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Porosity at Play

Investigating the Role of Facilitator in the Training and Performance of Masked Theatre

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A minor dissertation submitted in partial fulfillment of the requirements for the award of the degree of MA in Theatre and Performance (Theatre Making)

Faculty of the Humanities

University of Cape Town

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COMPULSORY DECLARATION

This work has not been previously submitted in whole, or in part, for the award of any degree. It is my own work. Each significant contribution to, and quotation in, this dissertation from the work, or works, of other people has been attributed, and has been cited and referenced.

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Abstract

This paper offers a written explication of a Practice as Research project conducted into the role of a facilitator of masked theatre, in both training and performance that took place at the University of Cape Town in 2010/2011. The study utilizes the practitioner/researcher's own artistic process as a laboratory, if you will, to conduct a broader inquiry into how theatre masks work and a facilitator's role within the process of "bringing them to life." The first section offers, through a review of other practitioners in the field and insight from psychoanalytic theory, a potential definition of this role of mask facilitator and describes the skills necessary to fulfilling it effectively. The second section proceeds to frame these skills within the long-standing and dynamic socio-political and historical context of masks as a part of human culture. Finally, the third section describes a recent creative process of mask training and performance facilitated by the researcher and then discusses how the practice itself evolved from, strengthened or shifted the general concepts and understandings outlined in the first two sections. The paper thus weaves together self-reflection and academic theory into a single narrative that generates knowledge in a liminal space between rational and non-rational methods of research into the creative arts.

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Introduction

The research herein cannot be understood outside of its very particular methodological context. Practice As Research as a methodology for academic inquiry into the creative arts is still relatively new and undefined. Since the researcher is placed in the curious position as subject of their own investigation, an enormous amount of self-reflection is required. Within this young discipline, it is left up to each individual subject to determine how they wish to negotiate the relationship between personal and objective aspects of the process. The following paper, therefore, documents both a deep exploration into the art of masked theatre facilitation but also a personal voyage into the technique of researching one's own creative process. As such, this final explication has the unenviable role of interpreting a constantly evolving entity at a fixed point in time. I hope that this paper will at least offer a glimpse of the movement behind the apparent stillness.

The essay is broken into three distinct sections. The first two are the culmination of the first year and a half of this project and, in essence, form the foundation or starting point from which the third section, research occurring over the last three months, began to emerge. This is extremely important to note since my personal relationship to the methodology shifted drastically along the way and this meant the subject (me) also grew and transformed and consequently tore at the roots of the original investigation. However, the evolution did not arise independent of its origins and it is therefore essential that this paper contain both.

The first section is concerned with defining the subject of this research (i.e. myself as facilitator of masked theatre) as it was experienced and understood up until July of 2011. This period of research was characterized by a distinct divide between intellectual and creative processes, to the point where I felt the need to articulate my discoveries by way of three voices. These voices, metaphorically, represented my own inability to develop a

method of working that allowed my theoretical and artistic impulses to merge as one. I have not found it necessary to include these voices in the paper but have included a more detailed account of the concept as Appendix 1.

The second section of this paper presents the content or direction I wished my creative work to follow, up until July 2011, in relation to my role as facilitator of masked theatre (as defined in section I). This section, through a socio-historic and anthropological reflection, constructs a theoretical landscape from which, I hoped, the appropriate creative process would emerge. Once again, the divide between the creative and intellectual pursuits is conspicuous and evidenced by the fact that no method was provided for practically achieving these goals. At this point in the process, my practical work was still operating in isolation to the theory and, therefore, overlap was still not able to be conceived or articulated.

In the third and final section of this paper I discuss the latest creative process that took place between July and September of 2011. Over this period, my approach to the work shifted and a method developed whereby, I believe, I was able to actually begin a “fully integrated” process of Practice as Research for the first time. The work achieved over this period will be further explored and presented as my final thesis presentation in November. This section attempts to describe the evolution of this new method/ perspective on the work while articulating, simultaneously, the advances in research achieved through this process (advances that grew out of the foundations outlined in the first two sections). The language style of this section shifts considerably towards a more informal and narrative tone so as to allow the reader a sense of participation within the process being described.

Section I: The Making of a Provocateur

It is not an easy task to define the role of facilitator in the context of contemporary western masked theatre. The teaching of masked performance is now commonplace in some of the most prestigious acting schools across North America and Europe (the

National Conservatory in Paris, the National Theatre School in Montreal, and L.A.M.D.A in London, to mention a few), yet, from my reading, very little has been written academically about the nature of these classes and even less on the role of the pedagogue in such training. With the help of the few practical books available on the subject, however, I have come to construct the concept of a character that fluctuates along the continuum between what Tobey Wilsher defines as a “witness” (2007) to the performance and what Sears Eldridge calls “an informed co-participant, *subjectively knowing* when the work is honest or not” (Wilsher, 2007: 123 and Eldridge, 1996: 21). Yet, they both also note the limitations of trying to understand the job intellectually when so much is learned through practical studio experience (Wilsher, 2007; Eldridge, 1996). I argue that it is, therefore, essential to this particular process, that I review my own experience with mask training before moving on.

Training

The mask training that formed my understandings is based upon the pedagogical styles of two French based practitioners, Jacques Lecoq and Mario Gonzales. In both of these cases my contact was never directly with them but always through the intermediary of one or more of their former students. In the case of Lecoq I had been trained, at his school, by several former students (four years after his death), and with Gonzales it was through my extensive training with Louis Fortier, Gonzales’ assistant at the National Conservatory for four years. The length of this paper does not allow us to look with any depth at these pedagogies but in the next paragraph I will summarize the major concepts from Lecoq and Gonzales that have most influenced my own practice.

Lecoq, and later Gonzales, stressed the physical and non-cognitive aspect of mask work while focusing on the animate, transformative qualities of the object (Lecoq, 2002; Hershler, 2006). The general idea of their pedagogies is that emotion and movement that is authentic behind a mask are not discovered by contemplation or analysis but are revealed when fusion between subject and object occurs and the mask comes alive and “opens up” to a particular physical provocation (Lecoq, Carasso, and Lallias, 2002: 54). Through my training I was, thus, taught that masks exert specific demands upon an actor

to which the actor would succumb if the union were to complete. Although neither of them wrote about the role of teacher, it was apparent in my training that the facilitator's role is a crucial link between the actor and the mask. Lecoq's great talent, for instance, and something that he passed on to his successors, was to quickly identify the moments of truth/play and find ways to enable actors to push towards them. In Gonzales' training this role was even more developed and central to the process (Hershler, 2006). It was from these roots that I formed my own personal style of guiding actors in masked performance, a role I have subsequently termed, "Provocateur". In this sense, I have defined a Provocateur as: the person responsible for pushing, prodding, poking, and inspiring this event of total embodiment or fusion between subject and object (actor and mask). This paper deals with practical research into possible new techniques for best achieving this goal.

The skills of a provocateur

From my training and practice in masked performance I arrived at the understanding that transformative fusions between mask and actor operate in two directions simultaneously. They are a result of the mask sending information to the actor and the actor receiving and working with that information before feeding it back into the mask. Since the stated objective of the Provocateur is to help facilitate the fusion from an (at least partially) distanced position, I have come to the conclusion that the job has two dimensions that are intertwined; that cannot function apart, but that necessitate two different skill sets. To better articulate the nature of these dimensions I return to the definitions of Wilsher and Eldridge for support. On one level, the provocateur must be witness and outside guide to the actor, as Wilsher suggested, and help them (through provocation, support and inspiration) achieve a level of emotional and physical play that is demanded by the mask (Wilsher, 2007). For this aspect of work the provocateur requires patient technical knowledge and expertise in movement and emotional release.

The second aspect to Provocateur, as Eldridge describes, and Lecoq and Gonzales constantly imply, involves a more *subjective knowing* of honesty that requires a "mysterious" co-participation in the process (Eldridge, 1996). This mysterious aspect of

the Provocateur is sensitive to a mask's animate potential, reads the relationship with actor, and is able to direct the technique in the appropriate direction. Being of the subjective domain, these skills of the Provocateur are much harder to define, are left as ambiguous and, in my reading and training, are never addressed directly. However, I am of the opinion that this role is not as ambiguous or mysterious as it first appears, but rather involves a very concrete and trained ability on the part of the Provocateur to open their own consciousness and clearly define the living form of that mask. To understand this better I address these two different dimensions in depth.

Skills of the Provocateur Part 1: Provocateur as Witness

I argue that the Provocateur as objective witness involves all aspects of the job that pertain to the technical and literally observable aspects of the actor's performance behind the mask. At a basic level there is physical and emotional training that an actor needs to prepare themselves for work with masks. The more adept the Provocateur is at observing the weaknesses and strengths of the actor in these regards, the more helpful they can be in discerning when the actor themselves is blocked by a technical limitation. With movement, for example, Eldridge observes that, "If you have training in acting, mime, movement or dance (or in any of the bodymind systems, such as Alexander, Lessac, Laban, Feldenkrais, Authentic Movement and so on) then you will discover that you are already trained to observe many of the skills needed" (Eldridge, 1996: 21). With emotional states the same is applicable. The Provocateur may use techniques from any number of acting methods to help actors to train themselves for the heightened form of acting that masks demand. Stanislavsky, Barba, Grotowski, Mnouchkine, Meyerhold, and Bloch, for example, all offer possibilities for coaching and directing actors towards achieving emotional truthfulness in performance (Meyer-Dikgrafe, 2005). It is not within the scope or breadth of this research to try to cover any of these techniques in detail or ascertain which techniques may be found to work best with masks, but this might be a useful area of research in the future. For the purposes of this paper, it is sufficient to comprehend that the Provocateur who has these methods at their disposal is

better equipped at being an informed witness and guide to the masked actor in search of heightened, but truthful levels of play.

Apart from knowledge of emotional and physical training for actors, I argue that the Provocateur as witness must develop his spontaneous ability to provoke the actors in improvisation. This intuitive and improvised form of guidance for actors, which Viola Spolin also refers to as “side coaching”, involves the facilitator talking and interacting with the performing character or actor so as to push them further in their exploration (Spolin, 1999). As was noted earlier, this provocation was an important aspect of Gonzales’ work with masks that has also had great influence on my own practice. The skill of this job is to use different techniques (tone of voice, status, styles of music) to prompt emotional and physical reactions in the performer. The skilled provoker is able to help guide the actor towards a more complete fusion with the mask by exploring all extremes and boundaries of each particular subject/object relationship. The Provocateur will guide the actor past their blocks and safety zones to reach areas they would otherwise not enter. These types of provocations are effective because they encourage spontaneous kinetic responses in the actor that can lead to great discoveries but also, from the other side, encourage the mask into situations where its identity and personality is revealed. As Lecoq states, “You only really begin to know a mask when it resists the provocation” (Lecoq, Carasso, and Lallias, 2002: 57). It must be mentioned that side coaching or provocation of masks works on multiple levels of the performance in the sense that the Provocateur must be highly aware of when they are speaking and encouraging the emerging mask/actor fusion or the distinctly separate actor underneath.

Skills of the Provocateur part 2: Provocateur as Co-Participant

I was participating in my second full length Mask workshop with Louis Fortier and we were given the assignment of memorizing a text from Shakespeare that we would utilize in improvisation. One of the first students to go up was a young actor from Ireland who took up the mask of an old man. In the improvisation we understood that he was an alcoholic and as he recited a text from Hamlet he mimed searching his house for

something to drink. As he opened the final liquor cabinet the character immediately realized that there was nothing left, not even a drop of alcohol and he was doomed to sobriety. In that moment of realization something quite incredible happened. It was as if the actor, mask, situation, and text all came together in perfect harmony and as I looked into the old man's eyes I had the sensation that the character was really alive and that somehow I was looking into the eyes of the entire universe. For a split second, I was blessed with clarity. I also had the feeling that others around me were feeling the same thing. I would not describe the sensation as distinctly enjoyable it was more like a scary jolt that passed through my body like a shiver. However, afterwards I was left with feeling that something very magical had occurred and that the whole class had experienced something important, together (Hershler, 2006).

In the short anecdotes described by the practitioner at the beginning of this section, the moments of intuitive “inspiration” were held to be accompanied by strange sensations that were like “a shiver down my spine that is both scary and exciting.” Later a similar description is given in reference to the moments when the masks seem to come alive. From this overlap, we can draw the conclusion that the primary indicator for this mysterious source of knowledge is found when the masks produce a physical sensation that is both scary and exciting. Yet, the question I ask is how might we use this information to develop the skills of Provocateur? Admittedly, understanding subjective experience is not an easy task, but a compelling source of reasoning for explaining these sensations, I argue, is found in a critical reading of 20th century psycho-analytic thought. This subsection is concerned with the role of Provocateur as co-participant and how he might develop the ability to see into the spirit of masks.

The Uncanny

At the beginning of the 20th century a flurry of thought arose surrounding a category of sensations called the “Uncanny”. The fulcrum of such activity lay in two psycho-analytical papers, one by Sigmund Freud (1919) and the other by Ernst Jentsch (1906). For Jentsch, the “Uncanny” is the uncomfortable feelings that a person often experiences

when faced with a certain degree of “psychical uncertainty” (Jentsch, 1906). The causes for these feelings are varied, according to Jentsch, but the strongest arises from uncertainty of whether an object is alive or not. He asserts that “Among all the psychical uncertainties that can become a cause for the uncanny feeling to arise, there is one in particular that is able to develop a fairly regular, powerful and very general effect: namely, doubt as to whether lifeless objects may not in fact be animate.” (Jentsch, 1906: 8).

Freud, one of the first in Western scholarship to toy with the idea of unconscious thought, was unsatisfied by Jentsch attributing these sensations to conscious psychic processes (Freud, 1919). He was intrigued by what lay underneath the “mysterious” sensations that came “not from sources of fear that have a realistic basis, like danger” but rather those that involve “eeriness and a sense of supernatural potential” (Peel, 1979: 1). Freud saw the clue to understanding uncanniness in the paradoxical nature of these experiences - when something is at once frightening but somehow “known of old and familiar at the same time” (Freud, 1919: 220). He argued that the feelings we get are linked not to the conscious level of the mind, but instead are manifestations of long suppressed beliefs at the unconscious level, as Ellen Peel summarizes:

Freud attributes the uncanny to two major sources: animistic beliefs and infantile complexes. Animistic beliefs include belief in the return of the dead, in magic, and in what Freud calls, “the omnipotence of thoughts,” the power of mind over matter. Such beliefs (according to Freud) dominated the infancy of humanity and now dominate the infancy of the individual, but are surmounted during maturation.

(Peel, 1979: 2)

Through his idea of the unconscious, Freud offers a possible explanation for the Practitioner’s experiences that is linked to suppressed beliefs that surface when the mask is animated and subsequently evokes strange, uncanny feelings. Following in this logic, the suppressed beliefs become the indirect source of inspiration for the practitioner who will use these sensations as intuitive guides in his/her process.

However, while Freud offers a hugely valuable insight into these subjective experiences, I argue that his theories come packaged in the paternalist ideology of his time. I, therefore, cannot attempt to employ these concepts with any validity unless they are re-interpreted and reconfigured through a more contemporary perspective. By equating animist belief systems with infantile psychology, I argue that Freud demonstrates an amount of arrogance with regards to human evolution. Richard Schechner points out that, “a contemporary lens means throwing out the notion that some humans are more ‘primitive’ – or ‘aboriginal’ than others” (Schechner, 1993: 237). Much scientific evidence now points to the idea that the entire human species evolved from the same origins and that cultural diversity is not an example of ascending steps along the ladder towards civilization. As such, even within a scientific worldview, I cannot consider the belief in magic or ancestral belief as primitive states of man’s evolution but rather as an alternate and creative mode of interacting with worlds that offer insight into life past the limits of the rational mind. Rather than call animism infantile, I argue that it might be more accurate to say, borrowing from Schechner, “that certain systems are more porous to the unconscious than others” (Schechner, 1993: 237). In this way, flipping Freud around, I move towards a more balanced outlook where cultures are not placed in positions upon an imaginary evolutionary timeline, but rather seen as comparable modes of consciousness.

My observation is that many from within, or influenced by, Western culture have lost this porosity to the unconscious. I argue that this is a symptom of the rapid rise of a narrow materialist perspective rooted in a monotheistic worldview (Hershler, 2010). This more contemporary reading of Freud’s “Uncanny” thus identifies the mysterious sensations of mask work to be rooted in the suppression of the ancient human ability to see beyond the limits of their own conscious minds; a conclusion that is further reinforced by looking at the second source of uncanniness: infantile complexes.

Winnicott and the Unconscious Child

“Every child is an artist. The problem is how to remain an artist once we grow up.”

-Pablo Picasso

I have always been drawn towards worlds outside of my own. As a child, my older sister would tease me with stories of a “magic door” behind which lay Candy Land and other worlds of untold magnificence. I would lie in bed for hours dreaming of worlds that existed beyond my own senses. I would invent rituals and patterns of behaviour that, if abided by, would allow me to access these worlds. Sometimes it would involve counting the exact amount of time it took for the water to flush down a toilet, other times it would be a precise sequence of hops around the room. At times, the rituals would extend to other aspects of my life including the insurance that I would get the food I wanted that night or be able to work with a particular partner at school. I don’t know when these rituals or games stopped but I still get an occasional strange, uneasy feeling when the water disappears down the toilet drain (Hershler, 2011).

In order to understand the connection between the suppression of childhood beliefs and uncanny sensations in an adult Provocateur of masked theatre, it was necessary to move past Freud and on to later advancements in the field. D.W Winnicott is a psychoanalyst interested in the play of children who wrote extensively about how in childhood we acquire the ability to believe “illusion” and animate the inanimate as a natural process in development (Winnicott, 1971).

Winnicott demonstrates how “illusion” becomes an important tool for a child when they confront the anxieties that come from change and discontinuity experienced in life (1971). To illustrate this phenomenon, Winnicott uses the classic children’s game of peek-a-boo as a model (as described by John Emigh):

The initial pattern of this rudimentary game is as constant as it is familiar: the attending adult is present and visible, momentarily disappears from view, and then reappears. The momentary disappearance creates anxiety and excitement; the reappearance short circuits this anxiety and releases the built-up energy in the form of laughter (1996: 2).

When the disappearances of the adult grow longer, Winnicott observes, the child will find new solutions to escape the anxiety of the absence. These solutions often include

forming relationships with special objects that he later terms “transitional objects”.

Emigh, commenting on Winnicott, notes that:

The child learns to employ “illusion” in order to sustain pleasure through longer periods of discontinuity - longer absences on the part of the attending adult. The child invests specific objects with animate qualities - a favorite stuffed animal, or blanket with its own repeatable name - and plays with these objects, talking with them, inventing scenarios for them, filling in the ‘potential space’ left by the adult’s absence (Emigh,1996: 2).

Here Winnicott and Emigh identify a clear example of how children, through a more porous relationship with their unconscious, are able to move past the limitations of rational thought, bring life to the inanimate and believe in the invisible. Once again, these skills seem to be the same as those needed in the role of Provocateur. That they occur mysteriously, unconsciously, and only in sudden flashes, I argue, is because contemporary, “western” socialization suppresses these basic instincts and forces them into deeper compartments of the mind. In cultures where this porosity is carried on in adult life, as observed in the previous section, play with the unconscious world and illusions are embedded in all aspects of life (Schechner, 1993). I argue that to develop these skills, the Provocateur must find ways to ensure that their consciousness continues to open in these directions. How this development of porosity might be achieved is, therefore, a question of great pertinence to my research. In a broad sense, the practical research is a progression towards trying to answer that question.

In summary, I argue that the Provocateur-as-participant possesses and develops skills that are as concrete as those of the Provocateur-as-Witness. As I discovered through a reading of psychoanalytical thought, these skills are found in the ability to be more porous to the unconscious by embracing an innate human ability that is often suppressed after childhood in western society. I argue that a state more open and porous will endow the western trained Provocateur, in this case me, with the ability to engage and interact more proficiently with the process of fusion that takes place when actor and mask become one. For my practice in masked facilitation to evolve towards its more spiritual dimensions, we might first want to look at how masks and masking have traditionally

been associated with this domain. The following section will thus better define the overall direction of this research by situating it within the socio-political and historical context of the art form.

Section II: Uncovering the Unconscious Landscape of Masks

The relationship between masks and humans is intimate, dating back to the origins of our species and always seeming to be connected to the concept of transformation (Eldridge, 1996). Playing with masks is one of the oldest and most documented traditions in human history and it is theorized that humans were engaging with masks as far back as 50,000 years ago and in cultures originating in places as far apart as Peru, Japan, Italy and Nigeria (Shapiro, 1951). Across this diverse landscape of cultures and traditions, a common thread has always been the power of masks as transformers. Ubiquitously across time and space they appear in rituals at moments of collective change (shifts in seasons) or individual transformation (rites of passage, initiation) (Eldridge, 1996). Masks, and their ability to transform, seem to be, as the phenomenologist Gaston Bachelard once remarked, “the object of a veritable instinct of the human race” (1988: 157).

Considering this history, there is obviously an overwhelming mass of anthropological material describing the practice, customs, and belief systems attached to a specific culture or tradition. Yet, what information is relevant with regards to this research? An answer, for me, lies in the use of an analogy. Rather than seeing human culture as an evolutionary progression, I picture it like a technician changing the coloured filters on a light; with each flash there is a new reflection or version of what is essentially the same bulb. In the case of masked performance, the bulb is the essential feature of the human relationship to masks that remain relatively constant through time. The filter becomes the ways that a cultural perspective distorts and reflects that essence in a new way. In turn, I may be able to form an understanding of what is essential to the act of masks and humans, and abstract that from the cultural filters that distort my perception of that essence.

Amongst performance theorists of the past century there has been an increasing interest in ancient religious practices, for it is generally accepted that contemporary, secular theatre of today grew out of the sacred rituals of the past (Schechner, 2002; Emigh, 1996; Fischer-Lichte, 2005; Peters, 2009). The actual way that this evolution occurred is not, and probably will never be, known for certain but plausible theories are abundant. Julia Stone Peters describes a scenario of the movement from ancient rituals to secular Greek theatre. The scenario opened in a time when people began re-enacting events after returning from the hunt, this turned into pre-enactment (an attempt to produce outcomes through magic), which developed into dance and ritual that saw the leader as a symbolic representation of “God”, after that, a split occurred that saw formalized religion develop, on one side, and new characters and epic storytelling on the other, and finally, the formation of a secular drama that only bore memory of the sacred magic (Peters, 2009).

The history of masks can be observed in an analogous fashion to the process that Peters describes above with regards to theatre. Masks appeared ubiquitously throughout many, if not all, of the world’s ancient religions and often occupied the role of mediator between the spiritual realm and the human world (Eldridge, 1996). Given this, it is not difficult to imagine that, at the time when religion was developing in order to ensure more favourable outcomes for the hunt, people began to employ masks as representatives of the supernatural dimension. They were incorporated within the rituals of the time and eventually became formalized within the culture. As religion then splits (in the West) and the religious institutions develop that distance themselves greatly from their mimetic roots, secular theatre develops and alongside it forms of masking that are seemingly divorced of any sacred content. The fact that today, in the west, we find masks in varied secular settings (Emigh, 1996) such as dress-up parties, experimental theatre, Halloween and not necessarily in religious events, is a testament to the bifurcation of religion and theatre that occurred during the rise of a western civilization and the institutionalization of (monotheistic) religion (Napier, 1986).

I argue that this spiritual degradation of masks and their subsequent secularization in popular consciousness, however, is common only to cultures and minds influenced by western society and not to the vast majority of human beings. John Emigh supports this claim by stating that "...[i]n the west, the mask has been devalued and generally regarded as cosmetic disguise, rarely used on stage, and often deprecated in the metaphors of everyday speech" (Emigh, 1996). Yet he goes on to explain that the same is not true in most non-western countries where, "The tendency is to speak of the mask as an instrument of revelation, giving form to the ineffable and providing a nexus between the individual and those communally defined forces that shape one's sense of human possibilities" (Emigh, 1996).

Given this reading of the current state of masks in the Western context, I argue that when the "filters changed colour", as religion and theatre separated, masks and people suffered a similar fate. Theatre became a secular form of entertainment and the mask became an object to be worn and not embodied. In this light, the French and European traditions, that my practice originated in, might be seen as a movement growing between these extremes wherein the mask and actor are seen as more than their parts, but still demonstrating an overall distrust of the ritual/spiritual dimension. If, as I argue, the work of facilitator is to foster the unification of mask and performer, it follows that somehow there must be an attempt to further subvert the dominance and power of the Western filter that has been responsible for this alienation. In essence, I wanted to travel deep into the repressed unconscious that Freud has so aptly identified but feared entering. To me, this meant creating a work environment that drew much more from a non-secularized and ritualized performance space that appears to foster, at least conceptually, the ability of mask and actor to join in transcendental fusion.

The nexus of theatre and ritual is extremely contentious grounds for exploration. At every corner there is someone to question your abilities, rights, intentions, and sanity. Problems of cultural appropriation abound and constantly necessitate a process of self-reevaluation. Nor is it a new field of research, either. Many practitioners and theorists such as Grotowski, Brook, Mnouchkine, and Schechner have been investigating the field for

many decades as well as more recent South African practitioners such as Mandla Mbothwe, Kabi Thulo, Vincent Mantsoe and Sara Matchett .

Yet, in spite of this activity in and around the field, there is no consensus on exactly what it is that is being explored. The concept and definition of ritual itself is under constant debate and varies wildly from discipline to discipline. I have spent enormous time researching the subject and even compiled a list of key concepts in ritual theory that I found most relevant to my work (Appendix 2), however, I was unwilling or unable to fix these to a structure or method for my own creative exploration. How could I take abstract theoretical concepts relating to ritual and convert them into exercises with masks without stunting the creative process? Somewhere deep inside of me I had this gnawing discomfort and distrust with the process of isolating, through a reductionist process of (anthropological) scientific research, a concept found originally in a culturally specific ritual environment, porous to the unconscious, and then, attempting to reinsert it into a different context so as to achieve the original flow of unconscious material. It all seemed so counter intuitive, artificial, and possibly dangerous. Despite this deep confusion and lacking any formalized method for the work, in July of 2011, I set off on a creative process that hoped to explore these issues of ritual and spirituality through my own practice as facilitator of a masked theatre rehearsal process. The final section of this paper documents and discusses this process.

Section III: Practice as Research: Advancements in the Work

Part I: Letting go

It was from this space of deep anxiety and trapped confusion, outlined at the end of section II, that I realized my dilemma was not just specific to my project but reflected deep, personal insecurities with respect to the over arching paradigm of Practice as Research in the Creative Arts. These insecurities were rising not from an intellectual concern but from the experience of being blocked creatively time and time again over the past two years by giving too much authority to my rational mind. Why continue in this

way when my rational, logically structured research designs seem to undermine or transform the natural flow of creative practice they seek to understand?

Although the linking of the unconscious to ritual and then breaking ritual into definable parts had been a productive intellectual exercise which had brought me to this point, and would prove invaluable during the process, I did not want to fix the parts to a structure just yet. I had to momentarily but completely drop my rationalizing mind in order to embrace what Guy Claxton and Terry Atkinson call “The Intuitive Practitioner”, who searches for “the whole of what is known but which cannot, by nature, of its size and complexity, be held in consciousness.” (Atkinson and Claxton, 2000: 5). In this way, I wanted to find a way to let the process and project shape itself organically by trusting that a form would emerge, not by way of a rigid, pre-planned structure, but rather by depending on, “the ability to carry out a complex series of actions without the need for conscious thought until the subconscious brings to awareness that which is important.” (Atkinson and Claxton, 2000: 6). Ironically, it was by losing any semblance of pre-determined structure and embracing what I will call, “Intuitive Structuring”, that the work began to allow both the intellectual and creative research to merge into one.

Part 2: From Ritual to Storytelling: A Form is Born

The over-all project (from July to September) actually consists of two creative processes. The first was a workshop intended as a very open exploration of the domain and the second a rehearsal process for a production at *Out The Box* festival. I could have combined them in this essay but I have chosen to keep them separate so that I may use each one to discuss a different, particular element of the research. The first process serves to demonstrate how my new method of Intuitive Structuring allowed intellectual and creative pursuits to merge spontaneously and rematerialize as a new theatrical form, while, on the other hand, the second process provides an opportunity to discuss the specific advances in the work itself.

The Workshop

The initial workshop process consisted of a one week mask making period, followed by an intensive weekend performance or “playing” workshop, after which the project was to be reevaluated and further commitments determined. For the latter part of the workshop no specific structure or content was decided but I did ask fellow researcher, Mfundo Tshazibane to co-facilitate because his interest in traditional performance rituals of his Nguni heritage seemed to be overlapping with my ideas (Tshazibane, 2011). I was confident that drawing from our vast reservoir of intuitive knowledge, the appropriate way of working would emerge. The mask-making part of the workshop, on the other hand, was to be slightly more planned since it would set the tone and establish the atmosphere for the rest of the workshop

Mask Making

The only part of this workshop where I found myself clinging to my rational desires for pre-planning was in anticipation of the first day of the mask -making week. Since it began the process, and would set the tone for the work to come, I felt unable to leave it purely up to spontaneous choices in the moment. I wanted to ensure that the mask constructing process would occur in a “ritualized” and specifically non-cognitive environment so that the participants would be eased in to a process that was sure to undermine the authority of their rational minds. For inspiration I was immediately drawn towards Jerzy Grotowski and his work in “Paratheatre” that searched for “the little mind” or the “reptile brain” that connected modern man with more ancient roots (Grotowski, 19: 6) Yet, Grotowski provided no simple, practical structure with which to work. As luck would have it, however, another Master’s student in school with me at the time, Charles Unwin, was researching Paratheatre himself and a keen, experienced student of a contemporary offshoot of Grotowski, named Antero Alli. Charles agreed to lead a ritualized process based upon Alli’s work at the same time at the same time as the masks were being made. Satisfied by this prospect, I let my fears drift away and concentrated on gathering the materials and participants for the workshop.

On the eve before our first day of mask-making plans took an unexpected turn when Charles called to say that he had fallen suddenly ill and would be unable to lead the workshop and participate in the project. Just like that, fate had pushed me into the unknown without a guide to lead us into the unconscious domain and less than twenty - four hours until the participants would arrive. Forced to act intuitively, I spontaneously decided that I would take on the facilitation of this part of the workshop myself and borrow exercises from the late Canadian clown teacher, Richard Pochinko, whom I knew to incorporate elements of North American indigenous ritual into his pedagogy. Although I had never trained in Pochinko's style, I had gathered a list of his exercises months earlier when researching new ideas for my teaching but had never found the right time to integrate them. Intuitively, I knew that the moment for its application had now presented itself.

Pochinko had originally studied at Ecole Jacques Lecoq in the 1970's, "But found the European tradition authoritarian and confining." (Manseau and Weiss, 1989) When he returned to Canada he encountered a spirit-guide named Jonsmith who initiated him in North American aboriginal clowning. Pochinko, in turn, assimilated this wisdom into his own teachings. Central to this approach was something called "The Mask Medicine Wheel" whereby each participant would be guided through all six directions (North, South, East, West, up, down), "surrendering to the song and dance of each" before exploring the seventh mask that is found inside themselves, called (amongst many names) "The Trickster" (Wallace, 2001) In Pochinko's clown training the essence of each direction would be shaped into a mask and used as inspiration in subsequent activities but (unlike our workshop) not necessarily for performance.

For the purposes of our workshop, I guided the participants through the "The Medicine Wheel" but instead of creating a mask at each direction, they went through the entire wheel before letting the imagery generated become physically actualized in the clay that lay on the floor around them. In this way, I hoped that the energy stimulated by "The Medicine Wheel" would somehow be transferred directly into the design of the masks. Once each person was satisfied with the form they had created, newspaper was then

layered over top and left to dry. After a few days, the paper negative was removed for final touch ups, painting, and the fixing of elastic around the back. No formal indications were given as to the shape of the masks but obviously the medicine wheel had a profound impact on the subconscious of the participants because, although each mask had its own distinct style, a very notable pattern was evident whereby none of the masks represented human faces but, rather, appeared as a hybrid of human and either animal or strong “elemental” (water, air, earth, fire) features (images of these masks can be found Appendix 3). With these masks in hand, we entered into the second part of the workshop: “Playing” with the masks.

Playing with the Masks

As I mentioned earlier, the structure to the second half of the workshop was intentionally left as a blank slate to be filled by the intuitive choices of Mfundo Tshazibane and myself as co-facilitators. On the first day, I would facilitate the encounters between mask and actor, and halfway through the day, Mfundo would take over and experiment with some of his own ideas.

My experience in provocation has been primarily with half masks (where the actor has the ability to vocalize) and of a distinctly human nature. The masks produced in the first half of the workshop, however, were full masks that covered the mouth and had much more mysterious, animal quality to them. I was immediately forced to go outside of my comfort zone and experiment with new ways of “birthing” the actor/mask fusion. For inspiration I turned to the book, *Mask Improvisation*, in which Sears Eldridge developed a whole series of exercises for, what he referred to as, “Totem Masks” (Eldridge, 1996).

According to Eldridge, a Totem is, “an object (animal or plant) serving as an emblem of a family or clan and often as a reminder of its ancestry” (Eldridge, 1996: 114) The spiritual significance of “Totems” is well known across aboriginal communities of the North America (and the world) and a source of great interest to many anthropologists including, Claude Levi-Strauss, who saw totems as one of the earliest examples of analogical thought in humans which is so crucial to religious belief (Totemism, 2011)). In

retrospect, the logical overlap between Pochinko's exercises, deeply rooted in Native American mysticism, and Totem Masks, that also make reference to similar spiritual tradition, is quite pronounced. Yet, my impulse to work with Eldridge's Totem Mask exercises was a spontaneous choice based on the fact that I had Eldridge's book, literally, in my a bag at the time and was in need of inspiration but not the result of a pre-meditated rational decision. Is this pure coincidence or an example of how subconscious knowledge surfaces during intuitive practice?

Eldridge's Totem exercises focused on working to bring out the world and body-mind of the non-human creatures depicted in the masks. In my workshop, the actors were asked to pick masks, contemplate them briefly and then search for the size, shape and weight of the image that came to them. We worked extensively with the imagination and had the actor/creature picture their natural environment in the rehearsal space and then interact with it as if it were there. We worked a lot with rhythmic changes that might indicate a particular area in the environment (areas of safety or relative danger, for instance) or an emotional state. The result of these exercises was that the actors seemed to let go very quickly of their own minds and enter into the body and spirit of the masks (Hershler, 2011).

Extremely strong liminal images came out. The creatures seemed to navigate a zone between this world and another, between animal and human, between good and evil. In terms of my role as Provocateur, I remained much more of a witness at this stage. I pushed the actors to explore beyond immediate impulses and gave new indications as inspiration seemed to run dry, but I did not yet feel myself to be a fully integrated co-participant in the process. Although, I was able to see the creatures emerging, I found it extremely difficult to interact in the same way I would with a human mask. With the half-masks I was so used to, for instance, provocation would normally involve taking on a position of authority or high status and pushing the developing character towards a wide range of emotional states. With these "Animal/Mystery Masks", however, I felt totally humbled and unable to assume high status.¹ These creatures evoked in me many stories

¹ Images of these masks can be found in appendix 3

and histories but I did not feel as if I could talk directly to them as I would to a human. It was as if my everyday, direct language of communication was too weak to engage with the world of these creatures.

At this point we had completed half of the day and so I handed the reins over to Tshazibane to allow his particular perspective to influence the process. Central to Tshazibane's master's research into Nguni performance, is the tradition of storytelling or *ntsomi* and quite significantly that it occurs in the round, according to Tshazibane, so that, "nobody in the audience feels ignored, but rather everyone is important" (Tshazibane, 2011: 7). To begin his session, Tshazibane, therefore, had us put the masks to the side and sit in a circle with the simple instructions that we were to create, spontaneously, a story through words, sounds, music and song. Inspired and possibly warmed up by the unconscious world of the masks, the group entered into the exercise with full intensity. In the span of several hours we had journeyed through a vast array of mythological environments (from underwater kingdoms, to remote villages atop volcanic mountains), created numerous characters of both human and non-human origin, while swinging in every which direction along the soundscape and emotional landscape of our collective imaginations.

After about two and a half hours, energetically charged by the improvisations but drained from demands of the day, we naturally brought both the stories and the first day of our investigation to a close. As we were packing up our belongings, I had a realization that would totally alter the form of my research. Putting the masks into their bag for storage, while still reeling from the excitement and liberation of the storytelling, I asked myself whether the mythical language we had so easily fallen into over past few hours might offer a key into the world of these mysterious masks. Turning to Tshazibane, I said, "Instead of keeping the masks and storytelling separate, why don't we combine the two and attempt to tell the story of the mask as it appears." Without even a pause, Tshazibane, replied, "Yeah. Of Course", as if the idea had always been there from the beginning. Well, maybe it had been.

After this decision, the unknown void that had originally characterized the workshop began to solidify. I had not prepared a structure but rather allowed structure to slowly reveal itself. Over the next day, we began experimenting with the overlap between the two genres and, as we did, new questions, ideas, and possibilities began to spring up all over the place. Does the mask/performer lead the story through action or does the story guide the actor? Does the story being told represent, somehow, unconscious understandings of the observer? Does the masked performer need to literally react to the story being told or are there other forms of indirect dialogue possible? Where should the storytellers sit? How many masks could appear onstage? In relation to the stories being told, when does the mask “come alive”? The vibrancy of this creative flow told me that we were on to something of interest. My own role as facilitator was shifting but a form was emerging whereby both the theoretical and artistic could be explored simultaneously. Furthermore, this form had developed out of Intuitive Structuring and continued to work like this; letting trained inspiration move aimlessly without a fixed destination, providing a method of continuing to research through the practice.

A week after the workshop ended, I received an email from the visual theatre festival “*Out the Box*” in which they informed me of my place in their festival that was happening in less than one and a half months time. The show I had originally applied to the festival with (more than a year before since the festival had changed its dates from April to September) was now long disbanded with performers all over South Africa, and so I decided to continue the research and utilize the place in the festival as a showcase for our findings. Shifting focus slightly, the next part engages specifically with the advancements in the research made during this process vis a vis the foundations laid out in the first two sections of the paper.

Part 3: Taking the Mask *Out the Box*

Research into Provocateur as Witness

As we began the rehearsal process for *Out The Box* I realized quickly that there were certain basic technical skills that were of particular importance to the performers of an

improvised, masked-storytelling event. As such, I found it necessary to integrate new exercises and training methods as integral components of my workshop/rehearsal process. Since these exercises are concerned with empowering the performer with the objective skills necessary to function at a high level in this style, it falls under the category of Provoacteur as Witness. The crux of this paper does not lie in this aspect of the work but I feel it necessary to mention briefly the two training pedagogies that assumed great importance within the rehearsal process.

Attunement, Total Engagement, and Surrender to the Group:

Improvised group storytelling, in and of itself, demands great listening skills on the part of its participants. If one is caught up in their own thoughts or intentions, they will not be able to adapt to shifts that take place in the moment. When you add a second layer, a live masked performance, the demands upon the group are increased. The participants had to be completely in tune and feeding off of each other at all times, whether it be vocally, musically or physically. At the beginning of the process, to help with a sense of connection, the storytellers all sat in a circle next to each other and faced the masked performer. However, as the process advanced, we realized that it was crucial for the storytellers to have the freedom to move around the space so that everyone in an audience would feel included but this put added strain on the sense of unity in the group. In addition to this, the masked performer, who is also an integral part of the story, is not only disconnected spatially and physically (in mask) from the others but also communicating through a totally different medium. As such, training was needed for the performers to develop a heightened presence and awareness that would lead to the full engagement of mind and body necessary to overcome these divides. This engagement is intentional and personal, but, in practice, meant a total sacrifice to the group event that was taking place in the moment. To develop these skills I looked towards Anne Bogart and her work with Viewpoints.

Viewpoints was originally developed in the 1970's by choreographer Mary Overlie as a technique for teaching movement improvisation for dancers, it was adapted for stage actors by Anne Bogart and Tina Landau (Bogart and Landau, 2005). The concept is to

provide improvisers with a vocabulary or grammar for acting upon their impulses in movement and gesture. Bogart and Landau saw this language in two parts: viewpoints relating to Time - which are Tempo, Duration, Kinesthetic Response, and Repetition - and those relating to Space - which are Shape, Gesture, Architecture, Spatial Relationship and Topography. In the training, which takes place in a group, actors will enter the playing space and are asked to improvise, at first, with one of these viewpoints in mind, and, later, having fully integrated all viewpoints into their bodies. In effect, the training allowed us, “to practice creating fiction together on a daily basis using the tools of time and space.” (Bogart and Landau, 2005) Daily practice in this method was extremely important to the process and put us in a space where we could work intuitively and evolve according to the needs of the form we were exploring without much discussion or rehearsing, just listening.

Vocabulary of Archetypal Movement

As we began experimenting with the combination of storytelling and masks, it became increasingly clear that the physical vocabulary and performance style of the masked performer would also change dramatically. As will be elaborated upon in the next chapter, there was a need to find a performance text that worked across the narrative of the story without clinging to it but also worked at the same level of archetypal imagery. To achieve this balance I began looking for different acting techniques that might inspire the actors and offer a source of technical guidance with respect to these goals. It was in the work of Michael Chekhov that I found a methodology that seemed most suited to my needs.

The primary attraction of Chekhov’s work was his emphasis, “not merely to copy the outer appearance of life but to interpret life in all its facets and profoundness, to show what is behind the phenomena of life, to let the spectator’s look beyond life’s surfaces and meanings.” (Chekhov, 1953: 3) To find this deeper layer of life, Chekhov developed a teaching style that attempted, in my opinion, to break the entire psychophysical experience of life into different archetypal categories that could then be practically explored through movement. These categories included archetypal qualities of movement

(flying, floating, molding, radiating), archetypal statements of action (I want, I reject, I give, I take, I hold my ground, I yield), archetypal active gestures (pushing, pulling, lifting, throwing, tearing), archetypal sensations (floating, falling, balancing) and archetypal psychological gestures (based upon the image of archetypal characters like the king, the fool, the whore etc...) (Chekhov, 1953). It was my hope that an extensive exploration of the categories would provide a good foundation for the strong, clear, physical text needed for our work.

Research into Provocateur as Co-Participant

In the first section of this essay, the Provocateur as Co-Participant was defined as the aspect of the facilitator's job that relates to an intuitive ability to see into the "spirit of the masks". Through an analysis of the psychology of Freud and Winnicott I further argued that to operate more proficiently in this role, one must be in a state more porous to the unconscious. In the second section, we looked at how an atmosphere of porosity might be achieved by reconnecting and integrating aspects of ancient ritual within the workshop space. Finally, in the first half of this third section we followed how these conscious theoretical conclusions manifested themselves as a completely new theatrical form when applied within a non-rational, creative process. At this point I would like to look at how the rehearsal process into this new theatrical form of improvised mask/storytelling then became a site for effective Practice as Research when these ideas were expanded and evolved at the same time as the creative process was taking place.

Daniel turned to the wall, placed the mask slowly over his head and then returned to the audience. Where Daniel had stood only seconds before was now a part dog/part human creature bent over with a scroll in their hand. As the creature moved through the space, a story began to stream from the audience describing the creature as a priest figure, a last protector of the sacred texts in his community, a community that was now moving away from their traditions. As the story poured forth, the movements of the creature took on new weight and meaning in relation to the character emerging in front of our eyes. Even in stillness we began to read the sadness of loss mixed with fierce determination that was the main emotional state of the character (Hershler, 2011).

As I alluded to earlier, introducing storytelling into the birthing process of masked characters replaced, for me, the need to speak directly to the characters in order to bring out the life of the mask. It was my experience that the language of myth somehow spoke to the mask in a way that fostered a connection both between 1) the actor and mask and 2) the audience and the mask/actor character. My side-coaching became devoted entirely towards the technical elements of the performance that I outlined in the previous subsection. My provocation as co-participant on the other hand, shifted towards an indirect language that spoke in a vaster, universal imagery that felt more appropriate to the unconscious world of masks.

Since Freud had been an unwilling companion into the ancient, “primitive”, and universal territories that “uncanny” sensations seemed to suggest (and the gravitation of my practice echoed), my theoretical interests began to gravitate towards the warm embrace of Carl Jung and his theories of The Collective Unconscious.

For Jung, a contemporary and one time student of Freud, the Personal Unconscious that held our private complexes was only one (superficial) layer of the human psyche. At a deeper level, lay a larger vaster realm of unconscious material that was shared between all individuals since the remotest of times that he called, “The Collective Unconscious” (Jung, 1959). While the personal Unconscious was filled with the personal and private side of psychic life, “the contents of the collective unconscious, on the other hand, are known as *archetypes*” (Jung, 1959: 4). It is in understanding the concept of archetypes that we can begin to see the profound parallels these ideas have with our work with masks that, in turn, push the understandings into the spiritual worlds that Freud had alluded to but was unwilling to enter.

According to Jung, archetypes deal with universal images or “primordial types” that exist across all human cultures (Jung, 1959). However, archetypes themselves are never actually perceived, rather they are, “factors and motifs that arrange the psychic elements into certain images, characterized as archetypal, but in such a way that *they can be*

recognized only from the effects they produce” (Jacobi, 1959: 31). This is to say that, for Jung, although archetypes are found in an unconscious place that is obscure and unfathomable to the conscious mind, we recognize them through their representation in different forms of social expression. In turn, he qualifies this by arguing that the most important and common of these expressions is “primitive tribal lore” and “myth and fairytale” (Jung, 1959: 5). In essence, from a Jungian perspective, mythology and the imagery inherent within, offer the best access we have to the deepest and most complex level of the human unconscious.

The anecdote at the beginning of this section, when Daniel donned the mask and transformed into a liminal creature before our eyes, I believe that the experience, for the observer, occurred in a mysterious (or, to use Freud’s word, “uncanny”) interplay between the archetypal realm of ‘The Collective Unconscious’ and the conscious realm of event onstage. Consequently, my own comfort with the poetic and metaphoric language of stories as a means of provocation reflects a subconscious realization of this connection between the deepest layers of the unconscious and the archetypal imagery found in mythological structures. Jung himself even distinguished between two types of thinking: “archaic” and “directed” thought where, “The first, like primitive language, is associated with myth, and is the expression of the unconscious”, and, “The second is the social form of language, employed by the conscious mind.” (Hutchings, 2007 : 8-9) In turn, it is my opinion, that in this rehearsal atmosphere where mysterious masks connected to shared unconscious imagery, our thoughts naturally shifted to this “archaic” form and the Provocateur as Co-Participant organically evolved from my individual role as director into a group role as a shared voice of collective mythology.

Archetype and Symbol

The blue-faced woman from the underwater world did little more than slowly coil the rope up in her hands. However, the story being told simultaneously was that of the harrowing, tumultuous journey she had taken from her home towards the world up above. While these two events, story and masked improvisation, sound completely disconnected, in the moment, the smallest rhythmic change, increase in tension, or shift

in the actress/character's body posture would read directly to the essence of the story being told. Likewise, as the story evolved or shifted, the imagery of the myths could be seen reflected in the mask, even in moments of total stillness (Hershler, 2011)

This anecdote describes another major discovery related to “the spirit of the masks” within our *Out The Box* rehearsal process. Apart from discovering that mythological language seemed appropriate for the world of these masks, we also observed, as the story of the blue-faced woman exemplifies, that the communication between the myth and the masks was never direct. The archetypal imagery of the stories would compliment and deepen the mask character but only if the mask remained unattached to the literal or conscious image created by the words. If, on the other hand, the mask/character began to identify completely with the story and become fixed to their perceived meaning, all profundity seemed to disappear and we returned to the conscious mind's reality of paper masks and human actors. These observations, arrived at experientially, provoked many questions and, in turn, shed much light on my theoretical understanding of masks and their relationship to the unconscious. At the heart of the evolving conceptualization of the mask and The Collective Unconscious is a second major concept of Jung's: The Symbolic,

Every view which interprets the symbolic expression as an analogue or an abbreviated designation of a known thing is *semiotic*. A view which interprets the symbolic as the best possible formulation of a relatively unknown thing which cannot for that reason be more clearly or characteristically be represented is *symbolic*.

(Jung as quoted in Jacobi, 1959: 80)

As we can see, Jung takes care to distinguish between the interpretation of a sign, that points towards fixed entities, from the “conscious” physical world around us, and symbols, that represent material from an unconscious, unfathomable realm (Jung, 1969). For Jung, symbols thus become the conscious manifestation of the archetypes of the collective unconscious, “precisely because they are ambiguous, full of half-glimpsed meaning, and in the last resort inexhaustible.” (Jung, 1969: 38). This further substantiates why mythology, thus, becomes the appropriate language for the archetypal because its

contents are filled with symbolic imagery. However, with regards to my own particular creative process, the masks also seem to be most effectively experienced on this symbolic level. In much the same way as I have tried, throughout this paper, to describe the moment of a mask “working”, Jung also speaks of symbols in terms of being either “dead” or “alive” and notes that, “[a] symbol really lives only when it is the best and highest possible expression for something divined but not yet known by the observer” (Jung, quoted in Jacobi, 1959: 97).

When “alive”, the masked characters in our practical work reflected and complimented the imagery of the myths but did not fix themselves to the literal contents of the story. Rather, they seemed to embody the symbols themselves, in this case not in a verbal or linguistic sense but, materially and physically. It is such that in our theatrical form of improvised mask storytelling, when the mask/performer achieves fusion, they do so through a performance text that balances physical actions with deeper mystery and thus achieves a symbolic form. This being said, the question still remains as to what it is about the physical (or psychophysical) process of masking that allows it to connect with the Collective Unconscious and have such a meaningful impact, as it seems to have had for so many thousands of years, upon the observer. For a possible explanation to this, I believe, we can once again look at mask fusion as being the non-verbal equivalent of a very well researched phenomenon that takes place in language: the metaphor. In fact, I believe, that a mask/actor fusion might best be described as a psychophysical metaphor that transcends mind and matter and serves as an important link between the conscious and unconscious dimensions of the human psyche. To substantiate and reason this claim, I will now parallel masked-fusion within a theory on creative metaphors very recently put forth by Thomas Frenz, which not only frames the physical process in a useful, contemporary scientific paradigm but also the psychological aspect within a Jungian framework with which we are already familiar.

Very briefly, however, before I continue forward, I would like to stress that what we now read as theoretical concepts are actually grounded in the observation/participation and experimentation with the masked improvisation in rehearsal. Allowing these discoveries

to spontaneously drift into further intellectual interrogation provides a means of further experimenting with the overall concept of the form and has inspired new perspectives on the direction we wish the work to take. The key to achieving this balance, in my opinion, has been an on-going flexible and open creative process that never fixes to a final form but is characterized by constant change and is subject to an undefined and intuitive method.

Mask as Psychophysical Metaphor

Thomas Frenz, a leading contemporary theorist on metaphors, argues the traditional research into the subject was conducted according to a classic scientific paradigm and almost entirely at a linguistic level without much emphasis on the cognitive implications (Frenz, 2011). According to Frenz, the major theorists who wrote on the topic all the way in to the 1980's, analyzed metaphors in language and employed a reductionist approach to, "break the metaphoric whole into its two elemental parts" (Frenz, 2011: 11). After being broken down, the parts were then identified (with various different labels) as: 1) a literal term and 2) a figurative counterpart that interacted and created 3) the complete metaphor. Finally, once the smaller units were identified, "their interaction is assumed to be temporal and causal (Frenz, 2011:11).

The major problem with this traditional approach, in Frenz's opinion, is that it does not account for shifts in the scientific paradigm which undermine the classical procedures (reductionism and causation), nor does it provide a coherent psychological framework to explain metaphors, "one that allows the meaning of a metaphor to emerge from outside the boundaries of a formal semantic structure." (Frenz, 2011: 11) Therefore, in his paper, *Creative Metaphors, Synchronicity, and Quantum Physics* (2011), Frenz offers a new approach that integrates both the new physics of quantum mechanics and Jungian psychological framework into an understanding of metaphors. It is my belief that within Frenz's theory lies an overlap with my work on masks that helps to articulate the psychological process taking place for participant/provocateurs when witnessing a masked performance.

Jung and The Metaphor

Synchronicity, according to Jung, “consists of two factors: a) An unconscious image comes into consciousness either directly (i.e. literally) or indirectly (symbolized or suggested) in the form of a dream, idea or premonition. b) An objective situation coincides with this content” (Jung quoted in Frenzt, 2011: 16). Jung then located synchronicity within the collective unconscious by reasoning that, “because there is always a heightened affect in a person who experiences them, the unconscious element taps into an archetype” (Frenzt, 2011:17). Frenzt argues that metaphors are the language form of synchronicity for three reasons: 1) They also are accompanied by an “ah-ha!” moment of heightened affect 2) They are made of two constituents (the literal and figurative) and 3) Those that experience them gain insight (Frenzt, 2011). In light of this comparison, Frenzt then goes on to speculate that metaphors might actually be formed in the collective unconscious before they are expressed, which would then help to explain how we might derive meaning or insight from them.

In my experience, the process of mask fusion contains these same three basic conditions and could be considered the psychophysical version of both synchronicity and creative metaphors. With regards to the first condition, as I discussed extensively in the first chapter of this essay, when masks “come alive” the observer will experience an “uncanny” or heightened affect. Secondly, like the unconscious and conscious occurrence in synchronicity and the literal and figurative parts of a metaphor, masked fusion involves an inanimate object mixing with an animate subject. Finally, the insight gained from those that experience mask embodiment is evidenced by the extremely long history of their role within healing and initiation rituals. This is documented in more detail in the second section of this essay. In this way, I believe it is helpful to conceptualize the act of mask/actor fusion as a psychophysical metaphor that occurs in the moment as an interaction between mask, performer, and observer but also, as Frenzt discusses, by tapping into the archetypal reservoir of the Collective Unconscious. It is at this juncture, between the metaphor and The Collective Unconscious that we turn to the more physical aspect of Frenzt’s theory where he employs quantum physics into the discourse as way of illustrating a possible structure to the Collective Unconscious.

The Quantum Structure of the Collective Unconscious

To summarize, Frenzt begins by demonstrating how quantum physics and the relativism (Einstein, Heidegger, Pauli) out of which it emerged, tore away at the foundations of classical Newtonian physics (reductionism and causality) and imagined a quantum level as a 'unified whole' existing in a single continuum of "SpaceTime". Advancing the work of quantum physicist David Bohm, Frenzt goes on to posit that in each region of space and time there is contained a *total order* that is characterized by an *implicate order*, "an unbroken and undivided totality" and an *explicate order*, "the normal physical world that scientists have been studying and that we've been living in forever." (Frenzt, 2011: 20). The interest in this, Bohm argues, is that the relationship between these orders is such that, "all possible phenomena that might appear in the explicate order are already *enfolded* within the implicate order as potentialities" (Frenzt, 2011: 21). In turn, "Whenever phenomenon appears within the explicate order, it *unfolds* from the implicate ground as potential becomes actual, and whenever some phenomenon disappears from the explicate order, it *enfolds* back within the implicate order as the actual reverts back to the potential" (Frenzt, 2011: 21).

Now, grounded in both quantum theory and a Jungian psychological framework, Frenzt asserts his own theory on how creative metaphors are produced. He claims that the process of metaphor generation begins with an impasse, either intellectual or emotional, that cannot be worked out with pre-existing knowledge. "If the impasse persists", he continues, "even in the face of increased and intensified efforts to remove it, it begins to enfold back in to the unconscious" (Frenzt, 2011: 23). Then, once it enters The Collective Unconscious, where the archetypes represent unrealized and limitless "semantic knowledge potentials", it is reconfigured in some new way until it unfolds through the unconscious and "reemerges into language as creative metaphor" (Frenzt, 2011: 23).

There is currently no scientific way to prove Frenzt's theory, nor is it without its flaws, however the insight it provides, with regards to my own work, is far too obvious to

disregard. I believe, that the meaning we, as humans, derive from the act of masked fusion might be most aptly described through a similar process as the one Frenzt provides for the metaphor, in this case, however, it is achieved visually rather than verbally.

I believe that the masked fusion also begins with an impasse, which, as I discussed in section I, is related to a basic (especially modern) human inability to intellectually reconcile both the conscious (material) world with the unconscious (spiritual, invisible) world. Many attempts might then be made to solve this impasse including religion, scientific belief, sedatives, and mythology. Yet, if there still remains a shadow of doubt or discomfort, which I believe there always will be, the impasse will enfold back down into The Collective Unconscious and circulate this undefined realm where there exists an infinite amount of potential liminal creatures that embody both a material and a spiritual essence. In turn, back in the conscious world when the subject observes the emergence of living spirit from the combined energy of mask and actor, they are actually experiencing the unfolding of their impasse as a reconfigured liminal being (masked character) that lives inside and outside the perceived laws of nature, between animate and inanimate, and inhabits both the material and spiritual world. The fusion, I believe, brings together the “real” and “unreal” in a unified paradox that the mind had not previously been able to process. In this moment, binaries and dualities that structure the modern mind dissolve and a semblance of unity or wholeness is experienced. This masked being, as an active symbol, becomes a psychophysical metaphor of psychic struggle and offers insight through a momentary glimpse into the archetypal world of The Collective Unconscious.

Reconnecting It Back to the Process

Conceptualizing the masked-fusion as psychophysical process, grounded in a Jungian psychological framework that enfolds and unfolds between the conscious world and the Collective Unconscious and offers meaning through the materialization of archetypal imagery is not just a theoretical concept. I believe that arriving at this understanding is reflective of the direction our creative process had been taking before Jung or Frenzt had entered my own or the work group’s collective consciousness. However, by formalizing the overlap and articulating it in a decisive manner, we were able to acknowledge,

consciously, major trends or impulses being followed, intuitively, in the creative work. The following list outlines the major creative trends that, I believe, support and were supported by the theoretical concepts advanced during the *Out the Box* process and, in turn, lead us towards the final thesis production that will take place at the end of November:.

Therapeutic Potential of the Form: As we began to explore the intersection of storytelling/mythology with the masked improvisation, audience participation became more and more central to the style. We experimented with idea of audience members telling their own stories and, by the last performance at *Out The Box*, we even had audience as masked performers. The conceptualization of mask-fusion as a physical metaphor of psychic tensions reflects and builds upon this potential.

Developing a Highly Expressive/Non-Literal Performance Style: We were constantly in search of a performance style with the masks that would bring the character “alive” onstage and take inspiration from and compliment the archetypal imagery of the myths without being drowned by them. We already spoke of the discovery that moving away from a literal re-enactment or attachment to the story was crucial. In this vain, we also searched for, to feed off of Jung’s terminology, a living “symbolic” style where the unfathomable depths of the unconscious would find expression in a material form. We are searching these territories by subtle shifts in quality, rhythm or tension of movement and by looking for great strength in stillness.

Myth and Masks: I have already discussed quite extensively the combination of improvised storytelling with masked performance. Naturally, the stories migrated towards and integrated within universal mythological structures and archetypes. We also explored the possibility of influencing the stories with cards containing words with common archetypal characters (hero, king, slave, mother etc.), strong natural images (mountain, eclipse, shadow etc...), and archetypal verbs (giving, taking, wanting, rejecting etc..).

Collective Creation: My own role as facilitator or Provocateur shifted organically but distinctly to a more collective voice. I still assumed a different position to the rest of the group in my, occasional, technical side coaching and making final decisions at certain

times but, for the most part, the research was conducted through collective improvisation and I was an equal participant. We emphasized the importance of a collective voice in the storytelling as well, which, I believe, tended to push the stories towards expression in a way that resonated with the collective unconscious (although sometimes with the collective conscious, as well).

Total spontaneity: There was a movement in the process towards expanding the improvisational, chance elements within the form. In the performances at *Out the Box* we had the audience choose, spontaneously, the costumes, the props, the words, and even the masks for the improvisation. The more spontaneous the event, the more the atmosphere was ripe with the feeling of the unknown from which powerful images would emerge. Jung's concept of synchronicity might best describe the territory we navigated.

Conclusion

Building, then, is a process that is continually going on, for as long as people dwell in an environment. It does not begin here, with a pre-formed plan, and end there, with a finished artifact ... For it is in the very process of dwelling that we build.

(Ingold, 2000 : 188)

The acknowledgement and subtle encouragement of creative impulses, while resisting the desire to force them into a fixed conceptual structure, has been the most important lesson learnt in trying to effectively facilitate practice based research into a creative process. The learning curve I experienced over the full, almost two year, process was found in accepting that the research is a continuous process without an end and without pre-determined results. I believe that knowledge is gained at every point along the process without any preference given to that that occurs later along the timeline

It was by engaging fully and completely within an open, creative process that my theoretical research could finally find its place within the practice. This place was not one of guide or director but rather something more akin to an adept and confident translator. In effect, in creative research, I have discovered that intellectual explanations or discussions actually serve as metaphors to describe experiences that the rational mind

cannot otherwise process. Fixing intangible events to words and theoretical constructs allows modern man to assert control within a domain that does not play by the “rules”. That is why, I believe, it is dangerous to allow the theory to guide the creative process for this implies attaching fully to the world of its metaphor rather than the intended purpose which was to gain insight through the analogy but then to let go and apply it within your life or creative process, in this case.

The irony is that I described a central figure of my own research, masked fusion, as a psychophysical metaphor itself. My argument being that mask and actor combine to form a visual analogy or explanation for the constant interplay between unconscious and conscious material. However, the same rules apply, in this case with masks, as they do with theoretical concepts in creative research. If we attach too much to the metaphor, in this case the living incarnation of the mask, we risk losing touch with reality, and becoming scared of the creature and wanting to destroy or reject it. The more empowering stance, rather, is to accept the shock of clarity and allow it to integrate back into our psychic reality. At another level, of course, the understanding of masks as metaphors is helpful and exciting to my rational mind but it must not be left to devour and dominate the creative process. It offers enormous insight into the way masks seem to operate, implicates them within other disciplines of research (such as psychology, philosophy, linguistics, and communication) and provides great opportunities for new creative directions but it can not be confused with an artistic impulse. Searching for the metaphor in the creative process will trap me in a theoretical vortex much like searching for ritual trapped me before these recent projects. My progress as a researcher into my own practice as a facilitator of mask theatre will continue to depend heavily upon my ability to intuitively follow my artistic impulses while building and inspiring myself from the insightful translations my rational interpretations might offer. If this balance is achieved, as it began to do in processes documented in section III, then I imagine the potential is as vast as the contents of our Collective Unconscious.

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Appendix 1

The Concept of Three Voices

The actualization of the work involves a loss of actuality. Genuine contemplation never lasts long; the natural being that has only now revealed itself in the mystery of reciprocity has again become describable, analyzable, classifiable - the point at which manifold systems of laws intersect. And even love cannot persist in direct relations; it endures, but only in the alternation of actuality and latency. The human being who but now was unique and devoid of qualities, not at hand but only present, not experienceable, only touchable, has again become a He or She, an aggregate of qualities, a quantum with a shape. Now I can again abstract from him the color of his hair, of his speech, of his graciousness; but as long as I can do that he is my You no longer and not yet again.

-Martin Buber in *I and You* (1923)

[Practice as Research] challenges the common sense notions of how humans know by transforming the noun knowledge, with its connotations of matter substance, thingness, words rendered on a page, data stored in a hard drive, to the gerund knowing, something halfway between noun and verb - an event.

-Baz Kershaw in *Practice as research* (2009)

If one is to accept the shift Baz Kershaw and the renegades of performance as research are suggesting, it demands that we search for new methods of articulating this part active, part passive form of knowledge. Since academia still requires some form of written version of the knowledge, new forms of thesis and report writing must be attempted to pass this new knowledge on. Classic theoretical papers that are so common to all fields of the social sciences, in which the primary goal is to review, comment upon, and advance relevant theoretical discourse, are no longer sufficient. A new practice-based thesis must also give voice to the active and non-cognitive aspects to the “events”. In my opinion, this goes beyond simply the documentation of a process in journals, video, or photographic mediums but must also be present in the way a creative process is analyzed and communicated in a written form. This might necessitate adopting new forms of

essay writing that would incorporate different creative styles and experiment with offering multiple perspectives on a process.

In this paper I offer one possible approach to addressing this issue by attempting to disentangle my own subjective experience and divide it into clearly defined voices (or perspectives). I have attempted to create a structural model for isolating the various “areas” of activity that are involved in generating and sustaining a creative research project. Instead of describing and explaining the research from one unified voice, I present it from different (sometimes competing or conflicting) positions within myself – The Practitioner, Student, and Researcher. According to the model, each of these three parts represent spheres of influence that operate independently of each other and then overlap in the middle to form the outcome, creative process or – “event”. In a perfectly functioning system, a balance between all three will be achieved and each will contribute an equal amount to the ongoing development of the research. However, in the real world, this equilibrium is never fully achieved and further insight is gained by recognizing which of the voices were too dominant or, conversely, too submissive.

There are, of course, dangers in employing models to explain a process. John Emigh, for instance, notes that they, “may provide complex ways of saying simple things; worse, the models may become reified encouraging the reader to treat the map as though it were the territory.” (Emigh, 1996) However, in this case, the possible flaws were overshadowed by clarity I have gained by the conceptualizing of my research in such a way. In the remainder of the paper, these three voices will be represented in different ways within the overall narrative. At times, they will be found intertwined within a discussion and will necessitate the reader’s own reflection to distinguish, while in other instances I found it necessary to highlight these distinctions clearly with their own sections. This idea is not fully developed in this paper but I hoped that it would give an idea of where the concept could go. You may observe a shift in tone or language from time to time as I shift from voice to voice. The practitioner, for instance, will be written much more in a reflective journal style whereas the student communicates his ideas in a more academic style. Such choices are intentional and will hopefully help to distinguish the different layers of the

process. Before venturing forth with the content of the process I offer a more detailed description of the three-voiced model and how it can be read within the context of this research:

The Three Voices

The practitioner is concerned primarily with play and creativity. He wants to explore the depths and heights of masked performance, to capture the most striking essence and share that with the world, to take his actors and audiences deep into themselves and out into the cosmos where clarity and understanding reign and collective healing begins. He is the artist, the dreamer, the magician and the thief. He is a paradox, a distorted mirror, an ambiguous call and always hates to be put in a box. For him, a question is a provocation. It pushes a button here, lifts a lever over there, and opens certain doors within the creative process. To the practitioner, it is always a question of life or death. Either a particular provocation brings life to the moment, and opens up the soul, or it shuts the soul down and brings death.

For the practitioner, there are no in-betweens, no maybes, but there is also no rulebook and no explanations. He must feel and believe, he must move towards the light inside without a thought or a doubt, for thought is death, to the practitioner, and action is life. In thought, possibilities lie next to each, silent, like unfertilized eggs in a womb. In action life is born and manifests itself in every crevice. Therefore, the practitioner is not actively working directly towards the question of “why masks?” He is passive or indirect in this regard for he is unable to think about or even comprehend what this question could mean. For him, answers lie deep in the mystery of all mysteries and at the end of the eternal path and have no form or shape with which one can dance. Rather, the role of the practitioner, in this process, is to be the action and push forward in this regard. The practitioner plays with what he is given and when there is movement he follows and explores but when the path seems blocked he turns a corner, shifts the direction and moves on.

The student, on the other hand has a very different part to play in this process. The student is the brain behind the operation, if you will. The student is never alone or fully independent. He is constantly chaperoned by theorists and thinkers of the past and present and inspired by the collective knowledge of academia. The student lives in the world of ideas and possibilities but not in a world of action. He actively searches for links between thoughts but this activity must not be confused with action because the energy involved is potential and never kinetic. The student concerns himself with answering the questions through more direct means than the practitioner and by reason or logic and not intuition. The student is reading, processing, and reformatting the potential energy of relevant theory so as to propose a legitimate answer to the research question. The student deals in concepts and conscious realities and must remain impervious to the flow of unconscious materials around them.

The researcher is the final, and, possibly, most important structural component within the spheres of a creative research process. The researcher must act like a marriage counselor trying to encourage communication and resolve conflict between the other two parts. However, the researcher does this in a neutral space apart from the other spheres; in a halfway home between thought and action. This space can be called a “taskscape”² and occupies a place where theoretical ideas might be converted into a new format that is applicable within the practitioner’s sphere and vice versa. In effect, the researcher takes a potential thought and transforms it into a potential provocation or, in the opposite direction, takes a pure, lived experience and reformats it back into a form that can be incorporated within the theory. Within my model, the units of the energetic form between thought and action, or potential and kinetic energy, is labeled with the term “task” and refers to, in one context, a precise and practical provocation that is conceptually linked to the theoretical sphere but is sufficiently open-ended to allow the practitioner to use it in a playful and creative way and, in the other direction, an intellectual provocation that springs from the practice and can be explored theoretically.

² A term borrowed from a seminar on Practice-Led- Research given by Mark Fleishman in summer 2011

The dialectic progression or movement from potential to task to kinetic energy and back again thus, defines the practice based research process. The smoother and more frequent the transitions, the more successful and creative the process.

Appendix 2: Ritual Concepts

Liminal not liminoid Space

Liminality is a term coined by anthropologist, Van Gennep, and developed by Victor Turner to describe the second stage of a three stage ritual process where, after separation (the first stage), subjects enter “an area of ambiguity” between past and future identity (Turner, 1982). Initiates are separated from their old life on three levels: moved to an unfamiliar place (spatial), with routines of daily life broken (temporal) and ties of social obligations severed (social/moral) , and they enter a space of “anti-structure” when creative possibilities are opened and change (even if temporary) becomes possible (Turner, 1982). It is a period marked by liberation through letting go of one’s own individual identity and shifting “as far toward uniformity, structural invisibility, and anonymity as possible” (Turner, 1982: 26).

The liminoid on the other hand, is the term employed by Turner in reference to events or activities in complex, industrial societies that resemble liminal spaces but differ in some important ways. The liminoid include leisure activities such as sports matches, cinema, and theatre where one experiences a separation from everyday life reminiscent of liminal phase of the ritual process (Turner, 1982). However, many obvious characteristics of the liminoid make it distinct from the liminal. Three examples are that liminoid experiences are optional, stress individual innovation, and often attempt to “subvert the status quo”, whereas liminality is characterized by obligation, anonymity and reinforcement of the status quo (Turner, 1982: 42).

I see the movement from liminal to liminoid, as described by Turner, as a reflection of the split between religion and entertainment that we discussed earlier. We understand that the obligation of subjects in liminal events is based upon communal religious beliefs and that the collective experience is valued as opposed to that of the individual that is so much a part of the liminoid space. In turn, I argue that the collective aspect of

“liminal” practices, if incorporated within theatre today, would subvert the dominant culture of individualism inherent to the liminoid experience . I have chosen to isolate three aspects of the liminal that I wish to focus on in my research: Loss of identity, anti-structure and spontaneous communitas.

1) Loss of identity

As was mentioned, I argue that liminoid events, although theoretically subversive according to Turner, actually reinforce contemporary social values wherein, “stress is laid on the individual innovator, the unique person who dares to opt and create.” (Turner, 1982: 46). If the anonymity and true egalitarianism of liminal space is introduced back into the events, I argue, it will by its very nature, undermine the individualism upon which the entire modern liminoid structure resides. For me, this is the ultimate paradox of Turner’s arguments and a place of interest within my research (which is trapped somewhere within this paradox). When actor and mask fuse there is a necessary act of “total sacrifice” where the actor must give completely and succumb to the wills of the mask but also to the will of some kind of collective “unconscious”. Are the places of tension between the liminoid and liminal opportunities for the contemporary mask facilitator to create an atmosphere where loss of personal identity might be replaced with a new, fully embodied, masked identity?

2) Anti-structure

This is the second of three concepts in Turner’s work that reflects quite strongly upon a masked workspace environment. Anti-structure refers to the atmosphere characteristic of the liminal phase in ritual process when there is a “liberation of human capacities of cognition, affect, volition, creativity etc. from the normative constraints incumbent upon occupying a sequence of social statuses” (Turner, 1982: 44). I emphasize this distinct aspect within liminality because it describes the playful and creative potentials that are found within the anonymity of this ritual phase. Transformation seems to be found in a space which balances an obligatory and rigid loss of individuality and immense creative freedom.

3) Spontaneous Communitas

The final important aspect of the liminal concept is that of spontaneous communitas. These are the deep and meaningful human interactions that take place in the liminal phase when illumination occurs and all involved become, “totally absorbed into a single, synchronized fluid event” (Turner, 1982: 48).

Principle of Engagement

Conceptually, this principle is very simple. Catherine Bell, in *Ritual Theory, Ritual Practice*, maintains that one of the great difficulties in understanding ritual is the fact that observation does not provide one with the same experience as participation:

[T]he outsider has only conceptual categories with which he or she approaches the ritual activity. Participants, in contrast, actually experience in the rite the integration of their own conceptual framework and dispositional imperatives. (Bell, 1992: 28)

From this it can be gathered that there is a clear need for direct and active participation of all those involved within any ritualized environment. In our particular case this includes facilitators, actors, and any spectators that may be present, since they all have a role in masking process. A demonstration and observation of ritual is not sufficient, engagement is necessary.

Embodiment of Thought and Action

Implicit within the principle of engagement above is a second important theoretical understanding found in Bell’s book. This is the idea that ritual offers a synthesis of thought and action into one embodied form. According to Bell, the philosopher Frederic Jameson was instrumental in developing the, now widespread, concept that ritual is a cultural mechanism by which collective thoughts become enacted by physical actions (Bell, 1992). This opposes the idea that myths or written text are necessary in order to explain action, an argument also central to the “performative turn” in the entire social sciences as described by Fischer-Lichte (2005). The implications for my research is that within an appropriate ritual environment there is an emphasis on meaning expressed

through physical action itself and no need for a further intellectual meaning to qualify it. In essence, the atmosphere might be interpreted as one encouraging action from unconscious impulse rather than thoughtful decision-making.

Repetition, Music, Song and Dance

Richard Schechner wrote that, “Ethnologists and psychologists have shown that the “oceanic feeling of belonging, ecstasy, and total participation that many experience when ritualizing works by means of repetitive rhythms, sounds, and “tunes” which effectively “tune” to each other the left and right hemispheres of the cerebral cortex.” (Schechner, 1994: 20) Felicitas Goodman, a researcher into ritual, trance and performance, used to induce states through the rhythmic and repetitive sound of a simple shaker (Goodman, 1990). In my own observations of masked ritual of the Makonde people in Mozambique, repetitive music and dance was an integral part of the experience (Hershler, 2010). The importance of repetitive music, movement, and rhythms in facilitating a ritual atmosphere is a final aspect I wish to explore within my workshop structure.

Appendix 3:
Images of Masks Produced in Mask-Making Workshop









