

CONCENTRATION  
IMAGINATION AND WILL  
PRESENCE - THE CREATIVE INDIVIDUALITY  
CONTACT

Today we shall start with the very first exercises, as if they were new. The real artist has to develop many abilities in his spirit and soul and body, and one of the most important abilities is the ability of concentration. We shall start with this exercise.

CONCENTRATION:

In spite of what we know of concentration, pretend that you do not know anything, therefore, if I tell you something do it as a new thing (but at the same time do not forget what you already know).

Concentration of attention is the name for a certain state of mind which means concentrating with all the powers we possess as human beings. Concentration of attention seems so simple, but psychologically it is the concentration of all possible powers we have in our spiritual life. To be concentrated on something means not only to be able to think of it in a certain special way as we know it (thinking as imagining) but at the same time to feel the objective and at the same time to wish, to desire to do it. Three main powers are coming together actively: thinking or imagining, feeling and willing. When all three of them are together working on something, that is concentration. To look at



something, to hear something, it is not yet concentration. We distinguish between simple reception of impressions which is always passive, and being concentrated on something which means for us an absolutely active state. Absolutely active in every sense of the word.

#### IMAGINATION AND WILL:

Will you please try to concentrate on something that is very simple, but do it consciously. First of all, imagine the thing which is quite visible. If we are looking at it the simple process of reception has nothing yet to do with real concentration; of course, it can be like a door to concentration, but if you have an image to concentrate on, you have to be able to concentrate right away with your imagination or thinking.

Take this thing and concentrate on it with your imagination. To imagine something in our sense is to act the thing. Will you please, by looking at it, try to do it as if you are creating this thing at the moment you are looking at it. Now, will you add your feelings to it. It does not necessarily mean that you must have pain or joy. There must be a feeling of the shade, weight, color, etc. I would not recommend you to shut your eyes. By looking at it try to imagine it as if you are doing it. Then add your will to it, that means to take it, to have it, to do it. Imagination and will are always working together. Now will you please do



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it. Try to free your head, your brain. Gradually stop and look at it.

Now, realize more and more what concentration - concentration with our whole being and whole body - is. This is the main point we have to understand from real concentration. We are not concentrating with our brain activity, nor with our senses, but with our whole creative being. This ability to be concentrated with our whole being is the only one that can be used by an artist, because such kind of concentration awakens powers in us, and the other kind, the concentration with our brain only, robs us of creative power. Pretend you are hearing it for the first time and take it quite fresh.

#### Exercises:

Move about quite freely, keeping the same objective in your being. This is again proof or evidence of how important it is that you take always the same things as if they are new, because our super-conscious life elaborates it. Now I see the result of our efforts after many months.

#### Staccato and legato exercise:

Try first of all to make the effort to realize that we are now living in the world of staccato. Try to get up inwardly before you will get up with other means of expression. First, hear the music and do it inwardly with your full activ-



ity. By the condition that you are sending out your whole activity - everything out - only in your imagination. In our spirit we are staccato and we are sending out this kind of activity, and, therefore, our body follows and not that we are pushing our body - our spirit is flying out and our body is following after. This is a great truth for the actor to rely on his spiritual activity and not his body.

PRESENCE - THE CREATIVE INDIVIDUALITY:

The presence of the individual on the stage, the power of our creative individuality, our presence. We have no "part" at the moment, therefore, we have to send out our active creative presence, not as an evil power to dominate, but our individual creative power - something which is definitely good and not indefinite, because our creative individuality is good and not bad. Do it again, very much staccato, without softness.

Now, I will count to ten. Will you please change entirely the world in which you are living, and be in the world of legato where everything is flowing, slowly like a growing plant. We have to do it in tremendous tempo - creative legato. I want you to give everything out so that you will get the feeling of certain warmth and life moving in streams. Do it with your inner activity, and the body will follow it.

Do the same in quicker tempo and try to realize



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that you are sending out your activity - that you are not moving your body. When I move my body in the style of staccato or legato this is quite another thing, but I have to send out my artistic creative activity always on the stage, and I have to develop a very fine feeling that my body moves because of my ability to send out my activity. I am not moving my body, I am sending out my activity and, therefore, my well-trained body moves with this harmony.

Send out your activity by the first movement forward. Remember our rhythmic exercise when something is experienced as the whole. Do it completely - everything out. You will then get the real creative pleasure when you are giving.

**CONTACT:**

We shall start with a very simple form, finding the contact inwardly. Don't flounder - you have to be quite conscious by trying to establish the contact, otherwise it is floundering.

Throwing the ball so that everybody is active and in harmony with the tune this ball gives us. More contact with each other and with the ball. More spirit - do not act any feelings, simply be able to respond and react to all these movements.

On the basis of this contact, build two groups of structures. Try to get the gesture which lives here and

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there through the structures. With your body, not with  
your thinking.