

PERFORMANCE PHILOSOPHY
5TH BIENNIAL CONFERENCE
15 – 18 JUNE 2022

HOW DOES PERFORMANCE
PHILOSOPHY COLLABORATE?

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KEY GROUP 1

Thursday 16 June 2022, 9.30–11.00

COLLABORATION, CONVIVIALITY, AND CARE: THE PROBLEM OF INCLUDING LEARNING-DISABLED AND NEURODIVERGENT ARTISTS IN PERFORMANCE PHILOSOPHY

Tony McCaffrey, Dave Calvert, Kate Maguire-Rosier and Janet Gibson

BIOS

Tony McCaffrey is a Senior Lecturer at the National Academy of Singing and Dramatic Art, Christchurch, New Zealand, Artistic Director of Different Light Theatre, learning-disabled artists who have toured to Australia, USA, and UK, and author of *Incapacity and Theatricality: Politics and Aesthetics in Theatre Involving Actors with Intellectual Disabilities* (Routledge, 2019) and *Giving and Taking Voice in Learning Disabled Theatre* (Routledge, forthcoming). He is co-convenor of the Performance and Disability Working Group of the International Federation for Theatre Research.

Dave Calvert is Senior Lecturer in Drama, Theatre and Performance at the University of Huddersfield, UK and has published widely on learning disabled performance in theatre, radio, music and television. He is the Chair of Dark Horse Theatre Company, Huddersfield and previously worked as Director of Theatre Education for Mind the Gap theatre company in Bradford, UK.

Dr Janet Gibson is the Program Manager, Communication, at UTS College, University of Technology, Sydney, where she lectures on the relationship between citizenship and dementia. Her recent scholarship includes a chapter in *Contemporary Narratives of Ageing, Illness, Care* edited by Sarah Falcus and Katsura Sako (Routledge 2022) and her book, *Her and her and Dementia, Narrative and Performance: Staging Reality, Reimagining Identities* (Palgrave Macmillan 2020). Email: jintyg@iinet.net.au

Kate Maguire-Rosier is Research Associate in the School of Arts Languages and Culture at the University of Manchester, UK where she is working on an exciting, new project exploring 'care aesthetics' across arts and health contexts. She reviews circus, dance and physical theatre regularly for The Conversation and has published on dance theatre performance by and with disabled artists in *Frontiers*, *Theatre Research International* and *Australasian Drama Studies* among other platforms.

ABSTRACT

The Key Group will interweave and problematize the presence of learning-disabled and neurodivergent artists in performance and at the conference through Zoom performance, video and analysis: exploring how learning-disabled and neurodivergent performance thinks, and asking how to include people normally excluded as philosophical subjects.

Tony McCaffrey and members of Different Light Theatre will present *The Journey of Maui* a 20-minute Zoom 'performance' embodying the terms of participation of learning-disabled artists. Conviviality and collaboration are viewed through Derrida's paradox of hospitality/hostility in an encounter with the Māori 'philosophical' concepts of *manaakitanga* and *whanaungatanga* and the recent reconfiguration of terms for disability in the Māori language.

Dave Calvert will consider how theatre operates convivially, pursuing resonances between the concept of conviviality, as discussed by Illich, Gilroy and Puar, and theories of care, particularly those of Eva Kittay. Calvert will argue that, while modes of conviviality in traditional drama are used to destabilise received notions of identity, this is rarely extended to representations of learning disability. Calvert's presentation will involve pre-recorded performance contributions from Dark Horse theatre company, to explore the epistemic implications of conviviality.

In parallel to McCaffrey's utilization of Derrida's hostility/hospitality dyad, Janet Gibson and Kate Maguire-Rosier employ a performative conversational approach to explore a resistance to and an embrace of 'care', understood as both ethical and political concepts in the context of dance and theatre with and by people with dementia and learning-disabled artists.

Through an examination of Murmuration's *Days Like These* (2017 Sarah-Vyne Vassallo), Maguire-Rosier calls for acts of disclosure to be understood as performances of care, as negotiation of risks and an enabling of possibilities. Gibson responds to these provocations by extending them to dementia theatre; she also illuminates the role of conviviality in *To Whom I May Concern* (2018) by focusing on the relationship between the spectators and the audience, many of whom know each other personally or professionally, and how the audience responds to the performers' demands to change their attitudes. In conversation with Gibson, Maguire-Rosier argues that disclosure can produce a tension between a disability resistance to, and feminist ethical valuing of, care. She asks: what is at stake for the artist with hidden impairment to disclose? Finally, she claims, live performance itself can be understood as disclosure which gestures towards ideas of conviviality.

KEY GROUP 2

Thursday 16 June, 14.00–15.30

SPECULATIVE EPISTEMOLOGIES. TRIANGULATING ZONES OF ENTANGLEMENT BETWEEN KNOWLEDGE, EMBODIED PRACTICE AND BELIEF

Alice Lagaay, Anke Haarmann, Tom Bieling, Torben Körschkes, Petja Ivanova, Barbro Scholz and Frieder Bohaumilitzky

BIOS

Tom Bieling (Dr. phil.) teaches design theory and design research at HAW Hamburg, and Designwissenschaft at HAWK Hildesheim. He is a co-editor of the BIRD series (Birkhäuser/DeGruyter) as part of the Board of International Research in Design, co-editor of the book series *Design Meanings* (Mimesis) and founder of designforschung.org. Head of the Social Design research cluster at the Design Research Lab / UdK Berlin (2019–19), previously at TU Berlin (2007–10), his recent publications include: 'Inklusion als Entwurf' (2019), 'Design (&) Activism' (2019) and 'Gender (&) Design' (2020). www.tombieling.com

Frieder Bohaumilitzky is a designer and design researcher. He creates exhibitions, designs objects and spaces, intervenes in structures, and examines the socio-political contexts of design, its tools and conditions of production. Frieder studied Politics at Hamburg University and Design at Hamburg Art School (HFBK) as well as at Bezalel Academy of Arts and Design in Jerusalem. He is currently a research assistant at the Centre for Design Research

at HAW Hamburg and is pursuing his doctorate at HFBK Hamburg with a project on the connection between design and right-wing populism and right-wing extremism.

Anke Haarmann (philosopher, artist and design theoretician) earned her doctorate in philosophy at the University of Potsdam, founded the "Centre for Design Research", a platform for practice-based, design research as well as critical theory, at the University of Applied Sciences in Hamburg, currently co-heads the German Society for Artistic Research and directs the PhD Arts Program at the University of Leiden, Netherlands, as Professor of Practice and Theory of Research in the Visual Arts.

Petja Ivanova, artist & designer, founder of the Studio for Poetic Futures. In her intersectional feminist and trans-disciplinary practice, Ivanova combines biology and computation with spirituality and poetics. By fusing electronics and sensors with plants, micro-organisms, insects and bacteria, Ivanova seeks to carve out spaces of liberation from the dichotomous chasm between what is considered natural and what is seen as man-made and technological. Her practice employs a non-linear, mythological, non-quantifiable approach that strives to overcome simple causalities in quantification. She is currently a research assistant at the Center for Design Research at HAW Hamburg.

Torben Körschkes is part of the design and research collective HEFT, which explores questions of socio-political spaces. He studied design at Folkwang Universität der Künste in Essen and Hochschule Für Bildende Künste Hamburg, where he completed his MFA (on contemporary salons) in 2018. Grants and residencies include Hamburger Zukunftsstipendium, Elbkulturfonds, Bibliothek Andreas Züst, Kunst im öffentlichen Raum Hamburg, Spiegel Online Social Design Award. He is currently working towards a PhD on chaotic arrangements and de-totalized communities at TU Berlin and works as a research assistant at the Center for Design Research at HAW Hamburg.

Alice Lagaay, Prof. Dr. phil. has been a professor of theory in the design department at Hamburg University of Applied Sciences (HAW Hamburg) since 2018. She is a founding member and core convener of the Performance Philosophy network and co-editor (alongside Laura Cull Ó Maoilearca and Will Daddario) of the performance philosophy book series at Rowman and Littlefield international. Her research in recent years has focused on the theory and practice of creative indifference (Friedlaender/Mynona) while seeking innovative formats for the generation and communication of philosophical content.

Barbro Scholz is an e-textile interaction designer whose research focuses on the aesthetic experience of e-textiles on the body. She obtained her MA degree in Textile and Fashion Design at the Swedish School of Textiles where she was involved in the Smart Textiles Design Lab. She is co-founder of Stühmer|Scholz Design in Hamburg, Germany (2012). Since 2020 she has been a member of the Center for Design Research at HAW Hamburg in the "Speculative Space"-Group and the interdisciplinary research project "Klima-ACT".

ABSTRACT

An apparent legacy of the 'Enlightenment' (with a big E) is the assumption that knowledge is universal and that all societies and cultures are knowable from a singular 'bird's-eye' point of view. This has resulted in what some might call a 'tyranny of logic', the boundary-defining framework of science that excludes any episteme that cannot be grasped by its methodological norm, defining thereby what can or cannot constitute the 'knowable' or 'true'. The same generalising framework also defines what is regarded and valued, what *counts*, as knowledge in the first place. The focus tends to be on the communicable (and therefore marketable) outcome, the 'results': ideally discrete nuggets of information that can, in principle, – or so it is assumed – be further digested and imported into other contexts, independently and regardless of the actual embodied processes that led to the original formulation of these results, and regardless of the original (and local) context in which their significance might be embedded.

Related to this are the challenges of post-colonial thought. In particular, the fact that any effort to think through and to overcome the violence of exclusion, implied and continuously enacted by the academic straitjacket, faces the problem of how to define and re-frame what constitutes knowledge and truth as opposed to, say, belief, dogma, ideology or mere speculation. Increasingly, however, 'rebellious' epistemes are emerging on the fringes of academia, demanding, for instance, that more subjective, non-quantifiable experiences (as opposed to strictly empirical experiments) be equally valued as knowledge.

Speculative Design offers a methodological toolbox with which to explore, and potentially legitimize, alternative models and modes of knowledge through world-building not based on, or not *yet* based on, socially normalised 'truths'. However, a problematic dichotomy remains: whilst a neutral, transparent and universal truth may be a fantasy construct, the disturbance of such a construct through individual embodiments is no simple alternative. It requires a careful observation of the modes and assumptions, the premises and processes of different knowledge-generating practices within the confines of academia and beyond. In short, it requires *actual* (not simply professed) inter- and trans-disciplinarity; in other words: actual working together. So: How *do* we work together?

Drawing from a range of different disciplines and hybrid forms of research, including artistic research, design, philosophy, and various types of embodied practice, the team members of Spec Space, the Laboratory for Speculative Design Research at Hamburg University of Applied Sciences (HAW), will attempt to perform this inter- and trans-disciplinarity on the stage of the Performance Philosophy conference in Helsinki. They will demonstrate different ways of knowing, approaching and triangulating the question of what can emerge, once the traditional domains of academia and science ("Wissenschaft"), are no longer regarded as exclusive sites for knowledge production.

Before beginning to address how we work together, our first step has been to describe how we work individually. Depending on the type of work involved, and also, perhaps, on our individual personalities, our approach to this self-analysis has been different in each case. Some of us have described the practical and strategic methods they use to develop concepts for design projects: building with ready-mades, identifying dichotomies, juxtaposing and contrasting contexts, enhancing paradox. Others have delivered a close phenomenological description of specific skills involved in various phases of their work, for instance the actual process of typing words and sentences on a keyboard (using just two fingers) in combination with writing notes by hand, or the physical, rhythmic, embodied vocal experience of speaking thoughts out loud, of discovering thoughts by speaking.

These skills are invariably necessarily implied in the idea of what our work "is", but not usually considered as contributing significantly to its outcome; not normally worthy of mention or attention. A close observation of the actual processes involved in carrying out these everyday work tasks – *speaking, writing, experimenting with materials, listening, waiting, doubting, procrastinating, reading, re-reading, editing, reading out, going for a walk, marinating, starting over, collaging, connecting, refashioning, sewing, letting grow, feeding...* – suggests, however, that they are not just simply subsidiary methods or neutral service providers, as it were, but intricately, methodologically involved in the creative process of (speculative) design, especially when highlighted by the sensitivities of a performance philosophy paradigm. The action of observing and describing what we actually do as we carry out our daily work is understood here as an essential methodological step in the infinite process of situating and localizing, of thereby decolonialising, our labour practices, a process which must necessarily accompany, and be valued equally to, the connected and infinite process of enlightenment (with a small e).

Thursday 16 June, 17.30–19.00

PERFORMATIVITY OF DEATH IN POST-SOVIET ART

Darja Filippova, Pavel Mitenko, Anastasiia Spirenkova, Antonina Stebur and Vera Zamyslova

BIOS

AGITATSIA is a research group dedicated to political performance art practices, actionism, and art activism. Members are: Dasha Filippova, a writer, artist, and PhD student at Princeton University, New Jersey; Pavel Mitenko, a philosopher, researcher, performer, curator, and PhD student at State Academic University of the Humanities, Moscow; Anastasiia Spirenkova, a researcher, curator, and PhD student at the Center for Art and Languages at EHESS, Paris; Antonina Stebur, a curator and researcher, affiliated member of European Humanities University living in Berlin; and Vera Zamyslova, art historian, researcher, Moscow. In 2021 Agitatsia won *Russian Art Focus* prize for the best research paper on Russian contemporary art.

Dasha Filippova is an artist-scholar; born in the USSR and raised in Estonia, lives in NYC. She holds an MA from the Art Institute of Chicago and an MA from Central European University, Budapest; currently pursuing a Ph.D in Comparative Literature at Princeton University. Dasha worked for Rapid Pulse performance festival (Chicago) and the Off-Biennale (Budapest). Dasha collaborates with performance collective *Antibody Corporation* and works under the mentorship of *Pocha Nostra*. She is co-founder of an independent research platform *Spaika.media* and teaches at Princeton and in a New Jersey state prison. www.darjafilippova.com

Pavel Mitenko, philosopher, researcher, editor, art-critic, performer and curator. His research focuses on political and aesthetic philosophy and sociology of art. Mitenko works on a thesis on Moscow Actionism. Participated in Radek Community ("Manifesta", "Utopia Station"); Occupy Movement, Independent Research Center of Manifestations, "MediaUdar" festival; Research project of Garage Museum, co-founded the "Union of Convalescents" — (anti)psychiatric performance group. His works were published at *Moscow Art Magazine*, *New literary review*, *FlashArt*, *Colta*, *Open-Space*, *ArtChronika* etc.

Antonina Stebur is a curator, art historian, and researcher from Minsk and Kyiv but now lives in Berlin, MA in Sociology (Visual and Cultural Studies). Lecturer in The Universität der Künste Berlin. Co-founder of International Coalition of Cultural Workers Against the War in Ukraine (www.antiwarcoalition.art). Member of the feminist activist group #damaudobnayabytu, which analysis the feminist agenda in the ex-Soviet context. Co-founder of an independent research platform and festival *Spaika.media*.

Anastasiia Spirenkova, researcher, curator, Ph.D. student at EHESS. Born in Moscow, lives in Paris. Anastasiia worked in such cultural institutions as Gogol-center, Stanislavsky Electrotheatre, AZ Museum and NET Festival. Her thesis "Actionism in Contemporary Russia: action, language, power" focuses on the discourse around artistic actions and on the linguistic policies that Russian power enacts towards them. Her articles were published at *Art Margins*, *Russian Art Focus*, *The Art Newspaper Russia*, *Theatre and Decorative art*. Co-founder of an independent research platform *Spaika.media*.

Vera Zamyslova is an art historian, researcher and MA in Art History; thesis titled "The Theme of the Death in Late Twentieth and Early Twenty-First Century Russian Performance Art: An Analysis of Form and Content." Lives in Moscow, Russia. Vera works as a lecturer, methodologist, and cultural columnist for several cultural institutions (V-A-C, SredaObuchenia, the Moscow International Biennale for Young Art, *Art Margins*, *K.R.A.P.I.V.A.*). Co-founder of an independent research platform and festival *Spaika.media*.

ABSTRACT

The link between performance and philosophy is a permanent question that animates independent post-Soviet culture: from Moscow Actionism of the 1990s to the House of Culture Rosa, run by the St. Petersburg art-group "Chto delat?," to performance collective Party of the Dead. At the same time, the subject of death is one of the main topics of post-Soviet political art and performance practice in Russia. It was reflected in the ideas of Russian Cosmists, the late Soviet Necrorealists activities, Moscow conceptualists, the practices of the first post-Soviet women's art group Factory of Found Clothes, {rodina} (motherland), to Techno-Poetry today. The COVID-19 pandemic became a pretext for artists and activists to resurrect the problem of death and methods of working with it. Now after the beginning of full scale Russian military invasion throughout the whole territory of Ukraine it became clear that artists anticipated reality in many ways. Since the 24th of February 2022 the Russian state turned many hundreds of Ukrainian neighborhoods into cemeteries. One of the important slogans of Party of the Dead is "The dead don't fight". The slogan refers to the understanding of human life as a resource. Death turns out to be not only the ultimate experience of existential existence, but also part of necropolitics, the hidden statistics of the dead by the Russian army. The corpses of Russian soldiers remain abandoned by its own army. This attitude not only towards the dead of the "enemy" but towards their own dead soldiers makes the issues of performativity of death crucial.

Russian invasion of Ukraine can be viewed from a colonial point of view as imperialist aggression for control of territories. Then the war in 2020 is directly related to the annexation of Crimea, the war in Chechnya, invasion to Georgia, etc. One month after the invasion to Ukraine Party of the Dead wrote, "The Russian army continues the 'glorious' war traditions [do not take the bodies of Russian dead soldiers – *Agitatsia note*] of the Afghan and Chechen wars, as well as many other conflicts sometimes not even called them as 'war'."

We believe that the theme of performativity of death brings together two important lines of an involved, independent art - death and performance - which constitute the "burning and smouldering" problems of the contemporary cultural process in Russia. The question of death in Russia is haunted by a question of justice - both philosophically and in relation to the perceived failures of the system of law. The necro-performances of the collective Party of the Dead, which took place in streets and cemeteries of a quarantined St Petersburg (and in transgression of the stay-at-home order) manifest the importance of performance as a ritual of mourning in this strange time. As a key group, we would use the framework of the conference to establish a Party of the Dead fraction in Helsinki.

Our research group AGITATSIA unites people connected with the post-Soviet history (from Belarus, Russia, USA, France, Estonia), and with interest in collectivity and multidisciplinary approach, to produce multimedia texts about art. Our areas of study include philosophy, sociology, cultural studies, art criticism, artistic performative activity; we are united by an interest in the most radical line in contemporary Russian art, which is Actionism and political performance. As Jacques Derrida noted in "Signature, Event, Context," a sign receives its performative power, that is, the ability to produce an action, only due to the institutional framing of the situation. The ongoing weakness of contemporary Russian art institutions results in a failure to provide enabling spaces for artists, whether through advocacy for freedom of expression or material support. Therefore, post-Soviet art operates outside the institutions, on the margins of power and authority. In such a situation, the creation of independent institutions and quasi-political associations, such as Agitatsia, becomes the basis of performativity and effectiveness of the statement.

KEY GROUP 4

Friday 17 June 9.30–11.00

THE SHUDDERING WONDER OF THE EARTH, BREATHING: CONJURING CULTURAL METAMORPHOSIS IN AN ERA OF ECOLOGICAL BREAKDOWN

Martin Lee Mueller, Heli Aaltonen and David Abram

BIOS

Martin Lee Mueller is a postdoctoral researcher at the Department of Teacher Education and School Research at the University of Oslo. The stage adaptation of his Nautilus Book Award-winning book, *Being Salmon, Being Human* has been touring across Scandinavia, the UK, and North America since 2016. Mueller's book also inspired the virtual reality artwork "The Bone", a collaborative project with Chilean artist Michelle-Marie Letelier and the Berlin-based Interactive Multimedia Foundation (2019). Mueller's writing has been called "game-changing culture-shifting, ethical and eloquent, opening the way toward a more mature natural science". He interweaves moral philosophy, earth systems science, indigenous perspectives, ecoliteracy and ecopoetry. Mueller is co-founder of the Small Earth Institute. <http://www.beingsalmonbeinghuman.com>

Heli Aaltonen PhD is associate professor of Drama and Theatre Studies at the Norwegian University of Science and Technology in Trondheim. She is a youth theatre researcher, performing storyteller and animation theatre practitioner. She is teaching artist with a specialization in storytelling, animation theatre, acting methods, applied theatre practices, practice as research method, and encounters between ecology and performative art forms. She leads a research project – Performing Arts and Sustainability – in her department. She was a co-editor and writer in two special numbers of ecological drama work in *Nordic Drama Journal*, *Green Drama* (3/2015), and *Drama and Sustainability* (2/2020). Email: heli.aaltonen@ntnu.no

Aaltonen, H. (2021) Celebrating neighbourhood birds: performing equality in avian-human performance. In Van Vuuren, P. J., Rasmussen, B., Khala, A. (Eds.) *Theatre and democracy: building democracy in post-war and post-democratic contexts*. Cappelen Damm, 217–237.

Aaltonen, H. (2015) Manifesto for green drama. *Drama: nordisk dramapedagogisk tidskrift*, 6–7.

David Abram is a cultural ecologist and geophilosopher whose work has helped catalyze the emergence of several fields of study, including the burgeoning field of ecopsychology, along with ecophenomenology and ecolinguistics. He is author of *The Spell of the Sensuous: Perception and Language in a More-than-Human World* (Vintage, 1996) and *Becoming Animal: An Earthly Cosmology* (Vintage, 2011). The former book is considered a generative work and continues to inform and inspire scholars across disciplines, and the latter is reflected in the 2018 film *Becoming Animal*, by Peter Mettler and Emma Davie. Abram also is founder and creative director of the Alliance for Wild Ethics (AWE), a consortium that employs the arts and the natural sciences 'to ease the spreading devastation of the animate earth through a rapid transformation of society,' especially 'through a rejuvenation of oral culture – the culture of face-to-face and face-to-place storytelling' (<http://wildethics.org/the-alliance/>).

ABSTRACT

Elisa Aaltola's book *Varieties of Empathy: Moral Psychology and Animal Ethics* (2018) makes an important argument about the role of emotions, and particularly empathy, in directing our morality and moral agency. She writes: "[E]motions and forms of empathy rescue us from detachment, numbness and objectification of the others and enable the sort of moral agency resistant to subjugation and violence" (Aaltola, 2018, 2). Our concern is with how to devel-

op such empathic orientation toward the wider living world through ways of working with both reflection and performance, speech and embodied participation, sound and movement and contemplative silence. We wonder how performing animal perspectives or telling stories about experiences with non-human others – animal, plant, fungi, river, mountain, lake – would help us build more caring and humane relationships with the more-than-human commonwealth of life. Humans are "storytelling animals", Martin Lee Mueller argues at length in *Being Salmon, Being Human* (2017). David Abram (2010) insists that in order to "restore" the health of the living land, we must also engage in the work of "restorying". While stories are implicit in much philosophical reflection and argumentation, we wish to work with the magic of storytelling; they live also in the act of performing, in the textures and rhythms of voice, body, and even the surrounding spaces. Stories hold the potential to bring both performers and listeners into a mutually created sense of wonder, what Neil Evernden calls "the absence of interpretation" (1985). To develop an attitude where wonder may strike, is to step aside from constricting one's lived reality to custom and habit, to the familiar, to complacency. Evernden writes: "Relieved of the cultural context which declares that this is important and that that is not ... one is simply aware of what is." In a time when powerful cultural narratives still proclaim human exceptionalism at the expense of the larger living world, the seemingly simple counsel of what is assumes political force: In a time of rampant ecological upheaval, we simply can no longer assume that we already know what this living world is, how we are of it, or even what it is to be human. How then, can we fully know – or even imagine – just what or who are these Others (the other creaturely forms of sensitivity and sentience) with whom we share this whirling sphere of life?

Through our various approaches to working between academia and performance, we explore fresh ways of speaking, writing, and teaching, ways that evoke a deeper participation and kinship with the breathing earth.

KEY GROUP 5

Friday 17 June 14.00–15.30

HACIA HELSINKI – HELSINKI BOUND

Claudia Ricca, Dami Bacchiddu, Maria Eugenia Cairo, Camilla Kevorkian, Belen Martinez, Florencia Mazzadi, Guiomar Penafort, Florencia Pumilla and Martina Prystupa

BIOS

Dami Bacchiddu was born in Buenos Aires in 1992 and studied visual arts at the Leopoldo Marechal Art School, Musical Education at the Alberto Ginastera Music Conservatory and has a bachelor's degree in arts, a postgraduate degree on Contemporary Artistic Practices and a Diploma on Art and Education from the University of San Martin. Their artistic interests have focused on interdisciplinary and new approaches to printmaking, anthropological theatre and performance, prioritizing activism, educational and artistic approaches to their work.

María Eugenia Cairo lives and works in Buenos Aires, Argentina. Her artistic training includes an elementary piano teacher qualification, academic and independent studies of contemporary dance and visual arts, and a postgraduate degree in education. Her current research interests focus on artistic practice as a vital practice and on the collective as a way of socializing the vital and circulating affect. She is currently studying a Diploma in Contemporary Art, is a member of Lagunaries and the maternal 7x24 collective // @mariaeugenia_cairo// FB María Eugenia Cairo

Camila Kevorkian. Artist, archivist, researcher and educator based in Mendoza. Since 2011 has been developing her personal practice through contemporary uses of visual archives and their

relationship between care and affections and politics of nomadism as pedagogical practice and creative strategy. In 2020 she set up @trabajopractico, eLearning (inter)space on contemporary artistic practices and currently works in collaboration with IC Visual Lab developing "CRITICAL EYE. Visual Archives for Education".

Belén Martínez Gibilisco was born in Tucumán, Argentina and works as a theatre director, playwright and actress. She trained at the Faculty of Arts of the Universidad Nacional de Tucumán (UNT), where she obtained her Professor's Diploma in theatre and dramatic interpretation. Her work is oriented to documentary theatre, researching the tensions and limits between reality and fiction. She has worked in community theatre and non-formal artistic education throughout Tucumán since 2009.

Florencia Mazzadi is a historian, art curator, and advisor in matters of public defense related to justice and race for migrant people in Argentina. Head of Center for Research on Film, Human Rights and Migration, Director of CineMigrante IFF, an annual interdisciplinary work programme, a space of convergence for artists, thinkers, curators, activists, and different civil society organizations focused on effecting and setting up dialogues with society in general, aimed at the reconstruction of collective imageries. // Web: cinemigrante.org / IG: @cinemigrante / Fb: CineMigrante

Guimar Peñafort, an Argentine-latinx artist, received her Professor's Diploma in classical, jazz and contemporary dance in her native province of San Juan and studied cinema and television at the Universidad Nacional de Córdoba. She has developed a career as a musical theatre actor, dance teacher and audiovisual maker. She moved to Buenos Aires in 2008 where she worked at AFSCA, protecting audiences' communication rights and since 2013 started to incorporate gender perspectives and cultural activism in her cultural practices.

Martina Prystupa is a dancer, creator, researcher and educator from Buenos Aires, Argentina. She has a BA in Performing Arts from Universidad Nacional de San Martín. She is particularly interested in movement research through dance improvisation and the relation between the perception of the global body and the environment (space and living matter). She has worked in dance, theatre, cinema and performance productions. As a teacher, she guides practices of conscious physical training and movement research.

Florencia Pumilla is an artist, educator and researcher, based in Santa Rosa, La Pampa, since 2009. She has a degree in Engraving and a Specialization in Performance Studies from the Universidad Nacional de Córdoba. She is a member of the "Bonus Track" research team investigating drifting as a methodological strategy. She also participates in other collectives and production and research groups in La Pampa, Córdoba and online, including Lagunaries.

Claudia Ricca is a researcher, artist, educator and local activist from Buenos Aires. She holds a degree in Anthropology from Trent University, Canada, an MA in Gender and Politics from the University of London and has worked for more than twenty years on environmental and human rights in Europe and Latin America. She has developed her research and artistic practices with other feminist artists and academics from a wide range of disciplines and has published several academic articles since 2017.

ABSTRACT

Lagunaries (2020) is a collective/laboratory for rehearsals in movement. We were not united by love, but by horror: horror of normative pedagogy and disembodied theory. During an online seminar promising an alternative way of looking at theory and contemporary art, but that turned out to be linear and hierarchical, we got together as a collective to rehearse possible iterations of those theories and texts, but using our body, dance and personal genealogies. Our collective has never met in person, but has developed a distinctive series of exercises and mechanisms through which to explore the limits of our personal and collective journeys as artists, archivists, educators, dancers, choreographers, actors, students and researchers. We presented our work at the Mendoza provincial book fair during October 2020. Helsinki Bound will be the first time we meet in person.

Lagunaries arises as a practice in common from an online virtuality imposed in the context of isolation by the Covid-19 pandemic. Taking possible affections, bodies, knowledge and genealogies as repertoires, we look for altered ways to make the word act [to speak out], breaking the hegemonic devices that allow the transmission of knowledge and being together, while hacking its binary logic. This group laboratory made up of dancers, performers, educators, researchers, filmmakers and archivists, takes the construction of collective knowledge and the potential of the virtual body as its nodal axis of research.

We perform theories, we investigate modes of escaping the lineal narrativity, using polyphonic and choral forms of thinking / moving / saying / existing. We inhabit the irony of a virtuality that imposes a distance on us and at the same time it hacks all geographical borders. A practice that does not yet have a name, a performance that is always provisional, weaving voices and actions through listening and activating our own and other people's writings.

We ask ourselves: What is knowing/knowledge? What/where is its archive? How is collective knowledge built? What do we need to know about the other to build a common doing, an affection? What can a collective body do? What can a virtual/digital encounter achieve? What will change when we meet in person?

Hacia Helsinki / Helsinki Bound is a series of online encounters, between January and May 2021, through which to expand our enquiries. In April/May, we will meet for the first time in person, at the Helsinki and Finlandia Streets, in Villa Carlos Paz, Argentina. In June, during the Philosophy Performance Problems 2021 Conference, we will host an online space where we will share a reel of our in-person encounter, while we carry out a live intervention using texts, readings, sounds and actions to create a cartographic sketch around our research questions. The audience will also be able to intervene during the live performance.

Hacia Helsinki / Helsinki Bound is what happens to this territory built in virtuality as we move closer to an in-person encounter and beyond. Nine beings, the desire for a journey towards a common geography/knowledge/territory. Keyword: Collecting knowledge.

KEY GROUP 6

Saturday 18 June, 13–14.30

UNNAMED AUTOFICTIONS: DISSONANT CO-LABOURIN

Nik Wakefield, Daniela Perazzo and Diana Damian

BIOS

Dr. Nik Wakefield is Senior Lecturer in the School of Art, Design and Performance at University of Portsmouth. He is a researcher, artist and writer working mostly in performance but also across dance, theatre and visual art. His research is concerned with theoretical issues of time and ecology in contemporary performance and art practices. Wakefield's solo and collaborative performances have been shown in UK, USA and Europe. His writing has been published in journals such as Performance Research, Maska, Choreographic Practices, Contemporary Theatre Review, and TDR. Nik Wakefield is co-convenor of the working group in Theatre, Performance, and Philosophy in the Theatre and Performance Research Association.

Daniela Perazzo is senior lecturer in dance at Kingston University London. Her research interrogates the intersections of the aesthetic and the political in contemporary choreography, focusing on the ethical, po(i)etic and critical potentialities of experimental and collaborative practices. She has published in Performance Philosophy, Performance Research, Dance Research Journal, Choreographic Practices and Contemporary Theatre Review. Her monograph Jonathan Burrows: Towards a Minor Dance was published by Palgrave in 2019. She is co-convenor of the Theatre, Performance and Philosophy Working Group of the Theatre and Performance Research Association (TaPRA).

Diana Damian Martin is an artist and researcher. Her work concerns alternative critical epistemologies, interventionist and political performance and the politics of migration, with a focus on 'Eastern' Europe. She co-runs the Serbo-Romanian critical cooperative Critical Interruptions, Generative Constraints and Migrants in Culture. She is currently Senior Lecturer in Performance Arts at the Royal Central School of Speech and Drama, where she leads the BA Hons Experimental Arts and Performance course. Diana is editor for Performance Philosophy Journal and Critical Stages Journal, and convenes the Documenting Performance working group of Theatre and Performance Research Association and sits on the Future Advisory Board of Performance Studies International.

ABSTRACT

Collaborators of the Working Group in Theatre, Performance, and Philosophy of the Theatre and Performance Research Association proposes to engage with collaboration itself as a problem.

While collaboration has become ubiquitous in today's cultural economy, its 'social halo' often prevents us from considering co-labouring, or the actuality of the everyday compromise with structures and scales beyond the control of the individual. Collaboration has come to stand for generous, consensual, humane working practices of genuine experimentation, sharing and discovery; yet, its critical potential as a modality that decentres the idea of authorship and dissolves the boundaries between artistic disciplines and professional roles is diluted by its comforting allure. In dialogue with Bojana Kunst's critique of collaboration as a guarantee of visibility and 'one of the most fetishized fields of the present day' (Kunst 2015: 78), with Claire Bishop's exposure of collaboration's implicit association with 'dematerialised, antimarket, politically engaged projects' (Bishop 2006: 178), with Julietta Singh's (2018) critical and decolonial undoing of the notion of mastery and with Roberto Esposito's (2010) understanding of community as a duty towards the other that strips each member of their individuality, our group will testify to and confess of the crimes of collaboration. Can collaboration ever fully account for plural and heterogeneous positions, overcoming the partiality that the idea of working with those who already have something in common necessarily implies? In drawing attention to the implicated stickiness of inevitable consequences, known and unknown, that occur in collaboration, and attend to the politics of co-labouring, we propose to engage with different adjacencies and with the potential of dissonance (Moten and Harney 2013) within collaboration.

As co-conveners and collaborators of a working group, our work mostly consists of arranging moments for other speakers to share research. Collaborators of the working group will contribute partly fictionalised problems of collaboration. The presentation will theorise alongside these autofictions. We will use a method of collaborative presentation that disrupts the regime of authorial visibility. Our approach will avoid the imperative for possessive authorship by anonymising and fictionalising particular examples of working together. Stripping labour of its named owners/authors de-instrumentalises collaboration by altering the terms of visibility. This is an attempt at destabilising what is possible in performance philosophy scholarship by encouraging both disavowal and creativity as critical possibilities.

PANELS 1–6

Thursday 16 June at 11:30–13:00

PANEL 1

DOCUMENTATION AS POETIC-WITNESS

Autumn Ahn

BIOS

Autumn Ahn is an American visual artist most recently at the Department of Philosophy at Harvard University further investigating her studio interests in performance as a site of live space. Since 2012, she has focused on the nature of that site as an eroding archaeological world and also as a conceptual figuration of consciousness. She trained at Boston University's College of Fine Arts & Scuola Internazionale de Grafica in Venice, Italy. Her works have been presented: at FERIA ArtBO, Contemporary Istanbul, Art-Basel-Miami, for AIDS Action Committee, ARTE, and The Boston Art Review. She has lectured at Massachusetts College of Art & Design, Boston University, Harvard, is on an advisory committee for a BIPOC artist residency in MassMoCA, will release a publication with Black Feminist Library, PrintAintDead in 2021. She lives/works from a mountain town in Western Massachusetts.

ABSTRACT

The workshop, Documentation as Poetic Witness, accepts that we are fueled by the unavoidable experience of consuming information, both consciously and subconsciously. It focuses on the manipulation of our expectations of documentary sound by dislocating the sources of the visual and the aural. Introducing methods of interaction by its use of an automatic writing prompt employing blind defaults to the physical actions generally used when writing – to see the page and to have free control to lift the pencil from the surface of that page. These simple defaults remove these two abilities, forcing the individuals to become hyper aware to the other sensory shifts ongoing at the time. Sharpening the experience of time through this alternative network, the workshop's "secondary" poetry technique acts as a tool to describe the subconscious influence of our fetishization of listening upon the political agendas of daily life. "Secondary" in this case, meaning a peripheral consciousness that comes forward in our use of rapid association, allowing the senses to take precedent to the consciousness. Akin to the "automatic writing" practices developed by the Surrealist & Dada-ist art movements of the early 20th century, and also recognized and employed by early psychologist philosophers such as William James and writers such as Gertrude Stein, this immersion practice makes use of available information to inform control and release control of the artistic mind. This workshop is intended to inverse the binary between analysis and experience. Originally created and shared as part of a fellowship at Harvard University's Department of Philosophy, this performance-lecture is an expansion of artworks that go beyond the gallery and museum spaces. Originally made for 2 hour sessions, the workshop will be adapted to the needs of the conference, and/or for any governing health policies.

EL CUENTO DEL TABACO/ THE STORY OF TOBACCO

Ricardo Sarmiento and Chloe Chotrani

BIOS

Ricardo Sarmiento's work deals with themes of identity, migration and the relationship between art and activism. His work has been

shown at contemporary art festivals around the world including the Miami New Media Festival, the 7th VideoArt Festival of Buenos Aires, The Iberoamerican Short Screening of Frankfurt, and the Late America Exposition: 25 year perspective, Madrid. He was a Member of the International Forum at Theatertreffen 2018, Berlin, and an Invited Artist at the PerfoArtNet Biennale, Bogota. Fellow to watch&talk program at the Zurcher Theater Spektakel 2019. Resident at CanSerrat Writing residency 2020. His most recent projects include Acuario, Diaries of fear, and a collaboration with Stefan Kaegi (Rimini Protokoll). His piece "And you won't tell the truth" won the First Theater Prize of Casa de Teatro Foundation in Dominican Republic this year. Currently Ricardo Sarmiento is based in Berlin, where he's doing the MA Spatial Strategies at Weissensee Kunsthochschule.

Chloe Chotrani is a Bodyworker, Embodiment Facilitator, Biodynamic Craniosacral Therapist, Cultural Worker, Movement Artist and Programmes Curator. She dedicates her life to the deep studies of the body. Leading with endless curiosity, she is intrigued by the body as an instrument for transformation, relationship, and creative potency. This is expressed through her work as a [Biodynamic Craniosacral Therapist](#) using consensual touch, receptive communication, and deep listening; and as a [Embodiment Facilitator](#) through body based practices that encourages connection to the body through the medium of movement. She is based in Singapore and has ancestry in the Philippines and India.

ABSTRACT

The history of tobacco told by the plants.

The smell of dry tobacco when we were approaching the factory. Our imagination of storytelling during our tours was guided by that scent. Since we were freelance tour guides, we didn't have authorization to get into the factory. We could only invite the tourists to peak through the windows, tell them a bit about the history of tobacco. But what was the history of tobacco? Cuba is a country whose economy structure is subject to the flow of tourists who can wander through the pristine color and temperature of the Caribbean waters. The inner economical structure was and still is so strangled that the country hasn't found the means to alternatives livelihoods. This is rooted in the colonialist gaze I had to carry as a tour guide. All I was able to share with tourists was about commercial merchandise consumed as a source of pleasure. In Europe, tobacco represented position, power, and economic distinction. Concepts attached to it by means of colonisation, commercialization, and capitalism. Of which, its nativity and sacredness seems invisible and ignored. Noticing this colonial gaze within myself, this led to a new process of un-learning. This is my engagement in an art science exploration to discover how can we tell the history of these different processes through the biological functions of tobacco? How could the plant tell us the history of its trade? And, above all, how the future uses of the plant, and our actual and future intentions toward it, can tell something else about ourselves?

PANEL 2

POWERFUL BODIES: FROM AMERINDIAN TO DECOLONIAL FEMININE AESTHETICS

Monica Toledo Silva

BIO

Monica Toledo Silva is a Brazilian artist and researcher of body aesthetics and narratives in visual and performative arts. Phenomenology and cognitive studies inspire my experimental videos, installations (as tracing mermaids/ crete, Greece, body lands, Pompeii and disturbing ruins, shot in Detroit, Johannesburg, Athens and Sao Paulo) and published essays. Doctor in Semiotics (PUC SP), teacher at the post graduation course of Art History (IEC PUC Minas), leading video, semiotics and performance disciplines. Organizer

of the books *Dramaturgy of Reality and Performances of Memory* (Impressoes de Minas editor, Brazil). dancer and researcher of the territoriality, displacement, migration, feminine arts and embodied images in contemporary arts.

ABSTRACT

"Powerful Bodies: from Amerindian to decolonial feminine aesthetics" presents an ongoing research of the aspects of feminist discourses related to ecofeminism (Bolivian theory) and decolonial studies (from Achille Mbembe and Francisoise Verges), evolving to an investigation of common traces and aesthetics as presented in contemporary performative works (extended from dance to visual arts and installation) of Amerindian women artists. Amerindian art is understood in all its natural diversity related to the works produced by natives of the American continent, extended to Central and South America within their very diverse cultures and histories. These "natives" are often already miscigenized (Indigenous, Africans and Europeans), as is the Brazilian and Caribbean cases, therefore marginalizing and excluding the very concepts of origin, identity, as well as frontier and refuge.

Decolonial theories have improved and given more visibility (in media in general and official public venues) to "minor" art languages and speeches from these peoples, who often present a work much related to microactivisms and micropolitics, as called. But, as American cultures diverse so much, so do their approach to a political body, running from gender violence and historical losses to ecology and a poetic aesthetic of visibility, resulting in very singular pieces. Performance art will be approached in its dance and visual languages, as the intention of the artists is both to show an embodied experience in their affected world and an attempt to reinvent an art which dialogues with both ancient and multimedia tendencies. This presentation aims to comment the work of women artists from the Americas whose performing arts operate from a sphere of political, ethnic, ecological and culturally mixed heritage to develop a very singular and powerful image of themselves, far from clichés and easy interpretations.

NOTATION AS "CULTURE-TECHNIQUE"

Chieh-ting Hsieh

BIOS

PhD. Hsieh Chieh-ting is an Assistant Professor at the College of Communication, National Chengchi University in Taiwan and he teaches there. He holds a doctoral degree in dance studies from Freie Universität Berlin. His recent research interests include the dynamics of music and dance, the body's sense of rhythm, and the concept of notation as culture-technique (Kulturtechnik). He was the music consultant for the documentary *Le Moulin by Haung Ya-li*, and the director of the research-oriented artistic project "Transnotators" at Taiwan Contemporary Culture Lab.

ABSTRACT

The research on notation presented here begins with the problem of writing with performance. It argues that "notation" is the "writing that performs." Nonetheless, it does not mean that notation of music or dance implies the "performance of music and dance." Rather, notation "performs" in the sense that it "asks for" the interpretation of the signs. In the sense that "to notate" is "to write something down," it is inspiring to regard "notation" as "culture-technique" (Kulturtechnik) which explores how the cultures are developed in and through the operation of techniques. To regard "notation" as "culture-technique" means to examine how notation implies the culture-specific preconception of that which is notated a priori.

"Notation," as "culture-technique of writing-down," in the research presented here is not limited to the notation of music and dance. Rather, it includes the diagrams of ideas, cartographies of space and time, etc. Through the analyses of these "writings" in the

different cultures, it becomes clear that the different ways of “writing-things-down” reflect the different ways of “taking-things-up.” In some instances, these “writings” are also closely related to the notation of music and dance. Notation is the writing that asks for “interpretation” not only of the signs but also of the cultures. With the reflection on the problem of writing with performance, notation which “conditions” not only music and dance but also ideas, space and time becomes the way to disclose the “preconditions” of the cultures.

PHILOSOPHY PLAYS

Edward Spence

BIO

Dr Edward H. Spence is Honorary Research Associate, the Department of Philosophy, University of Sydney, and Charles Sturt University, and Research Associate at the 4TU.Centre for Ethics and Technology, Netherlands. He is author of several books including, *Stoics and Technology* (forthcoming), *The Serpent in the Garden: Media Corruption in the Age of Information* (in press), *Ethics in a Digital Era* (2018), *Media Markets and Morals* (2011), *Ethics Within Reason: A Neo-Gewirthian Approach* (2006) *Advertising Ethics* (2005) and *Corruption and Anti-Corruption: A Philosophical Approach* (2005). He is the founder of the Theatre of Philosophy project that aims at the introduction of philosophy to the general public through drama and audience participation through discussion. Several of his philosophy plays have been performed at Arts and Cultural Festivals throughout Australia and the USA.

ABSTRACT

This paper provides an explanatory rationale within a theoretical philosophical framework for the Philosophy Plays project, conceived as a Way of Life and a form of communal therapy for the mind. The object of the Philosophy Plays is to introduce philosophy to the general public through philosophical presentations by professional philosophers incorporating drama. The Philosophy Plays project first conceived and introduced in Sydney, Australia by Edward Spence has created a public domain for philosophy where relevant issues and topics of public interest and importance, such as love, immortality, happiness, friendship, religion, knowledge, trust, pets, morality, technology, and corruption can be presented by professional philosophers and discussed in an open forum with members of the general public. The Philosophy Plays, like Platonic dialogues, seek to engage their audiences both intellectually (primarily through the philosophical talk) and emotionally (primarily through dramatic plays). Like Plato’s dialogues, from which they draw their inspiration, the Philosophy Plays which combine dialectic (the philosophical talk) with rhetoric (the drama) seek to engage their public audiences in a realistic and shared lived experience thus rendering philosophy a practical and meaningful activity for all participants, conceived as a way of life. Responding to the conference question “is there thinking within performance that presents problems that standard philosophy cannot approach and philosophical problems that can only be processed through performance philosophy” the presentation will demonstrate that philosophy, as conceived by the Hellenistic philosophers and specifically, the Stoics, as a Way of Life, can more effectively be expressed through a combination of philosophy and performance in the form of Philosophy Plays in public venues. Through performance philosophy becomes, as intended by the Stoics, a form of “public therapy of the mind”.

PANEL 3

NOIR/NOISE/HAUNTING/QUEER: RISK AND VULNERABILITY IN CLASSICAL MUSIC PERFORMANCE PRACTICE

Laura Wahlfors and Heidi Hart

BIOS

Laura Wahlfors is an arts researcher and musician based at the Sibelius Academy at University of the Arts Helsinki. She is also associate professor of musicology and comparative literature in the University of Helsinki. She has published on queer performance, Kristeva’s, Barthes’s and Nancy’s thought in the context of music performance studies, and on the interrelations of music and literature. As a pianist, she specialises in collaborating with singers. Her project “Queering Musicianship” has been funded by Kone Foundation.

Heidi Hart is an independent arts researcher and musician based in Utah, US with ongoing projects in Scandinavia. She has published two recent monographs, on Hanns Eisler’s songs and on music in climate-crisis narrative. As a singer, she specializes in 20th-century and contemporary art song, currently preparing a virtual premiere of Lawrence Kramer’s “The Convergence: Notes on the Plague Year 2020.”

ABSTRACT

This dialogue-based lecture performance explores the “burning or smouldering problem” of perfectionism in classical music performance, perceived in the broader context of hetero-capitalist culture of progress and efficient performance. Drawing on theories of queer performativity, including work by Heather Love and Eve Kosofsky Sedgwick, and of “exposure” (both in the Brechtian sense of “baring the device” and in Stacy Alaimo’s sense of activist vulnerability), we will begin with a dialogue on failure and shame as shadows that haunt the virtuosic model of success expected of classical performers. We will also address the Eurocentric, heteronormative, and even Anthropocentric forms of music-making that exclude and “other.”

As a pianist and singer, we will then present a (non)performance of twentieth-century nocturne music in literal darkness (& oddly directed light), making the singer effectively invisible as a gesture of making room for others, seen or unseen. Risking lapses in memory or ensemble can expose the construct of concertizing and allow for a nocturne to be a more searching than presentational approach to the phenomenon of night. Unlike Georg Friedrich Haas’ “In iij Noct.” for string quartet in darkness, which provides cues for improvisation, or John Cage’s chance-based compositions, we will work from an established score, allowing interruptions to create moments of discomfort and discovery. Exposing the gaps that usher in the “ghosts” of performance can break the comfortable spell of the concert experience while also, as Jean-Luc Nancy has ventured, making room for possibility in the sharing of fragility and unexpectedness. The lecture-recital will also include recorded, electronic improvisation on our musical material by sound-art duo Silo Portem, who have included repetitive glitches that mirror the experience of performance lapse.

THE PHILOSOMER

Anthony Gritten

BIO

Anthony Gritten (PhD. Cantab) comes from the Royal Academy of Music (London). He has published articles and chapters on Adorno, Bakhtin, Balakirev, Cage, Debussy, Delius, Lyotard, Nancy, Roth, and Stravinsky, and about subjects including alibis, artistic

research, collaboration, constraints, distraction, empathy, ensemble interaction, entropy, ergonomics, ethics, listening, loopholes, performance, problem solving, recording, technology, timbre, and trust. Anthony has given over 300 organ recitals across UK, France, and Canada, including premieres of works by Daniel Roth and Richard Francis, and cycles of the complete works of Buxtehude, Tunder, Homilius, Brahms, and Mendelssohn.

ABSTRACT

The Performance Philosophy (PP) movement is onto its fifth conference, the second generation of Palgrave books, and now plays key roles in international debates through the pages of its journal. It is time to take stock. One problem facing PP concerns its practitioners' identities and "performative materialisation" (Butler). In terms of the disciplinary narrative linking the conferences, there have been investments in "staging a field", in what PP "can do", what it "does", and how it "intervenes". This fifth conference is configured around how PP "collaborates" in order to solve "problems". Underlying this narrative about PP are assumptions about its practitioners: who witnesses and intervenes in events; who contributes to the field; who collaborates so that PP might contribute to the accumulation of social capital; and how practitioners manage themselves and their materials.

This paper works through these assumptions, looking at PP's recent history and at precedents for its provocative self-positioning. For narrative ease, we term the practitioner of PP "The Philosopher". Three particular "challenges" (McKenzie) occupy our unpacking of this artistic-political subject-position:

1: The Philosopher is a ghost. They are the result of a spectral interaction between incommensurable phenomena, namely the disciplines of "performance" and "philosophy". Conventional concepts of hybridity are insufficiently "diagonal" (Deleuze) and thus inadequate as quasi-ontological categories for understanding what The Philosopher "can do".

2: The Philosopher is a sophist. They are less concerned with "originality, significance and rigour" (UK REF) and more interested in dynamic vectors moving between performance and philosophy that upend arguments and logical structures in favour of "affective intensities" (Massumi). Propositions are displaced (note: not replaced) by presentations, propriety by persuasion, in what The Philosopher "does".

3: The Philosopher is a materialist. Resolutely rooted in embodied, tactile relationships to others sharing their world, all their activities are biologically mediated. Thus, the value and nature of PP outputs are complex matters. Machinations and flows of desire, "the independence and the simultaneity" of impossible events (Lyotard), recall The Philosopher to their body as the basis for how they "intervene".

This paper synthesises these manifesto provocations into a tentative phenomenology of what it is like to be The Philosopher, drawing genealogically on transdisciplinary work by Judith Butler, John Cage, Thierry De Duve, Gilles Deleuze, Marcel Duchamp, Jean-Francois Lyotard, Brian Massumi, and Jon McKenzie.

PANEL 4

THE SHIFT FROM PROCESS TO PRODUCT – CHANGES IN AESTHETIC APPRECIATION REQUIRED?

Renate Bräuninger

BIO

PhD. Renate Bräuninger's is an Independent Scholar whose main research area is choreomusical relationships particularly with regards to the choreography of George Balanchine and Anne Teresa de Keersmaeker touching also at questions of the archive, notation and meaning gaining processes. Her training is interdisciplinary in both musicology and dance. She has an MA in Musicology from the

Ludwig Maximilian's University Munich and a PhD in Performing Arts from Middlesex University, London. A scholarship from the German Academic Exchange Service allowed her to study at New York University. She has taught at numerous German and British Universities, lately at the University of Northampton and she has published widely both in her native language and in English.

ABSTRACT

In recent years one could observe a trend away from reviewing performances as such towards a study and appreciation of artistic processes. Such a change manifests itself in theatres supporting visits to rehearsals for those who are interested in the performing arts and a particular scholarly engagement which is referred to as practice as research. Numerous philosophical (Deleuze, Garcia) and sociological (De Certeau, Bourdieu) approaches have been helpful to shift from the aesthetic appreciation of a performance towards an understanding of the decision-making processes involved in it. However, there seems to be a danger that for reviewing processes still no specific discursive and perceptive strategies have been created, but rather those developed in the context of aesthetic appreciation (starting from Kant) are transferred onto an understanding of process. Consequently, process might become the new product and the perception of it could be filtered through frames of understanding that are not sufficiently reflecting the underlying intuitive and energetic impulses as sources for decision making. Therefore, not only audiences might be limited in their understanding of arts making, but also those who study arts might be inhibited in their creative growth. At the same time, those frames operate also within enclosed cultural spaces and often cannot accommodate a cross cultural understanding. Performance philosophy could provide a link between traditional concepts of aesthetic appreciation and an understanding of the underlying process, because in this context the logocentric of the theoretical philosophical argument could be left for a review of the intuitive understanding and experiences of the performing arts. I will illustrate possible approaches through examples from my interdisciplinary research into choreomusical relationships. What is the difference between an interpretation of perception and a review of processes?

RECEPTIVITIES

Tuomas Laitinen

BIO

Tuomas Laitinen is a Doctoral Candidate at the Theatre Academy of the University of the Arts. His background as an artist is in participatory and experiential forms of contemporary theatre and performance art. Since 2005 he has been focused on creating spectator oriented art and its environment in Finnish cultural sphere as a director, performer, writer, teacher and curator. His work has been situated on the freelance field and for example in the artist collective Reality Research Center. He has taken part in the public dialogue on these art forms through publishing articles, reviews and essays in various periodicals and books and through working in several editorial boards. Since 2017 he has conducted a doctoral research project called at present "Audience as a Condition".

ABSTRACT

"Agency" is a much-used term, highlighting the ability to make an effect, to produce or set in motion something, to change the world from its current state. "Performance" has similar connotations and etymologies, referring to doing and accomplishing something. Action, agency and performativity (situated on a concrete or a conceptual stage) are highly valued and much studied registers in the present age of political art. My proposal is that the medium of theatre (maybe also of performing arts in general) is not limited to performativity but could be instead seen as a kind of a polar structure, where the performative, agential or active register is only half of the story, i.e. one of the poles. The phenomenon of audience

introduces the other pole, another kind of sensibility: a receptive mode or register. This polar system would not be a dichotomy, in which two sides of a binary model are separate, instead it is based on a charge between the poles, a movement of forces between two extremities which exist in their pure form only as concepts. The stage is not only for action, yet it is an active reserve. The audience is not only for reception, yet it is a receptive reserve. Becoming an audience of a performative event enables a register of thinking which remains in a charged, restless state of receptivity, or receptivities, where we do not by default set things into motion or where our function is not productive. What appears when a performative event is approached as a dialogue between agencies and receptivities? How to attend and study these receptivities? What are their political implications? I aim to study these questions through a receptive experiment – to prepare few tools which we can use in the session, in order to make some receptive modalities, typical for an audience of a performative event, appear. The presentation will preferably be realized on site or in a hybrid format, but can be adjusted to a remote setting if needed.

PANEL 5

PERFORMING PHILOSOPHY BY LISTENING: AN AUDIO DOCUMENTARY ENCOUNTER

Katarina Blomqvist

BIO

Katarina Blomqvist is a Doctoral candidate in Aalto University School of Arts, Design and Architecture from the Department of Film and is specializing in audio documentaries. She is doing pioneering work in the intersection between documentary encounter and philosophical practice. Her background is in philosophy (MA, University of Helsinki) and she has completed a two-year education in philosophical practice. She is, however, audio artist doing artistic research. She is part of a research group which has funding from Kone Foundation and the working title of her thesis is Listening to the Social Death – Documentary Encounter and Endurance. The research group is part of Centre of Excellence in Research on Ageing and Care (CoE AgeCare), that the Academy of Finland has chosen for the period 2018–2025.

ABSTRACT

In our communities we often know how to speak but not how to listen and thus we avoid genuine dialogue. I want to contribute to solving the problem of listening. As an audio artist who do mainly audio documentaries my question is: how to listen and think together with my main characters. In my presentation I will show examples of how I apply philosophical practice in my artistic work. It is possible to make a case that philosophy is something that happens between people, not on the pages of a book. Thinking is difficult and it is easier to think out loud than silently in your mind.

This was something philosophers knew already in the ancient/Greece. In my artistic research I concentrate on how to capture those rare, precious moments of thinking, record them and create an audio art work around them. How to listen so that it is possible to help people to formulate their thoughts, not to impose one's own thoughts to them? How to create an artistic work around recorded authentic thinking? And, how listening can be a philosophical performance? Philosophical practice is an emerging field trying to give everyone a possibility to join the philosophical discussions. It can be practiced in group settings i.e. as a structured group dialogue called Socratic dialogue or it can be practiced as one-on-one conversation called philosophical consultation. In philosophical practice the discussion starts with person's own experiences and moves then to abstract level. Standard, academic philosophy do not operate that way. All this gives artistic research a great opportunity to show different ways of philosophizing. Phenomenol-

ogy has studied the structure of I – You encounter, but in recent years the interest has emerged to study the structure of the sense of We. This is extremely important shift for our communities and also as a question concerning artistic research. How to attain the essential sense of we while making art together with people who are going to be main characters in our work of art. The question of shared authorship is also addressed. Key words: audio art, audio documentary, encounter, labor of listening, sense of we, theory of recognition, shared authorship, listening as performance.

SHADOWS AND SITE-SPECIFIC CHOREOGRAPHIC WRITING

Leena Rouhiainen and Kirsi Heimonen

BIOS

Dr. Kirsi Heimonen is an artist-researcher in the University of the Arts with a background in dance, choreography, somatic movement methods and experimental writing, and her recent interests in artistic research have been circling around silence and insanity.

Dr. Leena Rouhiainen is Professor in Artistic Research at the Theatre Academy of the University of the Arts Helsinki. She is a dancer and choreographer whose research interests lie in somatics, dance performance, choreography, experimental writing, phenomenology and artistic research. She has published articles and volumes in these areas and has acted as peer-reviewer for journals, examiner of artistic doctorates as well as a board member in Nordic Forum for Dance Research and the Society for Artistic Research.

ABSTRACT

This presentation introduces projects in site-specific choreographic writing that aim at corporeally encountering areas left in the shadows of the neighborhoods that we live in. The project problematizes a conventional understanding of choreography with extending its medium from the body to writing and at the same time explores the potentials such writing can offer artistic research through a phenomenological orientation. This interest arises from several motifs, the hybridization choreographic practice is undergoing, the challenge artistic research places on choreographic practice as well as our personal need to address encountering strange environments as well as to override live audience dependent performance. As dancers and choreographers residing in wider Helsinki in Finland, we consequently explored the strange and its impact on the unfolding process of site-specific movement exploration and writing. We were specifically curious about what in everyday life is left unnoticed and how a sense of this impact could be maintained through sensuous and affective writing. With this interest in mind, we created a performative form of experimental writing that aims at appreciating the vitality of the sensuous. We consider the texts we have produced phenomenologically-oriented task-based, site-specific choreographic writing. Our lecture-demonstration introduces our related artistic research projects, the task-oriented method we generated and examples of the written choreography as well as visual imagery of the sites we have explored. In so doing, we discuss our approach and the writing generated in relation to timely conceptions of choreography by, for example G. Brandstetter, B. Cvejic, J. Joy and A. Lepecki. We address both the fertile and tense relationship choreography, the body and writing have with each other. By underlining the performative and motional opportunities involved in both contemporary choreography and the practice of writing, we aim to substantiate choreography as a form of reiterative poetic writing with a difference that carries with it a shadow, a trace of the inexpressible or non-thinkable. We argue that this approach is a form of practical or artistic phenomenology on the basis of insights offered by phenomenologists E. Levinas and J-L. Nancy. Here we appreciate the friction between the bodily exposure to the sensuous and writing and highlight that the choreographic writing that we propose arises from an affective event of encounter as a saying in the said and as a kind of excription.

PANEL 6

EPISTEMIC AND ETHICAL IMPLICATIONS OF PERFORMING ECONOMIES

Georgio Papadopoulos

BIO

PhD. Georgios Papadopoulos combines economics and philosophy with artistic research. His work gravitates around the tension created by the competition between social value and individual desires. In 2012 he won the inaugural Vilém Flusser Award for Artistic Research by the transmediale festival and the University of the Arts (UdK) in Berlin for his project on the cultural analysis of the Greek currency. He has presented his work at the ICA London, Centre Georges Pompidou, Haus der Kulturen der Welt, MQ21 and the Acropolis Museum. Currently Papadopoulos is responsible for the Erasmus+ research project Creator Doctus exploring new models for 3rd Cycle Education in the Arts at the Athens School of Fine Arts.

ABSTRACT

The aim of this exposition is to present and discuss the epistemic and ethical implications of a series of collective experiments on the intersection between performance, economics and critical theory. The motivation behind my involvement in performance was the realization of the limitations of the economic discourse and the urgency for formulating a critique of professional economics in the aftermath of the 2008 financial meltdown. Having no training in performance myself, I had to rely to collaborations with artists, where I some time acted as the initiator but often as a 'stage hand' recruited for my expertise in professional economics and sometimes as a performer. Instead of relying to mainstream analysis, we tried to tap into the potential of gestures as tools of economic thinking, the creativity and the inherently speculative ideas that resulted from action based cognition. The outcome of our experimentation was a series of apparatuses comprised of both linguistic and non-linguistic elements (gestures, graphemes, illustrations, movements, narratives and sounds) that allowed for the decoding economics by actualizing and materializing its symbols; be it letters, words, numbers, mathematical equations or diagrams. Decoding was often followed by a re-coding of economic narratives through performance, poetry, fiction and visual art. My contribution will present some of these performances/ experiments raising three sets of questions. The first interrogates the possibility of practice based research developed through performance to interrogate economics in general, and the role of money in particular. The second speculates on the idea of the emergence of an epistemic collective out of the creative process behind a performance (that can also include an audience) and the potential of transdisciplinary research. The last set of questions is connected with the political and ethical challenges of participating in a collective research project developed performatively.

PANELS 7–10

Thursday 16 June at 16:00–17:00

PANEL 7

GANDHI, J. KRISHNAMURTI & U.G. KRISHNAMURTI: IF THE BODY DOES NOT EXIST WHO/WHAT IS THE PERFORMER AND HOW DO I DEVELOP THE AVATAR OF MY PERSONA?

Abhay Ghiara

BIO

Abhay Ghiara is an Indian-American Gandhian economist, performance-artist and yogic meditation master who lives part of the year on Bohol island in the Philippines where he is Master of Pink House, a complex consisting of a community home, store, koi meditation pond & yogic meditation center and part of the year in Bend, Oregon, where he teaches economics at Central Oregon Community College. Since 2018 Abhay has been a performer and co-deviser with Every house has a door working on the large scale performance Aquarium, originally a commission from the Croatian National Theater for the European Capital of Culture 2020. Abhay has been a professor at Northwestern University, DeVry University, and at the Goat Island Summer Schools in Chicago and Bristol. He has been a Fulbright scholar to India and a peer reviewer for the Fulbright Scholar Program. He has published thrice in Performance Research (twice in collaboration with Matthew Goulish).

ABSTRACT

Lecture performance on a key idea of some esoteric yogic traditions of Indian philosophy (the body does not exist) applied to the problem of developing the avatar (Sanskrit for incarnation) of my persona Red Pencil fish for Every house has a door's large scale performance Aquarium, a commission from the Croatian National Theater, for the European Capital of Culture 2020 (Postponed to 2021). If the body does not exist who/what is the performer? If sona, the endangered Red Pencil fish, proceed? Who to be and how to be if my very beingness is under question? The problem was further intensified by the Pandemic. After initial rehearsals in 2018 and 2019, Every house has a door's planned rehearsals in 2020 were cancelled. How do I, as a performer, continue to develop my avatar when isolated in Pink House (housepink.org) on the small island of Bohol in the Philippines for all of 2020 (and so far, 2021)? In developing the avatar of my persona, the endangered Red Pencil fish for Aquarium, I used three fundamental equations that I derived from the Indian philosophers M. K. Gandhi, J. Krishnamurti, and U.G. Krishnamurti. Briefly, Gandhi: $x = y$; JK $x = I$; and UG $x = 0$. Gandhi argued an essential equivalence of all things. Thus to Gandhi economics = religion and means = ends. So from Gandhi, one of the threads I held on to while developing my avatar was the idea of essential equivalence. I am not special, not specialized, I am general, 'I am' in the most generalized sense as equivalence to all life. J. Krishnamurti argued for the essential unity of all: things, thoughts, beings, non-beings. So I held to the thread of oneness, which I had experienced first-hand at age thirteen when initiated at the Aurobindo Ashram in India by my teacher. U. G. Krishnamurti has often been called the anti-philosopher. Though himself possibly enlightened, he denied the very idea that enlightenment was possible, denied the unity essential to Hindu teachings especially of Advaita philosophy, and insisted that his life, and all life amounted to absence or the zero. How does my avatar exist, knowing the nullness of all existence, became the third thread for me to hold on to. To summarize, the contradictory divergent solutions that I had to hold in developing the avatar of my persona, the endangered Red Pencil fish were: Gandhi: $x = y$; JK $x = I$; and UG $x = 0$ Or 'I AM' equivalence (Gandhi); unity (J. Krishnamurti); nullness (U. G. Krishnamurti).

PERSPECTIVIST PERFORMANCE – A GESTURE OF BACKWARD GAZE

Minerva Juolahti, Tea Andreoletti and Fjolla Hoxha

BIOS

Minerva Juolahti (1987, Helsinki) works with sound performance and noise. She holds a Master of Social Sciences and a Bachelor of Arts in folklore studies from the University of Helsinki. Fjolla Hoxha (1984, Prishtina) is a playwright and performance artist from Prizren, Kosovo. She studied Dramaturgy at University of Prishtina, Theater & Drama Critique at Istanbul Universitesi (University of Istanbul/Faculty of Philology). Tea Andreoletti (1991, Gromo IT) works as a storyteller, water-sommelier, future major, student, radiators' dust observer, guided tours writer, and unprofessional fencer. She comes from the visual art field and oral tradition. Fjolla Hoxha is a writer / artist / MA student in Live Art and Performance Studies, Theatre Academy, University of the Arts Helsinki, Tea Andreoletti is an artist/ MA student in Live Art and Performance Studies, Theatre Academy, University of the Arts Helsinki.

ABSTRACT

This performative gesture seeks to explore the idea of perspectivism through the different socio political cultures and histories of our collective that is an encounter of different nationalities: Finnish, English, Kosovan, and Italian, as well as many traditions and religions, including Catholic, Protestant, Muslim, and Jewish. Starting from the Amazonian perspectival ontologies Viviero De Castro presents in his writings, we use a non-verbal language of performance to investigate its philosophical understandings. The aim is to decentralize our way of thinking and to welcome radical pluralism. The performative gesture welcomes the audience, both present and online, to step outside of the verbal communication by veering away from the text and language orientated method of discussing philosophy. We propose a performative language made of gestures that allow us to expand philosophical concepts. The performative method of the gesture develops around the idea of gazes. First, a gaze towards history (backwards). We address perspectivism by referring to historical figures closer to us. In particular, we take examples from the Italian Middle Ages, St. Francis and St. Clare of Assisi. The two saints perceive humans as contemplative, as those who recognize and enter into a relationship of listening, dialogue, and care with their surroundings. Their relationship with other living beings – siblings – can bear similarities to the idea of perspectivism. Second, a gaze towards the present political and cultural interconnections. Our interaction with the audience plays with the awareness of a human perspective oriented culture that is based on Eurocentric philosophies and projects a complex conception between power, society and truth. Lastly, a digital gaze. Keeping the question open to our own surprise, with our performance, are we going to highlight the use of the digital as a further presence, a means to an end or something else entirely? The internet agency is considered as a means of connection between our collaboration, the different locations and with the audience. With this gesture, we aim to create an interruption, a rupture in our ways of thinking, to negotiate the truths of our culture, the common ways of thinking, the common sense. What could radical pluralism mean? How can we build a sustainable framework and enter a coalition with the other, be it our cultural divergences, our approach to philosophy via non verbal performance, our interactivity with the audience or the utilization of the technological gaze, to dismantle systematic power hegemonies?

I REALLY DON'T CARE, DO YOU?: THE PHILOSOPHICAL PROBLEMS OF PRODUCING OR PERFORMING EMPATHY IN CONTEMPORARY PERFORMANCE

Tom Drayton, Andrew J. Corsa, Thalia R. Goldstein and Pavlos Christodoulou

BIOS

PhD Tom Drayton is a Senior Lecturer in Acting, Performance and Directing, in The University of East London.

Andrew J. Corsa holds a Ph.D. in Philosophy and is an Assistant Professor in Lynn University's Dialogues of Learning Program. His research on empathy and performance is published in Journal of Moral Education and Polymath.

Dr. Goldstein's work focuses on social and emotional skills, particularly theory of mind, empathy, and emotional control and regulation, and how such skills intersect with engagement in pretend play, theatre, drama, and other imaginative activities.

Pavlos Chistodoulou is a performance maker, educator and facilitator who uses games and play to explore socio-political themes in performance and to disrupt pedagogical norms.

As the director of Pregnant Fish Theatre, Dr Tom Drayton's work focuses on storytelling, activist theatre and intimate performance practices. His research concerns post postmodern culture and emerging political performance practices.

ABSTRACT

This panel will explore how contemporary performance practices perform, produce or practice empathy, referring to both the Greek 'pathos' and the German 'Einfühlung' as the act of "feeling into" both the body of another and/or an artwork. The panel is concerned with ways that performance artists can develop specific real-world practices, informed by the research of psychologists, that might overcome theoretical problems posed by philosophers. As four scholars across the fields of philosophy, psychology and performance, the panellists offer a unique, international and interdisciplinary articulation of the problems that arise on the interstice of performance, philosophy and empathy. Dr Andrew Corsa responds to claims that the empathy that audiences feel for characters, and the empathy that actors feel for characters, can sometimes have a negative impact on them or their societies. He discusses the ways that specific dramatic methods

– like those employed by Theatre of the Oppressed and by the Tectonic Theatre Project in the development of 'The Laramie Project' – are not subject to some of these worries. Pavlos Christodoulou discusses his praxis-based understanding of the importance of consciously constructing spaces that encourage empathy between participants and communities through his work composed of gamified structures that facilitate reflection and an empathetic disposition between participants. In this talk, Pavlos dissects his practical experience in attempting to promote empathy within a performative space, offering critical reflection on his mistakes and unconscious biases. Dr Thalia Goldstein offers critique in her discussion on how psychological research on theatre requires the reduction of complex behaviour to operationalized and measurable constructs. She links this to the ways psychology has reduced empathy to various behaviours, emotions, and cognitive states, leading to confusion over definitions and measurement. This will lead to insight into where experimental research on the links between empathy in audience members and empathy in theatre performers exists, and how it can be explored going forward. Dr Tom Drayton further problematises Einfühlung in post-immersive practices that 'validate intimacy, tenderness, empathy and care' (Lopes Ramos et al., 2020) in that the act of welcoming is now radical. As participatory practice moves online, Tom combines the Zoom-related meaning of the term 'host' with its basis in the ethics of 'mutual, reciprocal

[...] protection, shelter or companionship' (McAvinchey et al, 2018) whilst addressing the problematic, exclusionary power imbalances that occur when developing such structures.

PANEL 10

KOSMOSOMSOK – THE UNIVERSE IN FOUR ACTS

Simo Kellokumpu and Tuukka Perhoniemi
In collaboration with Thomas Wesphal and Outi Condit

BIOS

Simo Kellokumpu (Doctor of Arts) is a choreographer and researcher, currently conducting his post-doctoral artistic research project xeno/exo/astro- choreoreadings as a visiting researcher in the Performing Arts Research Center, TUTKE, in the University of the Arts Helsinki. He completed his doctoral artistic research project Choreography as Reading Practice in TUTKE in 2019 in which he developed the notion and practice of choreoreading. Kellokumpu's works examine the entanglement of contemporary speculative fiction, space culture, and site-specificity. The research questions of the post-doctoral project re-open site- and place-responsive choreoreading practice by taking the scale of the notions of 'site' and 'place' to outer space.

Tuukka Perhoniemi (PhD) is a philosopher at the Astronomical Association Ursa. His earlier research has concentrated on the history of sciences and democracy. He has also worked with planetariums and other science education tools and environments popularizing difficult scientific contents to all kinds of audiences. Currently he is writing a book on non-human participation in the future democracies and starting a research on astrophilosophy. The aim is to put the traditional questions of human condition into the context of current cosmology, which gives a very different view of the universe and Earth.

ABSTRACT

The age of the universe, 13.8 billion years, is impossible to comprehend. Equally difficult is to understand what has happened during that time and how it has shaped humans. How can we as bodily beings experience being part of the Universe that has made us? What can we do to reach and embody its incredibly long periods of time or incomprehensible proportions? Will time be experienced only by transforming it into a place or movement, and locating yourself into them?

KOSMOSOMSOK is a four-act outdoor performative plunge into the Universe and its history. Contemplating the passage with the participants the work brings in the questions of nonlinearity of time and problems of simultaneity as they are the discoveries of modern physics. The performance and the discussion shares the practical problems we are facing while trying to combine philosophy, performance, history of site-specificity and its amplification towards Outer Space, and contemporary scientific understanding of the universe.

The presentation of the KOSMOSOMSOK -project is facilitated outdoors. We will meet in front of Theatre Academy's main entrance according to the conference schedule. The participants are kindly asked to prepare with weatherproof clothing.

Simo Kellokumpu (Doctor of Arts) is a choreographer and researcher, currently conducting his post-doctoral artistic research project xeno/exo/astro- choreoreadings as a visiting researcher in the Performing Arts Research Center, TUTKE, in the University of the Arts Helsinki. He completed his doctoral artistic research project Choreography as Reading Practice in TUTKE in 2019 in which he developed the notion and practice of choreoreading. Kellokumpu's works examine the entanglement of contemporary speculative fiction, space culture, and site-specificity. The research questions of the post-doctoral project re-open site- and place-responsive choreoreading practice by taking the scale of the notions of 'site' and 'place' to outer space.

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PANEL 11

THE PRACTICE OF INHABITATION

Karolina Kucia

BIO

Karolina Kucia (b. 1978) is a Polish visual artist with a background in sculpture, intermedia and performance studies; currently she is a doctoral candidate in artistic research in Theatre Academy, Uniarts, Helsinki. She combines theoretical and practical work with objects, group processes, performances in site-specific, staged context and moving image. Her main interests are lapse, parasitism and monstrosity in the context of precarization of labour in current form of art institutions.

ABSTRACT

The Practice of Inhabitation is based on the concept of parasitic. The figure of the parasite is used here to be able to discuss a question of access and procedures of inhabitation while flipping up the existing power structure and implanting interdependency. The idea of parasite incites the life within, the threat within, and it puts in question how were they defined as such. Parasitic works through troublesome generosity of hosting, the noise of interruption, infectious negotiations, theft and expulsion.

Presentation guides through a discussion on parasites and parasitic with Michel Serres "The Parasite", with a more recent publication by Anna Watkins Fisher "The art of Parasitical Resistance" and my own performance and research of few years. The presentation builds semi-fictional, semi-analytic connections between the wheels of precarization, neoliberal and postneoliberal forms of production in the artistic field, a figure of artist-rebel on one hand, while using the stories and myths about the parasite and current depictions from microbiology on the other.

Through the story of how parasites have been seen as inhabitants my performance lecture guides also through space of the conference itself, allowing to find a place to leech on, to rest before the next necessity to move on, to ponder on the current state of interdependency.

...What if we imagine that in knowledge production, there are no communal meals? What if, with the flow of nutrition, there is not a common that is produced but an undeniable power structure of one-directional growth on one side and decrease on the other? As not only one meal is served, many of those one-directional flows, where one chews on another, become a complex system – the network of a network, relations to relations itself, the system of relations, the labour structure and body/mind of the labourer. Or, might we conceive a cultural omnivore self, engaged in forming an aggregate, propertizing time, accruing knowledge, mobility and multicultural otherness to refashion and re-tool itself (Beverly Skeggs), producing a monstrosity of some kind, that has no idea who speaks while stating I.

The one who makes the sound?

The one who casts the content?

Or the one who is produced as the result of that relation?

What is the act and medium of receiving and what is an act and medium of expansion? Or who?...

The presentation is conducted as a part of my doctoral research:

PANELS 12–16

Friday 17 June at 11–11:30

PANEL 12

PERFORMING DIFFERENCE IN/ THROUGH DANCE: MEANINGS, INSIGHTS, AND PROPOSITIONS

Eeva Anttila, Rose Martin and Charlotte Nielsen

BIOS

Eeva Anttila is professor in dance pedagogy, Theatre Academy, University of Arts Helsinki, Rose Martin is Associate Professor of Arts Education with a focus on Multiculturalism, Department for Teacher Education, NTNU Norwegian University of Science and Technology.

Charlotte Svendler Nielsen, Associate Professor in educational studies focusing on dance and Head of Studies at the Department of Nutrition, Exercise and Sports, University of Copenhagen

ABSTRACT

This presentation is based on the authors' collaborative research on the notion of "performing difference." As dance scholars and educators, they situate this research in the field of dance, with a special focus on pedagogical contexts. They have utilized several theories pertaining to performance, performativity, difference, and identity (including Austin 1975; Bolt 2008; Butler 1988, 1990; Deleuze 1994; Fisher-Lichte 2008; Goffman 1959) and connected them with the notion of dialogical, or third space (Bhabha 1990, 1994), as a particular condition for artistic and pedagogical encounters in dance. The central motivating question for this research has been: How could the notion of performing difference in the context of dance education lean on and lead towards dialogical (third) spaces as source of learning and living together? As a critical starting point, the authors have departed from the conception of identity as a phenomenon that rests upon categories grounded within observable traits and qualities, upon belonging based on similarities and exclusion based on that which is different. Instead, they reconsider the notion of identity as a shifting and transforming process that remains in an ever-fluid state. They have then focused on embodied, performative acts that are shared with others, as well as on the experience of performing, understood as being seen. They propose that when being seen is coupled with witnessing others performing, that is, seeing, a possibility for shared, or third space may emerge. In such a space something new may emerge, and (cultural) difference may become articulated, sensed, and ultimately welcomed. However, the emergence of such a space, and then, performing difference within this space, entails certain conditions: supporting constant variation, exploration, and experimentation, encouraging bending and breaking of norms and habits, and not only a tolerance for difference to be performed, but rather a celebration of difference being performed. During this presentation the authors will discuss the insights that this research, based on literary sources, their professional experiences and collegial dialogue has generated. They will also discuss how each of them have applied the notion of performing difference within their professional practices and share examples from research work in which these notions have been central. In dialogue with the conference participants, they hope to discuss the significance of the notion of performing difference in various artistic and pedagogical contexts.

DANZA AS COSMOVISION

Marcelo Garza Montalvo

BIO

Marcelo Garza Montalvo (he/they) is a Visiting Assistant Professor of Latinx Studies. He is a musician, *danzante* (ceremonial dancer), and Ethnic Studies scholar-activist. Their teaching and research focus on comparative and critical Black, Indigenous, Latinx and Ethnic Studies and Dance and Performance Studies. They hold a B.A., M.A. and PhD in Comparative Ethnic Studies from UC Berkeley. His dissertation, *Mitotiliztli < --> Teochitontequiza: Danza as a Way of Knowing* (2020), explores Anahuacan ceremonial dance (Danza Mexica-Azteca-Tolteca-Chichimeca) as an embodied form of Indigenous science, philosophy, art, spirituality and politics. His other fields of study include critical science and technology studies, decoloniality and social movements for food, healing, environmental and ecological justice. He is a first-generation Chilean-American of Mapuche and Spanish descent.

ABSTRACT

Danza is a rich tradition of ceremonial dance rooted in Mexico, Azteca, Tolteca, Chichimeca, and other Indigenous Anahuacan lineages. Contemporary *danzantes* (dancers) and *calpultin* (communities) continue to practice and protect this sacred knowledge throughout Anahuac/Turtle Island (Central/North America) despite centuries of settler colonialism and genocide.

Contemporary danza is descended from generations of *danzante* ancestors whose resiliency, creativity and vision guided a process of encoding Indigenous knowledge in covert ways, to survive/resist the ongoing invasion of Cemanahuac/Abya Yala (the Americas) by European settlers. Through embodied practices of dance, music, poetry, and *artesanfa* (craft work), *danzantes* continue to water the seeds of ancestral memory – awakening *huehuetlahtolli* (original instructions) in community and in ceremony. As a young *danzante* and Ethnic Studies scholar, my work traces how danza is an embodied, ceremonial and communal way of knowing. Through my dissertation project, I evidence the ways in which danza serves as a decolonial practice, theory, and pedagogy – as a resistant way of producing and transmitting Indigenous epistemologies amidst a coloniality of power and knowledge. This presentation will focus on the ways in which danza embodies an Anahuacan *cosmovisi6n*. Through danza theory and praxis, I ask: what is *cosmovisi6n*? How does it relate to questions of art, science and philosophy? To questions of knowledge and power? How do we translate this concept? Both linguistically and conceptually? I posit that we must translate *cosmovisi6n* as both "cosmology" and "worldview" – invoking fields of astrophysics, theology, philosophy and cognitive linguistics in particular. Through this transdisciplinary analysis I seek to trace the political and epistemic contours of *cosmovisi6n* as a site of the colonial difference (Mignolo 2005), and therefore as a locus of decolonial struggle. I begin by reading *cosmovisi6n* through a history of Western science and critical discourses of cosmology, before turning to decolonial considerations of *cosmovisi6n* as worldview. With this more robust analytic of *cosmovisi6n* I return to danza as a ceremonial, communal and embodied way of knowing an Anahuacan *cosmovisi6n*.

PANEL 13

EMBODIED PARTIALITIES: BODY IN ALGORITHMS

Ofri Cnaani

BIO

PhD Ofri Cnaani is an artist and researcher currently living in London. She works in time-based media, performances, and in-

stallations. She is currently a Ph.D. researcher and an associate lecturer at the Visual Cultures Department, Goldsmiths, University of London. Cnaani's work has appeared at Tate Britain, UK; Metropolitan Museum of Art, NYC; Inhotim Institute, Brazil; Amos Rex Museum, Helsinki; Kiasma Museum, Helsinki; PS1/MoMA, NYC; BMW Guggenheim Lab, NYC; The Moscow Biennial; The Kitchen, NYC; Kunsthalle Wien, Vienna; Arnolfini Foundation Museum, Bristol; Tel Aviv Museum among others. Until her recently, Cnaani was a faculty at the School of Visual Arts's Visual and Critical Studies (NYC). At SVA she also ran the 'City as Site: Performance + Social interventions' program. In 2016 she co-founded, with Roxana Fabius, the 'Unforgettables Reading/Working Group' at A.L.R. Gallery, NYC.

ABSTRACT

The increasing complexity of the body as a data-subject constantly asks for reconsideration of the critical terminologies that pays attention to the impulse of capital as it intimately circulates the body. How can we get in touch with the shifting conditions created by large-scale computation through what our bodies know, and can we situate new modes of data governance as a problem of and in the body?

I use two recent technologies and a series of performative encounters to observe the promise of frictionless movement as shaped by the capitalist sensorium. First, I look at Contactless technologies that have emerged from the financial terrain and proliferated the urban environments. Contactless seeks contact, yet not of the fleshy kind; it always retains a critical distance between body and object. Then, I annotate the phenomenon of 'Auto Sync', a common feature in a family of 'quantified-self' technologies. Here the fantasy of smooth movement doesn't stop in the urban milieu but vibrates in our bodies and creeps under the skin.

Although appeared as 'intervention-free' zones, the synched movement and the contactless spaces aren't vacuumed spaces. In them, there is a hyper-activity of governance without spectacle. The corporal aspects of 'Algorithmic Governmentality' (Antoinette Rouvroy) proposes that computational processes of hyper-disjointment through farming raw data from the somatic, trouble the radical proposition of Deleuze's notion of 'Body Without Organs'. I turn to Gilbert Simondon's notion of Transduction as a conception that allows rethinking the continuum of body, matter and data. Locating the Simondonian transduction within the somatic, situates our thinking before the binary of inside and outside, inclusion and exclusion, mattering and not-mattering. As such, it problematizes the limits of what counts as a body.

I propose Embodied Partialities as a framework that embarks from the new relations between skin and surface, body and calculus, as well as between bodies in the urban milieu. Thinking through the partiality of the 'almost-touch' and the automated sync, I propose a thread that navigates along with the experiential, sensorial and spatial knowledges towards a conceptual model of knowledge production that operates from a state of intellectual partiality. It takes the condition of partial touchability and new measures of closeness as a new area of chorea-spatial epistemology. Such modality identifies the potential of friction in the seamless flow of data-capital- corporeal transactions. It is the quiet listening to the movement of the skin and the calculus, as for all our concerns there is always something that drops out.

THE MINUTES OF THE HILDEGARD OF BINGEN SOCIETY FOR GARDENING COMPANIONS

Sophie Seita and Naomi Woo

BIOS

Sophie Seita works with language on the page, in performance, and in video, often through translation, research, and queer-feminist collaborations. She's the author of, most recently, *My Little*

Enlightenment Plays: A Lecture Performance (Other Forms, 2019) and *Provisional Avant-Gardes (Stanford University Press, 2019)*. She teaches at Boston University and co-runs the interdisciplinary Sound/Text seminar at Harvard.

Naomi Woo is a musician, performer, and researcher. She resides on Treaty One Territory, where she is the Assistant Conductor of the Winnipeg Symphony Orchestra and Music Director of Sistema Winnipeg. She is also an artist with Tangram, an ensemble devoted to celebrating the vitality of Chinese cultures, and creating new music by transnational Chinese creators.

BIOS

Following Performance Philosophy Problems' instigation "how does Performance Philosophy Collaborate?" -we propose a participatory performance-lecture about The Hildegard von Bingen Society for Gardening Companions, a collective secret society of queer and female gardeners, artists, and musicians, founded by Hildegard von Bingen in the 11th century. Our lecture addresses two key problems in the disciplines of performance and philosophy: "How do we receive knowledge about the past?" and "How do we collaborate outside boundaries of space, time, and human agency?" In response to the first question, we propose performance as a way of knowing about past events, including those for which little or no archival material or documentation exists, including the secret society on which our presentation is based. With our audience, we're staging a performative gathering-a real or imagined meeting of the society. Through this process, we're actively gaining new and essential knowledge of the past, addressing issues such as gender, sexuality, healing, botany, dreams, friendship, skill-sharing, and isolation. We believe this performative and speculative gathering of knowledge is especially worthwhile in the context of histories that have been and continue to be obscured and suppressed or that may never have been allowed to come to fruition, such as those by and about LGBTQ+ and BIPOC communities. In response to the second question, we see this project as an active collaboration with previous society members, including cyanotype photographer Anna Atkins, scientific illustrator Maria Sybilla Merian, Chinese courtesan and poet Xue Susu, among others. In addition to presenting our speculative history of the society, including a detailed account of our performative research methods, we invite the audience to participate with us in a re-performed society meeting: thus contributing to further research.

BEING-WITHOUT. GATHERING IN SYNCHRONOUS ISOLATION

Bernhard Siebert, Leon Gabriel, Julia Schade, Joana Tischkau, Marten Weise and Marcel Zaes

BIOS

Bernhard Siebert (1980) is a research and teaching assistant at the Institute of Applied Theatre Studies, Giessen and he holds an M.A. in Theatre Studies, and pursues a Ph.D. project on stage machinery

Leon Gabriel (1984) holds a Ph.D. in Theatre, Film and Media Studies. In 2019, he organized the conference "Limits of Representation" (Ruhrtriennale).

Julia Schade (1988) holds an M.A. in Theatre, Film and Media Studies. Her Ph.D. thesis was evaluated "with distinction", rigorously upcoming.

Joana Tischkau (1983), holds an M.A. in Choreography and Performance. Her works are coproduced by Mousonturm Frankfurt, HAU Berlin, and others.

Marten Weise (1989) holds an M.A. in Comparative Literature and Theatre, Film and Media Studies. He is associated member in the Ph.D. network "The Knowledge of Literature".

Marcel Zaes (1984) holds M.A.s in Music & Media Arts, and in Music Composition. He pursues his Ph.D. in Music & Multimedia Composition at Brown University.

ABSTRACT

As a catalyst, the Covid-19 pandemic has accelerated and aggravated many existing problems. The panel focuses on one aspect which is in direct contact with, and has consequences for, the conception of theatre as a form of gathering: We are increasingly in a state of synchronized, yet remote isolation. This state is itself, on the one hand, an intensification of the reduction to (liberalist)

Western individuality, but on the other hand, it is also a chance for new modes of collaboration. The pandemic brought forward the different digital, technical, and non-traditional ways of performing that have already been established, and are used to co-work artistically, scholarly, and politically. Whereas performance studies were highly influenced by the notion of "being-with" (Nancy 2000), the panel will sharpen the "being-without" as a mode of coexistence which strives for possibilities and interstices of synchronicity in isolation. The contributions take different positions as the format itself will comment upon the panelists' own synchronous working conditions:

The starting point of the panel consists in Julia Schade's elaborations on the idea of temporality that comes with the notions of synchronicity and a-synchronicity, offering a reading of time that bears in itself its own undoing via performance practices and performance thinking.

In an artistic intervention, Marcel Zaes introduces his project "Metric Displacement", in which he reflects the influence of specific places for beats. Being assembled, differently located beats can only be experienced together in digital space.

Subsequently, Leon Gabriel develops the notion of the assembly itself with regard to theatre. In contrast to a shallow promise of 'the' public realm and of self-sufficient presence, assemblies can be understood as sites of contested appearances as well as more than-human gatherings ('assemblages').

This is followed up by Bernhard Siebert who investigates how performances, under pandemic conditions, make themselves independent from their connection to the machineries built into theatre spaces, and how this technical equipment is set free to be used in another way.

Joana Tischkau shows, in her artistic intervention, how the techniques of lip-synching and citing gestures can be choreographically organized in order to shift the representation of practices, identities, and different temporalities.

Lastly, Marten Weise thinks that the very notion of the dialogue is worth a reconsideration under these circumstances. A performance-philosophical thinking of the dialogue might offer a different notion of 'presence', and of the possibility of encounters beyond all-too-known concepts of theatre.

PANEL 14

DIALOGUE, NOT DIALECTICS – THE INFINITE (BUT CONDITIONED) SET OF ASYMPTOTICAL PERFORMATIVE SOLUTIONS TO A PHILOSOPHICAL PROBLEM

Pablo Alvez Artinprocess

BIO

Pablo Alvez Artinprocess is a performance artist, an artist-researcher, holds PhD in poverty economics, and a former university teacher. He is carrying out a doctoral research under the supervision of Laura Cull (University of Surrey and Amsterdam University of the Arts) and KAti Rottger (Amsterdam University) on the relation between levinassian ethics and (his) experimental performance art. His latest publication is "Levinas, art and performance: re-reading « La realite et son ombre » from the lenses of « Totalite et infini » " in Lorelle, P. (2020), *Considerations phenomenologiques sur le monde*. His latest performance creation is "phenomenologie de l'eros" and it was prized by Gulbenkian Foundation and counts on the production support of Kanal - Centre Pompidou in Brussels.

ABSTRACT

This presentation describes an exercise of interplay between a problem (can ethics empower aesthetics and artistic possibilities?), which is philosophical by nature, and performance art as a means to answer such a question. Our point is that, even if we "mind the gap" and choose to take as an assumption the non-misibility of (and non-interchangeability between) philosophy and performance art (which itself is debatable and shows this whole reflection is, too, but an exercise), we can validly refuse a univocal entitlement of philosophy to comment on art when the inverse operation is forbidden. Much on the contrary we show how experiments in performance art can not only help shed light on concepts traditionally seen as belonging to philosophy and the synapses established among them but can also "retell" the narrative present in philosophical discourse. But we also show how going back to text and from text again to experimental performance art can shed light (and consolidate some convictions about what might be the (un) necessary and (in)sufficient conditions to define performance art, such as presence, immediacy, non representation, activity/passivity or the visual. This loop between philosophy and performance art is a dialogical one, not a dialectical one, as the initial problem does not immolate itself in a single solution, but rather remains open-ended, yielding potentially infinite performative solutions (without meaning that any performative experiment or outcome is a solution to the initial problem). This eternal feed is actually consistent both with the irreconcilable nature of philosophy and performance art, and with the fact that the rapport between the two can be an eternally enriching one - hence hinting at a "third way" that no longer focuses on minding the gap. In the process, we put into question the dichotomist association of philosophy as theory, as opposed to performance as practice, showing that performance art also emanates theory, just as writing, reading and (especially) translating philosophy largely belong to the realm of practice. As a reference in ethics we take Totality and Infinity by Emanuel Levinas. As a reference to aesthetics we take our own experiments in performance art. We seek inspiration on Denis Guenoun's analysis on art, acting and inspiration, as he himself gets inspired by his readings on Levinas.

HOW TO GATHER AND SYMPOI:ESE

Eliane Beauflis

BIO

Eliane Beauflis is Maitre de conferences HDR in Theater and Performance Studies at the University Paris 8. She studied German Studies, Politics, Media- und Theater Studies at the Institut d'Etudes Politiques and at the University Paris Sorbonne. Her habilitation research was centered on poetic critical languages on stage. The topic of the PhD was Violence on Contemporary German Stages (Violences sur les scenes allemandes, Paris: PUPS, 2010). She published among other works the books *Being-With in Contemporary Performing Arts* (with Eva Holling, Berlin, 2018), *Scenes en partage* (with Alix de Morant, Montpellier, 2018) and *Quand la scene fait appel. Le theatre contemporain et le poetique* (Paris, 2014) as well as articles about contemporary theater and performance, aesthetics of violence, poetic and critical thought, togetherness in contemporary performative works.

ABSTRACT

This communication aims at studying the conjunction of two concepts, "sympoi:esis" and "gathering" by performance and philosophy. I refer to the concepts as conceived by Donna Haraway and Bruno Latour respectively. Both concepts are intended to be new ways of thinking acting in the context of the Chthulu - or the Anthropocene. This thinking tries to avoid a certain monadological tendency of criticism by starting from the web of relationalities in which every subject is caught or which he wants to develop. These concepts are themselves the result of a collection of thoughts and

the performances can show the pluralities of inspirations that run through them. Moreover performances can obviously unfold the potentialities of the concepts, thicken them, embody them. I would like to draw on three examples of performances that probe what the act of gathering and acting sympoietically brings into play. By "bringing into play" I mean that the performances do not simply prolong or incorporate reflections that precede them, that they do not think "about" objects or speak "about" them. But they are themselves works of gathering and sympoiesis that furthermore call on the spectators to co-think and find co-impulses for their action. In *Mass Bloom Exploration* by the Recoil collective, it is particularly important to analyse how the dancer acts with worms and with spectators. The performance *New Skin* by Hanna de Meyer takes a more speculative turn in an attempt to speak sym-poetically with humans and non-humans. Language and body then become *energeia* (Humboldt). Finally, *Fidelio* or a German Nightmare does not opt for a poetic and non-human path but for a gathering of the very human: the Hauen und Stechen collective brings together essential discourses that have crossed modernity. The show makes the spectators experience them: they are indeed brought together into a "we" and brought to study what this "we" still holds during the performance. By their different sympoietic gatherings, the performances philosophically and performatively explore the relations that contemporaries can/should hold on to.

PANEL 15

BEING ILL AS A CHALLENGE FOR PERFORMANCE PHILOSOPHY

Marja-Liisa Honkasalo

BIO

MD, PhD Marja-Liisa Honkasalo is visiting scholar at the University of the Arts. As an ethnographer, she works currently on the intercorporeal boundaries of the mind together with Live Artists in the project *Body and the Other – Lived Impossibilities*. After having worked as Professor of Medical Anthropology in Linköping, Sweden, she was invited to Finland as Professor of Health, Art and Wellbeing in 2010. Academy research fellow 1999, fellow at the Helsinki Collegium for Advanced Studies. Awarded with the internationally distinguished Steve Polgar Professional Prize, for the article "Grips and Ties. Agency, Uncertainty and Suffering in North Karelia." She engages public intellectual concerns not only with the specialized debates of academic anthropology and health research, but also with the larger issues that touch upon social, political, and cultural aspects of contemporary life.

ABSTRACT

Illness and cure are social and cultural fields, which pose continuous challenges for phenomenology, performance art and various approaches in technosciences and the STS. The questions are timely for all of them. Interestingly, the field of health care is a flourishing garden of materiality, messiness and bricolage, all of them sources for both theorizing and the art. However, for the most, in these fields the questions are tackled separately. The experience of illness has been of interest for phenomenology, whereas the cure and the healing practices have served as a source for performance art and practices, for other inquiries in the era of the technological change with its innumerable innovations. It is hard to find art works or philosophical surfaces between them.

Because of the situation, also the discussion between phenomenology and performance art is weak. This paper addresses the problems from the perspective of all three. It is based on three performance cases in this field, on own ethnographic work and on selected phenomenological and Latourian-inspired literature.

PANEL 16

THE PHILOSOPHIC PERFORMATIVE: RETHINKING METAPHYSICS THROUGH A PALIMPSESTIC PRINCIPLE

Rico Gutschmidt and Irida Altman

BIOS

Rico Gutschmidt works as an Assistant Professor, Department of Philosophy, University of Konstanz. He gained his PhD (Philosophy) 2009 at the University of Bonn, Dissertation on reductionism in Physics; 2015 Habilitation (Philosophy) at the Dresden University of Technology, Thesis about the late Heidegger and a post-theistic understanding of religiosity; works on Skepticism (ancient and modern), Wittgenstein, Cavell, Philosophy of Religion, Negative Theology, Heidegger, Philosophy of Science, Philosophy of Physics.

Irida Altman has been a doctoral student in the History and Philosophy of Mathematical Sciences in ETH in Zürich since 2021. She holds a doctorate in Mathematics, and has spent a number of years as a freelance artist and writer. She works on poststructuralist hermeneutics, mathematical textuality, temporality, and self-controverting narratives. She is interested in the performative potential of conventionally non-performative situations.

ABSTRACT

Taking as a starting point Hadot's "There are Nowadays Professors of Philosophy, But Not Philosophers", we believe there are certain philosophical issues that cannot be researched through purely academic means. Take the issue of pseudo-problems raised by Rudolf Carnap. For him, metaphysical problems can be dissolved into pseudo-problems by showing they emerge only through a misuse of language. While this general claim is not very plausible, some seemingly nonsensical fundamental questions do exist in metaphysics. For example, why is there anything at all and not rather nothing? Any answer would presuppose a first cause or principle or something existent whatsoever. Though this question thus constitutes a pseudo-problem in Carnap's sense, it still appears important enough not to simply be dismissed. We believe questions and issues such as these are best addressed in an attitude of the 'philosophic performative', which could be thought of as a distant descendent of the Socratic method. At a minimum, the philosophic performative has the philosopher appropriately confronting themselves and others in daily life with these issues, a process which over time can lead to the development of a theoretical standpoint. Textually, the philosophic performative has the writer-philosopher strive to create a 'self-controverting discourse' (to borrow a term from Monroe Beardsley) that aims to evoke within the reader a cluster response of confusion, strife, curiosity, ingenuity, and insight. Termed 'performative insight', this response includes not only the deliberate-rational effort of epistemological understanding but also an accidental-arational input arising from the personal encounter of the reader with the text. For us, the philosophic performative can therefore tackle issues deemed nonsensical at the theoretical level (such as Carnap's pseudo-problems) by evoking performative insight that transforms the reader in a philosophically significant way. Many literary works might claim transformation or insight as their goal, but they induce only controlled quantities of confusion and strife (examples range from the lowly metaphor, to irony, poems, aphorisms, allegory, to dialogues, dialectics, to comedy and satire). A smaller number of texts, such as those by Thoreau and Macedonio Fernandez on the literary side, or Nietzsche and Wittgenstein on the philosophical, derive their enduring allure from thoroughly self-controverting-initially confusing but eventually insightful-discourses. The study of such discourses leads us to the concept of an underlying 'palimpsestic principle', as a literary and performative device aimed at evoking performative insight.

BY THE TIME YOU READ THIS IT IS TOO LATE: THE PROBLEM OF THE ONLINE LECTURE

Theron Schmidt

BIO

Theron Schmidt is a Lecturer in Theatre and Performance Studies, UNSW Sydney. He lives and works on unceded Gadigal land. He teaches creative activism, performance writing, and collaborative practice at UNSW Sydney, and has published widely on contemporary theatre and performance, participatory art, and politically engaged performance. He is an Editor of the journal *Performance Philosophy* and an Associate Editor of *Performance Research*. His performance writing explores language and embodied experience in relation to the circumstances of the theatre-event, combining live and prerecorded speech, environmental sound, and movement. These have included *Crowd Study: Imagined Communities* (2007), *This text bears false witness* (2009), *The state of images* (2012), *Some people will do anything to keep themselves from being moved* (2013), and *BLACKOUT: Thinking with darkness* (2015).

ABSTRACT

Performance is that which attempts to hold that within which it itself is held. This may take the form of an explicit theatricality, foregrounding and reflecting upon the conditions of being seen and being heard, of the speech and appearance of an actor – which can have both dramatic as well as political dimensions (Arendt [1958] 1998; Schmidt 2017). Or it may take the form of an intentional or habitual performativity, generating the conditions which it purports to describe (Butler 2015; Paavolainen 2018). Performance-writing and performance-lectures are well developed strategies for attempting this reflexive double-hold, in which the content reshapes the container of delivery such that it becomes an instance of that which it is also describing. Performance writing foregrounds 'the transformative play of text as performance' (Allsopp 1999, 79), emphasizing 'writing as doing' as much as 'writing as meaning' (Pollock [1995] 1998, 75), and treating the encounter with and through writing as 'event' in its own right (Heathfield 2006). Putting these approaches into practice, an artist like John Hall might use the dimensions and affordances of the printed page as a space to enact, not just describe, the encounters it produces (Hall 2004), or the lecture performances of Rabih Mroue simultaneously describe the effects of representation and participate generatively within their own representational dispositifs (Mroue and Martin 2012; Mroue and Saneh [2005] 2013). How might these strategies be engaged in relation to the 'problems' of online teaching? That is to say, the problems of asynchronous engagement, distraction, remoteness and spatiotemporal 'lag'? Rather than obstacles to the apprehension of the subject of performance, could these aspects of the online experience themselves be the subject of the performative act of 'lecturing', taking itself as an example to be explored for its pedagogical as well as eventual potential? Continuing my own series of performance-lectures for Performance Philosophy events (*The state of images*, London 2012; *'Some people will do anything to keep themselves from being moved'*, Surrey 2013; *'Blackout: Thinking with darkness'*, Chicago 2015), this online performance-lecture is **about** these conditions of online gathering, even as it is itself held **within** them.

PANELS 17–22

Friday 17 June at 16:00–17:30

PANEL 17

THE SHARING OF WORK/ THE WORK OF SHARING: ENGAGING ARTISTIC RESEARCH

**Bruce Barton, Annette Arlander, Johanna
Householder and Michelle Man**

BIOS

Bruce Barton is a director, playwright, dramaturg and scholar whose creative practice, practice-based research, and teaching focuses on physical dramaturgies in devised and intermedial performance. His writing on performance has been published in major scholarly and professional journals in Canada and internationally, and he is the author or contributing editor of seven books. He is the Co-Artistic Director of the award-winning Vertical City, an interdisciplinary performance hub preoccupied with exploring the potential of/in/for intimacy in immersive and participatory performance contexts. He is also the Director of the School of Creative and Performing Arts at the University of Calgary, and a co-convenor of the Artistic Research Working Group of Performance Studies international (PSi).

Annette Arlander: Visiting Researcher, University of the Arts Helsinki (Finland), and a co-convenor of the Artistic Research Working Group of Performance Studies international (PSi).

Johanna Householder: Professor Emerita, OCAD University (Canada), and a co-convenor of the Artistic Research Working Group of Performance Studies international (PSi).

Michelle Man: Senior Lecturer, Edge Hill University (UK).

ABSTRACT

A defining characteristic of artistic research is the rejection of simple binaries, in pursuit of a complex, interwoven relationship between *theoria*, *praxis* and *poiesis*. This is, no doubt, a point of philosophical inquiry. However, for those who identify as practicing artist-scholars, it is also a recurring practical challenge, particularly within academic conference situations. How can artistic research practices be effectively shared in contexts that traditionally prioritize scholarly papers and presentations? Early in its evolution, the Artistic Research Working Group (ARWG) of Performance Studies international (PSi) initiated what was called the Porous Studio, an attempt to create a studio-like setting within and during the PSi conference. Participating artist-scholars, as well as local artists from the conference host country, were invited to share their work in ways that, similar to the presentation of papers and panels, elicited direct critical response from those in attendance. Building upon this project, the ARWG has continued to experiment with models of exchange, leading within recent years to a three-part engagement that we initially called "Perform Respond-Extract," and most recently identified as "Perform-Respond-Extend." Both models involve structured, interactive engagement between group members, including preparatory work prior to the gathering, artistic presentation during the conference, and reflective documentation after the event. The next full PSi ARWG meeting will take place during the summer of 2021. At the Performing Philosophy Conference, our panel will offer a concentrated version of some of the working group's key processes by a reduced number of its longer-term members. Conference delegates will be welcome to participate as observers and respondents. Details of the ARWG's history can be found on our blog: <https://psi-artistic-research-working-group.blogspot.com>.

BASIC LESSONS IN PROBLEM-SOLVING AND ORIENTATION IN DISCOURSE: EXPERIENCES FROM THE "CONVERSATION GARDEN"

Eva Maria Gauss

BIO

Eva Maria Gauss is currently working on her PHD the University of Marburg "Body concepts in voice training for actors/actresses". She completed her Magistra Philosophy/Theatre Studies in Bielefeld, Vienna and Leipzig, and her second 5 years-degree in Speech and Voice Studies in Halle. From 1996 to 2006 she was in independent (physical) theater productions as actress, dramaturg, director also touring with numerous international performances. Since 2006 she is working on lecture-performances etc. as "performative sense-making" (also under the double name "Petra Lum"). From 2005 to 2010 she worked in the program area of the Kulturstiftung des Bundes, in 2011 she founded the festival for performative philosophy [sound-check philosophie] and Expedition Philosophie e.V. She teaches at various universities and institutions, including philosophy and performance, speech education and rhetoric. Often we solve problems by discussion - not so easy, as the Covid crisis has shown. In 2021, the city of Marburg (Germany, 80,000 inhabitants/ university city) experiences an experiment of Performative Philosophy, which can even respect the rules of Social Distancing: The Conversation Garden.

ABSTRACT

Comprehension sometimes becomes a problem itself: conversations, discussions and debates quickly become complex and confusing. If there are then issues at stake that are controversial and have a moral dimension, often the concrete problems can no longer be solved. Instead, there is not only a concrete "problem of action", but comprehension itself has become a problem. The project "Conversation Garden" responds to this: In an open-air audio exhibition in the idyllic and centrally located Old Botanical Garden, stories and statements will be heard, geographical Maps and QR codes are available, even a participation with the voice online shall be possible. "Voices on the Corona Crisis."

In the lecture I will introduce the project: What sensory transmission of discourse does the project work with? How were paths and courses created? According to which principles of diagrammatics are the interconnections of topics and attitudes of conversation represented here and made tangible for park visitors?

The project is an attempt to put this question to the test: Is there a need for new forms of communicative representation for a social discourse of complex theoretical, ethical and political issues? Is it possible to walk through an argumentation? And what it does it do with your attitude? What is the metaphor and the physical action of having a different perspective? What is a visual perspective and how can I adopt the perspective of another ethical point of view?

The project is presented and shown in an online lecture. More information coming soon on: <https://www.uni-marburg.de/de/fb09/igs/arbeitsgruppen/sprechwissenschaft> insitutional email: eva.gauss@uni-marburg.de

PANEL 18

THE CONCEPT OF DECLASSIFICATION AS AN EMANCIPATORY APPROACH FOR MUSICAL PERFORMANCE

Bibiana Bragagnolo

BIO

Bibiana Bragagnolo is Doctor in Musicology by Federal University of Paraíba (Brazil), oriented by Dr. Didier Guigue, and with some

exchange period at Aveiro University, financed by CAPES and oriented by Dr. Luca Chiantore. Bibiana has developed activities as pianist, mostly in the group of experimental music "Artesanato Furioso" and in the theater, and as a researcher, mainly in the fields of the insertion of performance in musical analysis and artistic research. In 2018, she received the TeMA prize in Brazil for her paper "The sonorous contrasts in Contrastes by Marisa Rezende" and in 2015 she was the soloist in the Brazilian premiere of the Concert for Prepared Piano and Chamber Orchestra by John Cage. Since 2019 Bibiana is adjunct professor in the Arts Department of Federal University of Mato Grosso (Brazil) acting in the fields of performance, piano and musical education.

ABSTRACT

This paper presentation is part of an Artistic Research project that proposes to use the concept of declassification (Gutierrez, 2007) as a possibility to the development of emancipatory tools for music performance. This research is developed in a Federal University in Brazil and this declassificatory positioning also encompasses a decolonial perspective. Musical performance, mainly in the field of classical music (which is the most commonly musical genre present in Brazilian universities), has a very classified aspect, that ends up to restrict musical practices and also impose a colonized way of musical playing. For that reason, thinking about emancipatory possibilities for musical performance is not just important, but also urgent, principally in the global South. To explain our proposition, in a first moment we expose the problem of the actual musical epistemology and draw a path to what Gutierrez (2007) understands as epistemography, which we propose as an epistemological and methodological possibility to rethink musical performance in the Brazilian context. For that, our main theoretical basis will be the works of the researcher Antonio Garcia Gutierrez (2007, 2020), with the concepts of declassification, epistemography and logic pluralism, and of the sociologist Boaventura de Souza Santos (2005, 2009), mainly with the concepts of his sociology of absences and sociology of emergence. After the presentation of the problems related to the classification and its consequences in the musical field, we can understand the necessity to rethink musical performance in the light of the concept of declassification. Then, two main strategies of declassification proposed by Gutierrez (2007) will be described (the oxymoron and the use of polysemic terms) and brought to the musical context, showing a possible way to the development of new performative paths. At last, we present the application of this theoretical background in the construction of a musical performance, called "Assemblagem Sonora" (Sonorous Assemblage in English), that uses both the oxymoron and the polysemic terms in its conception. This paper presentation shows the first results of a major research that articulates musical practice and theory and where these two spheres are inseparable and feeds each other mutually.

POETICS OF FRICTION

Nadja Ben Khelifa, Etienne Allaix and Jorg Sternagel

BIOS

Etienne Allaix (M.F.A.), , includes objects, images, site specific installations in his process and questions the human memory, focusing on its flaws and the creative potential of its delusion. After having integrated writing in his pictorial language, he is currently working on his first novel. Web: etienneallaix.com

Nadja Ben Khelifa (M.A.) finalizes her PhD thesis on the medality of nation. Recent publications include the contribution »Der Mini Senso, oder: Simon (Says)« to the collection Die Gegenstände unserer Kindheit (2019). At PP in Prague, she contributed to The Golem Project. Jorg Sternagel (Dr. phil. habil.) focuses on philosophies of alterity. Recent publications include the co-authored contribution »The Philosophy of Mediality« to The Routledge Companion to Performance Philosophy (2020). For PP in Prague, he initiated The Golem Project. Web: joerg.sternagel.de.

ABSTRACT

What are the problems in our current lifeworld? And how can they be addressed, worked on (or even be solved)? What are the possibilities and difficulties of Performance Philosophy in contributing to reflections on the crisis-ridden, everyday situations we are in, with our very embodied existences, and with our thoughts, fears, hopes (and even prayers), inside and outside art and academia? How does "making sense" unfold if mutual understanding is not only unsettled, clouded, misdirected, overwhelmed, but if, in addition, the goodwill to understand is withheld altogether? Called by these questions that we will put into practice, our panel attempts to collaboratively work on corresponding responses within a poetics of friction that is rehearsed, acted out, and tried out in a setting where forces come into play that resist relative motions of solid approaches and beliefs sliding against each other. But the call to questions cannot be Socratic in order to put the questioner into question and to fall into a genuine multi-medial, multi sensory conversation that hopes to increasingly lose control in favour of hermeneutic friction.

Whereas the three panelists - a multimedia artist, a cultural theorist, and a philosopher - call with their spoken words, screened images and handout materials, the members of the audience respond to these calls: Like the wheel that needs the concrete surface against its rubber to spin in movement, or the piece of wood that needs the woodstick rotating against its bark to spark a flame, members of Performance Philosophy need frictions with which both Performance artists and Philosophy scholars slide against each other to spin, to move, to carry on, to reflect, to struggle, to doubt, to aim, to spark flames of inspiration. While the sources of such an inspiration are manifold, three of them come into movement and display during the rehearsal: (1) images and texts from Surrealist collages (Allaix), (2) diagrams and texts from traditional and radical hermeneutics (Ben Khelifa), and (3) passages and pamphlets from communist and feminist manifestos (Sternagel).

FOLLOWING NON-HUMAN COLLABORATION: NAMING, PRODUCING, TRACING

Jan-Tage Kühling and Renata Gaspar

BIOS

Jan-Tage is a performance-scholar. He holds an M.A. in Applied Theatre Studies ULU Giessen). Currently, he is pursuing his Ph.D. in Dance Studies at Free University Berlin on the performative implications of the Anthropocene concept. His research is funded by the Heinrich Boll Foundation (2017–2020). He has worked as a dance and performance director, dramaturg, and culture maker in Germany and Poland. From 2015–2017 he was part of the managing team of Centrum Amarant in Poznan, Poland – a venue for culture, art and neighborhood, where he was responsible for the program of performance-in-context. (www.jan-tage.com)

Renata's work focuses on spatial practices through collaborative, discursive, and processual modes of engagement with art-making. (www.renatagaspar.com)

ABSTRACT

'Collaboration' designates the paradoxical claim of striving for a kind of fundamental dignity within 'collaboration' while never being able to achieve it in yet another turn of internalization of the neoliberal work ethics: To collaborate does not only mean to produce but also to be 'on time' with each other or even 'ahead of time'. It demands an ultimate sacrifice: our collective subjectivity and the subject of our collectivity. Ethical collaboration seems impossible – the ends of collaboration oppose the frame that is enabling it in the first place.

That problem is even more pressing with non-humans entering 'collaboration': not having (linguistic) agency, not being perceived as 'producing beings', our collaborative relations within artistic and thus, also institutional practice, cannot, it seems, transcend this performative contradiction: Even as we may speak, as Laura

Cull does, of 'interspecies collaboration', as long as they being settled within the field of the arts, the non-human, as hard we try, stay objects for us. Can this problem be solved? No. To deal with this paradox, philosophy can but name that relation 'non-work', 'impossible collaboration', or 'real collaboration' and thus arrives only at circumventing the problem epistemically, but never solving it. But still: artists do, and so do the non-human, the non-human animals, stones, plants, water, meteors, piles, rivers, the ghosts, and others. Being situated in this place between praxis and poesis, between what belongs to the public and what is originally part of the Oikos, the 'doing' of art is situated in this between that is not only in between human and non-human but also between modes of being and creating, repetition and expression; performance as a manifestation of that place in between, a manifestation of going further where our linguistic and epistemic faculties come to an end.

Where does that leave us scholars of performance? In between doing and naming: in reiterating and retracing rather than thinking 'ahead'; in repeating and highlighting what is there already, not in conceptualizing what the non-human and their human partners might come up to or might not do. In looking closer and humbly following their lead: to hope and explore and trust art's and performance's intuition for modes of being-together that already do and maybe always have transcend(ed) the epistemic, performative, and economic dead-ends of (non-human) collaboration.

PANEL 19

BEYOND THE SPECIES' BOUNDARY: PERFORMERS AND ACTIVISTS IN ACTION

Laura Budriesi

BIO

Laura Budriesi (PhD) has been a researcher since 2017 at the Department of Arts – University of Bologna where she teaches "Scenography: elements, theory, history". Her research interests intertwine Performance and Theatre Studies and Animal Studies, with particular reference to animality on the contemporary scene. On the subject she is organizing the Conference: "The scene of the non-human in an anthropological and philosophical frame" (May 2021), at the Dams in Bologna and is the author of numerous essays including: *Animalizing the scene.*, In «Culture teatrale», 29, 2020; *Becoming an animal. Performance as metamorphosis in La passione e il Metodo*, Genoa, Akropolis Libri, 2019. In 2019 he gave a speech at Trinity College (Dublin) during the conference "Art in the Anthropocene".

ABSTRACT

During this pandemic, the virus has been shown to overcome species barriers: the virus infects through species but at the same time makes "contagion" manifest as a condition of all living beings. For several years, the "animal question" has taken a certain degree, though it is far from having a strictly political weight. I believe that in this delicate moment the human/ non-human relationship needs a supplement of reflection: on this basis some scholars have indicated the role of performance as research method to generate important responses to the question of the animal. To give space to these reflections, an expanded notion of performance is needed (expansion on the concept of performance) such as that found in Animal Performance Studies (Puchner, Chaudhuri, Cull), an idea of society that includes non-humans (Dominique Lestel ethno-ethnologies) and the thought of some philosophers such as Jean Christophe Bailly (*Le parti pris des animaux*, 2013) Also in this historical moment, the performance philosophy can try to reflect on the identity of the post anthropocentric subject (Braidotti) and on the body as a medium for a transformation of the subject itself. The areas of investigation I would like to focus on are the following: performance and anti-speciesist political action. The first tries to give embodied reality to the fragility of inter species barriers, the second to make

the suffering of the body universal. / Art Oriente Objet (Marion Laval-Jeantet and Benoit Mangin) develops performative art practices engaging with political and environmental issues since the early 1990s and in the performance "May the Horse Live in Me" (2011) the artist Laval-Jeantet has injected in his body some horse plasma: an experiment on posthuman subjectivity in which modification occurs from within, such as the recent work on the microbiota in which the microbe is an actor "May the Rain Forest Live in Me" (or "May the Pygmy Live in Me"). The other example concerns a 2012 anti-speciesist political performance conducted on a human "guinea pig", in which an "Occupy Green Hill" activist voluntarily underwent a series of invasive tests commonly performed on animals for the making of cosmetics (irritants in the eyes and on the skin). These are examples that want to bring to the fore how living matter – including human flesh – is all in connection. My speech at the conference may include the recitation of some fragments of a play by Catherine Zambon: *Et les animaux reapparent* (2020).

PROBLEMS OF GROUNDING ETHICS: PERFORMATIVE REHEARSAL

Einav Katan-Schmid, Ilya Vidrin and Aili Bresnahan

BIOS

Dr. Aili Bresnahan – Associate Professor in the Department of Philosophy at the University of Dayton and U.S. Fulbright Research Scholar at the University of Roehampton.

Dr. Einav Katan-Schmid – Independent Researcher, Choreographer and Dramaturge based in Berlin.

Dr. Ilya Vidrin – Postdoctoral Associate in Theatre and Creative Practice Leadership at Northeastern University.

ABSTRACT

Problem: When people discuss ethics, they often begin with a moral dilemma that requires immediate action (exigence). We propose to take a step backward, to examine the rehearsal that lays groundwork for ethical practice. What, precisely, are the steps that we should take to prepare the ground for ethical action? How can we scaffold and then pre-practice, ethics? What are some formal and informal modes, intentions, goals, and attitudes we might employ while doing this?

What might we borrow from dance and performance practices? What from philosophy and from politics? How does movement and the body figure into this approach? These are some of the things we would like to explore. In particular, we will use three ideas to help focus our thinking, discussion, and embodied movement in connection with three grounding practices: 1. Backgrounds and Assumptions, 2. Intentions and Goal-Setting, 3. Pre-Practice. We will explore these ideas within both discussion and a performative movement practice. Einav Katan-Schmid, Aili Bresnahan, and Ilya Vidrin, will lead the discussion and demonstrations of each of these sections and invite the participants' performative interaction and response as well. 1. Background and Assumptions: It is our view that ethical work cannot proceed if some pre-work is not done to acknowledge the differences in values and beliefs, and thus to interrogate one's one background, assumptions and habits of interaction. Much like stretching and a gentle openness warm-up, this section of the workshop will explore this aspect as it arises to block fruitful ethical interaction.

Here, we would like to interact aspects of self-awareness and a distinguishing between habitual and attentive response with the unfolding of somatic attention and bodily presence. 2. Intentions and Goal-Setting: It is our understanding that ethical (and aesthetic) exchange and outcomes improve in dance and in life when positive, caring, and harmonious intentions are set and expressed ahead of times and potential obstacles anticipated. This work builds on the work done in 1, above to identify one's cultural biases and attitudinal obstacles to communicative and ethical flow. Here we will explore aspects of partnering and physical consent and will associate them with explorative attitudes in ethics and aesthetics

for leading a mutual exchange. 3. Pre-Practice: We can now begin to apply our former agreements and understanding as practice. This is where norm building lives. To identify, establish, and maintain norms, we invite participants into simple movement exercises that can be done together or individually using household items including doors, chairs, and broomsticks.

PANEL 20

"THIS TIME THE END IS GOING TO BURN UP THE MEANS" (ARTAUD TO BRETON, 23.8.37)

Mischa Twitchin

BIO

Dr Mischa Twitchin is a lecturer in the Theatre and Performance Dept., at Goldsmiths, University of London: https://www.gold.ac.uk/theatre_performance/staff/twitchin-dr-mischa/. His book, "The Theatre of Death – the Uncanny in Mimesis: Tadeusz Kantor, Aby Warburg and an Iconology of the Actor" is published by Palgrave Macmillan in their Performance Philosophy series; and examples of his own performance- and essay-films can be seen on Vimeo: <http://vimeo.com/user13124826/videos>.

ABSTRACT

Is "reality" a matter of and for perception or, rather, revelation? Ostensibly, the latter accesses what is "beyond" experience; at least, as this is standardly understood in terms of the former. Often the latter is thought to require an initiation, or illumination, together with some sort of performed practice, whether of ascesis or of excess. The former, by contrast, is supposed to be a matter of and for "common sense". In this presentation, I wish to go back to the mid-1930s and reflect on how Artaud explored the conditions of and for what he then called "new revelations of being" in relation to certain of his contemporaries (besides certain of our own); to reflect on how questions of magic interweave with metaphysics, and performance with those of philosophy. Artaud's testimony is that of one who "struggled to try to exist", but who also realised that he no longer wanted to be subjected to a "delirious illusion of being in the world [that] screened reality". Besides a question of "reading" the Tarot, what kind of reality is susceptible to the action of spells, to an enacted address that goes beyond correspondence and that evokes a "collaboration" with mystical powers? What kind of care, in thinking through "planetary problems", is both exposed and demanded by such spells, even as they have now been appropriated (as Derrida, for example, ironically observed at MoMA) by the art world? By contrast (as Derrida, again, observes), in the "light" of modernity, "the question remains and comes back: what can be the limits of a demystification?" The question may – or may not – be concerned, then, with what is enduringly Kantian, as much as Artaudian, in the thought of "performance philosophy". After all, what has always still to be understood concerning understanding in the oscillations of "performance philosophy"; not least, concerning (after Derrida) a, perhaps not so recent, "apocalyptic tone... adopted in philosophy"?

HOW AGENCY CAN BE STUDIED WHEN DOING THE ART OF EXPRESSIVE OBJECTS?

Riku Laakkonen

BIO

Riku Laakkonen is a Doctoral Student, in Tampere University, puppeteer, director, actor, and teacher. After studying at DAMU (Theatre Academy of Music and Art) in Prague, Theatre Laboratory ECS, Metropolia University of Applied Sciences and Turku University of Applied Sciences he has been working with both professionals and amateurs. Over the years he has used puppetry as a

working method for example with prisoners, refugees and mental health rehabilitees. He is the founder of the Street Theatre Festival Summer Street (Kesakatu) in Akaa (a town near to Tampere) and is one of the founder members of the Centre of Stage Animation Research (founded 2007) and co-operative Kiito (founded 2011). Riku has taught puppetry and acting from pre-school to university level. He started his doctoral studies in the research of arts at the Tampere University in August 2020.

ABSTRACT

How agency can be studied when doing the art of expressive objects? The concept of agency has become a source of increasing strain and confusion in social thought. When different theories try to talk about agency, in many times they lose a sense of the dynamic interplay among different dimensions and of how this interplay varies within different structural contexts of action. In my workshop I will be mapping the possible conditions for agency when using demoted objects as artistic tools to perform. I am doing my artistic research in collaboration with objects and with old people who have dementia. Dementia is generally associated with pathological changes in people, s cognitive functions such as diminishing memory functions and diminishing abilities to plan and execute tasks. My study is interested how the art of expressive objects can build old person, s (fluid/fuzzy/potential) agency. The art of object expression is a new form of object and puppet theatre which is challenging a classical status of spectator and is instead building a new partnership, even a body-partnership (Tervo 2006) between an object, object animator and a spect-animator (participant-spectator). Spect-animator,s concept I have developed from Brazilian theatre director Augusto Baal's (2002, 2008) term 'spect-actor' because of the participant's active role in the process.

The objects I am using are almost all used and some of them have been broken, so they are 'alienated' from their original use. Jane Bennett (2015) describes how an object changes into a demoted object. An object that is defective changes in its unrepairable state and at the same time the object is free from the changes to a demoted object. Bennett describes how the demoted object rises paradoxically into a new position and changes in our meeting with the object, becoming a more active partner.

My workshop will focus on the bodily-material interaction of human subjects and objects. It poses a question, how is it possible that objects have an impact on their human users and examines the preconditions of active efficacy of objects. Workshop will establish both objects and bodies as material entities related in a causal interaction with each other and to produce practical knowledge and to intervene between body and environment. Existing theoretical perspectives on agency are critiqued, particularly in relation to rationality, language and individualized agency.

FLOATING BODIES, PERFORMING SIGNIFIERS

Esa Kirkkopelto

BIO

PhD, Esa Kirkkopelto (born 1965) is philosopher, artist-researcher and performing artist. Currently, he works as a professor of artistic research at the Malmo Theatre Academy (Lund University). Previously, he worked at the University of the Arts Helsinki, first as a professor of artistic research (2007-2017), then as the head of the post-doc Centre for Artistic Research (CfAR, 2017-2018). He also holds the title of docent in aesthetics at the University of Helsinki. He is the leader of a collective research project Actor's Art in Modern Times on the psychophysical actor training (2008–2011), the initiator of the International Platform for Performer Training (since 2014), core-convenor of the Performance Philosophy association and the founding member of the Other Spaces live art group (2004–). His research focuses on the deconstruction of the performing body both in theory and in practice.

ABSTRACT

The presentation demonstrates how the scenic performance problematizes our conceptions of body and language. "Floating signifier" is an element that in the structuralism refers to the symbolic power of the signifying system itself (Levi-Strauss). The familiarity between these entities and the performing body has been noticed (Kristeva, Gil, Butler) but barely explained, notably regarding the nature of that transformation a signifier or a body goes through, as it moves from discursive order to artistic one or vice-versa. Between those orders, we encounter a truly problematic entity, that is neither linguistic nor corporeal, not at least in any given sense. How to conceive the materiality of a body that cannot be touched? How to conceive the linguistic nature of meaningless entities? How to understand the constitutive function of entities that only exist through their reproduction? The presentation aims at reproducing that entity in a classroom setting and bringing it forth in a manner allowing us to reflect and study it together.

PANEL 21

FRIENDS OF A FRIEND – DEMONSTRATION LECTURE

Maarit Rankanen and Katariina Numminen

BIOS

Katariina Numminen is a Helsinki based performance maker, director and dramaturg and doctoral candidate in Tutke, Uniarts Helsinki. In her practice, she has worked with documentary material, focusing on voice and sound in the performance and radical use of classical dramatic texts. Her interests include live composition, live dramaturgy and task-based ways of working. She was a professor of dramaturgy in Uniarts Helsinki 2014–2019 and has written about theatre and dramaturgy and co-edited two books.

Mammu Rankanen is Helsinki based dancer, choreographer and pedagogue and doctoral candidate in Tutke, Uniarts Helsinki. She has strong background in somatic methods and Asian practices. Her research focus on bodily silent knowledge and embodied relationship with space framed with Japanese time space concept ma. Her research interest is the wisdom of body and its interaction with the world.

ABSTRACT

What? We propose a live composition by bringing to interaction components from our individual artistic researches and build on a set of simple tasks, partly involving the audience. We will reflect this live composition from two different AR standpoints: Rankanen's, in the field of dance and choreography, discussing Japanese concept ma, betweenness and acting intuition and Numminen's, thinking the composition from the perspective of interruption & gesture as dramaturgical concepts. Katariina's questions How is dramaturgical, compositional thinking gestural and bodily? What kind of gestures does interruption create? What kind of gestural energies are involved in the interruptive gesture itself? What possible performative ways are there to interpret the spacing, s p a c i n g, as Walter Benjamin describes the Brechtian dramaturgy? How to make dramaturgy, compositional logic or ethos of a piece – often understood as hidden structure visible or tangible? What if one would understand the dramaturgy of a piece not as it's skeleton, but as a skin? Mammu's questions The research questions are focused on dancer's embodied experience of inner and outer space framed with Japanese concept ma. Concepts to be explored: Ma rai: Japanese concept for an interval in time and space, Emptiness, pause, gap between two forms. Ningen: Watsuji's concept of human being. The Japanese word ningen is composed of the characters for person and between signifying the individual and social at the same time. Acting intuition: Nishida's use of this term refers to a state of body-mind when knowing and acting occur at one and the same time, without separation. Embryological understanding about space before

structures. How? We plan to combine elements from our respective practices in eclectic and playful way. As two friend's friends, when the common acquaintance is not present, we are trying to find out, what are the shared interests, what are not. The structure and the tasks of the live composition stem from our artistic & AR practices. The demonstration consists of series of simple tasks, enjoying the gaps and the frictions. Why? How can we do artistic research in the area of performing arts collectively? How could we enjoy (= love and hate and keep doing) the friction, the thinking together the same manner we do, when we work together in rehearsal process? How to embody theories and concepts of artistic research? We also wish to bridge the reflexive thinking and making to create situations, structures that they could interact as lively as possible.

PRESENT ABSENT RECONSIDERED

Zohar Frank

BIO

Zohar Frank is a PhD candidate in the department of Theater Arts and Performance Studies at Brown University, where she studies performance through the lenses of phenomenology, deconstruction, and psychoanalysis. Her dissertation project focuses on representations of the body seen through the notions of the Freudian uncanny and the Lacanian extimacy. Prior to pursuing graduate studies, Zohar has been involved in dance making as a performer, choreographer, dramaturg and educator. She holds an MA in Theater Arts and Performance Studies from Brown University, an MA in Philosophy and a BA in History from Tel Aviv University. In Phaedrus, Plato advocates for the supremacy of presence over absence when he argues for the unmediated truth of speech, as opposed to the mediation of writing. The presence of the speaker does not mean the same for Aristotle, who believes that there are no unmediated forms, since we are always already within representation, and even less to Derrida, who altogether questions the notion of origin. Philosophical concerns aside, it seems that in the pre-pandemic era, not so long ago and yet mentally very distant, presence, or "the state of being with or in the same place as a person or thing" as the Oxford English Dictionary puts it, never meant what it does today.

ABSTRACT

Presence does not only determine a level of proximity but also, in this pandemic-defined time, the level of possible contagion and the necessity for distance and borders, both personal and national ones. Since March 2020 Being-with and Being-there-alongside are positions that cannot be taken for granted. The present-absent, or absent-present, has become the new normal way of communication, while the other's appearance, or performance if you will, has become mediated, whether through technology, or through the masks that cover our faces when in public. Yet the contagion that presence can cause or enable, is not only the diseased kind but also the one of affect, emotion, sensation. Presence becomes a category of proximity but also of liveness. Why else would it feel different to watch a recording of a talk or a performance than to be "present" at the times of its occurrence, even when it is technologically mediated? And does our resort to the use of technology truly re-defines the present-absent and the notion of ephemerality?

Thinking with Philip Auslander on liveness and performance documentation, with the Heideggerian *Mitsein*, and with the performance work of artist and COVID-19 nurse Devynn Emory, this paper will treat the absent presence, or the present absence, not as a construct of thought or as a substitution, but rather as a state of being, a taking place in the world that is very much present. The lack of clarity as to the format of the conference, whether it will be at all possible to be there in person, and if so under which circumstances and restrictions, further complicates, as well as dictates, the character of this presentation, as I take into consideration the necessity of being myself present absent, whether in a hybrid format or remotely.

PANEL 22

NAVIGATING POST-TRUTH'S GROUNDLESS CONTESTATION: LEARNING FROM COMMUNITY THEATRE

Catherine Koekoek, Liselot van de Geer and Jasmina Ibrahimovic

BIOS

Catherine Koekoek holds degrees in both architecture and philosophy. She works on her PhD on post-truth politics at the Erasmus School of Philosophy, Rotterdam. The PhD project addresses the consequences of post-truth politics for political thought and action, exploring ways to better engage with it at community theatre Het Rotterdams Wijktheater.

Liselot van de Geer graduated as theatre director at the Tilburg Academy for Theatre in 2016 and directs plays for, among others, Het Rotterdams Wijktheater. Her work addresses societal issues from a personal perspective, starting from real-life stories and experiences.

Jasmina Ibrahimovic is managing director of Het Rotterdams Wijktheater. She also works as the overall dramaturg and programmer for the International Community Arts Festival (ICAF) and is a guest lecturer on community arts at several Dutch art academies.

ABSTRACT

Since 2016, the year of the Brexit referendum and the Trump election, a rich public and academic discourse emerged on the concept of post-truth. We argue that post-truth politics problematises received ideas about democratic theory and practice, and undermines both agonistic and deliberative responses. As such, it cannot be faced by theory alone. This contribution presents a collaboration between participatory community theatre Het Rotterdams Wijktheater (RWT) and philosophical research into post-truth and democracy. It suggests that exploring the dynamics of community theatre enables us to better navigate the challenges post-truth presents to democracy. Political-philosophical analyses of post-truth can be divided into two extremes. On one side, post truth is seen as ultimate danger for democracy. This 'deliberative' position holds that democratic power can only be legitimised with a mutual orientation towards rationality and truth. On the other, the 'agonistic' position sees post-truth as a democratisation: truth is itself understood as a 'power-game' that can always be re-politicised. Post-truth politics contests democratic norms in name of the people. At the same time it undermines democratic institutions and procedures that allow people to participate in self-government in the first place. By in this way undermining democratic procedures in name of democracy, post-truth politics can simultaneously be seen as a form of democratisation and as a threat to the very possibility of democracy. We argue that meaningful democratic politics needs both popular contestation and procedural institutionalisation. Post-truth (like agonism in overdrive) emphasises only contestation. How, then, to allow for agonistic critique, without lapsing into post-truth's groundless contestation? How to (re-) create democratic institutions, while acknowledging the need for ongoing, agonistic challenge? This question is faced continuously at RWT. Community theatre is often associated with agonistic politics: it challenges hegemonic narratives by allowing people to tell their stories that were previously unheard. While appreciating this, we suggest that we can also learn from the dynamics inside the theatre, between institution and contestation. Actors perform another version of themselves: a written and directed version. It is vital that this version can be challenged. But the organisation and directors of RWT also provide the conditions of possibility for the story to be told on stage at all. By exploring this dynamic in dialogue between philosophy and performance, we look for situated ways to reorient democracy in light of post-truth's groundless contestation.

HAUNTED EARTH, HAUNTING QUESTIONS

Maya Tangeberg-Grischin and Anna Thuring

BIOS

Maya Tangeberg-Grischin is a physical theatre director, performer, scholar and writer based in Berlin, Germany. She has lived and worked in several European countries, as well as in India where she has studied the traditional performance forms and techniques for a number of years and directed several contemporary productions for Indian actors. She completed her Doctorate in Theatre Arts at University of the Arts Theatre Academy in 2011.

Anna Thuring, Ph.D. (from University of Helsinki in 2000) is a researcher and lecturer specialising on physical theatre, Asian performance and intercultural currents in performance field.

ABSTRACT

The presentation approaches the question of collaboration between philosophy, performance philosophy and performance from different angles. It builds around a theatrical production directed by Maya Tangeberg-Grischin in Kerala, India. The Haunted Earth (Boothavista Bhoomi in Malayalam) that had its premiere at the Natyasasthra Theatre, in Kadampadhipuram village in February 2015. After the premiere, the performance toured in Kerala and other parts of India. The Haunted Earth is based on Bhagavad Gita and the dialogue between Krishna and Arjuna. The traditional religious and philosophical text is transposed to contemporary discussion of terrorism and fundamentalism by adding a character of the Researcher. The text is written by Maya Tangeberg-Grischin and it uses three languages: Sanskrit, Malayalam, and English. During the rehearsals, the role and lines of the Researcher were revised in collaboration with Keralan actor and director Narippatta Raju and the analysis of the Sanskrit text was refined with scholar Indira N. The characters of Krishna and Arjuna were performed by Ajith Kannan and Prasanth Namboothri. The Bhagavad Gita, part of the Mahabharata epic, is a Sanskrit language Hindu script that consists of 700 verses or shlokas. It consists of Krishna's advice to Arjuna before the battle in which he is about to fight against his relatives. It can be seen as a speech act to get the hesitant Arjuna back to the battlefield. The text is deeply rooted in Hindu philosophy, especially to the concept of dharma and the duty of a person belonging to a particular caste. In contemporary Indian discussion the caste behaviour code is still relevant even if it is also strongly challenged. Several transgressions and transformations emerged both in the process and reception of the performances. In addition to contemporary ethical and philosophical considerations, the production questioned how Indian philosophy could be expressed by physical means. Indian classical performance tradition has found many abstract and visual images for the Bhagavad Gita but its essence has not become physical, meaning that the actions and emotions are shown with the entire body, not only by hands and face as in Indian classical theatre and dance. The production aimed to combine physicalization (Verkörperlichung) and contemporary aspects on the theme without forgetting the respect and understanding of cultural and philosophical traditions. The presentation is a collaboration in itself, taking a form of a dialogue between Maya Tangeberg Grischin and Anna Thuring who had an opportunity to follow and document the rehearsals during two weeks and to see the final production in India.

INTERSPACE / INTERLUDE

Simon Makhali, Anna Suchard and Carolin Bebek

BIOS

Carolin Bebek (M.Ed.) is a researcher, lecturer, performer and member of ca.si.an, the leadership collective of the Centre for Performance Studies at the University of Bremen and the associated Theatre of Assemblage (*Theater der Versammlung*). Her research and performative activities focus on educational and artistic phenomena and on a various ways of being-in-touch-with-each-other. She is currently writing her PhD thesis in the field of educational theory/the philosophy of education on what it would entail to think of and to understand 'Bildung' (education/formation) as touch.

Simon Makhali is a performer, dramaturg and member of ca.si.an, the leadership collective of the Centre for Performance Studies at the University of Bremen and the associated Theatre of Assemblage (*Theater der Versammlung*, TdV). His dramaturgic work focuses on events that combine diverse elements such as academic presentations, artistic performances or workshops, playful, non-standard q&a settings, etc.. In these various contexts he seeks to create situations that allow for genuine exchange among heterogenous groups of people.

Anna Suchard [Seitz] (Dr. phil.) is a dramaturg, philosopher and member of ca.si.an, the leadership collective of the Centre for Performance Studies at the University of Bremen and the associated Theatre of Assemblage (*Theater der Versammlung*). Her work concentrates, both academically and artistically, on developing transdisciplinary working contexts. She has published several articles and dialogues in the field of interdisciplinary performativity research and performance philosophy. In 2020/21 she held a visiting professorship for dramaturgy and media theory in the Design Department at Hamburg University of Applied Science.

ABSTRACT

No. 1 PPPPP (Performance Philosophy Problems Pop-up Picnic) -,_ You have a problem? We have a picnic. We have the idea of an ongoing intervention that allows conference participants to meet.

Anytime and whenever it appears necessary or convenient we set up a pop-up picnic as an invitation for discussion/reflection, but also for silence, rest or excitement. Thus, the way we act and the ways in which we gather at PP-Conferences - especially during the breaks - is also being playfully questioned as a problem of Performance Philosophy. The pop-up picnic is being marked by blankets/carpets that can be instantly spread out indoors or outdoors. No. 2 Digital Foyer & Hybrid Mates Hybrid formats have to deal with some basic problems: how do you allow for ample opportunity for exchange within the digital space and how do you create genuine contact between the two groups, online and local? We'd like to offer an event dramaturgy that crosslinks these two spheres and is based on two core elements: 1. hybrid mates: Participants in Helsinki are asked to temporarily "adopt" an online participant, using a digital device (a tablet, for instance, provided at the information desk) and carrying it with him/her to the room where the event takes place. During the event, the tablet can be placed in the room in a way that allows as many people as possible to see the screen. The hybrid mates have the opportunity to directly talk to each other before, during (if possible and/or necessary) and after the event. The idea is to give digital participants the opportunity to get a glimpse of what the atmosphere is like at the conference venue and to get in touch with one or a group of those physically present at least once throughout the conference. And for the ones on site it's about actually seeing/recognizing that there are online participants. 2. digital foyer: At some central space in each of the conference buildings, there are one or two large screens where (groups of) online and offline participants can meet and discuss problems. Instead of participants in Helsinki individually logging into an online discussion, the screens help make visible that right now there is a discussion going on among online participants. By using one of several headsets provided (or there's simply a pair of speakers and the computer mic), they can participate. There may at certain times be different formats of talk with different sets of rules of the game coordinated by digital participants (e.g. from the Bremen Centre for Performance Studies, but maybe also from elsewhere) who are in contact with some local participant.