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By / Deur

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Collective Creativity
as a
Theatrical play of artists and spectators

Wednesday 9th March 2011
13.00 – 13.50
Seminar Room / Seminaarkamer 551
Arts Building / Lettere-Gebou

ABSTRACT

Collective Creativity as a Theatrical play of artists and spectators

The spectator plays an important role in the artistic process. The original sense of theatre [...] is that theatre is a social play [...] in which everybody is a participant. The spectators are the creators of the art of theatre." (Max Herrmann) Bertolt Brecht already emphasizes the importance of the art of looking ("Zuschaukunst") which combines with the art of acting, the art of the stage, the art of writing and music leading to a new totality. And his 'successor' Heiner Müller speaks about "the experimental field in which the spectators can coproduce". The theatre becomes a "laboratory of social imagination" and an "organ of democratic self-formation" (Wolfgang Heise).

The post-brechtian or postdramatic theatre in its deconstructed form of space, time, body and words and in its performance radicalizes this collective creativity so that only in the transgression of the liminalisation (Liminalität) of stage and auditorium, in the construction of a new composed reception of the spectator the aesthetic product comes into being. Neither the author nor the stage-manager but the spectator performs the aesthetic synthesis in a "field of energy"(Fischer-Lichte). And even the spectator is no longer isolated, he is not reduced to his individuality but a collective process takes place in the physical act of looking and hearing. In the sphere of the between a fragile collective body arises temporarily according to a ritual. Collective creativity has developed in such a way that it has become the dominant aesthetic reality in many arts without the negation of the creativity of the individual, actor or spectator. Individual creativity is embedded in collective creativity and thus both take on a new quality.