

Quantum actors and the retrocausality of emotions

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Abstract

As an actor teacher and theater director I have often observed forms of unusual communication. I had difficulties to explain, for example, how emotions could reach the hearts of the audience even when the actor was not speaking and was turned with his back to the stage. These long silences proved unexpectedly rich in information. In order to justify these moments of magic and contact, the Russian theorist Stanislavsky suggested in his diaries the existence of improbable “emissions of rays.” Improbable since no instrument has ever recorded these electromagnetic phenomenon. Other unconventional episodes, such as the strange synchronicities involving our students also outside the theater, lead me to follow a path of research which integrates several disciplines among which physics and modern neurosciences. One of the conclusions I have reached in these years of experimentation and observation is that communication between actors and spectators, as well as in life, takes place on a plane which is also non-local.

Introduction

One of the key activities that triggers the ability of students to communicate their interior world with increasing effectiveness are the visualization exercises. We dedicate entire sessions to recreate with the eyesight natural shapes and interact with them on the stage. The aim is to keep the student’s attention focused on a creative task. It is a method which does not leave space to fear and feelings of void. It works. But something else also happens. As we practice this exercise the quality and frequency of our dreams improves. We dream more, more lucidly and in many of these dreams we are the protagonists together with the rest of the students. These amazing coincidences, such as having the same dream and dreaming the same details, lead me to re-evaluate my beliefs about reality. Was I experiencing Bard’s words: “*We are such stuff as dreams are made on?*”

The artist discovers to be able to tap into an impressively vast dimension of his being. This leads to a greater cognitive and creative power. I began to suspect that the constant effort to create imaginary objects on the stage was concentrating energy in a form of information which is not yet visible, but instantly available to the audience.

Modern physics supports these insights and, since these phenomena are observed in the particles accelerators, it is legitimate to think that our consciousness is not excluded from them. I found comfortable to discover that science can now no longer separate the observer from the observed, as

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it is similarly impossible in my field to separate the actor from the character that he studies and then interprets.

Limits of the psychoanalytical approach

Following a chain reaction of fascinating corroborations of which I seemed to be more a witness than a protagonist, and supported unconsciously by the right hemisphere of my brain, I came to another conclusion, when I began to distance myself from the psychoanalytic method and started seeking solutions in the future of the actor rather than in his past.

It seemed to me that I was riding the wave of an epochal change that I saw reflected in other areas of training and communication, such as problem solving which has been used to analyze companies and individuals in order to highlight their reasons of failures and which has been now replaced by NLP (neuro-linguistic programmer). NLP ignores and deliberately leaves in peace the past of the entrepreneur, developing instead dynamics and interpretations useful in achieving success. This gold milestone is placed slyly, like a powerful magnet, in the near future.

Until a few years before I was convinced that the psychoanalytical approach was the major road which allowed to draw from the library of our emotions. I used to put actors in a psychoanalysis, I invited them to remember tragic events of their childhood and then use the pain associated to them as a subtitles in the interpretation of the character. Three things made me change my mind, leading to see the psychoanalytical approach as a dangerously entropic method:

1. Unpleasant side effects: when it came to evoke negative emotions, the actor remained almost always intoxicated with sadness even after the end of the laboratory work.
2. The use of the psychoanalytical approach gave rise to an easily verifiable addiction: the same memory, tragic or nice, quickly lost its emotional intensity, reaching entropic equilibrium. A joke makes you laugh the first time, smile the second time and when you hear it the third time you say: "ah, I know it..."
3. The actor does not always have enough time in order to differentiate his emotional state by means of psychoanalytical techniques. If the change has to be abrupt, as when we are informed unexpectedly of a tragedy, the time available is often that of a breath.

The solution: the art director becomes a NLP coach and applies a form of reverse engineering of emotions.

I discovered that drawing automatically from our emotional archives, following the simple and immediate steps that I am about to describe, guarantees results identical to those promised by the psychoanalytical approach, but without the side effects which I have just listed. The key is to trust our abdominal brain in order to be ready for action, instantly producing those emotional substances which are necessary in case of attack, defense or escape, in addition to those endorphins also responsible for our good mood.

In order to activate this center of energy it is sufficient to choose an emotion, balance our breath and put it in connection with our abdominal area by means of simple physical tensions. After a little practice we understand how a physical effort which is required to produce a type of undifferentiated energy can become available and changed into emotions. This allows to create emotions which are absolutely real even though without a real cause. It is shocking for some students, but they all experience the power of this undifferentiated energy from the first day of the laboratory work.

The application of this technique does not interfere with the work of identification with the character. The demonstration that it is possible to create an emotion without participating in a virtual or real drama highlights the effectiveness of this technique. It is a powerful tool not only for the actor but also for the speaker in front of an audience who has to compensate a moment of falling attention enriching with emotions his presentation.

The sensitivity and intelligence of the actor are used to adapt emotions, which can be so diverse, to the real context of the drama as expected from the script, and allow to fully live the part. The actor may even fall in tears, and no one will blame him of bad acting as his body is freeing precisely those neuropeptides which are required for the purpose. Compared to actors who use psychoanalytic techniques and after the show feel depressed, our artists detoxify from the amount of adrenaline and cortisol just with a laugh, even without a real cause, at the end of the most dramatic and tragic interpretations. This will suffice to restore good humor and fortify the immune systems.

Finding the requested emotion in the future.

Another consideration that may appear to come from the Zen tradition breaks the cliché of the infallibility of the psychoanalytical approach and gets away from the comfortable vision of a reality which is governed only by cause and effect relations. The superluminal particles in physics offer a striking strategic solution to actors, since they suggest to look for emotions directly in the future of the character. The mask described in the script is a powerful attractor, emotionally rich, which favors the preparation of the actor. This explains why make-up helps to feel different. Since it results in an effect which is capable of reconstructing the cause. If it is true that in order to differentiate energy into emotions we draw from the archive of our emotional memories, it is also true that the traits that make unique and recognizable the character must be searched elsewhere, without excluding the future. We are all quantum actors, when we are able to let the extraordinary implications of the new physics and modern neuroscience converge in our everyday experience, interweaving with our desire for knowledge and creativity.

The potential that is waiting to be released is immense.