

Live dramaturgy!?: Jay Wright's *The Tuning of Grammar and Syntax*

panel

For the duration of this panel, we will dramaturg (verb) the poet Jay Wright's aphoristic philosophical treatise titled, *The Tuning of Grammar and Syntax*. Theoretically, dramaturgy unfolds on two registers. First, as a psychagogical act capable of modifying the subjects involved in a given theatrical/performance encounter. Second, as a summoning of the playful and thoughtful entanglement of specific issues embedded in the philosophical score. Practically, we would like to draw from the expertise of the audience members gathered in order better understand the complex web of references to, among other things, Dogon Mythology, Quantum Theory, Number Theory, Science Studies, Contemporary African Philosophy, Time Studies, and Aesthetics.

We aim to cultivate slow purposeful thought as an ethical act. "Slow Purposeful Thought" in this context means something like a willful and explicit turning of attention toward the dynamic complexity of the given encounter.

Individual Abstracts (i.e., what we'll be doing in the room):

Daddario: Querying the gathered audience members as to their intellectual and artistic modes of thinking, I will "crowd source" specific knowledges and capabilities that can help to unlock key passages of the treatise. Additionally, having prepared a kind of "epistemological score" of the text ahead of time in order to map the various philosophical modes present there, I will offer impromptu thinkings-through of Wright's key maneuvers.

Goulish: To begin, I will introduce and provide some context for the writing of Jay Wright, and the recent work of *Every house has a door* to stage a passage in performance. I will then specifically address the cycle of "meditation" texts that include *The Tuning of Grammar and Syntax*. I will read some selected passages from his body of work, and then proceed to the beginning of *Tuning*. As hybrid writing of poetry/philosophy, the words might best be grasped when heard aloud, possibly more than once. I will project the scanned images of the typed manuscript for a visual appreciation of the corrections and marginalia notations. Then in conversation with Will's audience dialogues, I will read/show the appropriate passages from *Tuning*.

Bio:

Will Daddario is author of *Baroque, Venice, Theatre, Philosophy* (2017), co-editor with Karoline Gritzner of *Adorno and Performance* (2014) and with Laura Cull Ó Maoilearca of *Manifesto Now! Instructions for Performance, Philosophy, Politics* (2013). Will is the Chair of the Performance and Philosophy Working Group within Performance Studies international and a founding member of the international research network Performance Philosophy.

Matthew Goulish is writer, dramaturg, and sometime performer for *Every house has a door*. His books include *39 Microlectures: in proximity of performance* (Routledge, 2000), *The Brightest Thing in the World: 3 Lectures from the Institute of Failure* (Green Lantern, 2012), and *Work from Memory: In Response to In Search of Lost Time by Marcel Proust*, a collaboration with the poet Dan Beachy-Quick (Ahsakta, 2012). He teaches writing at The School of the Art Institute of Chicago.

