

**Avgitidou Angeliki**

## **The ethics of performing the refugee crisis**

### **standard lecture**

During the last years artists produced performances that consider the refugee crisis and the notions of the stranger, displacement, belonging and xenophobia. The performances' styles and attitudes have ranged from the banality of mimesis to more creative artistic articulations. The critical response to these actions reveals in my opinion our expectations from artists and of the role we expect art to play in our society. In this paper, I will be addressing some of the issues that emanate from this critique, namely, the ethical issue of «speaking in the name of», the «authority of experience» and the expressed demand for authenticity. In doing so I will be making reference to the tactics of the artists, namely their employment of personal or collective history/ies, their appropriation of the objects of the refugees' flight and rescue, and the symbolization and aestheticization of those objects and the body.

### **Bio:**

Angeliki Avgitidou studied architecture at the Aristotle University of Thessaloniki and Fine Art at Central Saint Martins College (MA, PhD) and is a practicing artist and an educator. She was part of the Greek national representation of Greece at Prague Quadrennial 2015 and at the Venice Biennale 2016 (architecture). She works as Assistant Professor at the University of Western Macedonia in Greece and is also visiting professor and advisor at the MFA, Transart Institute. She has co-authored the book "Memory Transference" (CND, 2009) and co-edited the book "Performance now: Performative practices in art and actions in situ" (2013, ION).

**Banalopoulou Christina**

**TragedyMachine(s): Deleuze, Guattari and the “Ethography” of Greek Debt Sustainability.**

**standard lecture**

Through placing particular emphasis on the narratives that frame Greece’s current condition as a “national debt crisis,” I will argue that the relation between Greece and its international creditors is not a dialectical relation of a resolvable exchange, but a series of asymmetrical and non-resolvable creditor/ debtor power relations that sustain, and thus never cancel, debt. In the case of Greece, the inscription (graphein) of sustainable debt is performed through a contradictory “ethography” that, on the one hand, frames as ethical the debt that is sustainable, and thus infinite and non-payable, and on the other, calls upon narratives of ethos in order to demand its repayment. According to Deleuze and Guattari, Nietzsche traced that contradictory inscription of infinite debt, and its potential destruction, back to attic tragedy. In my presentation I will argue that Deleuze and Guattari’s Anti-Oedipus calls for a machinic understanding of tragedy that could conceptualize performances that resist this contradictory “ethography” of Greek debt sustainability.

**Bio:**

Christina Banalopoulou is a fourth year PhD candidate in Theatre and Performance Studies. She holds a BA in sociology and an MA in social and cultural anthropology, both from Panteion University of Athens, Greece. She is also a Certified Movement Analyst (CMA), a salsa dancer and zumba instructor. Christina is currently working on her dissertation: “TragedyMachines: Performances of Power and Resistance after the Greek Referendum of 2015.” Her research interests include the interplay between performance studies and Deleuze studies.

**Bell Vikki**

## **Argentina's Arts of Dramatisation: Performing the (Dictatorial) Past**

### **standard lecture**

This paper draws inspiration from the speculative philosophy of Isabelle Stengers (2005) in its exploration of multiple 'arts of dramatisation' performed across various forums within Argentina's post-dictatorship landscape. Approached as an 'ecology of practices', these sites – artistic, memory sites, archives, legal trials – stage the past variously, conjuring it up in distinct ways, placing different constraints on how it appears, using different material assemblages, probing it and pursuing details and contours under different obligations and constraints. Deferring the political 'long enough to allow the apparently reduced circumstances of a more reticent, less ambitious reading of possibilities to be carried out'(Read, 2008:21), the paper argues that what counts as evidence, what is understood as 'successful', what is dismissed as irrelevant, are all negotiated within the specificities of the forum. The 'proposals for truth' that emerge are consequently not only 'situated' but also necessarily 'partial' forms of world-making that nevertheless enact real ethical and political achievements.

### **Bio:**

Vikki Bell is Professor and Head of Department of Sociology at Goldsmiths, University of London, and author of *The Art of Post-Dictatorship: Ethics and Aesthetics in Transitional Argentina* (Routledge/Glasshouse, 2014). Widely published, her previous monographs include *Culture and Performance* (Berg, 2007) and *Feminist Imagination* (Sage, 1999). Her numerous articles have addressed questions of ethics, aesthetics, subjectivity and politics across the social sciences and theoretical humanities. She is an associate member of the Núcleo de Estudios sobre Memoria at IDES, Buenos Aires, and an international Research Associate of the Faculty of Humanities, Universidad de San Martín, Buenos Aires.

**Bensusan Hilan / Aharon**

**Acting Citizenship (or how do documents act)**

**workshop**

Following our series of activities called OneInOneOut and Donate Your Citizenship to are planned to culminate at the Overflow Panel in Performance Philosophy P#23 in Hamburg by early June 2017, we will examine how citizenship papers act. These activities invite people to volunteer to donate their citizenship after their death – as people do with their (other) organs – and to exchange them with people in need. That produces a database of volunteers that itself poses a question with a pending response. We will now consider how the theatricality of citizenship has bodily and otherwise existential consequences. In Prague we propose an interactive street action where people will be invited to cross a deep or a tacit border with exchanged passports; some will be made more vulnerable, some less credible, some less exposed. With this we investigate the identity differences that documents make, and make explicit how citizenship papers act.

**Bio:**

Hilan Bensusan – Part of the Performance Philosophy network since 2013, Hilan is a philosopher and a performer, lecturing at the University of Brasilia. Hilan has recently been an invited researcher at the Louisiana State University, Université Libre de Bruxelles, Universidad Veracruzana, University of Nottingham, Université de Paris 8, University of Madras at Chennai and University of Granada. Hilan cooks curries with strawberry and chocolate and has recently published in journals such as O-Zone, Speculations, ADCS, Epistemologia, Acta Analytica, Stoa and Daimon. Published 6 books including the recent Being Up For Grabs (Open Humanities – September 2016).

Aharon – Part of the Performance Philosophy network since 2013. Aharon is an artist working with searches, texts and informal un-performative acts. Aharon has recently been skateboarding across the English channel, in Brussels, Ramala, Berlin, Bradford, Brighton and London. Aharon knocks doors distributing cards saying “I’m your artist” to investigate hospitality, eats fruits with chili and raw vegetables and is a part time lecturer in Luton University.

**Bork Petersen Franziska**

## **Human Enhancement and Utopia**

### **standard lecture**

My paper addresses the question: What is enhancement of the body and how do human enhancement and utopia relate? It is part of a larger research project on utopianism and human bodies.

The paper investigates what role 'the better' plays when bodies themselves become sites for utopia. Drawing on Ernst Bloch's utopianism I investigate how notions of 'excess' versus a real or perceived lack figure in the idea of 'improving' bodies.

As an example, the structure of sports has been described as utopian, on the basis of its organisation of a ceaseless revision of records. I investigate competitive sports events as the first field in which medication for the treatment of ill bodies has been used to enhance perfectly healthy bodies with the goal of creating excessive achievements. The care of the (physical) self continues way beyond the point where illness ends.

### **Bio:**

Franziska Bork Petersen is a postdoctoral fellow at the Department of Arts and Cultural Studies at the University of Copenhagen. She completed her PhD in Theatre Studies in a collaboration between Stockholm University and Freie Universität Berlin, and is currently working on a book about how notions of the body and utopianism relate.

## **Boroń Dominika**

Teaching philosophy as cultural performance

standard lecture

**In time of progressing crisis of the humanities and verbal communication, teaching philosophy has become an increasingly difficult task. Trying to solve these difficulties as teachers *and* philosophers, we have to consider more general problems of the future of reading and interpretation in our culture. I believe that focusing on the performative aspect of teaching philosophy not only makes it possible to awake interpretative skills and creative thinking amongst students but also becomes the only way to provoke reflection that is the true sense of the philosophical inquiry in general. In my presentation I mention the names of two greatest teachers -performers in the history of philosophy: Socrates and Kierkegaard. Their shared idea of the HOW being always more important than WHAT in the philosophical discussion shapes my idea of philosophical performance which I am trying to put in practice in my interpretation workshops.**

### **Bio:**

Dr Dominika Boroń teaches, among others, modern philosophy, social creativity and English translation at the UMCS University of Lublin, Poland (FACULTY OF PHILOSOPHY AND SOCIOLOGY, Institute of Philosophy). Being for years a devoted Kierkegaardian (a book "The Riddle of Metamorphosis: Transformation of the Self in Søren Kierkegaard's Oeuvre"), since 2011 she turned her interests to methodology of philosophical education and its social role and possibilities in modern society. Her recent project are humanistic courses in a form of a interpretation workshop, based on classical text from literature and philosophy.

Articles in English:

*On The Need of Humanistic Preparatory Courses In Business and Technical Schools,*

*The Re-Awakening of the Humanistic Thinking: How to Help Today's Students to Find Joy in Humanities Once More. An Interdisciplinary Project, **Existing Thinker as Hermeneutic Thinker. Søren Kierkegaard's Critique of the Objective Thought in the Perspective of Odo Marquard's Hermeneutics.***

**Movable Noisy Spaces- an argument of how movement-moves with material heritage**

**panel**

This is a movement with architecture, addressing the results of a research developed at the State's University of Santa Catarina (Brazil), crossing the disciplines of performance and philosophy. Participants engaged in an exploration of the Essay as a genre for writing and for performance, with the rehearsal as a creative mode of forging memory and with the immanence of sound as procedure for music and movement composition. These axes are taken as techniques for improvisation in articulation of the historicity of site, applied to a research of the history and uses of heritage buildings. We will show the procedures used to work on a house which belongs to the Divine Sacred Spirit Congregation, that has been used as an orphanage in the beginning of the 20<sup>th</sup> Century and later hosted the Institute for Urban Policies.

In the practice, theory and composition we address issues around dance music as a latency of past and present, a prelanguage able to affect the historicity of space and place. We ask ourselves how can we, in performance, constitute a philosophy of space? How do we watch in the midst of doing?

**Bio:**

Branca Cabral is an artist of performance and movement, working as an Assistant Professor for Dance at UDESC Arts Center, at the Theater Department. Her creations invest in the recovery of the creative potential of daily life and in dance as relational art. She studied dances (from modern to classical Indian dance) with renowned and unknown teachers who inspired her in sharing the movement as a foundation for developing strength, rhythm, balance and collaboration skills. She is a member of SenseLab, an interdisciplinary group for the Movement, directs the Dance Mill Program and the Laboratory of Essays and Unforeseen, based in Florianópolis.

Fábio Mello: Instrumentalist and Composer, he began his musical studies at the age of eight. In 2004, he began his specialization in popular saxophone at the Musical Conservatory of Tatuí / SP. Since then he has investigated rhythmic possibilities and performance in Brazilian popular traditions, with a notorious care for improvisation and the mixture of traditionalism with contemporary virtuosity. In addition to the Brazilian elements, since 2014 he has devoted himself to the study of Indian music, a work that gives characteristics peculiar to his sonority in the ethnic flutes (bansuri and fife) and the saxophone. Fábio has earned several prizes with The project Choro a Quatro, Brass Groove Brasil, Carolina Zingler and Nuvens. Since 2015 he has been part of the Laboratory for Essays in the Unforeseen, where he investigates intersections and conditions of interdisciplinary improvisation between music, movement and architecture.

Danielle Antunes is a philosophy teacher, holding a master in education and a PhD in the philosophy of Montaigne, from the Federal University of Santa Catarina, UFSC. She investigates crosses between philosophy-art-education, in search of new practices and possibilities to compose formative processes. He is currently developing a research project in which he explores the plasticity of the notion of TEST in order to unfold trans and interdisciplinary dimensions of "open" and "to do" in pedagogical practices and philosophical exercises

**Cockburn Rachel**

**Love Conquers All: Exploring the Ethical Ambitions of Love through Southbank's *Festival of Love*.**

**no paper**

As seen in the recent US Presidential Election, 'love' is often called upon to perform against 'hate'. Placards carried by US protestors leading up to and after the election result state: 'Love Trumps Hate'. Similarly, the Southbank Centre (London, UK) now hosts the annual *Festival of Love*, celebrating 'love between families, friends, lovers and communities'. But what 'love' is being championed and performed here? What are love's ambitions?

By 'suspending the ethical' as Gillian Rose (1992) suggested, the proposed presentation explores the contradictions and difficulties of 'Love' as it is performed and experienced in the public sphere, including the *Festival of Love*. In so doing, I consider the diremption 'Love *and* the State' (Rose 1992) as experienced today, and the dangers - both politically and ethically - in the ambitions of 'love' in and through performance.

**Bio:**

Rachel Cockburn is an independent scholar, artist, and lecturer based in London, UK. Her research is situated within the field of performance philosophy, specifically the intersection of philosophy, political theory, and performance practice. Rachel holds a PhD (2015) from the University of London, and teaches at a number of universities, including RCSSD, where she is currently a member of the MA Performance Practices as Research teaching team.



## Animal Performance Philosophy 6 Microlectures & A Conversation

### panel

*What would it take to be open to the possibility of animals as philosophers, performance-makers and audiences? How might performance philosophy inhabit a zoocentric rather than anthropocentric ethos? How might we practice an ethical performance philosophy for animals (rather than using animals in performance or as an unthinking object of knowledge)? How might we perform the extension of performance philosophy to include non-human animals as equals?*

Both philosophy and theatre & performance have already been located as participants in the wider 'animal turn' across the disciplines, including the emergence of Animal Studies as an independent interdisciplinary field. Building upon the insights and debates within feminist, poststructuralist and postcolonial critiques of power/knowledge relationships, Animal Studies includes the ongoing investigation of how the academy might 'give voice' to the difference of nonhuman animals 'without appropriating or distorting it' (Weil 2010: 4). As is well known, Western philosophy has a long tradition of reinforcing human exceptionalism on the grounds of a supposedly exclusive capacity for rational thought, manifest in language. In turn, new rights have often been claimed for certain types of animals according to the degree to which they are judged to meet the criteria of this dominant norm for what counts as 'human'. Likewise in prominent Performance Studies literature, a prejudicial definition of proper performance as 'self-conscious behaviour' as distinct from behaviours judged to be 'automatic' or 'instinctive' has been used to include primates, but exclude other 'lower order', nonhuman animals from the broad-spectrum of performance (Schechner 2003). In contrast, an Animal Performance Philosophy might be one that aims to genuinely think alongside nonhuman animals (as already thinking in their 'own' ways) rather than asserting a transcendent authority over them as the mere objects of knowledge. Or again, it could be one that seeks to find ways to inhabit a 'felt knowledge of "unknowing"' to nonhuman animals that might qualitatively expand our concepts of performance, philosophy, thought and the human in particular contexts (Ó Maoilearca 2009: 211).

This session on Animal Performance Philosophy will be in two parts of equal length.

**Part I** will encompass a series of 6 'microlectures' by the contributors, accompanied by images and objects, exploring the idea of an Animal Performance Philosophy.

**Part II** will be an open conversation on these questions between the contributors and whoever attends the session, facilitated by Laura Cull Ó Maoilearca.

**Preparation for attending the session:** Participants who are planning to attend are warmly invited (but not required) to bring with them to the session, 1 object and 1 image in response to the questions above. Images need to be in a physical form that can be placed in the room for others to see: a postcard on the wall, an iPad on the floor..

### Bio:

Dr. Laura Cull Ó Maoilearca is a performance philosopher. She is based at the University of Surrey in Guildford, UK, where she is Reader in Theatre & Performance and Director of the Centre for Performance Philosophy. Laura is a founding core convener of Performance Philosophy, and a co-editor of the Performance Philosophy book series and journal. She is currently working on a monograph with the working title *Performance Thinks: Theatre, Philosophy and the Nonhuman* which draws from François Laruelle's notion of non-philosophy in order to critique authoritarian gestures within extant philosophies of theatre and performance, and to explore the idea of a 'performance philosophy' as one that seeks a more egalitarian relation to artistic and nonhuman ways of thinking.

**Cusick Suzanne G.**

## **Sound Ethics**

### **keynote lecture**

Ethics is the area of human thought that answers the question "how are we to live?" For feminist and queer thinkers like Irigaray, Foucault, Bennett, and Huffer, ethics necessarily assumes that we live in relationship to other entities. I argue that the premise made audible, sensible, and intelligible by the phenomenological presence of sound. There can be no logical distinction between sound-makers and sound-receivers, because we are all always already both, always already material entities vibrating in constant resonant response to each other, whether audibly or not.

This paper asks what kind of ethics (including ethics of sonic performance) could be derived from the premise that sound is a phenomenon and a medium that makes the premise of all ethics materially real. What, in short, could a sound(-based) ethics be?

### **Bio:**

Suzanne G. Cusick, Professor of Music at New York University, has published extensively on gender and sexuality in relation to the musical cultures of early modern Italy and of contemporary North America. Cusick's monograph *Francesca Caccini at the Medici Court: Music and the Circulation of Power* received the 2010 book award of the Society for the Study of Early Modern Women. Since 2006, she has also studied the use of sound and sexual shaming in the detention facilities of the 21<sup>st</sup>-century's "war on terror." Her current project explores gendered, eroticized and politicized modes of hearing in Medicean Florence.

**Daddario Will / Goulish Matthew**

## **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.

**Ehrenberg Shantel**

**(In)Fertile Territories**

**performance lecture**

Shantel will present a lecture performance, titled (In)Fertile Territories 1, for the 3rd biennial Performance Philosophy conference. This is the fourth iteration of an ongoing evolving work, previously titled Barren Images, Fertile *Territory 3*. Shantel addresses the performance of female identity construction related to fertility/infertility through choreographic and performance practices with this work. The question which drives the process is: How do women diagnosed as infertile deal with their emotional and bodily experiences and the 'hard evidence' presented to them in medical contexts? The piece aims to express narratives, bodily expressions, and imagery that relate to women's experiences and negotiations of infertility and maternal loss. The work sits among a growing number of artists, sociologists, and psychologists aspiring to raise awareness, critique, and challenge medicine and biopolitics on existing theorizations and diagnoses of infertility. The conference theme of ethos, ethics, and ethnography, presents fertile ground for a new gestation of the work, specifically considering models of care, identity politics, and well-being related to performance philosophy.

**Bio:**

Shantel Ehrenberg is currently Lecturer in Dance & Theatre at the University of Surrey, UK. She is a dance practitioner and academic. For more about Shantel's work, please visit: <http://shantelehrenberg.weebly.com>

Fazakas István

## The kinaesthesia of Fantasies

### no paper

The aim of my presentation is to sketch out a phenomenological conceptual framework to understand the kinaesthetical implication of the *Leib* in what Freud has described as *fantasies*. In order to do so, I follow Richir's reading of Husserl and Freud, arguing that in these cases one has to speak about a *Phantomleib*, understood as a part of the original *Leiblichkeit* captivated by an unconscious and non-positional imaginary structure, which strictly speaking does not represent anything. It is as if a part of the living-body had evaporated to be the support of a non-positional image, thus performing imaginary kinaesthesia, which however have an effect on the real body, and can appear as what we traditionally call psycho-somatic symptoms. I will also show the *ethical* implication of the problem in terms of *hexis* and habitual sedimentation. Can one cultivate habits that somehow keep one away from the captivating power of the *Phantomleib*? Richir finds an answer to this question in Descartes' *Meditation* on the evil demon.

### Bio:

István Fazakas is currently a PhD student at the Charles University of Prague and the Bergische Universität Wuppertal. He is also a member of the research group of the Czech Academy of Sciences on „*Performativity in Philosophy: Contexts, Methods, Implications*“. He has studied at the Ecole Normale Supérieure of Paris and he has a master's degree from Sorbonne University (Paris 4) where he has written his thesis on *the problem of imagination in Kant and Heidegger*. He has also participated in the Erasmus Mundus Europhilosophie program where he has written his final paper on *the Living-body and space in Marc Richir's phenomenology of phantasy*.

## On the 'Beyond-ness' of the Subject. Critical Thoughts on Epistemological Paradigms in the Realm of Posthumanism

### panel

Contemporary writings in speculative realism and new materialism are circling around deontologising attempts, thus displacing the dedication to the subject as epistemological authority. Examining these approaches, we can detect e.g. an increasing occupation with conceptions of immersion with post- or non-human matter, animals, or the like. The suggested panel thus discusses from a philosophical, performance and dance studies perspective exemplary cases of the occurring dilemmata deriving from a beyond-ness of the subject by testing the philosophical use of terms coming from the sphere of arts, namely dance, as well as relating to feminist reformulations of non/humanity in performance.

Susanne Foellmer

Choreography as Posthuman Loophole?

Recently, representatives of posthumanism are developing ideas on how to shift our view from prevailing sole perspectives of the subject as epicentre of knowledge production towards e.g. the agency of objects. However, as (still) human authors are involved, the question arises how to bridge this paradox when adopting a post-subjective perception of the world. Accordingly, the term "choreography" is predominantly used by new materialism's protagonists (e.g. Coole/Frost, 2010), promoting ideas of arrangements and apprehensions that are freed from an anthropocentric access to experience. However, one can ask to what extent notions borrowed from the field of dance are utilized rather uncritically in order to let the material matter, and how exactly such a 'choreographic' should be understood. Thus, this paper casts a critical view on the implementation of those terms, and suggests to situate choreography in the interstices of materials and subjects, hence constellating such relations in the first place.

### Bio:

Susanne Foellmer PhD, is Reader in Dance at Coventry University, Centre for Dance Research (C-DaRe). Main research areas embrace aesthetic theory and concepts of the body in contemporary dance, performance, and the Weimar Era, relationships between dance and 'other' media as well as the temporality and historicity of performance. Publications a.o.: *Valeska Gert* (2006), *Am Rand der Körper* [On the Bodies' Edge] (2009), "Choreography as a Medium of Protest", in: *Dance Research Journal*, No. 48(3), Dec. 2016. Since 2014 she has been directing the DFG research project *On Remnants and Vestiges. Strategies of Remaining in the Performing Arts*.

Mariama Diagne

"correlational dancestep and a speculative dea ex machina"

Choreo/Scenographic terms as tactic for thoughts in contemporary philosophy

As an explicable tactic philosopher Quentin Meillassoux finds the term "correlational dance-step" (*After Finitude*, 2006/2008) to depict the philosophical dogma of metaphysics when speaking of its (transcendental) understanding of the relation between subjects and objects. The dance-step marks modern philosophy as an anti-realism, which has to be differentiated from contemporary notions of the *désabsolution* (speculative materialism/realism). Within the discourse of speculative realism, a variety of feminist perspectives and manifests on accelerated thoughts (like Xenofeminism or Cyberfeminism) was published in *dea ex machina* (2015) edited by Helen Hesters and Armen Avanesian. From a dance and theatre studies perspective terms as "dance-step" and "dea ex machina" serve as metaphors, provoking a closer investigation of bodily movements that are inherent to these philosophical ideas. Consequently, this paper seeks to identify scopes where these terms could be gently intertwined with dance theory and practices, to unfold a promising dialog with thoughts by movement researchers.

### Bio:

Mariama Diagne is a dance scholar and staff member (Institute for Theatre Studies) at the Centre for Movement Studies (Prof. Brandstetter) at Freie Universität Berlin. Her schooling as a dancer (DTH, New York City) was followed by studies in media, theatre, music (Bayreuth) and dance theory (Berlin) and led to her PhD thesis on the specific staging of antic myths (Orpheus) in Pina Bausch's Tanztheater. Further research interests focus on re-reading dance history by re-writing its aesthetic and ethic threads from the 19th century until today. As researcher, she assists the jury of the Pina Bausch Fellowship Program.

Karina Rocktäschel

Performing the Non-Human. About the different versions of Posthumanism

The Australian artist *Stelarc* is a well-known performer and thinker of a posthuman age. In performance theory he is the prime example of a genre called “cyborg theatre”, a term deeply connected to Donna Haraway’s influential *Cyborg Manifesto* from 1984. But, mostly forgotten, the essay of Donna Haraway is not just a description of a posthuman era, it is also an affirmation of a feminist political act.

In my speech, I want to critical reflect on the work of *Stelarc* and on some strands of posthumanist theory, showing that both are still too busy with turning towards the human as their prime interest of study. On the contrary, feminist performance art and also dance have both been counterexamples to show how the turn away from the human can open up affective spaces to question the human-nonhuman relationality and what its effects are.

Bio:

Karina Rocktäschel is a scholar in Theatre Studies at Freie Universität Berlin. She is about to finish her Master’s thesis on the “Aesthetics of non-human living beings” which deals with posthumanism, posthuman ethics and performance art. Karina has been working as student research assistant at the Department for Theatre Studies, FU Berlin, since 2014. Since then she has also been working for the German-English performance collective *Gob Squad*.

**Freeman Barry**

**Making Strange: On the Performance Aesthetics of Global Ethics**

**no paper**

How might theatre help us empathize with what contemporary cultural philosophers and sociologists have discussed as ‘the stranger’: the person who lives far away and with whom spectators share only their common humanity?

This presentation will theorize the connection between performance and global ethics from a Canadian context, where staging distant strangers in theatre has placed pressure on the historically dominant popular style of poetic naturalism. In Canada, staging strangers became a mechanism for demarcating who was in the powerful position of being ‘not strange’. One response to this situation has been to seek out alternative, politicized and ethical aesthetics in performance that can meet the challenges of a more globalized age.

This presentation will briefly explain two quite different performances—*Nightmare/Dream* by Toronto’s It’s A Freedom Thing Theatre and the indigenous Anishinaabe Debajehmujig Storytellers’ *Global Savages*—as demonstrative of a more complex ethical engagement with strangers through performance.

**Bio:**

Barry Freeman is an Associate Professor of Theatre and Performance Studies at the University of Toronto Scarborough. He is an Associate Editor of *Canadian Theatre Review* and he has recently published two books: *Staging Strangers: Theatre & Global Ethics* (2017) and the edited collection *In Defence of Theatre: Aesthetic Practices and Social Interventions* (2016).



Gee Emma

**(Not) @Home III: Performance as ethics and ethics as performance? Exploring performance as the site of ethical immanence and emergence.**

### **workshop**

Have we yet achieved Fischer Lichte's collapse of dichotomy and thus the death of 'the autonomy of art'? What ethical genes are released from the bottle if this is the case?

I am a practice led PhD candidate at the University of Leeds, researching the role of the director in participative practice. Always participation appeared accompanied by concerns of the 'ethical'. These concerns have subsequently informed an exploration of emergent ethics within participative engagement. As a result I am exploring Fischer-Lichte's event aesthetics through participative invitation; developing projects that seek to play with (the aesthetics of) ethics via immanence and emergence.

**(Not) @Home III** is part of a series **(Not) @Home I** (University of Leeds, March 2016), **(Not) @Home II** (University of Kent, May 2016), **@Home** (June/July 2016), which aimed at prompting the ethical in order to realise significant participant agency/authorship, at *my* risk. **(Not) @Home III** reverses this risk and places it firmly (yet gently) with the participant.

### **Bio:**

Emma trained as an artistic director at Dartington College of Arts & the University of East Anglia. She has 25+ years of directorial practice, largely participatory, in small-scale & regional theatre in Britain including New Perspectives Theatre Co, Yorkshire Women Theatre, Blaize, Mind The Gap, Contact Theatre, The Crucible, West Yorkshire Playhouse, Oldham Coliseum and Wakefield Theatre Royal. Most recently she was a lecturer in Performance at University Campus Oldham.

**Grant Stuart**

## **Heidegger's performative reading of Aristotelian Phronēsis**

### **standard lecture**

In a series of early lectures (1925-26) on Aristotle's *Nicomachean Ethics* and Plato's *Sophist*, Heidegger characterises ethical conduct not as adherence to a set of learnt fixed principles or *archai*, but as a matter of skilled *praxis*, action, in the attainment of practical wisdom—*phronēsis*. He analyses a series of key Aristotelian terms and functions for their role in this achievement through practice, ultimately describing a structure of an ethics which can be understood as improvisation in the moment, *kairos*. In this paper, I sketch an outline of this improvisational model of practical ethical conduct through an examination of the Aristotelian terms, *sophia*, *archē*, *epistēmē*, *technē*, *nous*, *boulēsis*, *prohairesis*, *kairos*, *hexis*. I further suggest that the model foreshadows the origin of the performative in Heidegger's thinking and offers a way towards an understanding of the type of knowledge produced by practice research, as phronetic.

### **Bio:**

Stuart Grant is Senior Lecturer in Performance Studies at Monash University. He has published extensively on performance phenomenology, Heidegger and performance, site-specific performance, comedy, and other philosophical issues in performance. He is director of the performance group, the Environmental Performance Authority, <<http://www.epaperformance.org>>, and leader of the punk band, Primitive Calculators, <<https://www.facebook.com/primitivecalculators>>. He is convenor of the phenomenology group in the Performance Philosophy organisation.

Grim Feinberg Joseph

Performance and Anti-Performance

standard lecture

**In this presentation I explore the nature of what I call “anti-performance.” Performance theory has so far drawn attention to a broad range of phenomena that contain performative qualities, such as the appearance of performers in public, the separation of performers from audiences, and performers’ reflectivity about how they represent themselves to their publics. I would like to draw attention to a countervailing tendency that often accompanies performance: subjects avoid public appearance, act as if they were not performing before an audience, and attempt to act “naturally” or “authentically,” without excessive self-reflection. I will performatively enact this anti-performative principle by giving my paper over a dinner of conference participants (with a nod to the ancient meaning of the “symposium”), as if I were simply continuing the conversation started during the meal, gradually responding to the questions of my fellow feasters as I outline the bases of a theory of “anti-performance.”**

Bio:

**Joseph Grim Feinberg is research fellow at the Philosophy Institute of the Czech Academy of Sciences and the Sociology Institute of the Slovak Academy of Sciences. His dissertation and forthcoming book is an ethnography of performance and anti-performance in the so-called folklore movement in contemporary Slovakia. He has also explored theories of the public sphere and civil society, as well as theories of political subjectivity and social exclusion.**

**Gritten Anthony**

## **Distraction in Performance: Lyotard's reading of Duchamp**

### **standard lecture**

Distraction is usually configured as interfering with the production of subjectivity: as an impediment to time keeping, a thorn in the side of consciousness, a drag on performative decision making, and a brake on intentional action. However, I argue that distraction is more productive in performance than normally assumed. Synthesising recent cognitive science with advances in sociology, I argue that distraction ensures that the performer engages with the phenomenological plenitude of her body and maintains an open responsiveness to the changing circumstances of her actions, and that distraction functions as the interface between the performer's cognitive and social engagement with the world. Invoking Lyotard's reading of Duchamp (of performers as 'transformers'), I argue that engaging with distraction – with events beyond the performer's control – affords performance its transformative ethical value: as a way of developing new modes of being in the world and aesthetic action, and of accumulating social capital in everyday life.

### **Bio:**

Anthony has published in visual artists' catalogues, philosophy dictionaries, and on subjects including Stravinsky, Cage, Delius, Lyotard, Bakhtin, Nancy, gesture, distraction, problem solving, ergonomics, listening, technology, timbre, collaboration, empathy, and artistic research. He has edited two books on music and gesture (Ashgate 2006, 2011). Many publications can be downloaded from <https://ram.academia.edu/AnthonyGritten>. A Fellow of the Royal College of Organists, Anthony has championed the music of Daniel Roth, including giving several UK and Canadian premieres. He has also performed complete anniversary cycles of the works of Tunder, Buxtehude (a 6½ hour recital), Homilius, Mendelssohn, and Brahms.

**Hammoor Clare**

**Performing Ethics; Provocations from Prison**

**workshop**

This hands-on session will challenge participants to investigate the development, rehearsal, and performance of ethics within the American system of mass incarceration. Drawing inspiration from the facilitation of an Intro to Applied Ethics course taught through theatre and drama with inmates in a men's maximum security prison, this session will work to integrate Foucault's notions of surveillance and reproduction with Fleetwood's delineation of 'Carceral Aesthetics' as well as artifacts and anecdotes from work inside the walls. Through interwoven exercises, games, and reflections, this workshop will integrate physical, intellectual and emotional engagement in order to foster new notions of possibility and power through the production (and performance) of philosophical ideations on the ground.

**Bio:**

Clare Hammoor is theatre practitioner whose work deep-dives into clowning, queerness, aesthetics, and justice. Clare develops and facilitates theatre, religious studies, and philosophy courses with incarcerated and formerly incarcerated folks in New York as a college instructor with Hudson Link and as the Artistic Director of (re)emergent theatre, a theatre company in collaboration with those emerging prison. Recent publications in *Body, Space, Technology* and *ArtsPraxis*. MA, New York University. EdD candidate, NYU. [clarehammoor.com](http://clarehammoor.com)

**Hanse John**

## **Violence & Learning**

### **performance and workshop**

In a similar way that the Police prepare themselves for public order management (Donatella della Porta), not only by lectures but also by setting up and playing out scenarios, the performance Violence & Learning tries to prepare the participants physically for a discussion about repertoires of contention (Charles Tilly). The performance exposes the embodied knowledge that is inherent in certain actions or situations. The possibility to move from the role of a bystander to the role of a participator, and vice versa, facilitates the possibility to scrutinise the political action itself. In a larger context this is a way to renegotiate the values that are making us act.

By inviting the audience to participate alongside actors in fictional scenarios, Violence & Learning examines the ethos of a social movement. The performance is an ongoing research on the idea of the learning play (Bertolt Brecht) and evolves in the meeting with its participants.

Violence & Learning is produced by a temporary collective of performing artists.

### **CREDITS**

Sound design: Jonas Åkesson

Light design: Kerstin Weimers

On stage: Oskar Stenström, Sofia Snahr and Olof Mårtensson.

Translation: Thom Kiraly

Producer: Samira Aridad

Concept, text and directions: Henrik Bromander and John Hanse.

Supported by: Kulturbryggan, Inter Art Center

### **Bio:**

John Hanse is an artistic PhD student at Malmö Theatre Academy, Sweden. The focus of the research is to investigate how a combination of theatre practice and different level of physical engagement of the participators can be used to perform, examine and discuss collective action. Directing and writing Violence & Learning is a part of John Hanses PhD, and the performance is being developed and performed by a team of scholars and artists. The performance was recently awarded for "originality in creating rooms for thinking" by the Swedish Performance Festival(Scenkonstgalan 2016).

**Harris Brent**

**Traffic Sounds, Traffic Lights**

**workshop**

This workshop will move through the conference venue and surrounding streets. There with workshop participants, it will test the structures of 'passing', 'attending', 'turning' and 'tethering', which I have developed in my performance research through many street-situated performances. Through performance techniques and chance, the workshop will explore who or what is a passing-by or passer-by there, and how passing-by might be engaged in relation to Maurice Blanchot's writing of 'the everyday' as a mode of radical anonymity. The workshop will explore 'the everyday'; and 'passing', 'attending', 'turning' and 'tethering' in relation to Emmanuel Levinas's writings of ethics as my absolutely passive exposure to the other. The structure of 'tethering' picks up on the audio instruction 'Bear in mind that you are tethered' in Ant Hampton and Glen Neath's performance *The Bench or Hello for Dummies*, and is engaged as the possibility of return in general.

**Bio:**

Brent Harris is an artist, writer and educator working in performance, living in Auckland, New Zealand. Recent projects include the performance *Other Vibrations*, Theatre Pitt, Auckland (2017); the book *Posteering* with Maria O'Connor, published by The Physics Room and The School of Art & Design, Auckland University of Technology (2015); and the performance series *Posteering*, The Physics Room, Christchurch (2013). Harris completed a practice-led PhD in performance—*Figuring Diachrony: Ethics before the voice*—exploring participation and the relation of ethics to politics, engaging writings of Emmanuel Levinas, at The School of Art & Design, Auckland University of Technology, in 2013.

## **Discovering Bodyscapes**

### **workshop**

When observing high-rise buildings in the modern metropolis and the relationship they established with the ground it is possible to draw a line between these relationships and the common body position to the floor. This correspondence brings up the idea of the modern city as a reflection and expansion of our physical selves. Is it possible to design new cities if we learn to use our body differently, if we perceive it differently...what kind of cityscape can be designed if we change our daily relationship with the ground?

**The workshop will be an outdoor group activity. It will be an opportunity to play together and look for ways to imagine the physical potential of our body as a structure and as a segment in a structural system.**

### **Bio:**

Oshrat is a scenographer and an architect. She has been working as an architect since 2004 and took part in various productions as a set designer, director and performer. Oshrat graduated with her MA in Performance and Scenography (with distinction) from Central Saint Martin's, London and since then was involved in educational activity with children and adults. Oshrat was recently appointed as the architect of The Urban Renewal Authority of the city of Lod, Israel. In her artistic research Oshrat questions social norms and cultural behaviors in urban spaces, how our body experiences its physical environment and how this interaction shapes urban spaces and the way we move in them. By doing so she hopes to find creative ways to address modern cities' deficiencies.



## What is Erkki Kurenniemi Thinking?: An Aesthetics of Consciousness

### standard lecture

Erkki Kurenniemi's life has been full of performances, but arguably his most significant is the one he's planning for after his death. Kurenniemi's been a formidable figure of the Finnish avant-garde, distinguishing himself as an innovator in technoscience, art, and philosophy. The culmination of his experiments is his present project: archiving every moment of his life, so his consciousness can be resurrected on his 107<sup>th</sup> birthday. Kurenniemi believes his archive has the potential to produce "him," his thinking. But what allows Kurenniemi to think that his thinking exists somehow in the materiality of the detritus of his life? I address this question by stepping *away* for a moment from technoscience and life science and *toward* aesthetics and psychoanalysis—not toward a psychoanalysis of Kurenniemi, but toward the form of psychoanalysis that has been rendered possible because of aesthetics and also toward the possibility in aesthetics for non-thought to think.

### Bio:

Dr. Wade Hollingshaus is the chair of the Theatre and Media Arts department at Brigham Young University in Utah, U.S.A. He recently co-edited a special section on "Performance Philosophy Pedagogy" in *Theatre Topics* with Dr. Will Daddario. He and Daddario also co-authored an essay in that section: "Performance Philosophy: Arrived Just in Time?" Hollingshaus is the author of *Philosophizing Rock Performance: Dylan, Hendrix, Bowie* (2013). His new book project centers on Peter Gabriel and theatricality. He also publishes on Finnish theatre and drama.

## **Chukhrov Keti**

### **Performativity and its Institutional Ethics.**

#### **standard lecture**

Performativity at present is understood as any kind of process, behavior or activism in the social space generally: as a result, what in the years of the performative turn was considered to be the breakthrough to emancipation, became commonplace. Present application of the word “performance” does not differentiate between methods and genres, randomly converging versatile performative and activist practices in contemporary culture, theatre, dance, art and social activism. Numerous representatives of the studies in anthropology or the newest tendencies in theatre insist on the unimportance of such differentiation, asserting there is no division between art performance, theatrical practices or social agencies. Contemporary art as the institute on its part does not tend to integrate these new performative practices, having its own lexicons of performativity. However, the situation has recently changed; the art performativity is rather importing the lexicons of performing arts than referring to the conceptual constraints of its performance heritage.

The question to investigate then is what the social and institutional demands for such indistinction are and whether this indistinction lubricates, or on the contrary articulates the political horizons of contemporaneity.

#### **Bio:**

Keti Chukhrov (Higher School of Economics, Department of Philosophy and Cultural Studies)

– ScD in philosophy (RSUH), associate professor at the Department of Cultural Theory at the HSE, visiting professor at the European University at St. Petersburg. Head of the theory department at NCCA (Moscow). Her research interests are the ontology of performing, comparative epistemologies of socialism and capitalism, art-systems and post-human studies. She authored numerous texts on art theory, cultural politics, and philosophy, published in *Afterall*, *Moscow Art Magazine*, *Artforum*, *Brumaria*, *Documenta magazines*, *e-flux journal*, *Voprosi Filosofii*, *Problemi*, *Stasis*, etc. Book-length publications include: *To Be – To Perform. ‘Theatre’ in Philosophical Criticism of Art* (2011); *Pound & £* (1999), and a volume of dramatic writing: “*Merely Humans*” (2010).

**Wet Places - Archive of the crying body  
workshop**

Crying has a very particular position within performing arts – admired “authentic” performance, melodramatic trick, or if it’s the audience crying it is proof of good performance. We find it interesting to work with the act of crying from a choreographic point of view, to remove the gestures of crying from their original context, use them as a score to activate a crying body. Working with copying crying bodies and documentation of our own crying, as a tool to deconstruct the act of crying and look at its “anatomy”, thus questioning authenticity and self-expression. Wet Places also examines the crying body within a cultural and anthropological framework. The Wet Places Archive displays live performance, audiovisual material, and at some points propose participation with voice and body- offering a departure point for a discussion about crying as artistic expression, physical/emotional state, ritual and the ethical and philosophical questions of these acts.

**Bio:**

Bodil Persson

Dramaturge within the field of Choreography and Dance and senior lecturer at Uniarts (Stockholm University of the Arts) Studies in physical theatre, Performance studies and Social Anthropology 1974-1981

I am interested in the change and development of movement-based genres and formats and the interaction of the production of meaning and affect on stage and in “daily life”. Dramaturgical work with Gothenburg Opera Dance Company and Spanish choreographer Marina Mascarell and collaborations with Swedish choreographers Birgitta Egerbladh and Örjan Andersson among others. Right now I am working with the company Cirkus Cirkör for a new production (first performance in september 2017). Since 2014 collaborating with dancer Emelie Johansson in a choreography/research project Wet Places.

Emelie Johansson

As an artist I am interested in combining practice and theory, movement and text, gesture and affect, writing and doing - both as performer and in collaborative processes.

Since 1998 working as a dancer/performer, based in Stockholm, Sweden. Performer with Marina Abramovic, Tino Sehgal, Swedish artists Rasmus Ölme, Anna Koch, guest performer with The Forsythe Company among others. 2010-2016 close collaboration with Swedish/italian choreographer Cristina Caprioli/ccap. Educated in dance/theatre at Ballet Academy Stockholm, Malmö Theatre Academy and Stockholm School of Dramatic Arts. Theoretical studies in Philosophy, Human Rights and Democracy, Stockholm University.

**Kallenbach Ulla**

**The ethics of spectating and imagining**

**standard lecture**

This paper will discuss the ethics of imagination, performance and spectatorship. Since Plato's denunciation of imagination and mimesis in *The Republic* and Aristotle's judgment in *De Anima* that 'imaginings are for the most part false', imagination and its relation to performance and spectatorship has been controversial. Hence, studying imagination is not merely an issue of cognition or aesthetics, but as much a question of ethics. Critical issues have thus continually been the questions of how theatrical performance *acts on* the imagination of the spectator – and what *actions of* the spectator's imagination might be stimulated in return. Such issues are still pertinent, both in contemporary performances that set out to blur the boundaries between reality and fiction, and in cultural theory, philosophy and even neuroscience, where recent studies of imagination similarly have pointed to a blurring, or a conflux, of imagination and perception.

**Bio:**

Ulla Kallenbach is a postdoctoral researcher at the Department for the Study of Culture, University of Southern Denmark, working on her research project 'Imagining Imagination in Philosophy and Drama 1960-', funded by the Carlsberg Foundation. She completed her Ph.D. in 2014 with the thesis 'The Theatre of Imagining: Imagination in the Mind – Imagination on the Stage', which presented a cultural history of imagination and dramaturgy in the early - to late modern period. She has co-edited the journal *Nordic Theatre Studies* (2013-15) and recently published the anthology *stage/page/play: Interdisciplinary approaches to theatre and theatricality* (with Anna Lawaetz, Multivers Academic, 2016).

**Contact Philosophy; Dance as Embodied Ethics of Comprehension and Understanding.**

**panel**

The panel “Contact Philosophy” is motivated by three perspectives of dance theorists with practical experience that see in cases of dance and dancing great exemplars for examining and learning communication. Relating acts of dancing, performing, and dance as social engagement, this panel reflects features that make dance not just a good metaphor for a well-balanced and harmonic way of arguing (Lakoff and Johnson, 1980), but as an actual cultural practice of an attuned process of thinking and listening that embodies the ethics of understanding. The three perspectives are scored as interweaving contact points within a mutual movement of no-paper presentation.

**Aili Bresnahan:**

Aili Bresnahan will discuss the embodied and ethical nature of the dance performer who is performing for or with an audience. As a point of “contact” with Katan-Schmid, Bresnahan will use John Dewey’s philosophy but will use it to fund her concept of the dancer as a live creature who is situated in an environment that requires her response, effort, interaction, and problem-solving skills. This interaction uses what cognitive scientist and philosopher Andy Clark calls “feedback loops” that can include both influences from other performers and the audience. It can thus increase our sense of compassion, community, and awareness of others through this interaction and dancing both for and with others in a mindful way. Contact improvisation with persons who are different from us, for example, includes bodily, cultural, and ability differences, putting my perspective in “contact,” with Houston’s work with dancers with Parkinson’s disease.

**Einav Katan-Schmid:**

Einav Katan-Schmid deals with the comprehensive effort of dancers while leading movements and will analyze the roles of somatic attention and motor-intentionality within. Motor-intentionality in dance is mostly imaginary and therefore it is, firstly, not situated within the (actual) world. Thus, a designed intentionality in dance has to be embodied within movement. In line with Dewey’s aesthetics, Katan-Schmid will argue that attentive dancers know how to keep balance between direction and sensitivity for new information. Thus, the work of embodying intentionality expresses both the intelligence and the sensitivity of the performer. This perspective shares with Houston the contact points of negotiating sensuality with mental images for overcoming challenges for movement’s fluidity (as in the case of Parkinson’s). Her perspective meets Bresnahan’s argumentations within the discussions concerning attentiveness and problem solving, as we learn them from pragmatism, embodied cognition and dancing.

**Sara Houston:**

Dance is a non-verbal negotiation of sensations, ideas, images. When dancing together, in contact with each other, there begins an act of engagement: of sensing through touch, sight, smell, hearing, breath, quality of movement and hesitation.

Dancing is an act of engagement that requires acute sensitivity to the other in order to respond, to suggest, to witness, to move with them. It is an act where each dancer has to pay attention to the other and to work with them, rather than against them, or for their own sake. In the presentation Houston will explore how community dance groups negotiate movement together, which is non-confrontational, productive and which may create a sense of empathy. The particular groups chosen are marginalized in mainstream social circles; for instance, those with Parkinson’s, mental health issues, or those within the criminal justice system. This empirical observation is underscored by ethical implications for action and communication within and beyond these populations.

**Bio:**

Aili Bresnahan is Assistant Professor of Philosophy at the University of Dayton, Ohio. Her areas of specialization are in contemporary aesthetics and philosophy of art, the philosophy of dance, and in the philosophy of law. Her work appears in the *Dance Research Journal*, in *The Journal of Aesthetics and Phenomenology*, in *Philosophy Compass*, and in the *Stanford Encyclopedia of Philosophy*, and she has chapters in books on the aesthetics of rhythm, the philosophy of temporal experience, and dance and quality of life forthcoming. She is also the founder of the DancePhilosophers Google group, an interdisciplinary networking group for dance philosophers.

Einav Katan-Schmid is a research associate at the Cluster of Excellence “An Interdisciplinary Laboratory,” at Humboldt University of Berlin. Having a background as a dancer, her main focus of research is philosophy of dance. Her book “Embodied Philosophy in Dance; Gaga and Ohad Naharin’s Movement Research” was published with Palgrave Macmillan (2016). Katan-Schmid’s work is in the intersection of practice with theory and deals with questions that have both artistic and philosophical implications. She was a lecturer at the College for Arts, “Hamidrasha” Beit Berl, Israel, at the Faculty of Arts, Tel-Aviv University, and a guest professor at the program for MA in Choreography, HZT Berlin.

Sara Houston is Principal Lecturer in the Department of Dance, University of Roehampton, London. Her research interest is in community dance for people who are marginalized or excluded. Since 2010, she has led a research project on the experience of dancing with Parkinson’s in conjunction with English National Ballet. The work won her the BUPA Foundation Vitality for Life Prize in 2011 and she was a Finalist in the National Public Engagement Awards in 2014 for how she engaged the general public in the research. Her book, *Dancing with Parkinson’s*, will be out soon with Intellect Books. Houston won a prestigious National Teaching Fellowship in 2014 and is Chair of People Dancing, the UK’s professional and strategic support organization for community dance.

Kirkkopelto Esa

## Non-Human Performances in an Inhuman World. Towards the Ethics of Acquiescence

### standard lecture

Contemporary performances experimenting with human – non-human relations inscribe themselves historically in the Western tradition of religious and political emancipation, based on the call for unconditional equality and liberty, or “equaliberty” (Balibar 2004). In extending this call beyond the human sphere, “non-human performances” activate ideas concerning this tradition as well as present-day humanitarian catastrophes. The analysis of these ideas leads to the following conclusions: 1) The claim of equality can be unconditional only if it extends *beyond* the human. 2) Equalization is not only a matter of rights and legislation (Hamacher 2014), but also an exercise of *acquiescence*, a collective embodied practice. How does this kind of search for “reduced” modes of subjectivity relate to the contemporary criticism concerning the participatory performance practices (Bishop 2012, Alston 2013, Kunst 2015, Bala 2016)?

### Bio:

Esa Kirkkopelto (b. 1965) is a philosopher, an artist-researcher and the convener of *Other Spaces* live art group. Since 2007, he has been working at the University of Arts Helsinki (Theatre Academy) as professor of artistic research. His research focuses on the deconstruction of the performing body both in theory and in practice. He is the leader of a collective research project “Actor’s Art in Modern Times” on the psychophysical actor training (since 2008), and a member of the editorial board of *Theatre, Dance and Performance Training* and *Performance Philosophy Journal*. He is also the initiator of the *International Platform for Performer Training* and the core-convener of the *Performance Philosophy Association*.

## Kokkonen Tuija

### Weak actors in interspecies performances

#### performance lecture

This performance lecture addresses the significance of non-human agency in performance for human agency. Developing the notion of non-human agency in actor-network theory (Latour 2005) into co-agency of those beings and processes of 'nature' not entirely designed and constructed by humans, I argue that the prerequisite for the perception and manifestation of non-human agency is the co-existence of what I call 'weak agency', a method generated in my artistic research practice. Weak agency refers to the ethics of deconstruction, weak thought (Vattimo 1999), (im)potentiality (Agamben 1999), and plant thinking (Marder 2013). As a main reference, I will use my performance series *Memos of Time – performances with and for non-humans* (2006–), which includes an endless *Performance by Non-Humans* (since 2010). Through these works, I present performance and subjectivity as interspecies gatherings, where weak actors' ethics of perception and hospitality can enable an emergence of a new kind of polis.

#### Bio:

Tuija Kokkonen (FI) is an artist-researcher. Since 1996 she has been exploring the relationships between performance, environment and non-human in her site-specific memo performance series. In the latest of, *Memos of Time – performances with and for non-humans* (2006–), including an endless *Performance by Non-Humans* (since 2010), she focuses on the agencies of interspecies performance, and the role of performance at the age of ecological crises. This series comprises the core of her artistic research "The Potential Nature of Performance: The relationship to the non-human in the performance event from the perspective of duration and potentiality" in the Theatre Academy, University of the Arts Helsinki.



**Ethos of Communication: Dirty Tricks and Sneaky Manipulations**

**performance lecture**

In polemics with John Searle and Paul Grice, the author suggested to define speech act types not in terms of conditions of their successful performance (to be fulfilled by the speaker) but in terms of their consequences for the speaker-audience relation. The core of the proposal is to approach speech acts as sets of manifestations, in which the speaker presents herself *vis-à-vis* the audience as having certain intentions and beliefs. Each of these manifestations can become the main motive for performing a speech act, even if the speaker actually does not have the manifested intention or belief. The possibility of these shifts of communicative functions and of the discrepancies between actual and manifested attitudes creates space for communicative tricks of a subtler kind than straightforward lies, insincere promises etc. For example, Napoleon was reported to have said to the Russian negotiator before the battle at Austerlitz: „I am well prepared for the decisive battle“(*p*), manifesting thereby his intention to create in his audience the belief that *p* – while hoping that the audience will interpret this intention as part of the speaker’s attempt to deceive him and hence will conclude that *non-p* is the case. (The trick worked, with well-known consequences; obviously, it can be replicated on higher order levels.) The author will attempt to demonstrate the diversity of possible communicative strategies based on the structure of speech act types. The question will arise, what would the collapse of some area of discourse into a series of such tricks and manipulative moves mean for the communicative functions of language, mutual understanding, coordinated action and the ethos of communication.

**Bio:**

Petr Kořátko (born 1955) is a research worker at the Institute of Philosophy, Czech Academy of Sciences and professor at the Faculty of Philosophy, Charles University in Prague (Department of Logic). His research and publications focus on the analytic philosophy of language (in particular theory of reference, meaning and speech acts), theory of fictional discourse, philosophy of mind and history of philosophy. He is the head of the Department of analytic philosophy, organizer of international meetings located at the confluence of the philosophy of language, aesthetic and literary theory and co-editor of interdisciplinary monographs from this field.

**Koubová Alice / Urban Petr**

## **Ludic Ethics in Dialogue with Care Ethics**

**no paper**

One of the urgent consequences of the performative turn in philosophy and the philosophical turn in performance art is the need to devise a new account of ethics that would tackle the situation of the decentralized, weak and radically interrelated, yet responsible subjectivity. Our two-voice, informal dialogue will focus on the resonances and dissonances between the ludic ethics of performance (drawing on Huizinga, Winnicott and Brecht) and the ethics of care, an established ethical approach that understands humans as irreducibly interdependent beings (Gilligan, Held, Tronto).

Ethical dimensions that we want to emphasize include mainly the capacity to: 1) exist in ambivalences, 2) understand one's deeds as always localized in time and space, 3) repeat, quote and imitate, 4) avoid both Spectacle and narcissism of self-expression 4) feel joy in the precarious ludic situation, and 5) be socially subversive and transformative.

### **Bio:**

Alice Koubová is a senior researcher at the Institute of Philosophy of the Czech Academy of Sciences and lecturer at the Academy of Performing Arts in Prague. She has published *Self-Identity and Powerlessness* (Brill), and other books and articles on performance philosophy, post-phenomenology and ethics. She also authored performances straddling the borders of philosophy and theater. She was awarded Libellus Primus Price (2008) and Otto Wichterle Award (2014).

Petr Urban is a senior researcher and chair of the Department of Contemporary Continental Philosophy at the Institute of Philosophy of the Czech Academy of Sciences in Prague. He is author and editor of four books (e.g. *How Do We Understand Others?*) and a number of articles devoted to phenomenology, sociality and ethics. He was awarded Otto Wichterle Award (2012), Paul Celan Fellowship (2013, IWM Vienna), and Fulbright Scholarship (2013/14, Graduate Center CUNY).

## Krtilová Kateřina

### Project Golem –Uncanny Acts of Creation between Art, Philosophy and Technology

#### panel

Inspired by the legend of the Golem of Prague as created by Rabbi Loew with divine help and Kabbalistic formulas in 16<sup>th</sup> century, five scholars and three artists unfold a philosophical performance that includes reflections on both the creation of artificial beings and human beings as artificial, mastering the environment and forming it artistically. Creating means acting responsibly, since there are consequences and even dangers involved in the process: The Golem of Prague runs amok and destroys a part of the city. During the performance, boundaries between art, philosophy and technology are therefore questioned, in order to think through the act of creation in relation to the understanding of the human creators themselves – beyond the critique of technical dominance of the real on the one hand, and the liberty of artistic practice on the other hand, the scientific saturation of the real and the magically interrelated entities and actors.

Participants: Barbora Fastrová & Johana Pošová (sculpture, installation, Prague), Nadja Ben Khelifa (Cultural Studies, Free University Berlin); Manuela Klaut (Cultural and Media Studies, Leuphana-University Lüneburg); Kateřina Krtilová (Media Philosophy, Bauhaus-Universität Weimar); Petr Nikl (painter, performance artist, musician, photographer, Prague); Jörg Sternagel (Media Philosophy, Zürich University of the Arts); Kateřina Svatoňová (Film and Media Studies, Charles University Prague); Moritz Wehrmann (photographer, performance artist, Weimar, Paris).

Meeting point for participants is the cafeteria KAFE DAMU at the venue of the conference at 9.45 a.m.

#### Bio:

Barbora Fastrová and Johana Pošová have both studied photography at the Academy of Arts, Architecture, and Design in Prague in Photography. The collaboration between them however began in earnest after they had independently spent some time in the rainforests of South America. Discussing their visits, they realized they were both interested in the overlapping but contrasting concepts of nature and culture. They document places where nature is artificial such as zoos or tropical amusement parks in urban settings, commenting on the absurdity. Their work together takes form in a large variety of media, and has an important element of playfulness in their attitude towards the topics they choose to address.

Nadja Ben Khelifa is a research associate at the Institute for English Language and Literature at the Freie Universität Berlin, and currently in the process of completing her dissertation on national myth. Her research interests comprise philosophy of culture, postcolonial studies, and media theory. She worked as an author and editor for online magazines and more recently as a translator for the "Internationales Jahrbuch für Medienphilosophie". She was a member of the trilateral project "North-South Literary and Cultural Interactions" (2011-14), a cooperation between the University of Cape Town/ South Africa, the Kenyatta University Nairobi/ Kenya and the FU Berlin.

Kateřina Krtilová (PhD) is a researcher and coordinator of the *Center for Media Anthropology* at Bauhaus-Universität Weimar, where she finished her PhD with a thesis on Vilém Flusser's media philosophy. In her research she focuses on media philosophy and the relations between reflexivity, performativity and materiality in 20<sup>th</sup> and 21<sup>st</sup> century philosophy. She initiated a number of German-Czech projects in the field of media theory and philosophy and edited, together with Kateřina Svatoňová, the volume *Medienwissenschaft. Východiska a aktuální pozice německé filosofie a teorie médií* [Medienwissenschaft. Starting Points and Current Positions of German Media

Philosophy and Theory].

Manuela Klaut is a research associate at the Institute for Culture and Aesthetics of Digital Media at the Leuphana University in Lüneburg. Having studied administrative science (FH Halberstadt) and Media Culture (Bauhaus University of Weimar) she worked for the IKKM in Weimar. From 2010 to 2013 she held a scholarship and was a member of the graduate college "Mediale Historiographien" in Weimar. Research interests: media theory, the history of science and media and cultural techniques of law.

Kateřina Svatoňová (PhD) is the Head of the Institute of Film Studies at Charles University in Prague and a member of the executive board of the Czech Society of Film Studies. Her research interests include media theory, history, archeology and philosophy, (Czech) modernity from a media-archeological perspective, changes in the (perception of) space and time arrangements in visual culture and the relation between film and other media. In 2017 she finished her habilitation on *In Between Images. Cinematographer Jaroslav Kučera's Media Practices* [Mezi-obrazy: Mediální praktiky kameramana Jaroslava Kučery], published in 2016.

Petr Nikl works in painting, drawing, graphic art, illustration, poetry, installation, performing art and music. A recipient of the prestigious Chalupecký Prize for young artists in 1995, he has had numerous exhibitions in the Czech republic and abroad. His later work has incorporated theater, live performance, and play. He developed the concept for *The Garden of Fantasy and Music* that was part of the Czech pavilion at EXPO 2005 in Aichi, Japan, and the collaborative projects *Orbis Pictus*, *Labyrinth of Light* or *Play*. He illustrated a number of prize-winning books, among them *Vyhánění z ráje* and *O Rybabě a Mořské duši*; in 2017 then *Legenda o Golemovi*.

Moritz Wehrmann works in Weimar, Berlin and Paris. He studied media art at the Bauhaus University and the College of Fine Arts Sydney. His works include mixed media installations, photography, video and assembled objects. His central discourse deals with mimetic constellation, aspects of subjectivity, perception and questions of the relationships of physical, temporal and mediated acts of self-location. He received scholarships by the German National Academic Foundation and the DAAD. He has a long-term interdisciplinary collaboration project with the neurophysiologist Alain Berthoz (Collège de France, Paris) and currently works at Humboldt University Berlin and the IKKM Weimar.

Jörg Sternagel (PhD) is Researcher at the Institute for Critical Theory at the Zürich University of the Arts. His work focuses on theories of alterity and the performative, image and medium, philosophy of existence. Recent publications include: *Internationales Jahrbuch für Medienphilosophie*, Volume 3: Pathos/Passibilität, (ed., with Michael Mayer, 2017), *Pathos des Leibes. Phänomenologie ästhetischer Praxis* (Zürich/Berlin 2016), *Techniken des Leibes* (ed., with Fabian Goppelsröder, Weilerwist 2016), *Kraft der Alterität. Ethische und ästhetische Dimensionen des Performativen* (ed., with Dieter Mersch and Lisa Stertz, Bielefeld 2015). For more information go to: [www.joerg-sternagel.de](http://www.joerg-sternagel.de)

**Kufel Marta**

**Tadeusz Kantor's metonymic promise – after the gaps of presence**

**standard lecture**

Let's start from the moment when Tadeusz Kantor (1915-1990), world famous Polish artist and theatre-maker decided to enter the performance and place his personal presence on the stage. Kantor's presence in his Work has numerous philosophical and ethical consequences, that I will analyze in my speech. In the center of my considerations I am placing an essential Kantor's dynamic of presence and its transformations seen as reproductions with engraved inalienable errors, that are reproducing themselves with increasing strength. In my argument they mark 'empty places' in afterwar Polish culture: 'empty place after Christ' which can be understood as an error of certain imagined system and 'empty place after Jew' which is an effect of Holocaust. Seen from the perspective of this 'empty places' Kantor's artistic procedure reveals itself as the ethical one. In my speech I will interpret this specific theatre ethics with some ideas taken from contemporary philosophy.

**Bio:**

PhD student of theatre studies in Jagiellonian University, Krakow, Poland. The author of book 'The Tadeusz Kantor's 'Fallacious Bethlehem' (Kraków, 2013). In my research of Polish XX century theatre I search the new formula to describe experience after The Holocaust. In those studies I connect selected phenomena of Polish theatre (especially Tadeusz Kantor and Jerzy Grotowski), Christian unorthodox theology and contemporary philosophy.

## Lagaay Alice in conversation with Geerken Hartmut

### On the ethos – and ethnography – of 'creative indifference': discovering the philosophy of Salomo Friedlaender

#### keynote lecture

##### Bio:

Hartmut Geerken is a free-jazz musician, composer, writer, publisher, author of radio plays, filmmaker and joyful practitioner of creative indifference. He lived and worked in Athens, Cairo and Kabul before settling with his family on the shores of Ammersee in Southern Germany. Hartmut and his wife Sigi came across the writings of Salomo Friedlaender by chance in 1966, when they travelled to France to investigate the correspondence and other written work by Victor Hadwiger, a German-speaking poet from Prague. This chance discovery led to a series of further encounters and a curious passion out of which a lifetime's project was born, leading to the compilation and later publication – in their own 'Waitawhile' publishing house – of the collected writings of Salomo Friedlaender.

Alice Lagaay is currently a research fellow in philosophy at the IKKM in Weimar (Bauhaus University). She is a founding member of the Performance Philosophy network, and co-editor (with Laura Cull O'Maoilearca and Will Daddario) of the Performance Philosophy book series published with Palgrave Macmillan. Her work in recent years has focused on notions of 'negative' performance: silence, failure, letting-be, the neutral, (creative) indifference, and the impossible.

In 2013, while researching for an article she was writing on the potency of the concept of the 'neutral' (that which is neither 'this' nor 'that'), Alice stumbled upon a footnote in a book by William Watkin. It was a reference to a writer she had not heard of before and something about the title of the book – *Schöpferische Indifferenz*, creative indifference – compelled her to look it up. This is how she first came across the philosophical writings of Salomo Friedlaender, who turned out not only to strike a chord with Alice's interest in the figure of the neutral, but also to resonate with another of the main strands of her research: performance philosophy. Alice went on to publish an article on Friedlaender in the first edition of the online open-access performance philosophy journal. Hartmut Geerken was alerted to the article and contacted Alice soon after its publication. This is how their correspondence started; where it will lead, no one yet knows.

Their conversation will explore the main tenets of Salomo Friedlaender's philosophy of 'creative indifference' (no prior knowledge required) and its possible relevance for Performance Philosophy. Through the prism of their mutual interest in Friedlaender, and the respective routes that led them there, Hartmut and Alice will address the guiding questions of the conference ranging from how Performance Philosophy *acts* (drawing on personal anecdotes relating to chance encounters, acquiescence, adventure and serendipity) to considering research as a way of life, and life as a way of research, and, finally, to what it might mean to be at once open to what comes and guided by an inner secret... They will talk jazz, ethnography and ethics, whilst touching on one of the central concerns of Alice's current research: Can there be an ethics of indifference?

**Lalioti Vasiliki**

**Ethnographies of protest performances in Greece: the moral and the political**

**standard lecture**

Anthropology has historically been received (and criticized) as a field of study with a strong moral mission: to reveal hierarchies, to demystify power relations, to expose the political dimensions and consequences of anthropological knowledge itself. Moreover, within the past few decades, anthropology's interest in, and work on, moral issues like violence, oppression, poverty, humanitarianism, and human rights have been impressively increased. In this presentation, I intend to discuss anthropological/ethnographic studies of theatrical and musical performances, which have taken place in protests during the period of 'crisis' in Greece. My aim is to explore the relationship between the moral/ethical and the political values that inform a) participants' practice and rhetoric and b) ethnographers' research practices and interpretations. I will focus especially on the theoretical and epistemological implications of reflexivity (and its lack), that is, of the acknowledgement of the anthropologists' own moral and political commitments which shape the ethnographies of these performances.

**Bio:**

Vasiliki Lalioti is Assistant Professor (Anthropology of Performance) at the Faculty of Music Studies in the National and Kapodistrian University of Athens. She received her doctorate in Anthropology from the University of Durham. Her recent publications include *The soundtrack of our life. Contemporary issues in the study of popular music* (Athens: Papazisis, 2016) and papers in various Greek and international journals. Her research interests include: performing arts (theatre, music), popular culture, politics of memory, posthumanism and technology, social movements, digitality.

Lammin Hannah

## Performance Non-philosophy—How to move Beyond Laruelle's Domination of Practice?

### standard lecture

François Laruelle casts his 'non-philosophy' as a democratising posture of thinking, which places philosophy on the same plane as other regional knowings, re-grounding thought according to the radical immanence that it not only reflects but is also a performative part of. He proposes that this *ethos* of equality may be realised by conjugating non-philosophy with other techniques of creation—suggesting the possibility that a 'performance non-philosophy' could act to resist philosophical domination.

Yet, Laruelle also claims that 'art alone, or in its practice, can offer no conceptual resistance to the undertakings of philosophy', perhaps implying that in such an encounter performance *practice* would be superseded by a specifically linguistic practice of thought. This paper questions whether Laruelle's stance thus constitutes another form of domination, and explores how his non-standard apparatus would need to be mutated in order that performance could be understood to think itself immanently *through* its practice.

### Bio:

Hannah Lammin recently completed her PhD in philosophy. Her thesis, *Staging Community: A Non-Philosophical Presentation of Immanent Social Experience*, uses a Laruellian framework to re-vision the discourse of community in Bataille and Nancy's thought, developing a new syntax based on a non-standard model of theatre. In her current research she is exploring the intersection between performance, media technologies, and artificial intelligence. Hannah lectures in critical theory and media at the University of Greenwich and University of the Arts London. Having originally trained in dance at LCDS, she engages in practical performance research with the collective *Studio for Electronic Theatre*.



Leach Martin / Hay Marie / Douse Louise  
Heidegger's Question of Being and the Ethos of the Dancer

panel

Seeing ... feeling ... speaking: These fundamental aspects of human being function as the means by which an individual's ethos is both performed and perceived. The idea of ethos is taken as the space in which human being finds itself through its performance of itself. Contributors question the apparent separation between various dualistic categories relating to the being of the dancer using Heidegger's radical vision of *Dasein* as their starting point. This panel will combine both performative and discursive explorations of the figure of the dancer as a paradigm of the ethos of human being.

Martin Leach

The 'is-ness' of ἦθος ἀνθρώπου δαίμων [*ēthos anthropōi daimōn*] in the paradigm of the dancer  
Heraclitus's 'character is fate' can suggest either a continuity or dichotomy in human being: the self *as* process or self *and* process. Heidegger worked to articulate an account of human being that avoided this apparent contradiction and instead reveal a being that is essentially performative: human being not as some *thing* that is performed, but a thing whose very *essence* is performance. This suggests a reconceptualisation of notions of the relationship between 'subject' and 'object' in ways questioned by current theoretical physics (Rovelli 2016). Nevertheless, the understanding of reality remains fractured so that interpretations of common situations are tacitly skewed in fundamental ways. This discussion takes the situation of the dancer in her studio as a paradigm through which to explore a more constructive *ethos* along Heideggerian lines. The intention is to reveal the continuity between *technē* (making) and *poiēsis* (creation) at the fundamental level of the enactment of being.

**Bio:**

Martin Leach is a senior lecturer at De Montfort University where he teaches anatomy, physiology and philosophy to dance students. He read English and Drama at the University of Hull before studying theatre directing in Poland in the early 1980s and then training and qualifying as a teacher of the Alexander Technique. In 2012 Martin completed his PhD on Tadeusz Kantor, a Polish artist whose theory and practice combined fine art and performance practices in a poetic exploration of human being. He was recently invited to contribute a chapter to the forthcoming *The Theatre of Tadeusz Kantor* (Northwestern University Press).

Louise Douse

The experience of flow in improvisation: Exploring the relationship between authenticity and potentiality  
Flow, as a psychological concept (Csikszentmihalyi, 1975), refers to that moment when we are completely involved in what we are doing. Flow is a fundamentally positive experience, but more than this, flow can be considered eudaimonic in its ability to allow us to experience our full potential. Within dance improvisation, flow allows us to break restrictive habits, and find new movement and new ways of being. This paper will explore Heidegger's understanding of authenticity to elucidate the eudaimonic characteristics of flow experiences in dance improvisation. Whilst Heidegger never explicitly uses the term 'eudaimonia,' his writings are heavily influenced by the work of Aristotle and his classical problematic of ethical theory. It can be argued that Heidegger's explication of the 'Authentic' mode of being describes 'Being' as revealed in a first-person way, and is characterised by a 'moment of vision' in which we have the '*authentic potentiality-for-being-a-whole*' (Heidegger, 2010, p.224).

**Bio:**

Louise Douse is a Lecturer in Dance at the University of Bedfordshire where she has recently completed her PhD in dance and technology. Louise has been invited to submit a chapter for the forthcoming *Oxford Handbook for Dance and Wellbeing* (2016) and has presented papers at several international conferences on the topic of flow in improvisation, and the use of motion capture technologies in capturing the experience. Louise is the Secretary of the Laban Guild in the UK and continues to develop her research in movement analysis and optimal experience.

Marie Hay

The performance and perception of being: ethos, eidos and pathos.

This performative demonstration assumes Heidegger's stance on *Dasein* as 'being-in' when he discusses issues arising from *Dasein* conceived of as subject and object in *Being and Time*. Heidegger proposes that *Dasein* is always already 'seen' in a certain way, which is mostly mis-interpreted, or interpreted in an ontologically inadequate way. The mis-interpretation of

*Dasein* has been particularly noted historically by feminist dance practitioners in the US and UK, such as Jacky Lansley, Emilyn Claid, Yvonne Rainer and Trisha Brown. Their practice and writing highlights the perception, interpretation and definition of female dancers' *ethos* as objectified within the limits of their outward appearance (*eidos*). This has often been theorized in relation to Laura Mulvey's essay on the male gaze titled 'Visual Pleasure and Narrative Cinema' (1975). Through performed relationships between speaking and dancing, the dancer and perceiver identify with each other (*pathos*) and transcend dualistic categories.

**Bio:**

Marie Hay is a Senior Lecturer in Dance at De Montfort University currently undertaking PhD research. Using a practice-as-research methodology, Marie is exploring the performance and perception of being in the relationships between speech and contemporary dance in an improvised, autobiographical practice.

Speech and autobiography have been integral to Marie's choreographic work for the last 15 years. The intention has been to challenge fixed identities and her current talking-moving practice allows greater ambiguity in the roles of performer and spectator.

**Mahrenholz Simone**

**Excruciating effects of exorcising affects, or: Default modes of performing philosophy**

**no paper**

“Thus to take a view away from its *prime reality* or *royalty*, or to gain knowledge and lose the kingdom.” (G. Spencer-Brown, *Laws of Form*)

An unwritten law concerning the execution of philosophy is: Do not show your guts. Feelings, emotions are the big contaminator. If your argument is run by affects, this spoils your act. Truth, validity rests on rationality, logics, unbiased reason, objectivity. You might still perform with the trembling voice of engagement or agitation, but rather than counting in your favor, this might be considered rigged – a late remnant of Cartesian dualism. The presentation will address the effects this state of affairs has on the philosopher as human being. It attempts at accessing the hidden concatenation of affects (including anti-philosophical ... ) that loom backstage in the philosophical field since decades. The result is open: achieving the philosophically unimaginable: to lose control – and gain the kingdom.

**Bio:**

Simone Mahrenholz, Ph.D, is Associate Professor at the University of Manitoba, Canada.

Her research interests include alternative modes of thinking and rationality, creativity, cognition related to the arts (including affects, emotions, trans-gressions), altered states of mind, and anti-philosophical modes and motivations.

Since 2011 Associate Professor, University of Manitoba, Canada

2016 Visiting Research Fellow University of California Berkeley

2016 Visiting Research Fellow Cohn Institute, Tel Aviv University, Israel

2009 Habilitation in Philosophy, FU Berlin

2005/6 Senior Fellow, Collegium Budapest, IAS, Hungary

Recent Publication: *Kreativität – Eine philosophische Analyse*. Akademie-Verlag, Berlin, 2011

## **Theater der Versammlung**

### **Theatre Assemblage: Chekhov - Fieldwork as Performance/ Performance as Fieldwork performance and workshop**

Since 2013, the Bremen-based Theatre Assemblage (*Theater der Versammlung*, TdV) has regularly invited groups of around 25 people to make an unusual research trip: a bus ride to the “Chekhov house”. Participants book this “introduction to field studies in only three hours” to explore the peculiar way of life of a set of theatrical figures drawn from different plays by Anton Chekhov.

During the visitors’ stay in the dilapidated country house, they experience different modes of encounter as well as different levels of proximity/distance with the inhabitants. The focus is on temporal relations: 'deceleration' – the Chekhov people live a rather slow life – remembering and playing out fragments from their lives, sometimes talking to their visitors unexpectedly or in more than one language, only to withdraw back into their own musings just a moment later. Other underlying themes are abrupt breaks and mood changes (associations with dementia are deliberate) and dimensions of precariousness. On the bus ride back, experiences and results are shared among the audience-turned-group-of-researchers.

For PP 2017 in Prague, TdV has adjusted the setting of this field trip to local conditions and will have a small group of conference participants get in touch with the Chekhov crowd. In the subsequent talk we will try to make this particular experience accessible to further participants by evoking concrete inner images from situations that occurred during the performance by means of a memory exercise carried out by members of the “research group”. The Chekhov people are played by: Carolin Bebek, Irina Fraiss, Malina Günzel, Max Konek, Simon Makhali, Manfred Palm, Lena Pasberg, Annika Port, Tom Schröpfer, Anne Storm. Directed by Jörg Holkenbrink, dramaturgy: Anna Seitz and Simon Makhali

#### **“Bio”:**

The Centre for Performance Studies at Bremen University (ZPS) regularly develops projects that facilitate an artistic orientation in academic approaches, since the 1990s. The Theater der Versammlung – Theatre Assemblage between Education, Academics and Art (or short: TdV) that is affiliated with the Centre is considered one of the first research theatres in Germany.

**Bodies of Water - From Wonders to Waste, from Currents to Currencies**  
**A Guided Podcast-Tour Along the Vltava River**

**workhop**

Water has been a source of wonder, myth and creation. Its absolute power as matter and metaphor seems to undo contained critical engagement. Water, whether creative or destructive, is abundance. Our thought is carried away, collapses, overflows, dissolves when reflecting on how water interweaves with every aspect of life. But oceanic currents also coincide with currencies of exploitation and waste, equally incommensurable with ideas of sustainability and care. Thinking of ethos, ethics and ethnography in today's world lead inevitably to considerations of global currents, wherein ecological and humanitarian crises converge. We would therefore like to propose a sonic collage of narratives from the imaginary to the scientific that deal with these tensions in the form of a podcast tour along the Vltava river that runs through the heart of Prague. The way in which the city becomes shaped by the water in an immediate geographic, economic and cultural way becomes mirrored by stories that make and unmake the world through water. We follow aural streams that allow us to travel from Scylla and Charybdis to the vortex of the Great Pacific Garbage patch, from Moby Dick to starving whales over-stuffed with pelagic plastics, from Aphrodite born on the sea foam to crushed bodies on migrant boats that have turned the Mediterranean into a floating graveyard. Water ultimately marks the necessary interconnectedness of these different *current* events. As an element and as a concept, water performs not only ecologically but also politically, economically and ethically.

Water as metaphor – water as infrastructure – and water as basic element: in this manner, we will aurally immerse the listener, drawing on the fact that the sense experience of hearing itself has traditionally been connected to metaphors of water and liquidity. Drawing on Hans Blumenbergs *Quellen – Ströme – Eisberge*, we will also reflect critically with the participants on the function and circulation of such metaphors in our culture and think about how they form a part of our collective knowledge base. By following the stream of thought water traces through mythology, literature, theology, philosophy, drama and performance, we will argue for an ethos that performs philosophically via immersion.

**Logistics:**

Participants will come equipped with headphones and a smart phone to join us on a 30-40min guided tour along the waters along the Vltava river, followed by a closing discussion on the audio-performance that gives the participants the chance to critically reflect on their experience.

**Bio:**

Mark Espiner is a theatre director and freelance writer. He is Co-Artistic Director of the theatre company Sound & Fury, where his directing credits include Christopher Logue's *War Music* (2000), *Ether Frolics*, *Kursk* (2009) and *Going Dark* (2012). Mark has contributed to the *Sunday Times*, *Independent*, *BBC Radio 3*, the *Guardian* and the *Financial Times* on music and the arts. He lives in Berlin.

Ramona Mosse is a Lecturer in the Department of Theatre and Performance Studies at the Free University Berlin and former Fellow of the International Research Center for Interweaving Performance Cultures. She has published on topics such as tragedy, metatheatre, and performance, and contemporary drama and is currently working on two book manuscripts, *Tragedy and Utopia in Cold War Culture*, and *Acts of Listening on Stage*. Ramona holds a PhD in English and Comparative Literature from Columbia University. She also works as a dramaturg and translator.

Anna Street is a double-doctoral candidate at the University of Paris IV - Sorbonne and at the University of Kent. Her thesis traces a parallel between the development of theories of comedy and philosophy's increasing reliance upon dramatic techniques. Anna is a member of the Sorbonne research laboratory VALE and very active within the Performance Philosophy network. She is also translator of seven volumes of *Les Petits Platons* collection and co-editor of *Inter Views in Performance Philosophy*, forthcoming with Palgrave.

**Ó Maoilearca John**

**Something in the Water: Meta-Comedy and the Immanent**

**standard lecture**

In this paper I will be using the meta-comedic performances of comedian Stewart Lee to throw light on François Laruelle's idea of 'radical immanence', that is, an immanence that is performative. I will also interrogate both Laruelle and Lee by contrasting them with Jean-Luc Nancy's idea of 'transimmanence' and Bernard Stiegler's notion of 'intermittence'. What is noteworthy in both of the latter is the use of fish-in-water imagery (Nancy's jellyfish, Stiegler's flying fish). This is significant given that Laruelle too has coined the 'philo-fiction' of the *poisson-eau* (fish-water) as an image of the 'immanent' – a word used to denote an experience of immanence that is permanently mutating. This experience, I argue, can also be seen as meta-comedic through Lee's watery performances of a comedy where what is inside and outside the performance is always fluid, and even what the 'this' is of his performances is also highly porous.

**Bio:**

John Ó Maoilearca is Professor of Film and Television Studies at Kingston University, London. He is a core convener of Performance Philosophy. He has published ten books, including (as author) *Bergson and Philosophy* (2000), *Post-Continental Philosophy: An Outline* (2006), *Philosophy and the Moving Image: Refractions of Reality* (2010), and (as editor) *Bergson and the Art of Immanence* (2013) and *The Bloomsbury Companion to Continental Philosophy* (2013). His last book was *All Thoughts Are Equal: Laruelle and Nonhuman Philosophy* (University of Minnesota Press, 2015).

**Pearsall Josiah**

**Encounter Becoming: Performing with Objects to Challenge Identity**

**performance lecture**

This presentation, which comprises a performance and exploratory lecture, offers a performative challenge to essentialist notions of identity and existence. Initially approaching animation of everyday objects as a form of partnership, the resulting moments demonstrate how interaction engenders subjects and transient identities. By demonstrating the ontological shift from beings or things toward the space and movement between, this presentation enacts the untenability of identity politics. In addition to blurring the line between human and object, and by extension, 'us' and 'them', this work suggests a new way of experiencing being together.

**Bio:**

Josiah Pearsall, actor, educator, musician, dancer, and puppeteer, has performed for most of his life and on three continents. Born and raised in Virginia, USA, he studied comparative literature and dance at Princeton University. Additionally, he trained at the Dell'Arte School of Physical Theatre and with Double Edge Theatre. Most recently, he combined his experience of physical theatre and puppetry in a practice-as-research Master's at the University of Exeter.

**A reconstruction of a performance of philosophy in the deconstruction key, or How Derrida improvised on the same stage with Ornette Coleman**

**standard lecture**

In Paris, in July 1997, two famous men set up a joint performance: the jazz saxophonist Coleman invited philosopher Derrida to be a guest at his concert. Little is known of that night but we know that Derrida, whistled at from the audience, had to leave the stage. We may assume that the grand philosopher experienced a failure on stage, because he, as a part of a trio of saxophone, piano and the philosopher's voice, stopped thinking – he forgot to listen, he closed himself to dialogue and started relying only on his own text, which – again, we assume – he knew so well and intimately that he could recite it in the middle of the night as if he was reading out loud. In this paper, we have sought to reconstruct Derrida's attempt in the *jazz performance of philosophy*, by *deconstructing* it, building on a section from *De la grammatologie*.

**Bio:**

Sibila Petlevski, a full professor at the Academy of Dramatic Art, University of Zagreb; doctor of humanities and scholar in the fields of theatre aesthetics, performance studies, and interdisciplinary art research; born in Zagreb (Croatia), 11<sup>th</sup> May 1964. Apart from her academic and scientific career, Petlevski is an awarded novelist, poet, playwright and performer, currently leading an international project "How Practice-led Research in Artistic Performance Can Contribute to Science". Member of the Board of *Interdisciplinary Description of Complex Systems* Journal. Among awards: Zagreb City Award for Contribution to Culture and Science; Berliner Festspiele TTStückemarkt; P. Brečić Award for Theatre Studies.



**Plicková Karolina**

**'We come closer to them. We want them closer to us!': The current challenges of the performer/audience relationship**

**standard lecture**

The problematics of spectatorship as well as the ever-changing dynamics of the performer/audience relationship have become pervasive themes in contemporary theatre and performance discourse. Notions such as 'emancipated spectator' or 'emaciated spectator' are discussed widely, as well as a remarkable shift from being merely a 'passive' onlooker towards becoming a more 'active' participant in the event, which applies particularly to audience participation shows. However, how can spectators express themselves individually without destroying the structure of the performance? The proposed contribution aims to examine the conditions, potential difficulties, and ethical boundaries of audience involvement. Main focus lies on the correlation of force and humility in the situation of permanent interaction and negotiation, which forms an essential core of, not only the participatory performance, but the creative process itself. Based on the case study research of an immersive contemporary dance piece I will survey the topology of interpersonal relationships within the performance, the permanent oscillation between chaos and order and the transformative potential of such experience.

**Bio:**

Karolina Plicková is a PhD student at the Department of Theory and Criticism at the Theatre Faculty of the Academy of Performing Arts in Prague (DAMU). Her current research focuses on the exploration of contemporary devised theatre practices and of the collaborative creative process. She graduated from the Department of Theatre Studies at the Faculty of Philosophy and Art of the Charles University in Prague. In 2015 she won the Václav Königsmark's Award for young talents of theatre studies with her diploma thesis on the Czech physical theatre group entitled *Pantomima Alfreda Jarryho*. She is now an external editor of the *World and Theatre* magazine and has also published in other specialized as well as peer-reviewed theatre journals.

**Pokorný Vít**

## **Soundscapes as an auditive relational field**

### **standard lecture**

Soundscapes are not just some collections of sounds in the environment, as landscapes are not just collections of objects. Soundscapes create specific auditive environments that surround us, comprise us, as we are intertwined with them. Thus, I would like to explore how is a soundscape structured as a relational field. There are at least three basic levels of this field that need to be adressed: cultural, corporeal and material. I would like to explore soundscapes not as a static, objective collections of sounds, nor as an inner experiential domains, but as a complex enactive environments. Thus, the main questions are: What aspects of our environments are connected to sound?, and How does the sonic/auditive field influence quality of life.

### **Bio:**

Studied philosophy (master 2002) and anthropology (PhD 2016) at the Charles University, Prague. Currently affiliated at the Philosophical Insitute AV ČR and the J. E. Purkyně University, Ústí nad Labem. Publishes articles in philosophy and anthropology (postphenomenology, postmodernism, psychedelics, cognitive anthropology, political philosophy). His first book *To think from psychedelic experiences* published in 2016. In his work, he attempts to transcend singular disciplinary frameworks in order to find a complex and multilayered perspective on human life.

**Qing Qing**

**Gesture as Potentiality: Politics of Contemporary Contact Improvisation**

**standard lecture**

Agamben does not treat gesture as a communication of information. Instead, his gesture refers to the mediality and connects to a politics of “the being in a medium of human beings.” Thus, “it opens the ethical dimension for them” (Agamben 2000). A politics of potential beings is the core to understand his theory of gesture. Two double spheres of this conception of gesture also draw our attention: one is its material sphere. In dance this refers to the exhibition and endurance of corporeal movements; the other is the existence of potential beings in this medium. By examining these two spheres of gesture manifested in dance improvisation, this paper tries to explore how dance improvisation shows its politics by keep movements ‘taking place’ and allows living beings and kinesthetic and rhythmic beings to emerge. This discussion will then possibly enrich the dialogue between contemporary political philosophy and contemporary art practices.

**Bio:**

Qing Qing, dance scholar in China. Visiting scholar in Theater, Dance and Performance Studies department in UC Berkeley (2013). Main research interests: critical dance studies, body studies, especially the politics of China’s independent contemporary dance.

**Read Alan**

## **The Dark Theatre: Ethnographies of the Capitalocene.**

### **keynote lecture**

The theatre had a single light switch with two settings: On/Off. Between 1977 and 1991 the light switch was on. Then it was off. Dark Theatre. I began working at this dockside warehouse in 1983 and was evicted with several hundred regular users of the building in 1991. All constituencies in the diverse community found themselves in a multitude of performances there: choreographic, site specific, spectacular, intimate assembly. Their resistance was to capital flooding the land, corporations at work. Small history. In the year I arrived, just downstream from Tower Bridge, the annual rent on the two-storey building measuring 30m x 15m, was £875 (27,298 CZK) by the time I left, £96,000 (2,994,990 CZK). My talk will reflect upon this quarter century interregnum of uber-accelerated economics, a state of financialised exception in which the irregularities of the market in 2008 will soon appear a mere ornament. While the Capitalocene describes the continuous conditions of production of 'cheap nature', historically orchestrated from these very docks, what might activism look like in such a scenario? What kind of philosophy might be adequate to such acts and how might such philosophies offer innovative, immanent, diagnostic and heuristic potentials for performance thought and practice?

### **Bio:**

Alan Read was Director of Rotherhithe Theatre Workshop in the Docklands area of South East London in the 1980s, a freelance writer on performance and ethnographer of the *Corre Foc* (fire run) in Barcelona, and then Director of Talks at the Institute of Contemporary Arts in the 1990s, and was appointed Professor of Theatre at Roehampton University in 1997 and King's College London in 2006. As Director of the *Performance Foundation* he has been responsible for the architectural development of the *Anatomy Theatre & Museum* on the Strand and the *Inigo Rooms* in the East Wing of Somerset House. He is the author of *Theatre & Everyday Life: An Ethics of Performance* (1993) *Theatre, Intimacy & Engagement: The Last Human Venue* (2008), *Theatre in the Expanded Field: Seven Approaches to Performance* (2015) and *Theatre & Law* (2016). His radio works, *Plato's Cave* (2012), *Dreadful Trade* (2014) and *Soul Estuary* (2016) were broadcast by BBC Radio 4 and are available now on iPlayer.

**Reeve Hester**

**Right to Protest and Freedom of Association!**

**live art action**

As a live artist who works with human agency, site-specificity and duration, I am taking artistic licence and applying the above clause of the Human Rights Act (1998, UK) to the conference event. What might the protest format allow for in terms of textual readings, embodied philosophical ideas and performative enquiry that a paper, workshop or staged performance might not? My appropriation of 'protest' as a mode of performance philosophy's 'doing' is intended to be playful and thought-provoking, the 'freedom of association' is intended to imply the importance of performers and philosophers meeting together within the context of ethical questions and existence. My protest actions will be tableaux vivants relying on the visual power of the solo figure caught up in philosophical gesture and conviction in order to evoke wider concerns. They will pop up unannounced, vary in duration and will not obstruct any of the conference proceedings.

**Bio:**

Hester Reeve explores physical and conceptual form through art works and the relationship between critical thinking and human agency in everyday life through live art (particularly when that agency is risked through the figure of 'the artist' broadly conceived). She is Reader in Fine Art at Sheffield Hallam University and currently artist-in-residence at The Centre for Philosophy and Visual Art, Kings College, London. Recent public works have been staged at Tanzquartier, Vienna, Tate Britain (working under the umbrella of The Emily Davison Lodge with Olivia Plender) and the Yorkshire Sculpture Park.

**Reeves-Evison Theo**

**Ludic Surfaces: Camouflage and the Ethico-Aesthetics of Play.**

**no paper**

The history of human camouflage includes a litany of objects, actions, and events that are difficult to view as purely functional. In the early stages of its development, camouflage was considered as much an art as it was a science, and its practitioners displayed behaviour best described as a form of aesthetic play. This playful aspect of camouflage is largely overlooked in modern approaches to the subject, especially within the natural sciences. While it may be relatively easy to discern the playful aspect of human camouflage, the prevailing neo-Darwinian orthodoxy makes it difficult to cast animal camouflage in a similar light. This paper seeks to counter this approach. In doing so it will sketch the outlines of a general theory of camouflage that emphasises its inherently excessive nature, and the creative power of variation it embodies.

**Bio:**

Theo Reeves-Evison is a writer, researcher and Senior Lecturer in Theoretical and Contextual Studies at Birmingham School of Art. His interests cluster around the relationship between ethics and aesthetics in contemporary art. He has explored this theme through a PhD thesis, 'After Transgression: Ethico-Aesthetic Paradigms of Contemporary Art', and also through an on-going project into the ethico-aesthetics of repair, which will result in a special issue of *Third Text* in 2018. He has published on contemporary art in magazines and journals such as *Frieze* and *Parallax*, and (together with Jon Shaw) is currently editing a book entitled *Fiction as Method*, for Sternberg Press.

**Reichl Veronika**

**The feeling of thinking: On the experience of reading philosophy (performative talk with animated films)**

**performance lecture**

I investigate in reading philosophy, both as momentary experience as well as a persistent practice. I tell stories about how reading feels, how it is enjoyed and endured, and how it determines the lives of the readers. These stories are based on a series of interviews with dedicated readers of philosophy (both professionals and amateurs) on their personal experience. Thereby I explore aspects of the ethnography of studying philosophy as well as personal and ethical questions of the practice of reading.

Within the performance the stories are complemented by short animated films, which investigate into different experiences of reading as different forms of emotionally coded movements.

**Bio:**

Veronika Reichl works as a writer, lecturer and artist in Berlin. Her performances, installations and films are shown at exhibitions and festivals (e.g. European Media Art Festival, Osnabrück, 2017, Macht\_Denken, Leipzig, 2016; Cyberfest, New York, Bogota, Sankt Petersburg, 2015/2016). 2009/2010 she realised a research project on imparting philosophy through visual media at the AHO, Oslo. She received her PhD from the University of Portsmouth in 2008. Her book Sprachkino [Language-Cinema] describes in the interface between abstract, philosophical language and pictorial media.

## **ME-SA, BOD.Y, Renan Martins: Let Me Die In My Footsteps**

### **keynote performace**

In “Let Me Die in My Footsteps” four dancers embody crisis as departing point in an ambiguous journey of conflict and resolution. The soundscape created by Gasper Piano, in contrast to the dancer's strenuous physicality, offers a subtle sense of nostalgia. Renan Martins de Oliveira attempts to create a pure dance piece where the vocabulary is generated from the necessity of being together, even in times of clear adversity.

Choreography: Renan Martins de Oliveira

Created with and performed by: Martina Hajdyla Lacová, Soňa Ferienčíková, Karolína Hejnová / Helena Araujo, Benjamin Pohlig and Gašper Piano

Live music: Gašper Piano

Light design: Ints Plavnieks

Costumes: Victor Perez Armero

Production: danceWATCH, ME-SA, BOD.Y and Seventyseven vzw

In collaboration with: Studio ALTA and Stanica Žilina

Supported by: Prague City Hall, Ministry of Culture Czech Republic, Ministry of Culture Slovakia, Artist's Life Foundation, ALT@RT / Studio ALTA

### **Bio:**

Renan Martins started his education in Rio de Janeiro at Deborah Colker Movement Center at the age of 16, and one year later won a full scholarship to study at SEAD in Salzburg, Austria. In 2010 he joined P.A.R.T.S. (Performing Arts Research and Training Studios) to be part of the Research Cycle where he focused more intensively on choreography and started developing his own work. He has performed his pieces in different venues in Brazil, Austria, Slovenia, Germany, Holland, Portugal, Russia, Belgium, Croatia, France, Czech Republic and Slovakia. Along with his choreographic practice he has also been a performer for Iztok Kovac, Marysia Stoklosa, Pierre Droulers, Anne Teresa de Keersmaecker, Alexandra Waeirstall and Meg Stuart. He has been an active teacher in the last couple of years giving workshops and master classes at Signsix, DansCentrumJette, PARTS Summer School and Cie Thor Studio in Brussels, SIBA in Salzburg, Theatre de La Bastille in Paris, Codarts in Rotterdam, Munich's University of Drama, ME-SA in Prague, DOCH in Stockholm and Artesis/Conservatory of Antwerp where he has also been a jury member of the committee. Renan was a member of SeventySeven vzw for two years together with other artists such as Les Slovaks, Anton Lachky, Moya Michael, Meytal Blanaru and Peter Jasko, where his work was represented.

This year Renan joins Aerowaves as one of the top 20 promising choreographers for 2016 with the piece Let Me Die In My Footsteps.



Ritter Julia M.

**Incidental/Intentional Ethnographers: Analyzing the Spectator-Generated  
Visual Ethnographies Reflecting Punchdrunk's Immersive Production Sleep No More**

**standard lecture**

The UK-based company Punchdrunk premiered *Sleep No More (SNM)* in New York City in 2011, an immersive production that presents the drama of Shakespeare's *Macbeth* through dance while allowing spectators to follow any dancer(s) they wish through a former nightclub redesigned as a hotel with six floors and 100 rooms of hyper-realistic scenography. Punchdrunk positions spectators as *incidental/intentional ethnographers* within a bounded culture with its own rules, codes of behavior, and environments. As evidenced by the explosion of fan blogs dedicated to *SNM* in the USA, spectators process the highly sensory, non-verbal, choreographic experiences encountered during performances by re-articulating their perceptions into "visual ethnographies," including—but not limited to—digital drawings, cartoons, fan fiction, and sculpture. By sharing and comparing their artistic products online, spectators contribute to the development of communities dedicated to the production and by extension, to its dance content, revealing a new form of participatory dance spectatorship.

**Bio:**

Julia M. Ritter, dance artist and scholar, is the recipient of three Fulbright Scholar awards from the U.S. Bureau of Education and Cultural Affairs (2002, 2005, 2008). She received two awards for her research on dance and immersive performance; the 2016 Selma Jeanne Cohen Lecture Award from the Selma Jeanne Cohen Fund for International Scholarship on Dance (USA) and the 2014 Prix André G. Bourassa for Creative Research from Le Société Québécoise D'Etudes Théâtrales (Canada). Julia holds a PhD in Dance Studies from Texas Woman's University and is chair and artistic director of the Dance Department at Rutgers University, USA.

**Rokem Freddie (curator)**

## **FRANZ KAFKA'S WORDSCAPES AT CAFÉ ARCO**

Two theatre directors, one senior Kafka scholar and two young researchers in the field, one dramaturg, an actress, two interlocutors and a specialist on Kafka's life in Prague are all going to share their interpretations of Kafka's words with us at the recently renovated Café Arco – where Kafka used to meet with his friends. This summer, a century ago, Kafka was diagnosed with tuberculosis and had seven years to live before he died at the age of forty. But to the best of his abilities he very much lived in the present and in the city of Prague.

In which sense can Kafka's Prague become ours? And what do his words mean for us today?

Each participant will present a short text by Kafka, reflecting on the potentials of Kafka's words – between the indulgences of life in the city and the inevitability of his approaching death – to inspire and inform a philosophical idea or a work of art, illuminate our own dramatically changing world and even give us inspiration to resist injustices and violence. Walter Benjamin's observation in his essay on the tenth anniversary of Kafka's death from 1934 can serve as an initial model:

Kafka's entire work constitutes a code of gestures which surely had no definite symbolic meaning for the author from the outset; rather, the author tried to derive such a meaning from them in ever-changing contexts and experimental groupings. The theatre is the logical place for such groupings.

This is one of the many possible paths for reflecting on Kafka's texts in a broad range of creative/artistic, performative, philosophical, cultural, theological and ideological contexts, becoming inspired by these texts into unexpected and innovative constellations and encounters.

With presentations by: Andreas Kilcher, Ruthie Abeliovich, Ruth Kanner and Adi Meirovitch, Aida Bahrami, Bernhard Siebert, Walter Meierjohann

Interlocutors: Alan Read and Alan Street

Finale: Vera Koubova: Performative Walk with Kafka

Andreas Kilcher, "The Theatre of Writing: Kafka's Desk"

This introductory presentation will discuss the basic question of Kafka's own understanding of his writing as practice, as performance. In a series of diary entries, he reflects this symptomatically and tangibly by observing and describing his *writing desk* as the actual stage of his writing, while drawing a distinction between two desks: the one of the clerk and the one of the writer. Of special interest is the passage from December 24-25, 1910, where Kafka perceives of and reflects on his writing in an emphatic theatrical tableau. This may also lead to a more general understanding of the theatrical in his writing.

### **Bio:**

Andreas Kilcher is Professor of Literature and Cultural Studies at the Eidgenössische Technische Hochschule (ETH) Zurich. His main fields of research are the relation between literature and knowledge, German-Jewish literature and culture, and Kabbalah and esotericism. Among his numerous publications are also several on Kafka as well as the Prague Jewish context.

Ruthie Abeliovich, "Listening with Kafka: The Sonic Imagination In-Between Words"

In one of his last stories “The Animal in the Synagogue” Franz Kafka introduces an undefined animal that dwells in the Thamühler synagogue and listens to its sounds. This story, written during his recuperative time in the sanatorium in Matliary in 1922, is the only one amongst many short stories Kafka’ wrote that is set in a recognizable Jewish world. My presentation will engage with Kafka’s depiction of the experiential dimension of listening to the Jewish sonority of the Synagogue. From Kafka’s short story I extract the affect of listening from the position of marten-like animal—as both listener and participant in the synagogue ceremony in order to interrogate listening as a social practice, and sound organization as dramatic constructs that generates cultural imaginations.

**Bio:**

Ruthie Abeliovich is a Postdoctoral fellow at the Martin Buber Society of Fellows at the Hebrew University in Jerusalem. Next year she will be joining the Theatre Department at Haifa University. Ruthie’s research focuses on sound and voice in theatre and Performance-art. She is currently completing a monograph devoted to theatrical manifestations of the Hebrew language during the interwar period.

Ruth Kanner and Adi Meirovitch, "*HIMALET/ESCAPE: Playing with the Hebrew words of Franz Kafka*"

*If only it were enough to lay down one word and if it were possible to quit with the quiet realization, that that particular word was totally full of your very essence.*

Franz Kafka, Diaries, 1910

'Himalet' (המלט/escape) is one of the words in a list, written in Kafka's handwriting which can be found in his Hebrew notebook – a thin blue notebook kept in the depths of the archive of the National Library in Jerusalem. Director Ruth Kanner and actress Adi Meirovitch of the Theatre Group will invite the participants of Kafka’s Wordscapes to taste some of these words, to learn the ancient echoes of the Hebrew language from Kafka’s notebook. The unexpected, dense vocabulary of the Hebrew Notebook constitutes a starting point for a short spoken word composition in which the actress Adi Meirovitch will create an interpretative arena for Kafka's world of Hebrew words, interweaving them with a fragment from the Octavo Notebook.

**Bio:**

Ruth Kanner is a creator of experimental theatre. The core of her work is theatrical research, conducted with her theatre group which is based in Tel Aviv. Ruth Kanner Theatre Group is a unique experimental theater team, specializing in adapting literary and documentary texts for the stage, using a variety of innovative Storytelling Theater and movement techniques. The group performs in Israel and worldwide – Wroclaw, Zagreb, Aberystwyth, London, New Delhi, New York, Cyprus, Frankfurt, Beijing and more. Besides the productions created with her group, Kanner is a guest director of Theatre X-Cai in Tokyo, Japan. Kanner is a Professor at the Department of Theater Arts of Tel Aviv University.

**Bio:**

Adi Meirovitch who is a graduate from the Department of Theatre Studies at Tel Aviv University is a member of the Ruth Kanner Theatre Group since 2004.

Aida Bahrami, " The Animal Avatar in Franz Kafka’s “Investigations of a Dog” and Sadegh Hedayat’s “The Stray Dog”

To the primitive man, Bataille maintains, animals were not so different from human beings, indeed they were considered to be superior in their divine approximation to nature. In the modern age, our ability to observe the animal as a dynamic agent is often restored through a transgressive redefinition of the boundaries that separate the human from the animal.

My presentation revisits "Investigations of a Dog" and "The Stray Dog" to explore how Kafka and Hedayat utilize animal avatars in order to venture beyond the human/animal divide and enter the creative realm of textual animality. I draw upon various theories on what constitutes animality from philosophical, mythological, and virtual perspectives, with the aim of uncovering an agency that is both beastly and godly in an Aristotelian sense.

**Bio:**

Aida Bahrami is a PhD candidate in the Department of Theatre and Performance Studies at the University of Warwick. Her thesis undertakes an intertextual analysis of theatrical intersubjectivity in the writings of the Marquis de Sade and contemporary European theatre. Bahrami's research interests include: theatrical interpretations of the nonhuman, dramatic representations of the utopian/dystopian condition, and the agency of paradoxical discourse, among other themes.

Bernhard Siebert, "Seeing technology in the work and in the effect: Kafka, Quesne, and the ethics of showing artistic procedures"

In his diaries, Kafka takes notes on a play by Oskar Baum in which, in his words, "dramatic force can be seen in the work and in the effect as uninterruptedly as in the production of a living craftsman" (October 30, 1911). My presentation addresses this very idea of a certain visibility of the artistic techniques and the technologies – "in the work and in the effect" – when as Bojana Kunst claims, the vanishing dividing line between artistic work and the work itself needs to be rethought (Kunst 2015). It also addresses the ethical implications of this visibility (Adorno, Latour). This will be illustrated by Philippe Quesne's "Pièce pour la Technique du Schauspiel de Hanovre" (2011), whose protagonists are stage workers and theater machines, only to revisit Kafka's very own working with words: How can the literary procedure he applies be already regarded as theater?

**Bio:**

Bernhard Siebert works as a research assistant at the department for Applied Theater Studies in Giessen, Germany. He studied theater in Wien (A), Rennes (F), and Frankfurt (D), and worked in theater administration in Berlin (D) and Zurich (CH). He is currently working on a Ph.D. that contextualizes the use of stage machinery in contemporary theater and performance.

Walter Meierjohann

As I have directed *Kafka's Monkey* ("Ein Bericht für eine Akademie") in 2009, it makes a lot of sense for me to talk about another famous "artist story" by Kafka. I have always been fascinated how deep Kafka's understanding of the psyche of the performer is – and "A Hunger Artist" (Ein Hungerkünstler) is perhaps the most radical and upsetting story as it very clearly questions the relationship between the performer and his audience (and the impresario). Here, a performer is willing to starve himself to death, overlooking the signs of the times which have lost interest in this art form.

**Bio:**

Before joining HOME in 2013, Walter Meierjohann was the International Associate Director at the Young Vic in London

where his productions included the European premiere of *In the Red and Brown Water* by Tarell McCraney, and *Kafka's Monkey*, which toured to Sydney, Melbourne, Athens, Paris, Tokyo and New York. The production, which starred Kathryn Hunter, also showed in HOME's 2015 opening season, with Hunter reprising her lead role. At HOME, Walter has directed the inaugural production *The Funfair* (Simon Stephens/ Odon von Horvath), the first Christmas show *Inkheart* (Cornelia Funke), *The Emperor* (Colin Teevan/ Ryszard Kapusinski) a co-production between the Young Vic, HOME and Teatre de Luxembourg, and the site specific production of *Romeo and Juliet* in The Victoria Baths (Manchester)

**Sack Daniel**

**Imagined Theatres: selected readings and book launch**

**performance lecture**

This collective reading and book launch features texts from *Imagined Theatres: Writing for a Theoretical Stage* (Routledge 2017). The book presents a collection of conceptual events, hypothetical scores, or closet dramas—each no longer than a page—that describe imaginary performances which put theory or philosophy itself onstage to imagine what might be possible and impossible in the theatre. Each scenario is mirrored by a one-page gloss asking what these propositions might open for our thinking about the theatre. A website/e-journal launched alongside the book will gather invited submissions from around the world as well as select user-submitted work. Contributors Laura Cull Ó Maoilearca, Matthew Goulish, Alan Read, and others will read their own work and selections by other writers addressing the conference themes of ethics and performance.

**Bio:**

Daniel Sack is Associate Professor in the Department of English and the Commonwealth Honors College at the University of Massachusetts Amherst. He is the author of *After Live: Possibility, Potentiality, and the Future of Performance* (University of Michigan Press, 2015) and *Samuel Beckett's Krapp's Last Tape* (Routledge, 2016). He is the editor of *Imagined Theatres: Writing for a Theoretical Stage* (Routledge, 2017) and [www.imaginedtheatres.com](http://www.imaginedtheatres.com). His work on Romeo Castellucci, Francis Alÿs, and other contemporary international performance has been published in a range of journals, magazines, and books.

Saltz David Z. / Hamilton James R. / May Shaun

## Analytic Perspectives on Acting, Ethics and Identity

### panel

This panel employs methods of analytic philosophy — generously understood — to articulate and think through basic questions about theatrical performance, ethics, and identity.

Saltz David Z.

The Ethics of Enacting the Ethnic Other

This presentation will investigate the ethical and philosophical implications of cross-racial casting. As Angela Pao has extensively documented, the impact of casting actors to portray characters of a different race or ethnic background changes significantly depending on the nature of the play, the political and historical relationship between the ethnicity of the actor and the character, and the performance context. I will examine the rhetoric employed by defenders and critics of cross-racial casting to expose and tease apart a variety of unexamined assumptions about the nature of both personal identity and dramatic character. My analysis will be informed, in particular, by Kwame Anthony Appiah's philosophical reflections on race and identity, Emmanuel Levinas's reflections on intersubjectivity, Anna Deavere Smith's exploration of ethnic identity and theatrical representation, and my own experience as director of Smith's *Fires in the Mirror* performed by a racially diverse ensemble of thirteen actors.

Hamilton James R.

Performance and Acting: Some Consequences of a Theory

I will examine several positions that are entailed by a display theory of performance and acting. The presentation will begin with a sketch of the display theory, which holds that performers display features of themselves (and hide others) in designed patterns that aim to guide spectators to infer what the performers want them to, on the basis of what they discern in the display. Acting, on this view, is performing with a view to guiding spectators to infer a narrative – and often a particular interpretation of that narrative – from the display they have encountered. The issues I will address are a) the commonly made comment that actors “portray” their characters, b) what acting and character-based story-telling in puppetry have in common, and c) the nature of self-display and theatricality. In the presentation, I will attempt to determine what positions on these topics, precisely, are entailed by the display theory.

May Shaun

Acting, Autism and Intention

This presentation will look at the question of whether a writer's intentions determine if character should be interpreted as being autistic. I will address this question by contrasting *Pygmalion*, the TV sitcom *The Big Bang Theory*, and the stage adaptation of *Curious Incident of the Dog in the Night Time*. Although all three of these feature characters that demonstrate traits congruent with the diagnostic criteria for autism, the lead writer of *The Big Bang Theory* has denied that Sheldon is autistic and Shaw wrote *Pygmalion* before these criteria existed. In such cases, and unlike in the case of *Curious Incident*, there seems to be a tension between authorial intention and the claim that the characters in question are autistic. This presentation will seek to clarify some of the conceptual landscape around this issue, ultimately defending a modified version of 'hypothetical intentionalism' that I argue can resolve this tension.

### Bio:

David Z. Saltz is Professor and Head of the Department of Theatre and Film Studies and Executive Director of Ideas for Creative Exploration (ICE) at the University of Georgia. He is co-author, with Sarah Bay-Cheng and Jennifer Parker-Starbuck, of *Performance and Media: Taxonomies for a Changing Field* (University of Michigan Press, 2015) and co-editor, with David Krasner, of *Staging Philosophy: Intersections of Theatre, Performance, and Philosophy* (2006). He has published numerous

journal articles and book chapters on performance philosophy and digital theatre and is former editor of *Theatre Journal*.

James R. Hamilton is a Professor in the Department of Philosophy at Kansas State University. He is author of *The Art of Theater* (Wiley-Blackwell, 2007) and of numerous publications on theater and other performing arts in encyclopedias of aesthetics and leading journals in theater studies, performance studies, and philosophical aesthetics.

Shaun May is a Lecturer in Drama and Theatre at the University of Kent. He is the author of two books, *A Philosophy of Comedy on Stage and Screen* (Bloomsbury) and *Rethinking Practice as Research and the Cognitive Turn* (Palgrave), and co-editor of a special issue of *Performance Research* 'On Anthropomorphism'.



**Schmidt Johanna Maj**

**A Show of Hyper-piety? – IS' Destruction of World Heritage and the Outcry of the International Public  
no paper**

Set in the context of the deliberate destruction of world heritage by IS that has been geared towards the media and the international outcry that such actions provoke, I seek to demonstrate that the very meaning of and relation to objects, as the ancient artefacts in Mosul, needs to be taken into account from different perspectives. Why and by whom is the destruction of these statues condemned? And why does IS see the destruction of these “idols” as a necessity? In reference to Saba Mahmood, I argue that the different registers of rage or injury that are expressed by the provocateurs and the public are grounded on different semiotic and ethical norms. I claim that the common interpretation of IS' acts of destruction as a political “show of hyper-piety” is based on the Protestant semiotic ideology and unable to see aspects of theological reasoning that are expressed in IS' iconoclasm.

**Bio:**

Johanna Maj Schmidt obtained her undergraduate degree in Politics, English-Speaking Culture, and Performance Studies at the University of Bremen. She completed a masters programme in Art and Politics at Goldsmiths University of London and, as an Intercollegiate, she took part in the MSc Comparative Political Thought at SOAS, School of Oriental and African Studies. She has been a speaker at conferences at Oxford University, SOAS, and at the Annual Conference of the Society for Intercultural Philosophy at the University of Vienna. Johanna is currently enrolled at the Hochschule für Grafik und Buchkunst, the art academy of Leipzig, in the Media Art programme.

## Schmidt Theron

### 'Almost limitless' theatricality: Putting the audience to work in the Nature Theater of Oklahoma standard lecture

If a Marxist critique of productive labour is that it is abstracted and alienated, experienced as 'estranged labour' rather than 'life activity' or 'productive life itself', then the theatre might appear to be the last place where such alienation might be resisted, given its long association with dynamics of abstraction, representation, and reproduction. One approach has been to bring the real onto the stage; but I will argue that a different possibility is offered by expanding and amplifying the theatrical, *extending the stage* so that all of life is made into theatre. Such an impossible project is given a form in the reverie at the end of Kafka's unfinished novel *America*, in which his protagonist, Karl Rossmann, stumbles across an enticing advertisement for the great 'Theatre of Oklahoma'. One-hundred years later, the contemporary theatre company Nature Theater of Oklahoma has taken its name from Kafka's imagined theatre; but more than this, I think, its ambitious, 'almost limitless' theatre, sets out to swallow up an entire life—including the life of its audience members—within its capacious artifice.

#### **Bio:**

Theron Schmidt works internationally as an artist, teacher, and writer. He has published widely on contemporary theatre and performance, participatory art practices, and politically engaged performance. He has contributed to anthologies and journals such as *Postdramatic Theatre and the Political*, *Performance Research*, *Law Text Culture*, *The Live Art Almanac* vols 1-3, and *Contemporary Theatre Review*, where he is an Assistant Editor. He is a founding co-convenor of Performance Philosophy and co-editor of the *Performance Philosophy* journal. He also makes performance as a solo and collaborative artist.

**Schultis Brian**

**The Art of the Beginner: Towards an Ecological Ethics of Power in Grotowski's Active Culture  
standard lecture**

When Jerzy Grotowski's Polish Laboratory Theatre stopped making new productions in 1970, they took the final step in shifting their focus from performance aesthetics to autotelic action. I will describe what emerged through the next fourteen years as an ethics of power in the Deleuzo-Spinozan sense. While I intend to challenge received notions of Grotowski's practice as exclusively focused on transcendence, my primary interest is in the implications for the question of the ecological relations between the human body and its material environment. I read in the Laboratory's gradual and practice led shift from an instrumentalist and representational understanding of materials to an increasingly interactive one as a potential foundation for an ecological ethics grounded both in technics and embodiment. This paper explores this potential, opening avenues for continued research into the ethical possibilities of embodied action and material interaction.

**Bio:**

Brian Schultis carries out both theoretical and practical research into embodied ways of interacting with others, materials, and environments. He worked for three years with the Akron, USA based New World Performance Laboratory under the direction of former Grotowski collaborators Jim Slowiak and Jairo Cuesta. His PhD research at the University of Kent built a theory around Grotowski's Paratheatre and Theatre of Sources periods using the collaborative writings of Gilles Deleuze and Félix Guattari. He has undertaken practical projects including ensemble investigations of landscapes based on moving rather than staying in one place, and facilitating ecological encounters with gold thread.

**Schwan Alexander**

## **Choreoethics in Early Modernist Dance**

### **standard lecture**

The American choreographer Ted Shawn (1891 – 1972), who studied Methodist theology before becoming a dancer and choreographer, conceptualized modernist dance with strong theological implications. In his early choreographic work, he made proliferate use of liturgical gestures, which, strangely enough, still resonated with his Methodist background. Typical aspects of Methodist ethics such as sanctification, self-enhancement, and social-political commitment, but also the impossible assumption of an alleged universality, can clearly be seen in Shawn's idealization of the dancing human body. With a particular focus on Ted Shawn and his appropriation of François Delsarte's system of codifying gestures, the paper will investigate the ethical dimension of liturgical gestures in early modern dance. How did they relate individuality and community, prescription and expression, overpowering and self-assertion? And finally, to which political dimension did these gestures appertain in terms of responsibility, power, and guilt?

### **Bio:**

Alexander Schwan is a Postdoctoral Research Associate at the Institute of Theatre Studies at Freie Universität Berlin. Prior to his current position, he was trained in theatre directing and studied Protestant theology, Jewish studies and philosophy in Heidelberg, Jerusalem, and Berlin. His dissertation entitled *Correlations between Dancing and Writing in the Work of Trisha Brown, Jan Fabre, and William Forsythe* was awarded the 2016 Tiburtius Award. In his current book project, Alexander researches theological implications in the works of modernist choreographers such as Ruth St. Denis, Mary Wigman, and Martha Graham. In the fall term 2017, Alexander will be a Visiting Scholar at Harvard University.

**Sjöström Kent**

## **The Ethics of Representation**

### **workshop**

One pervasive ethical issue in current theatre practice, motivated by a debate on subjectivity, is the *ethics of representation*, the way and extent to which an actor is expected to represent somebody else. The workshop will practically investigate the possibilities of representation in the tension between two different stances, obvious in performance art. The first de-stabilizing the idea that there is a stable present "I" of the actor, where representation takes it starting point. The other based on the condition that the performer is considering herself as a unique subject, using her body and mind, appearance and experiences for representing the other. By using fictional casting, the participants will investigate the function of distance and ethical consequences of representation. The workshop will pinpoint the process of observation, knowledge and judgement, in contrast to identification or exposing a personal essence, all in order to scrutinise the recyclability of identity.

### **Bio:**

Kent Sjöström is the head of artistic research at the Malmö Theatre Academy, Sweden, and since 2010 he has been running *The Theory and Practice of Theatre*. In 2007 he completed the first Swedish PhD in Theatre in the field of artistic research. He is author of the monograph *The Actor in Action – Strategies for Body and Mind*. In 2015-16 he has been giving workshops and lecture performances in Czech Republic, Brazil, Germany and Shanghai. Kent Sjöström has worked as an instructor at the Malmö Theatre Academy since 1984. His current research concerns the field of how the working actor conveys ideology and theory, mainly with tools taken from Brecht's theories.

## Performing Memory – Workers' Culture and Philosophy of Revolution in Poland

### standard lecture

Andrzej Leder, Polish psychoanalyst and philosopher, states that between 1939 and 1956 revolution happened in Poland. Revolution he calls an "overslept revolution". To him it is the time when Polish society enters the modernity and changes its model from feudal to the bourgeois society. He utilizes Jacques Lacan's term trans-passive to underscore the character of Polish revolution: it is perceived as someone else's act, as a nightmare and a sweet phantasy at the same time. I would like to explore the consequences of that thought for thinking about 1945-1948 workers' protests in Poland and their performative, or even theatrical character. I would also like to raise a question how this influences our understanding of common memory and history. Another important philosophical context will be Hannah Arendt's *On Revolution* and her statement that in any revolutionary act there is a deep crack between masses and ways how their goals are formulated. Perhaps performative perspective would be a way to overcome this crack - at least in historical thinking.

### Bio:

Born in 1982. Since 2016 she is an Adjunct at Institute of Polish Culture, Department of Theatre and Anthropology of Performance, University of Warsaw. She is also working on the scientific project under the title "Sources and Mediations", researching the subject of the relation between theatre and documentation, body and archive, performance and video registration as well as Polish-German project "Performing Memory" in frames of which she is researching Polish workers' theater in context of memory, performance and archival studies. She published articles on the subject in the renowned scientific magazines in Poland as well as in "Performance Research" and "Theatralia". She took part in the performance and philosophy conference in Ljubljana this year ("Performance and Philosophy: Repetition/s").

**Steuernagel Marcos**

## **The precarious stumble of PROJETO BRASIL**

### **standard lecture**

Boaventura de Sousa Santos has proposed that there can be no global social justice without global cognitive justice. During the first decade of the twenty-first century, the New South American Left had provided a much-needed voice against the closure of epistemological alternatives engendered by neoliberal globalization in previous decades. The impeachment of Dilma Rousseff, however, marked Brazil's entrance into the current global conservative turn. PROJETO BRASIL was a three-year theatrical project by Cia. Brasileira de Teatro that spanned a critical period in this process, from the widespread protests of June 2013, through the political polarization in the 2014 election, to the downfall of the Workers's Party in 2016. This paper investigates the ways in which performance acts in response to attacks on cultural and political difference. What can the performatic precariousness of PROJETO BRASIL contribute to theorizing, from the South, a response to the growing conservatism throughout the world?

### **Bio:**

Marcos Steuernagel is Assistant Professor of Theatre at the University of Colorado Boulder, and works on the intersection of performance and politics, Brazilian and Latin American theatre and performance, and the digital humanities. He is co-editor with Diana Taylor of the trilingual digital book *What is Performance Studies?* (Duke University Press & HemiPress, 2015). His upcoming monograph traces the relationship between politics and aesthetics in contemporary Brazilian theatre and dance. Originally from Brazil, Marcos holds a Ph.D. in performance studies from New York University, and was previously Arts and Humanities Postdoctoral Associate at New York University Abu Dhabi.

**Taşdelen Demet Kurtoğlu**

**The Experimental Meeting of Thought and Movement: Is It Possible to Make a Concept Visible?  
With the Concept of 'Time' as an Example**

**workshop**

There might be some philosophical questions whose answers can be found not only in thought but in movement, action, perception as well. I believe that the question “is it possible to make a concept visible?” is one of these. The aim of this performance and presentation therefore is to try to answer this question by enabling the audience live through it. Trying to use as a method both reasoning and experiment, I aim at bringing thought and movement together. There is a possibility for the visibility of a concept to increase when its content is made explicit through images. To experiment this possibility, I use painting images and discuss what is visible and what is invisible. I also ask the question “what is time?” and try to answer it by creating the concept of ‘time’ using opposite and/or complementary movement images with my body.

**Bio:**

I did my B.Sc., M.Sc. and PhD at Middle East Technical University, Department of Philosophy, in Ankara, Turkey. Currently I am associate professor of philosophy and head of the Department of Philosophy at Anadolu University, Eskişehir, Turkey. Besides my academic career, I have been writing articles combining life, art and philosophy in some Turkish journals and magazines. I have also been doing contemporary dance and choreographies since my young ages (not professionally). For four years now, I do performative philosophy both in classes (during courses like aesthetics, ethics and introduction to philosophy) and at philosophy conferences.



tick tock

## Thinking Through Touch: an exploration across sonic and choreographic arts

### panel

This panel unites three approaches to touch, from the perspectives of sound poetry, dance, and music, exploring the tactile as an integral mode of art and research. Presented as an integrated dialogue, we interweave performances with reflections on text, sound, and movement. The presentations correspond to three nesting registers of touch, from instrumentation as an extension of the musician's touch, to a poetics of the body in space, to voice as a primary touch that both precedes and advances the subject-object distinction. In this way, the topics suggestively contact each other, 'touching upon' a common theme with different means and emphases.

Naomi Woo, pianist

Pianist Naomi Woo responds to her interlocutors with a lecture-performance centred around the performance of various keyboard toccatas. The performance takes a phenomenological and physical approach to the instrument, framed through the lens of a genre (the toccata) in which 'touch' is the primary focus. Performances are interspersed with philosophical, pedagogical, and personal reflections from on and off the keyboard.

Sasha Amaya, dancer and choreographer

Dance, perhaps rivalled only by music, has one of the most immediate and inseparable relationships to touch. A dancer's education, orientation, and ethos are shaped functionally, symbolically, and aesthetically by the bodies and surfaces with which they are in contact, and, indeed, it is the only art form in which the perception of contact (to the audience's eye) is often maintained as being of equal importance to the interior function that touch plays in a dancer's emotional and physical constructions. Drawing on imagery from rehearsal practice, and texts from Jonathan Burrows, Andre Lepecki, and Ana Vujanovic, Amaya uses verbal reflection and live physical exploration to both speak to the poetics of dance, and the way in which it grapples with the gifts and limits of touch as a primary tool of investigation.

Cam Scott, poet and sound artist

In *The Phenomenology of Perception*, Merleau-Ponty describes sensuous experience as an encounter with an "another self that has already sided with the world", establishing an asymmetrical complementarity between a wondrous outside and a reified interiority. The paradigm for this relation is explained by Derrida as "auto-affection" or self-touching, modelled on the physical experience of one's own voice as able counterpart to external stimuli. Voice, then, is that proximate phenomenon that originates within oneself and tempts identification, yet *qua* physicality has *already sided with the world*, as a condition of agency and an alienating datum at once. Much as the voice of the other exerts agency and demands attribution, one's own voice appears to trouble these categories. In a multi-vocal text, Scott explores the voice as a primary means of touch that establishes one in concert and continuity with the sounding world.

**Bio:**

tick tock // tick tock is a multidisciplinary ideas and performance lab that explores the intersection of sonic and choreographic arts

Naomi Woo is a pianist, conductor, and researcher, currently pursuing a PhD in Music as a Gates Cambridge Scholar. Summer engagements include a recital at the Orpheus and Bacchus Festival (Bordeaux), a Performance Philosophy panel about John Cage at the Music and Philosophy Study Group Conference (King's College London), and the premiere of *A Certain Sense of Order*, collaboratively devised with Catherine Kontz and Sasha Amaya (Tête à Tête Opera Festival). Naomi has studied mathematics, philosophy, and music at Yale University and the University of Montreal. // [www.naomiwoo.com](http://www.naomiwoo.com)

Sasha Amaya is a dancer, choreographic and installation artist, and director based in Berlin. Her work has shown in galleries, on video, and as chamber music and opera, and was reviewed by the New York Times as full of « paradox... charm and fun ». Recent work includes the collaborative creation and direction of *A Certain Sense of Order*, and performances at 3AM (Berlin), Somerset House (London), and aceartinc. (Winnipeg). Sasha studied dance in Canada and Germany, and Architecture and Urban Studies at the University of Cambridge. // [www.sasha-amaya.com](http://www.sasha-amaya.com)

Cam Scott is a poet, essayist and practicing non-musician who performs under the name Cold-catcher and as a member of Swolowes, Existens and numerous other ad hoc and enduring groups. He has performed extensively throughout North America, Europe, Asia and Australia. His writing has appeared in Tripwire, 3:AM, The Capilano Review, and more. His stereo sound installation 'Tektology' has been featured alongside concert programs in Cambridge, London, and, most recently, at Winnipeg's send + receive: a festival of sound. Cam Scott is based in Brooklyn.

**The parody and embodiment of thinking in Performative Philosophy  
standard lecture**

(Academic) Philosophy is affected by certain attitudes and behaviours. The practice of doing academic philosophy is connected to a certain habitus, which is not reflected but not essential to philosophy. This habitus is implicitly passed on in philosophical schools and is mainly not discussed. It is even so sticky, that no verbal critic is possible.

Performative Philosophy – it may be claimed for the movement we observe in german speaking countries – is a emerging branch of academic philosophy. Performative Philosophy articulates philosophical thoughts entangled with artistic expression. It could be an important function of Performative Philosophy to show this habitus and its attitudes, prepare them for a critical examination and to make them 'fluid'. Or not at all? Starting with Butlers understanding of a subversive parody and Bourdieus term of habitus und his findings about the homo academicus this contribution argues the role, that Performative Philosophy could have, especially using means of parody. In the same breath the argument will be broken / commented by performative elements in itself, showing academic habitus and unfurling the landscape of argumentation around philosophical performances. We will discuss which attitudes are needed to do philosophy, which role embodiment has and why parody cannot be a philosophical method.

**Bio:**

Rainer Totzke (born 1966), is a philosopher at the Otto-von-Guericke University Magdeburg (Germany) and has been self-employed since 2000 as a columnist, author and performer under the pseudonym of Kurt Mondaugen. *He is one of the organizers* of the festival and research project [soundcheck philosophie] in *Halle/Leipzig*.

[www.rainer.totzke.de](http://www.rainer.totzke.de) , [www.sinnstudio.wordpress.com](http://www.sinnstudio.wordpress.com), [www.kurt-mondaugen.de](http://www.kurt-mondaugen.de)

[www.soundcheck-philosophie.de](http://www.soundcheck-philosophie.de)

Eva Maria Gauß holds the degrees of Philosophy/Theatrestudies (University of Leipzig) and Diplom Voice and Speechstudies (5 years degree of University of Halle). She is currently working on a PHD about the philosophy of the body in actors' voice education. Beside this subject she is doing research on the epistemic potentials in lecture performances and other encounters of art and philosophy, in 2013 she works as staff in the project „rhetoric in sciences“ at University of Saarland, since then at University of Marburg in the Working Group Speech Science. She is one of the founders of the festival and research project [soundcheck philosophie], founding member of Expedition Philosophie/ International Society of Performative Philosophy.

## **Twitchin Mischa**

### **Between phantom and phantasm**

#### **standard lecture**

What kind of actor is a phantom – or, indeed, a phantasm? What modes of possession and dispossession do these figures enact? How do they animate bodies, whether conceived of in terms of performance, philosophy, or ethnography? How are the differences between these disciplines articulated in the conceptual theatre of Nietzsche's "reversal of Platonism", not least when Foucault acts as dramaturg to Deleuze's leading role in its mask play? How does performance philosophy allow for questions of mimesis that engage with an anthropology of modernity particularly, offering distinct questions of an ethics of research practice? My presentation will explore the possibilities of what Foucault called "phantasmaphysics" in relation to visiting European ethnographic museums, as also reflected upon in a film-essay entitled "The Utopian Body" (available on Vimeo: <https://vimeo.com/177274641> [French version]; <https://vimeo.com/178221335> [English version]).

#### **Bio:**

Mischa Twitchin is a British Academy Post-doctoral Fellow at the Drama Dept., Queen Mary, University of London. His book, "The Theatre of Death – the Uncanny in Mimesis" is published by Palgrave Macmillan in their Performance Philosophy series; while examples of his performance- and essay-films can be seen on Vimeo: <http://vimeo.com/user13124826/videos>

**Vohryzková Tereza**

## **Walking with a meaning**

### **workshop**

Let us explore a common human activity – walking! By sensing, feeling and playing, we will look beyond the automatized function of our everyday life.

During the workshop, we take two perspectives for our work. First, we will look into the bodily organization of walking. With the use of the Feldenkrais method, we will explore some basic elements of walking as a movement pattern. We will experience how sensing and feeling can raise our awareness and change our self-image and the way we do things.

In the second part of the workshop, we will play to create different walking styles. We will address the question of what and how walking can convey on the individual and social level and discuss how the moving body becomes a part of our omnipresent symbolic language.

#### *The method*

The Feldenkrais method, called often the „somatic learning“, is a great tool for understanding the interconnection of acting/doing and observing. Moshe Feldenkrais used to say „If you don't know what you're doing, you can't do what you want“. The wider our awareness is, the more possibilities we know, the freer (and more relaxed and joyful) we are in our doing.

#### **Bio:**

Tereza Vohryzková (1979), PhD student at the The Theatre Faculty of the Academy of Performing Arts in Prague (DAMU). Her field of interest is the body memory and the somatic learning process. Obtained her MA in Classical Studies and History of Religion. She is a Feldenkrais practitioner in training and an activist in the field of urban sustainability.

**Wahlfors Laura**

## **Piano Performance and the Queer Ethics of the Neutral**

### **performance lecture**

As has been shown in the field of cultural musicology, music is a well-suited vehicle for queer – mobile and non-normative – subjectivities. In contemporary society, however, gender fluidity and liberated sexuality are easily harnessed to serve the goals of capitalism and neoliberalism, which is why we need sustained analysis of how human beings become agents. One potent way to carry out this sort of historically informed ethnography is zooming into the processes through which musicians, as gendered and sexual beings, work their embodied relationships to musics of different times.

I consider Roland Barthes's ethics of "the Neutral/Neuter" fruitful for this project because – in its aspiration to outplay normative identities and ideological structures – it stresses the resistance of singular bodies. Reading Barthes through contemporary queer theories, my presentation will demonstrate how his strategies for catching nuances of the insistent uniqueness of the irreducible individual can be applied to piano practice and performance.

### **Bio:**

Laura Wahlfors works as a postdoctoral researcher at the Sibelius Academy, University of the Arts Helsinki, Finland, and as a performing pianist. She completed her doctor's degree in music at the Sibelius Academy in 2013, and she also holds an MA in comparative literature from the University of Helsinki. Her areas of research include continental philosophy (particularly Barthes, Kristeva, and Nancy), the study of musical performance, cultural musicology, gender and queer studies, and artistic research. Her current project *Queering Musicianship. Sexual Otherness in the Changing Field of Classical Music* is funded by the Kone Foundation.

**Wallace Clare**

**“a safe and special place”: Activating Audiences in an Age of Truthiness?**

**standard lecture**

The citation above is from a tweet by President elect of the United States, Donald Trump, calling on the cast of the hip-hop Broadway musical *Hamilton* to apologise for supposedly insulting his soon to be Vice-president Mike Pence in the theatre on the 19<sup>th</sup> November 2016. In *Theatre in the Expanded Field* (2013), Alan Read writes of the “contrastive symmetry” immunity shares with community; It is but one of the lesser ironies exuding from current cultural discourse that while generations of theatre-makers and artists have striven to diminish what Read calls the “immunisatory logic of theatre” arguably with little real effect, that the future incumbent of the White House found there to be too little in the unlikeliest of places. How can theatrical performance be thought to act on or with its audiences/spectators/participants? Via the work of Jean-Luc Nancy (*The Inoperative Community*), Alan Read (*Theatre, Intimacy and Engagement*) and Sara Ahmed’s writing on emotional economies, this paper will investigate the affective dimensions of attempted community making / community enacting in recent British theatre with reference to work by Tim Crouch, Andy Smith, David Greig and Caryl Churchill. It will attend to four aspects emergent in this work and its invitations to audiences: empathy, ambivalence, naivety and rage.

**Bio:**

Clare Wallace is an associate professor at the Department of Anglophone Literatures and Cultures at Charles University in Prague. She is author of *The Theatre of David Greig* (2013) and *Suspect Cultures: Narrative, Identity and Citation in 1990s New Drama* (2007) and is editor of *Monologues: Theatre, Performance, Subjectivity* and *Stewart Parker Television Plays* (2008). Co-edited books include, *Cosmotopia: Transnational Identities in David Greig’s Theatre* (2011) with Anja Müller, *Stewart Parker Dramatis Personae and Other Writings* (2008) with Gerald Dawe and Maria Johnston, and *Global Ireland: Irish Literatures for the New Millennium* with Ondřej Pilný (2006). She writes widely on contemporary British and Irish theatre and is a member of the editorial board of the *Journal of Contemporary Drama in English*.

**Ward Nigel**

## **Angelic Conversations: John Dee, theatre and philosophia naturalis**

### **performance lecture**

*All philosophies that men have learned or devised are, in our opinion, so many plays produced and performed which have created false and fictitious worlds.*

- Francis Bacon, *New Organon* (1620)

It is more than 400 years since John Dee arrived in the court of Emperor Rudolf II in Prague, ready to practice as ‘natural philosopher’, mathematician, alchemist and to conduct conferences with angels. During his time in England Dee had designed mechanical effects for the stage as well as advising Richard Burbage on the construction of The Globe Theatre. In Prague

This performance lecture will take the form of an angelic conversation: John Dee will be invited to communicate, from beyond the grave, the significance of his hermetic philosophy, its relationship to mathematics and to theatre.

His career ended in failure, his reputation in tatters, but his influence can be discerned in science (Newton’s *Philosophiæ Naturalis Principia Mathematica*) in theatre (Dee is a possible model for Prospero). And he is key in establishing the idea of the theatre as microcosm for staging an understanding of the macrocosm .

### **Bio:**

After reading English at Oxford University Nigel trained as a theatre director at Drama Studio London and worked professionally in the London fringe and as an assistant director at the Royal Shakespeare Company. After completing his PhD at Warwick University, he taught at a variety of institutions including, Sheffield University and Central School of Speech and Drama where he ran the MA in Performance Studies. He is currently Principal Lecturer in Drama and Acting Head of Department at Anglia Ruskin University in Cambridge.



**Whitehead Stephen**

**Expanding boundaries: The role of performance philosophy in the creation of philosophical tool**

**no paper**

Philosophy may be viewed as an intellectual activity which creates new approaches for the analysis of the world and so creation of new knowledge and understanding. These tools and paradigms by necessity have a limited shelf life, with the philosopher constantly building upon and discarding the existing in favour of previously unexplored methods of exploration. In this paper I will propose that within this process performance takes on the significant role of pushing the boundaries of how we identify these tools, by causing us to think outside of their existing primarily-linguistic-based nature in order to rethink them from a new angle or perspective. Performance philosophy, I suggest, by concentrating specifically on the nature and practice of performance within philosophical investigation, which hitherto has existed unnoticed in the background, allows us to break entirely from the linguistic focus in order to create new possibilities for tools, for investigation, for knowledge.

**Bio:**

Stephen is a PhD researcher in Philosophy at the University of Dundee, as well as moonlighting on occasion as a stand-up comic. His research concentrates on the role of ritual and performance in everyday activities and the role of both overt and covert performances in the communication of ideas. His primary interests are in phenomenology, hermeneutics, and their subversion. He has made appearances at Bright Club in Dundee and is inspired by Stewart Lee and Martin Heidegger. Stephen can be contacted by email at [swhitehead@dundee.ac.uk](mailto:swhitehead@dundee.ac.uk)