

The Proposal

We would like to propose an artistic experiment to parallel and to some extent provide a commentary on the scientific one happening under the Swiss/French border north of Geneva. The Large Human Collider is not quite as ambitious in scale as the Large Hadron Collider but is just as ambitious in aim. The experiment will initially occupy the same time and space as CERN's LHC, working with the people living within the circumference of the largest machine ever built.

The Hypothesis

The purpose of this experiment is to look for evidence for the existence of the elusive 'I' thought. By colliding together the beams of human attention and sifting through the emerging data we will trace the trajectory of meaning in order to formulate the precise properties of this 'I.'

Preliminary research by the artists involved in this experiment have led them to suspect that such a thought exists but is very difficult to detect because the idea that there is an observer that can observe such a thought is in some way intimately related to the 'I' thought itself. Perhaps, indeed this illusion of a separation between the observer and the observed is the 'I' thought and therefore it cannot be observed.

"Whatever happens, where and when, we're prone to wonder who or what's responsible. This leads us to discover explanations that we might not otherwise imagine, and that help us predict and control not only what happens in the world, but also what happens in our minds. But what if those same tendencies should lead us to imagine things and causes that do not exist? Then we'll invent false gods and superstitions and see their hand in every chance coincidence. Indeed, perhaps that strange word "I" – as used in "I just had a good idea" – reflects the selfsame tendency. If you're compelled to find some cause that causes everything you do – why, then, that something needs a name. You call it "me." I call it "you."

Marvin Minsky

What relevance this has to the experiment which will be unfolding beneath the ground will be clear to anyone who is familiar with the work of the eminent physicist David Bohm, whom Einstein named as his intellectual heir.

Bohm was perhaps the last eminent scientist to posit an interpretation that accounted for some of the paradoxical phenomenon observed in the Universe, in quantum physics laboratories and in our own minds. The Bohm interpretation which is variously called the Implicate Order or the Holomovement or the Holographic Universe can explain those phenomenon which the mechanistic or Cartesian approach employed by CERN, called the

Standard Model of Particle Physics, cannot. LHC is a machine constructed, at astronomical cost, to try and fix these inconsistencies within the mechanistic paradigm, such as the existence of gravity, antimatter and dark matter, by searching for particles which would explain these mysteries. It is, in effect, a very big project to *'find a cause.'*

The problem with the idea of causality is that the non-locality shown by Einstein Podolsky Rosen (EPR) Paradox would suggest that there is an entanglement between particles that could be on opposite sides of the universe. Bohm's interpretation of this, in simple terms, is that there is a Wholeness in constant flux, the Holomovement, from which unfolds an appearance of separate bodies in space and time, and that consciousness (like Schopenhauer's 'will') participates in this process so that it cannot be separated from a supposed objective observable reality of particles and bodies that can be measured. In effect, additional to the properties of Energy and Matter is a third property to the universe, Meaning. $E=MC^2$ includes the property of Meaning...otherwise it would be meaningless; we can't measure it because it is the instrument with which we are measuring.

Because such a theory does not lend itself to 'scientific experiment' precisely because one cannot remove the act of observation from the equation, most quantum physicists dismiss the ontological questions that must inevitably arise from their occupation and follow the instrumentalist interpretation (Dirac, Feynman etc.) which can be summed up as "Shut up and count!". Bohm for this reason compared science more to the creative activity of art rather than some kind of detective game uncovering an ultimate truth. Perhaps this is why artists and not scientists that have embrace Bohm and it is as artists that we want to conduct this experiment, and will not shut up about this fundamental discrepancy in how we interpret our world.

"Science cannot solve the ultimate mystery of nature. And that is because, in the last analysis, we ourselves are a part of the mystery that we are trying to solve."

Max Planck

Raison d'être

Bohm was well aware of the implications of his interpretation in terms of the problem of human suffering in the world and did not separate his findings from their possible application to addressing these problems at a fundamental level.

"Now, I say that this system [of thought] has a fault in it - a "systematic fault". It is not a fault here, there or here, but it is a fault that is all throughout the system. Can you picture that? It is everywhere and nowhere. You may say "I see a problem here, so I will bring my thoughts to bear on this problem". But "my" thought is part of the system. It has the same fault as the fault I'm trying to look at, or a similar fault. Thought is constantly creating problems that way and then trying to solve them. But

as it tries to solve them it makes it worse because it doesn't notice that it's creating them, and the more it thinks, the more problems it creates".

David Bohm

Bohm developed a method of group meeting called 'Dialogue' in order to address this problem and to increase the possibility of what he called 'Proprioception,' the sudden awareness of the whole movement of thought and in that moment a moving beyond or collapse of the system.

Our aim is not to create a machine or a group 'sociotherapy' but an artistic experience, an aesthetic space which can be applied to this problem of thought, and which uses the total language of theatre to ramp up this process of dialogue, to create the LHC equivalent of the collision vortex, called Dynamic Platforms for Dialogue that can have application beyond this one project.

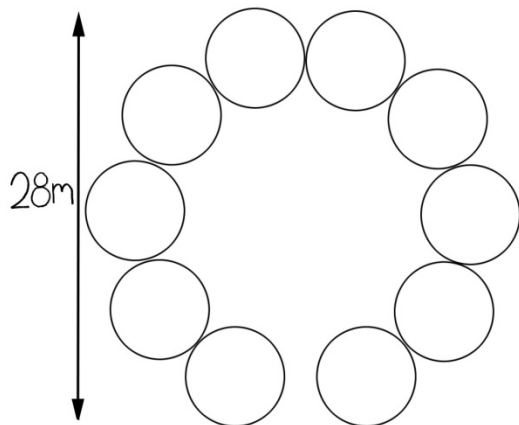
The Laboratory

The laboratory for this experiment is theatre. Two definitions are used to frame our approach to theatre in this instance. The first, by Augusto Boal is – *'Theatre is the art of looking at ourselves'* and the second is from Kriben Pillay *'Theatre is a shared moment in Space and Time.'*

The aesthetic space of the stage (which has the added dimensions of memory and imagination) is the space in which belief will be suspended allowing for a process of dialogue to occur and the capacity for an emergence of proprioception.

A special structure will be built to house this experiment. A circle of large Mongolian Yurts or Ger with joining doors and with doors pointing inward to the centre of the circle. The

large central space will then be covered by a marquee creating a large central space.



This structure will be adaptable so that it can be used differently according to the different parts of the experiment and the different methodologies used. For instance, during the Sensory Labyrinth Theatre phase (see methodology) a labyrinth will be constructed with black cloth suspended by wires in the central space leading to and through the various 'chambers,' while during Open Space Technology meetings, the chambers will be the break out rooms and the central space the convening area.

An advantage of this structure is that it is transportable, which will allow the experiment to continue and be tried in several different locations and cultures, seeking to replicate results.

The Method

The method employed to conduct this experiment is Context Oriented Theatre. This is a very new methodology that harnesses the proven effectiveness of several applied theatre technologies and aims them towards expanding awareness of the context rather than the content of consciousness. These technologies are applied within a framework of supporting practices such as Mindfulness Based Approaches, Chi Kung and Feldenkrais that help practitioners (and indirectly participants) maintain this particular orientation.

The main technologies of applied theatre are -

The Theatre of the Oppressed (TO)

Discovered by Augusto Boal and used on every continent as a method of using theatre to combat oppression – socio/political, inter-relational and intra-relational; this technology will be used in this experiment to address the oppression of our capacity by the 'I' thought. In effect, charting the spin-offs to the 'I' thought – the up and the down spin; not through intellectual discussion but through rehearsing the collisions that occur in every day life,

within ourselves and with others, and rehearsing the reactions to these collisions through the polysemic language of image and theatre.

Sensory Labyrinth Theatre (SLT)

Adapted by project Director, Iwan Brioc, as an applied theatre methodology from Enrique Vargas's 'Poetics of the Senses'; SLT will be used to ramp up the inherent but suppressed sensitivity of human sensory perception and the suppressed capacity of luminosity inherent in every experience.

Individual audience members journey alone through a darkened three dimensional labyrinth and along the way encounter moments and meetings that provoke sensory memories (sensory portals) through which constructs such as time and space, me and you, the inner and the outer start to collapse. Framed for the audience as 'theatre,' this space also takes on the added dimensions of the aesthetic space – memory and imagination: so that consciousness and this conditioned process of construction can become an observable phenomenon – observed by the 'character' of the traveller in the performance.

In theatre terms this is an internalization of the Brecht's *Verfremdungseffekt* or distancing technique -

"which prevents the audience from losing itself passively and completely in the character created by the actor, and which consequently leads the audience to be a consciously critical observer".

The character the audience is challenged to observe critically in SLT (and in Context Oriented Theatre generally) is the 'I' that is experiencing.

In Brecht's Epic Theatre distancing is achieved because -

"artist never acts as if there were a fourth wall besides the three surrounding him [...] The audience can no longer have the illusion of being the unseen spectator at an event which is really taking place."

In SLT there is no fourth wall at all, the aesthetic space permeates all areas including the audience member's internal mental state, so that the 'I' thought can no longer have the illusion of being the unseen spectator at an event which is taking place out there.

In some instances proprioception occurs, what can be described as a sudden perception that...

"All there is is being. And what arises in that being is the idea that 'you' exist. It's just a thought, that there is someone."

Tony Parsons

Open Space Technology (OST) and Bohmian Dialogue

The data collected by the previous two technologies will be processed through the combination of two methodologies for facilitating meetings, the first developed by Harrison Owen and the second by David Bohm himself.

Audience members will be invited to return to the laboratory to participate in an open space meeting where questions and issues can be raised for dialogue and groups form organically around these topics, breaking off into the various chambers of the laboratory arrayed in a circular fashion around a central meeting space, as described earlier.

These meetings, since they will occur in spaces where some of the audience experienced proprioception, will continue in the mindful 'being' state in which they were encountered before and will improve the possibility of bringing about 'dialogue' which Bohm categorized as the 'flow of meaning.' If the 'flow of meaning' is achieved with regard to the experience of proprioception then the data will relate precisely to the 'I' thought which is under investigation. There is however the infinitesimal possibility of this occurrence having a larger effect on the whole of human consciousness, just as fears were cast about the possibility of the LHC creating a black hole. The Indian teacher Jiddu Krishnamurti, a great friend and collaborator of David Bohm was known to have said that -

"If only five people get together and do the right thing, you know, really go into this, they could affect the consciousness of all humanity."

The Experiment

The experiment will unfold in six phases –

Phase 1. Building – The structure and staffing of the experiment will take place. There are a core group of artists who will be joined by an international 'cast' of students, volunteers and artists drawn to the same question explored by this experiment. They will participate in workshops in building yurts and together we will build our laboratory, Large Human Collider.

Phase 2. Preparation – the team will undergo training in Context Oriented Theatre and through this process will start to develop the 'aesthetic experiment' or in common parlance, the performance. Meanwhile the 'sample' will be prepared. Through advertising to the communities living within the circumference of the Large Hadron Collider – hopefully including many of the scientists working in CERN, an audience will be attracted to attend the workshops and performance.

Phase 3. Research – Using Context Oriented Theatre of the Oppressed (see methodology) we will invite groups from the LHC district to participate in workshops exploring the 'I'

thought and from this research we will develop the parameters of the experiment/performance.

Phase 4. Performance – The Large Human Collider will be turned on, using the Sensory Labyrinth Theatre methodology, and will run for the duration necessary to allow as many individuals from within the LHC's embrace to travel the labyrinth.

Phase 5. Processing Collision Data – Open Space Technology meetings will invite participants to share through Bohmian dialogue their experiences of the process and performance and these meetings will be recorded.

Phase 6. Publication – the results of the experiment will be published online and further experiments in different regions will be pursued using the same apparatus and artistic team.

For further details please contact –

Iwan Brioc
Director
The Republic of the Imagination

iwan@cynefin.org.uk

+44 7766 168973

www.troti.org