

Laura Passetti Interview

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SPEAKERS

Marilyn Hamilton (MH), Laura Passetti (Laura)

MH

Hi, I'm Marilyn Hamilton, and I'm the founder of Integral City Meshworks. And I've been really interested to see what's happening in the world as a whole, that some crises that started with climate change and then went into COVID and gone on into the war, how people are actually coping. I live in Findhorn in the Ecovillage in the Park. And there's some wonderful experiences that I've had over the last two and a half years that have helped me. And I would say, for my integral city perspectives, I would call them culture. I know some people who talk about cities and organizations say, "culture can eat strategy for lunch". And I think that is true. And one of the people who has inspired me is who I'm interviewing today, and that is Laura Pasetti. Laura, you've come to Findhorn from a different place in the world. Tell us a little bit about yourself. What's your background?

Laura

Thank you, Marilyn. I came to Findhorn for the first time in 1994, for experience week with a Findhorn Foundation. And I was just after acting school at the time and starting my career as an actress and a director in theater. So that is my background. I completely fell in love with Findhorn and with the principles of Findhorn and to the point that I really wanted to just abandon my, my career and come to live in Findhorn and become a member of the Findhorn Foundation. But I actually then made the decision to continue my career. So I came to Findhorn on and off since 1994, usually spending a few times in Italy, and few times in Findhorn. So I'm originally from Italy. I've been in the theatre industry for the last 35 years, initially as an actress and director and then I moved completely into directing and play writing. And, and now coaching and using Theatre in a different way.

MH

Thank you, Laura. Yes, it's really intriguing to hear that you would come to Findhorn and many people would say, Wow, Findhorn over Italy, they would choose it the other way around. But I'm delighted to learn a little bit more about your background, because you know, theater was always my own original calling. So its inspiring to meet somebody who stuck with that and find out how it's been rewarding for you. But I think you've discovered four ways that bring that part of yourself to Findhorn as well as taking Findhorn out into the world. Would that be fair to say?

Laura

Yes, yes, absolutely. I think I know for many years, I was questioning myself and my decision to pursue my career and not come to live in Findhorn. But now I actually see the full picture and I see why that decision was made because I feel that now I can offer something back to Findhorn.

So I came back to Findhorn in 2009 ... I was already here and founded my Theatre Company in a little office in the universal Hall, which is the theater that it's at in our community in the Ecovillage here. And then I started producing plays from Findhorn and bringing them to Italy. And I was targeting teenagers, I really always have been working with young people - I love - I find I found that that is fundamental for humanity to focus on youth at the moment. And I was doing it with my play.

But at the same time I really felt that the learnings that I received in Findhorn were feeding a lot of my play and especially my longing for a new form of theater that could somehow restore theater as culture as you say as a way to gather again as humans around the fire - maybe now a virtual fire - sometimes safer if you wish to fire depending on the place. But you know gathering the gathering together to learn together through a collective experience. And that was something that always intrigued me.

And that's the reason why I continue with the theater and then after a few years stay in between Edinburgh and here I decided to move completely here - come back to Findhorn and that was 2018. After one of my crisis I regularly as we say not regularly but in cycle have crisis saying I know what I want to do. I was in a workshop here as I know what I want to do. I want to do something called Sacred Theater, but I don't have a clue what it means. And so I started exploring what it meant.

And I went to Catalonia, I did the training - a year training in spiritual and nature-based practices. So I, started to use theater to fulfill a need that I could see in the teenagers and I could see here in Findhorn, which was, you know, helping out with the separation that I could perceive in among communities, and not just humans, but also the other-than-human communities, if you want to call it that way - or nature.

And so, during lockdown, especially, I was fully here during lockdown. And I actually, it meant a lot to me, because I conceived my new step, you know, the sacred theatre was talking about became something clear, and is now called the Theatre of the Seven Directions. And I started to use what I'm good at, to serve my community, which is a call that I feel. And using theater, my mission is to support people to awake their potentials and to make threads and connect between each other and with nature. And I use it. First of all, we have the figure of the town crier - I became the town crier of the community. And then I developed a series of different plays. ...

MH

Just let me pause there, because you know you're going into not only what is your passion, but how it's starting to manifest. But I just would like to pause a moment because I'm very intrigued that what you have discovered through the sacred theatre, and now Theatre of the Seven Directions, I love those names. Can you tell us what the seven directions are?

Laura

Yes, the seven directions are north, south, east, west, above, below, and center

MH

...and center. Okay, beautiful. So, you know, some of the people that I work with, including those in media, they're always interested in what's the tension between individual agency and sort of collective connection or responsibility? Can you say a little bit more about how you wove that into your work? Because it sounds to me like this is something you've been aware of. And even though seven directions seem to me to really encompass both individual agency and collective embrace, would that be true?

Laura

Yes, it is true. I just felt that the separation that we feel, you know, let's call it the climate crisis, or the ecological crisis, to use a better term that is affecting the world right now, is not happening only outside in nature, what is the outside part of us what I call it, you know, the outside part of us - but also inside, we are living in ecological crisis, not knowing any more our purpose, or what we're here for. And although we live in communities, villages, in towns, very often we feel isolated and separated.

And I really felt that individually, we have a lot of amazing qualities and skills, but when we are together, what prevails is the egotistic aspect of us. And I was intrigued to find ways where this can somehow become in the background and our needs or our longing, and how our heart can become more visible to others.

And, and then we can develop a collective soul or a collective purpose even. And I noticed our theater does that - it's always been doing this. First of all, when you create a theatre company, you create a community and you explore all the aspects all the facets of the human identity. And as an actor, as a performer, I think is a better term. As a performer. You explore, every everything, even the shadow, even the parts that we don't embrace. Usually we don't embrace it in ourselves and when we see it in others is even worse.

So what I noticed when I started to offer some workshops and some experiments with people was that through the shield of the character, people were able to really engage with the shadow in themselves, and to make it a resource, and to use the collective to see their potentials and implement their potentials.

So I, I actually thought, hang on a minute, maybe this can happen also in different context. And how can I use the creative context to you know, this is the basis of the creative process. So I just thought, maybe we have to really bring theater not just to professional art actors, but to anyone, any individuals that would like to live life on a quest. And that's the reason why I called my performers Questers. Quest, for me, is a way that we should face life with curiosity, to know to see to learn from each other, and from ourselves. So, through theater, I noticed that people engaged with each other, and started to really have a collective consciousness. So I've developed even more, and I started to really use theatre, and the practice of theatre to, to support individuals to become part of a collective.

MH

Oh, it's fascinating. It's beautiful, because, you know, studying traditional theatre, you know, I think an actor has to learn lines and enter into the character that either the author created, or the director wants to bring out. But what I hear you talking about, is somebody who's discovering that what they have to say comes from themselves? And is that how you develop your scripts? Are they being co-developed with your Questers? It's not you coming in and delivering something top down or just on a page - Am I understanding that right?

Laura

Yes, exactly. I feel that, you know, developing the part of devising as to be a process a collective process, again, with the Questers, which they are improvising on themes that I bring in, I bring the themes, I bring some of the subjects, and then I usually ask them to improvise around. And we come up with a draft script. And we try it out.

Sometimes I ask them to write their own piece, for example, for the play that I created for the beginning of our 60th birthday celebrations in which we had in March, the Red Ball, I asked him to write their own monologue. And then I took the monologues and obviously, I reshuffle them, I change them I shape then I put other things in, but I use them as a skeleton, for their personality for their character. And I really do believe that at the moment, this kind of work is much more needed than the work of the professionals in terms of awakening consciousness. And so I think that in community, it works very well. And the seven directions which are corresponding to the development of the human identity, according to the seasons, and to end to the end to the direction, the directions are a way to re restore a kind of deep connection with what we are - we are part of nature. So we develop with nature and with nature we can find a lot of answers. And so even the building of the characters or the building of the scene, it's really looking into the directions. And your audience is part of the process too.

MH

So I've noticed that so one of the first things that I thought that you did, after we started to have the lockdown in Findhorn, which I think surprised everyone - I don't think any of us anticipated that we would have to cope with something like a pandemic or horror of horrors that we ourselves would be locked down and have to go into some kind of isolation and it was much stricter at the beginning than gradually as the course of the pandemic played out.

But you created something called the Town Criers. Now, I don't know if people even remember from reading history, what they think of as a town crier, but what was your idea and what happened here? it really became quite a series of experiences, when we're talking about the town crier.

Laura

The town crier came exactly as a response to something that was happening - we were in lockdown, and people were isolated. And we thought it would have been really nice to try to keep a connection and communication with people that were in their own house, especially people that were on their own. And not everybody likes to be online all the time. So we felt that we needed something to boost the energy to help people to hold on basically. And at the time, ... we created a group that was going to bring volunteering action group to help out and I was part of the group. And I the idea of that crowd came together with our Listener Convenor at the time, Lorraine, we were talking about, you know, how

can we pass news and tell news to people in the different quarters of our Ecovillage without being invasive but actually being somebody that bring also the good news, not just the bad news ... and how what can we do that, and at the same time pass basic information like - stay home, how to reach the shop, what timetable was the shop and you know, who could bring your shopping if you need you just basic logistic information?

And the idea of the town crier came up because that was a really you know, an old figure in in towns and villages where this town crier with a bell and roll of paper was going around and announcing what was happening in the town - seeing what was going on in the town. Like in a live newspaper somehow.

And so I started with a bicycle to go around the quarters - I started on my own, then I connected with other people. And a couple of people responded to my appeal, good friends, me and Roy, and we started going around twice a week, I don't believe you, I did it twice a week!!! On Monday, no Tuesday and Friday, we were going in any kind of weather. And I was doing it twice a week and Annie one weekend. Roy and Annie on a Tuesday or Friday, and we were going around and we were bringing news.

And we were finishing always with a moment of entertainment, a song that people could sing with us a little dance, a little sketch, something to cheer people up. And it was an amazing experience because I managed to really get to know the quarters, I could even now really sense the difference of each quarter. It was just a really different way to relate the different personality of the of the quarter itself - you know, the neighborhood, and we developed a beautiful connection - and it was so touching to see some people coming out with that chair on the street, looking at the watch, if we were late, you know, and just say "hey, you're late today1"... and enjoying that 10 minutes -- really have a sometimes silly, sometimes poetic, sometimes meanings, always meaningful - I think, by you know, a moment to share a smile and at the same time try to hold on to what is important, be together, stay together, respect each other. Be grateful, be grateful of the fact that we live in an ecovillage, and we are not stuck in a [city] building - you know, we are in the middle of nature. So amazing experience.

MH

It was amazing. And how many neighborhoods? I mean, I asked you this question when I was beginning to see you come around a couple of weeks, and I realized how many stops you were taking. Do you remember what you told me? I think it was 11 something like that? I think you told me 12? Yes. 12 times 10 minutes times twice a week and you were doing all of those?

Laura

We cut one exactly. There was 12. And then we cut to 11 because there were not enough people on that one. But they complained - the two people ... but yes, it was quite long. Actually it was ...at least two hours.

MH

Right. And in all kinds of weather as you said - What was your tagline? What was the phrase you always repeated? "Allow ...

Laura

“Allow yourself to be infected by ... (and the community responded) – LOVE”.

MH

Allow yourself to be infected by love. Yes, it's such a beautiful line and I have shared it around the world because I thought it was very infectious myself.

Laura

I guess I'm going to make the t shirt sooner or later. Yes. We should all wear it. It's just such a great reminder for us.

MH

Yes. So the other things that you were doing in between the Town Criers – one was you created the Artist Hunt. Please tell the audience what and who those involved? How did you manage to weave those in a kind of, would you call it an installation theater?

Laura

Yes, I think that is a good idea to call it installation. See, and so thank you, Marilyn, for the suggestion.

I never know how to describe the artist - the artist hunt was in community [another] response to the lockdown. We could go out, but not in bigger cohorts only, you know, there was, three households at the beginning, but then six or whatever, I don't remember exactly. But the idea was to make a performance that people could watch without assembly in a gathering. So we thought what about if the people have to walk around, I thought this is a good idea.

I asked some artists to just hide in different parts of the Ecovillage. People had a map - they can walk around, and every performance lasted no more than three minutes. This is for allowing people to continue walking, so there was no gathering.

And then people could enjoy almost an hour of entertainment, and without breaking any rules, and also going home with a smile and receiving some inspiration.

And we have done it now a few times. And it's become quite a classic of our community. And we do it for the children at Christmas. And we have Santa, of course as one of the main guest. And we are going to do it again, for the Findhorn Bay Arts and part of our 60th anniversary celebration next October.

So we are doing it a few times. And the artists are people who live in our community - they have talents. And again, you know, performers that are connected with and to the community - they can share, and they can offer something and it is a lovely opportunity to do that.

MH

What kind of artists were involved (just for that our audience who don't know)?

Laura

It could be dancers - they could be singers. They could be storytellers - we are we have amazing storytellers here, or poets and they can read their own poems, or they can read a very beautiful poem that they found interesting for them inspiring. And then people plus instruments participate as well. So you know, comedy, little sketch of comedies. So that was another idea of, you know, bringing people together and let them have ... a reflection back of the beauty of being together.

MH

When I remember the first one, I think you had the artists move around. And we could stay in locations, and then you switched it so that you put them into different places ...

Laura

...that was where there was a carousel that we did for Easter or we decided at Easter that it was better to do it in different ways. So people stayed in their location in their quarter, and the artists moved around like a carousel. So we had that opportunity with them. Lovely rabbits.

MH

So I remember the rabbit. I remember the rabbit because there's a picture of me holding a rabbit up as well. Yes, so the carousel was where the artists moved around. But I think the most popular has been where you installed the artists and people move around because they also get some exercise at the same time.

Laura

Exactly. So that's something that is continuing with an active life.

MH

You've mentioned the Red Ball. (This was our full performance.) And you started by talking about how you invited your Questers to create their own monologue. And I remember talking to some of them who were doing the rehearsals. Tell us a little bit about the cycle of that because I think if I'm remembering correctly, it took you three times to actually get the performance live - you had scheduled it twice. And because of the intersection of COVID, you had to reschedule and, and I think you managed to change it a little bit every time. So give us a little history of the Red Ball - give us a description of, of what it is, first of all, and then what happened with it?

Laura

Yes, the Red Ball was really a responding to again, maybe more consciously or more openly, to the community responding to a moment of crisis that we were leaving, not only in the world, but in our community as well.

We had been affected by some pain that came because somebody set on fire, our Community Center and our Sanctuary. And so we were grieving. And it was a very difficult time. And the more obviously, the fire brought up, as usual, a lot of pain and grief that was probably hidden or been hidden for a long time.

So it wasn't just about this grieving of losing the center in the Community Center, but there was more grieving about the changes in the community, the difficulties we were experiencing, as a community in the world at this time - as individuals in a community that is/ was developing, changing, transforming into something else, which we don't know what it is yet. So it was quite scary.

And, and the community was in a difficult time in a difficult spaces. So I wanted to create a play that could respond to that and give you some food for thought, some inspiration, some reflections, and I then I called out.

First of all, as usual, I called out like a cohort / group of people that could join in a kind of a training, which I offer. And because the way I work could be quite hard for some people - I rarely give tea breaks, which is quite a problem here in Findhorn. And I, you know, yes, the timetable - I usually work for quite a few hours intensively. So it was a quite a tough call.

And I had, you know, some of my usual actors, your usual Questers - people who had already done some work with me, and then some new people. And so we started together by, you know, reflecting upon the crisis. And I asked them ... to improvise around another story.

This is one of the beauties of theater, you don't have to go straight into your own pain...you can use another metaphorical pain to embrace and hold your own pain in that.

So we thought of another community called the Red Ball community, and the Red Ball community is very happy, everything is rosy. But one day, something happens, the Red Ball, which is really a Real Red Ball in the middle of the community gets stolen - it disappears. And they don't find it anymore. So they go into a big crisis.

The Red Ball gives the name to the community: the Red Ball. And that represents many things - it is a symbol for many things. So now they don't have the Red Ball, a lot of things that have been unsaid and unfinished come to the surface, and they have to face it.

So the community started to go into a crisis, they start to turn into each other there is a lot of judgment, mistrust, betrayal, fear. And while they are in this state in the small community, they decide they need new members to join the community so that they can find the money to buy a new ball or to build the new ball. And so they sent fliers around and two new members arrived - they are Guilt and Memory.

But it's a very different kind of memory because Memory lost her memory. So she is in a very difficult state. And Guilt, of course, is guilt. So the [arrival of the] new characters into the community started to [cause it to] deteriorate very easily. The core, the connections, the relationships, everything deteriorates to the point that they are arguing openly again and I think that they're seen as being represented by

people throwing out from their pockets and the rain coats a lot of rubbish plastic, so we fill the stage with plastic, and we insult each other - basically we shout at each other. That was a very difficult thing to do. Because the Questers didn't want to do it. At the very beginning, they found it - they, yes, I mean, first of all, they said, we are not angry.

And then they finally found the meaning of the scene and they took it out - then they realized how important it was to embrace something that was bigger than themselves.

You know, it's not about individuals. When you do a theatrical piece, it's about the collective always. So you are a channel or a vessel. And so they were a vessel for something bigger. So they were channeling and mirroring the anger and the frustration and the judgmental attitude that we have in the world, not just in one community, but in everywhere, really. So that's the story of the community.

And then there is obviously some kind of help that comes. And I'm not going to, I don't want to say much, because there is a possibility to see online - the Red Ball is on Vimeo. And the, the link is free for people to really watch it. And obviously, if people want to give a donation for the 60th birthday celebrations, it's great. If not, they can still watch the Red Ball online. So maybe you can have the link if you're interested and see, how does it end?

MH

Lovely, we'll create a bit of suspense. And I will happily put the link in so that people can follow that. So I was just curious, because when you had to delay the performance, did the story change? you've outlined some of the tensions that existed in the story. And so did it deepen in some way?

Laura

It didn't change, but it deepened a lot. I think that I actually [curated] the monologues in December. In January, I [revised] the monologues for each of them as final. You know, they have a monologue, it is a scene where everybody is actually somehow throwing up something that they feel they're stuck in their throat, it's finally coming out. So they were quite delicate monologues to write. And then they needed to "sediment" - they needed to sink and, and then we had COVID.

I got COVID, another member got COVID. And we had to cancel and postpone the second time again. COVID. And we had to stop and I and the second time we were we were very discouraged. And the youngest member of our community, who is 11 years old, came to me when he just heard we had to cancel it again. And I was really in pain. And he looked at me and said, out loud, "They are not ready! The community is not ready yet." And it was so interesting what he opened with that comment for me. And yes, I think that we weren't ready, the community wasn't ready and the right time came when we did it, which was March - we needed more time. And the community needed more time because I think the play was carrying very delicate issues and it wasn't an easy piece to watch - you need to be ready, and we needed to handle it with care. So we needed more time.

MH

Yes, that's beautiful. And without giving anything away, can you remark about how you managed to do something, I think that is a very bold – through a way of incorporating in your performance, multiple

landscapes. You moved the play from a more contained space in our Universal Hall to outside. And the whole audience had to get up and move to - Can you say a little bit about where you moved it to? And how you did that was magic as far as I was going to learn? How did you do that?

Laura

... For me the exploration of this play ... wasn't just a piece of entertainment - but it was somehow a ceremony. I just thought I needed to incorporate some kind of ritual or ritualistic movement for the audience and the performance as well together. And so I decided that it was important to move out because there is a very important phrase that at one point...one of the characters says "it's time to go - you need to go". And now the characters were out of the pain. And that was a message that I wanted to send out. ...so together with the cast we wanted to send out, "it's time to get out of the pain".

It's important have to grieve. But it's also important to move out. And we moved out together as a community from the University Hall in silence. We did a procession, we proceeded together in procession to where the place where the CC our Community Center was built.

And obviously, there was nothing there. But we created the final scene there, where everybody could witness something that I call the rebirth - the wish or the blessing of the rebirth. And the children of our community were involved in this. And I think that that was fundamental.

I think that was the most important part for me of the play. [We] put in there, that rich, rich, ritualistic moment and that ceremony, to move consciousness from the pain into the new into the future into what we could realize into the dream of the future.

So that you know, it's not there yet. And it was important to do it together so that we could dream together. And that was the message that we wanted to bring to the audience.

MH

Beautiful. Thank you so much. That was a very special evening for me. I remember it very, very well. So we'll tantalize our audience to go watch that film on video. And I know that was something extra that you took trouble to do was not to just have the live performance, but to have it also filmed so that it could be experienced and appreciated by others, both who were there, and those who weren't there.

Also I just mentioned how you have multiple landscapes in your performances. Can you tell us a little bit about some of the work that you've been doing in the dunes because I think you've taken plays out, right into nature itself. And, again, give us a little bit of a background about how you started to experiment with that. And the last time that you've done that.

Laura

I've done this I started I think the first time I did a procession, and we went also in the June that was during the Consciousness and Climate conference - we did a conference in 2018 I think.

MH

was that climate, climate change and consciousness?

Laura

Exactly. 2017 actually. So I created a procession. I really do believe that this is like an important form of theater to move. And we were moving into dunes and there were performances all over in the dunes in the woods and people were actually processing all the way in a circle, following the seven directions following the four directions on a plane of the four directions and with the performers on inside themselves on a vertical line above and below, which is what theater usually provokes.

And so we did that for the first time and then I decided to do more experiments with that. And to create performances where the audience can, together with the Questers can become closer to nature, find a way to get closer to nature.

So during lockdown again, I developed a way of working online that I called Theatre Solo Journey. And the Theatre Solo Journey culminated in a performance, people were exploring by themselves on a series of one-to-one sessions, the development of their own monologue.

And at the end of that, we went into the dunes we went into the woods actually where the hinterland - which we have a part of our community where we could gather together there and they perform their monologues. And then it was a very touching moment for them to be able to set their model in nature, finding the right location for them and exploring how the character connected with nature and how nature was supporting that process. So it was quite special.

And then again, I did more work with the teenagers recently, where I asked them to move around and to create a kind of procession that was really devised by them. I and a group of 16 people came - the majority from Italy, and some locals – the majority were teenagers between 15 and 20 years old. And they, in a period of 10 days devised a piece, taking our community on a journey to create connections, make connections. And there again, we were moving around, because the spirit of the places somehow helped us to reconnect with nature. And it's very important to use the places as a kind of a portal to access our? maybe our ancestors? or maybe you know, the kind of memory that we hold inside ourselves of our connection with the other-than-human world.

MH

Hmm, beautiful, full rich, it's just so rich, I'm delighted, I could listen to you for hours and hours. But I would like to know, you seem to really appreciate the depth that this impacts the Questers who work with you? How about yourself? How are you impacted by what they do?

Laura

It is my journey of growth through them. I mean, I'm privileged to have this incredible - I would say-pool of teachers. They show me so much - I learn so much from what they propose from their generosity, from their questions or from their annoying and sometimes, you know, I really learned so much.

And, you know, I'm really always struck by their trust, you know, they trust me, incredibly, they open up, you know, you need to trust in this kind of work, you need to completely trust otherwise, you don't do anything. And they trust me completely. And I'm really touched by that - I wouldn't be able to do anything [without it]. And all the understanding that I gain makes me I hope - it made me a better artist and a better coach. And I can create more experiences for people. What I'm really interested in is to help people to awaken their potentials. That's for me, it's very important when people come out, and they really embrace who they are, and they feel really empowered. I am so happy. That is what I love. I love doing that. And it's just for that I'll do it forever. Really.

MH

It sounds like it's very personally rewarding for you. But could you say something about how you think this might be a way that culture has a power to change the world for good?

Laura

I do believe that. There is a lot of possibility that culture can help us to awake and to find the courage, the inspiration, the willingness. You know, there is a scholar, which I'm following at the moment - I'm writing my dissertation - called Freya Matthews.

She talks about this figure that she invented called the animator - and the animator is the Awakener of the creative in poetic potentials of the world, the one who is capable of calling humanity into presence in this moment of the ecological crisis. And what she says is that we spent a lot of time - you know, scientists and philosophers, eco philosophers and eco psychologists are talking - and you know, we say a lot, we know everything we need to know about the ecological crisis, but nothing changes.

And it might be that now is the time that we actually turn to culture, turn to the arts, and we all embrace that. So we don't have any more the professionals which they are the ones doing it, but we embrace it. So that's the reason I love using people that are not using [??], but you know, make them as instruments make them do and become the artists that are awakening something who are awakening something for our community.

We don't need the professionals, we need the heart, we need the purpose. And we need people that really appreciate the culture that arise from traditions, from, you know, artistic development from, you know, the young people that are creating something new. We need to, to really become creative and use creativity for me to be able to help each other.

And I do believe that, as a collective, we have a mission to do this as humans, as humans is our contribution is the culture. But it's not the culture that is said - it is the culture that is lived. And so there is [??], and his son, and he's told him poetry. That is, you know, we need to pay back to nature by, you know, perform for nature perform from the other than human and say thank you with a little cancan or picked up or something

MH

that's so beautiful. And it just really brings the whole practice of gratitude into a cultural appreciation. Before we go, is there anything you'd like to say about how you've taken yourself back to school and what you're studying?

Laura

Yes, I, I decided during lockdown, to go back to study because I want to develop more terminology and more literature to talk about the Theatre of the Seven Directions and to spread this concept and apply it to the development of the ecological self and to what you know, is needed right now in the world. And because I've been in the theater for 35 years, I thought the ecology was my weakest point. So I found this course at Schumacher College, supported by Plymouth University, and is an MA and is called Engaged Ecology. I took the course and it's been a fantastic journey so far. Learning how I'm applying, you know, theater to ecology, and I'm applying ecology to theater, and I'm combining the two. And I found that I'm so happy doing this. I hope that at the end of it, when I will finish my dissertation at the end of October, I will be equipped to spread the voice even more and to offer more work and more possibilities to people.

MH

Thank you, thank you for sharing that, Laura. And thank you for our whole conversation. I found that inspiring not only because I think it is such a beautiful amplification of the three principles here at Findhorn, you are truly a model of work of love in action, and your connection with nature, you're obviously co creating with the intelligence of nature, and just the description of your questing -there's just a beautiful form of deep inner listening.

I love that you're able to speak to it, not only from the individual Questers perspective, but that you see that you're creating the conditions for collective consciousness, which is really something that is so important for the work that I do when I look at cities as whole living systems that are having these interconnected dynamics and I love that you're able to for me personally to link this back to my first love of theater. So thank you so much for this conversation. Thank you.

Laura

Thank you very much for the opportunity.

MH

It's my pleasure. Look forward to more conversation.