic codes, via cosmic energy-consciousness flows. The personal perception modus of artistic phenomena manifests itself as a part of world cultural experience. The beyond conscious and beyond semiotic code reproduces the unity of the feelings flow itself, movement to possible limits, borders, lines of form, to sameness, and identities. It is a movement to a stopped, appeared unity. One such stopped phenomenon is image as a measuring unit of the artistic and the aesthetic, as the manifestation of artistic non-existence, from its potency of an actual form of existence (always temporary). Existence, the life of an image in frames of artistic space rests on undeniable laws. The integrity and wholeness of an image and the prevention of its dissipation may be provided for by these laws only with the support of its energy in a flickering mode. A flickering mode in this case for sees the pulsation-alternation of various states, the possibility of the folding and unfolding in time-space of aesthetic clots and moments, the possibility of an

instantaneous transition into any other mode up to a diametrically opposed one – and all this not by means of external impacts-impulses. The energy of such offsets depends directly in the very fact of image nonlinearity. Regarding its content, the idea of energy flickering is embodied in the director's technologies of offsetting the logic/ non-logic and chaos/order of energy definitions, the redistribution of the predictable/ probable, the launching of mechanisms of diffusion, the detachment/attachment to this or that context etc. Theatre demonstrates its energy resource via states of time-space pulsation. Kurbas' appeal to the East is one more manifestation of the resonance with the world of energy. The very fact of the ritual-clannish (not individual) element in Japanese art, or the same accents in Chinese art, is testimony of the existence of another steady psychic formations, different notions about the release of the body, the management of the Qi energy substance, Tao-yin gymnastics, psycho-meditative exercises, and about very different models of a merger with higher principles or a break with the archaic. It is not a coincidence that Kurbas studied Confucianism, Laozi, and old Japanese poetry. His interest in the concept of a transformation into silence, into cosmism, into harmony as understood by him in the view of his works of the 1920s as a unity, a co-evolution of culture and nature, two impartible fundamental concepts, shows the uniqueness of the artist, who can be acknowledged as an original philosopher-ethicist who fundamentally combined in himself West and East.

Kurbas worked with the concept of the image as energetically as if proactively illustrating the non-linear behavior laws of complex

open systems. He worked, in particular, with the possibilities of the image energy effect via heuristic local non-linearities, which are artistic tropes. The character of Narodnyi Malakhii, a pseudo-prophet and pseudo-Hamlet in M. Kulish's play of the same name, is constructed precisely on such a matrix, programmed to function in an energy flickering mode. The most subtle of nuances of directing and acting techniques, directed at a special energy balance of sensual and intellectual ideas and feelings, presented an amazing portrait, constructed on original phase transitions: from madness to romantic trance, from sentiment to aggression, from texts with non-verbal attributes of the sacral to non-verbal signs of the pseudo-sacral – via the redistribution of chaotic states, the kindling of symmetric and asymmetric motives, and finally, via the kindling of a resonant response to the main sense of the director's conception. It is interesting and important that phase transitions and the redistribution of chaos takes place precisely non-linearly: the artistic logic of a role develops not through the classic logic of stringing casual states, but turbulently, whirlwind-like, – the monad of a verbal text or a character's state-mood (such a monad can be a thing, for instance a flute in our world shepherd's hands) acts as a local whirlwind that causes a spiral-like pulsation around the whole body of a (semiotic) performance text.

4. THE ARTIST AS A FRAGMENT OF «ETERNAL» TIME-SPACE

I will risk a hypothesis. I think this is the principle according to which nature exists when giving birth to a genius: it collects energy by bits in order to delineate the meaningful sense of previous stages – the

heuristic elements of the achievements of those who were identified as talents or geniuses at previous stages. The energy of artistic information and tangible flows carries fragments of past experience and of prognostic, projective experience itself. It is important to realize that these fragments can carry previous or upcoming experience in all of its integrity, that is, to be representational of it. A metonymic principle is at work here: “a whole ocean can be contained in a fragment -i.e. a drop” (Kurbas 1988a: 14). It is difficult to overestimate this fact – because it is the cornerstone of heuristic artistic and mystic prophecies and it in particular explains the pioneering aspect of artistic knowledge as compared to scientific knowledge (Let us recall that the metonymic principle, the formula microcosm/macrocosm, and the hologram effect are integrated into this spiritual project).

We have before us the phenomenon of phylogenetic memory, where remembrances or, vice versa, forecasts and guesses, emerge. Such an artist, as a fragment of this or that category of time-space, carries in her/himself representations of either former worldviews, languages, elements of space, scents, or of upcoming ones. This is why someone can identify her/himself, for instance, with Greece (Byron’s outburst of need for the protection of this land can be well explained by such a mechanism), and someone else – Rilke, for instance – with Ukraine or Russia, and Nikolai Gumiliov – with Africa, for which he yearns as for his homeland, it dictates to him romantic verses and a new nostalgia. Modern studies in the humanities pay special engaged attention to the role of the states and phases of energy-information flickering – to its oscillation, and on the infinity of movement between

different poles. Dostoyevsky is entirely grounded on this. Kulish's Narodny Malakhiy and many of Vynnychenko's characters are constructed on oscillation, as are the characters of Sartre, Camus, Kafka, Beckett, the new European novel, and other aesthetic systems. The vitalization of artistic matter (an image) is initiated by constantly vibrating energy waves-particles-quantums. Elements of the «invisible» insist on their rights.

The necessity for the synergetic reinterpretation of many concepts of artistic culture, in particular, those such as energy, character, rhythm, plasticity, mise en scene, time, space, author, scenography etc. is becoming more and more obvious. Being an artist, Les Kurbas emerged as a source of this – at the time, future – orientated. As did Artaud, Vasiliev, Khodzhakuli, and Luk Perceval, Nekrosius, and number of others today.

5. INTERNAL PROPERTIES. THE «ANIMAL ENERGETICS» OF THE INVISIBLE AND THE BLACK HOLE OF THE UNSPEAKABLE

One of today's directors – Tadashi Suzuki, striving to strengthen and update the national essence of Japanese theatre, based on a synthesis of Western and Eastern artistic models, comes close to the scenic materialization of the phenomenon of the invisible, in other words – of parsiic energies. He imbues practice with theoretical grounds – with his own theory of theatrical energy exchange,

developed through his special method of actor's training. Researchers of the Japanese director's work pay special attention to the fact that his method is rooted in the depths of the master's philosophy: Suzuki's method consists of a system of exercises leading to the realization of Suzuki's philosophy. The cornerstone of this philosophy is a belief that human beings are able to connect to the expressive power of animal energy, and in the context of this kind of expression theatre acquires a most important social and spiritual sense in the contemporary world. Suzuki affirms:

A real work of art turns the invisible into the visible. Or it at least provides the opportunity to imagine this invisibility. But the essence of humanity is invisible. [...] I think that words cover up the real essence of humanity, even further (2003: 12).

We again witness an attack on the verbal – this time it is blamed for concealing the most important of essences. The score is kept on an ontological level. Classical foundations have demonstrated a dangerous degree of possibilities and probabilities, which deny it. The absolute creativity of the classics and the process of its transformation was for a time accepted as a stalling of processes requiring modernization, reform, or refusal. Artistic discourse in such times generates plenty of rhetorical figures (artistic tropes), often competing with each other, but enriching the resource (Suzuki, 2003). The transformation of a world vision optic in such times due to the resources of the redundancy factor of this topos leads to an acceleration of transformation processes – in this case the classic ideas of non-classic orientation and beyond. The type of expression in

Suzuki's theatre is visible and obvious evidence of our mythological, archaic, ancient – olden energy potencies. It is the existential equivalent of the energies of the invisible, hidden, latent, in other words – energy of the eternal in the human (artist).

Romeo Castellucci, one of the directors-radicals of European theatre, continues his aesthetic mutiny. He distrusts many conventional absolutes. He demands the critical destruction of contemporary culture and civilization. God is included in his critical scope, which is why the director has drawn to himself the rage of catholic fundamentalists. The unifying sign of Castellucci's later plays is Dante's «Inferno». In the director's consciousness, Dante's language nullifies seemingly irrevocable bonds of reality. The director resorts to Brecht's estrangement effect, in this instance for dimension change, into which he plunges events. The theme of religiosity is embodied here in the relationship between a community (the audience) and an absence of answers, the circling and collapse of the senses. The classic image of the world is annihilated. Everything that is not a mystery is placed under doubt. Questions are formed. «Theatrical technique becomes that threshold from which we are able to peek into an inscrutable universe, the dark shade that separates artistic existence from the everyday world... the curtain slowly and silently slides back and forth revealing and hiding fragments of images in a different dimension, in another place». All other components of the staging also appeal to the mystery: “Scott Gibbons’ sound design, performer Silvia Costa’s play, the dramaturgy of images linked together in an Eisensteinian montage - represent only a hue, an upper layer, a mirror of a mirror, an image of

an image” (Garin, 2011: 11). At the centre of Castellucci’s work is the eye of the beholder, placed at the edge of this provocative black hole – stresses Matteo Antonaci. The metaphysics of Castellucci’s theatre are associated with the theme of a break with the world. The God-seeking-theomachism of the director described by critics is nothing else but an expressive discourse of a call for a new «discovery» of our internal universes. He is searching for ways of ordering the universe, the human cosmos, by questioning the history of Culture and God.

The Italian director casts his visions and images into murky, blurred, un-concentrated senses – into Chaos, forcing them to lose their previous, tired, outworn shape. He is searching for order in the redistribution of cultural energy streams and their constant correlation with monumental values, provoking first of all the self-manifestation of possibilities and probabilities – of the unpredictable, perhaps of the ideal. The correlation of this path with the trajectory toward an ideal attractor, but now in an artistic context, seems correct. Castellucci believes in a floating, living, fluid universe, which is just emerging, for which he is creating its foundations.

6. CONCLUSION

The self-similarity of sense-and-form manifests itself by skipping stages, at times demonstrating the condensation and acceleration of time. The measure of this new artistic complexity was based, in particular on intuitive feeling of a need for new analogies and

symmetries. That is to say – on a guess about the possibility of ordering (arranging) «chaos» simultaneously on several levels – via the ordering of «aesthetic» and «artistic» energies in a correct, as yet unknown in theatre studies, concept. This heuristic feeling has a definite productive sense, as «chaos» on any micro-level is ordered by a macro-level – and so on, in a chain based on the dispersion of energy-ordering. The concept of «constructive chaos» is being established in humanities thinking only now, but this has never obstructed great artists in discovering its real potencies long before chaos acquired its name. It was always like this – only chaos has just now acquired a manual. Post-non-classic theatre began with the contrariness of the subjective. The existential and metaphysical reflections of modern theatre – extracts from the subconscious, which enters into special relations with the conscious. Emerging mnemonic images become carriers of enigmatic connections with the archetypal foundations of the universe, where the world forms a whole and everything is unique, untouchable, and inimitable.

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Revista de Ciencias Humanas y Sociales

Año 34, Especial N° 15, 2018

Esta revista fue editada en formato digital por el personal de la Oficina de Publicaciones Científicas de la Facultad Experimental de Ciencias, Universidad del Zulia.

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