

Consciousness
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Daniel Meyer-Dinkgräfe and co-authors take the exploration of the subjective dimension of theatre, its spiritual context, its relation to consciousness and natural law, further than ever before, thanks to the context provided by the thinking of German geobiologist Hans Binder. We present relevant aspects of Binder's approach as precisely as possible, then take Binder's approach for granted to tease out the implications of that approach to the issues of theatre, including nostalgia, intercultural theatre, theatre criticism, dealing with demanding roles, the canon, theatre and philosophy, digital performance, practice as research, and applied theatre. Overall, the book proposes an overarching emphasis on the importance of living in the present and the concomitant need to abandon obsolete but still powerful patterns of the past. In this context, theatre, according to Binder, has a global responsibility for the new world in which humans are liberated from the scourge of the past. Theatre has the power and thus the responsibility to be path-breaking for a new 'fiction', to show to people, in a playful and creative manner, the direction in which the new consciousness can move.

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Observing Theatre

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Spirituality and Subjectivity in the Performing Arts

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