

Mind-Made. A research project on Bioethics and Theatre.

A research project having as objective to give shape and body to the ethics words.

The aim of this work is to interpret some themes of clinical bioethics: the relation between doctor–patient, health and illness, decisions about the beginning-end of life). This essay starts from the always presupposed mind-body problem, trying to understand if and what could be the contribution of these ones can receive from that particular training, which is the relational theater practice.

Most recent discussions of bioethics seem, in fact, proceed on a level of theoretical abstraction that ignore embodiment's question and are attached to the positivist conception of science such that one side is the observer (physician-subject) analyzes, the other is the observed (patient-object) that is left to analyze. This, in our opinion, is an epistemological error (it is ignored the sense of the uncertainty principle) and ethical at the same time (the patient is, in fact, misunderstood and cut off from the relation that should, in fact, put together not one but two Subjects). As for the jobs that theater actors made on the body and emotions can contribute to a more sensible theoretical power of these themes? It will be recalled that the relation is not comparable with the exhibition theatrical film or television. The actor is a metaphor. What is the value of this practice for a relational matter, such as bioethics, born under the sign of interdisciplinary and that move from the need to build a bridge between science and wisdom?