

Since its inaugural issue in April, 2000, the journal *Consciousness, Literature and the Arts* has regularly published essays on the intersection of theatre and consciousness. Often these essays have seen theatre as a spiritual practice that for both the performer and her audience can bring about experiences that help heal the world, a shift in consciousness. This practice, though spiritual, is not ethereal but is rooted in doing, in actions, in breathing. That is, theatre is seen as an art form understood as part of a whole, as taking place in total Consciousness as well as expressing consciousness(es), making both breathing a source of meaning and shamanic journeying part of the creative process that brings into "being" imaginative resources for the actor that undermines traditional understandings of character/self/ego.

All the pieces collected here, then, reveal a concern with consciousness and the theatre, the ways that performance can be a spiritual practice, a means a reaching higher levels of consciousness, as well as the ways the theatre may have healing effects on audiences by engaging them in wider and deeper levels of imagination, the levels where dualities disappear.

**Per Brask** has taught at the University of Winnipeg since 1982. Prior to this, he was dramaturg for Playwrights Workshop (Montreal) and Artistic Director of the Saidye Bronfman Centre Theatre. During his time in Montreal, 1978–1982, he also taught playwriting at Concordia University and the National Theatre School of Canada. Throughout his career he has been a dramaturg on numerous plays and productions. He has published poetry, short stories, translations, interviews and essays.

**Daniel Meyer-Dinkgräfe** is Professor of Drama in the Lincoln School of Humanities and Performing Arts, University of Lincoln, UK. His research focuses on the relationship between theatre and consciousness. He serves as editor of the journal (online) and the book series (Rodopi) *Consciousness, Literature and the Arts*, and has convened the bi-annual Consciousness, Theatre, Literature and the Arts conferences since 2005.

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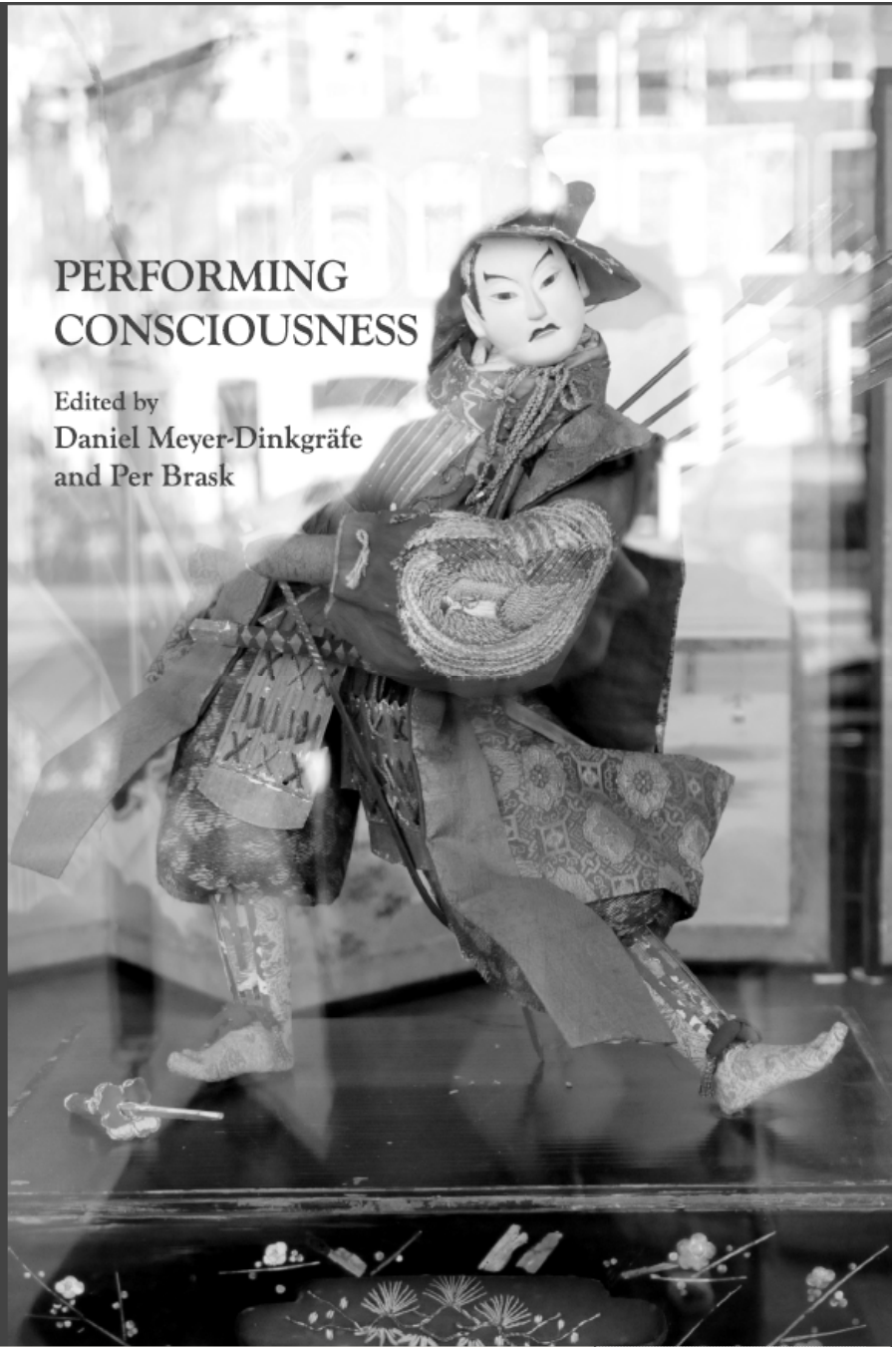
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Daniel Meyer-Dinkgräfe and Per Brask

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Edited by  
Daniel Meyer-Dinkgräfe  
and Per Brask