What is Performance Philosophy?
Staging a new field

University of Surrey,
Guildford, UK
11-13th April 2013

Co-organized by
Laura Cull (University of Surrey)
Eve Katsouraki (University of East London)
Dan Watt (Loughborough University)

Kindly sponsored by
the University of Surrey, Loughborough University,
University of East London & the practice.research.unit at Kingston University
Schedule
3

Schedule with Abstracts
20

Biographies
79

General Information
99

Map
103
What is Performance Philosophy?

Schedule

Thursday 11th April

8.30-9  Registration and morning coffee on Lower Concourse

9-9.15  Opening Remarks: Laura Cull, Dan Watt, Eve Katsouraki
Griffiths Lecture Theatre

9.15-10 1st Plenary: Bojana Kunst
Griffiths Lecture Theatre

“The Politics of Semblance: Performance Philosophy”

10-10.15  Respondent: Efrosini Protopapa

10.15-10.45 Q&A

10.45-11  Coffee break on Lower Concourse

11-1  PARALLEL SESSIONS no. 1

<table>
<thead>
<tr>
<th>Panel 1.</th>
<th>Philosophies of ‘Performance Philosophy’</th>
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<tbody>
<tr>
<td>Griffiths Lecture Theatre</td>
<td>1. Jim Hamilton</td>
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<tr>
<td>Chair: Laura Cull</td>
<td>Title: Performance and Philosophy</td>
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<td>Volunteer assistant: tbc</td>
<td>2. Tasoula Kallenou &amp; Edward Spence</td>
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<tr>
<td></td>
<td>Title: The Polarity of Performance, Theatre &amp; Philosophy</td>
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<td>3. Edward Spence</td>
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<td></td>
<td>Title: Philosophy Plays: the Theatre of Philosophy</td>
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<td>4. Daniel Meyer-Dinkgrafe</td>
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<td>Title: Performance and Philosophy as Experience</td>
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<th>Panel 2.</th>
<th>New Philosophies of Music</th>
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<tr>
<td>Lecture Theatre B</td>
<td>1. Aaron J. Yarmel</td>
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<tr>
<td>Chair: Tomas McAuley</td>
<td>Title: Musical Performances of Platonist Types</td>
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<td>Volunteer assistant: tbc</td>
<td>2. Jenny Judge</td>
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<td></td>
<td>Title: How should philosophers approach normativity in musical performance?</td>
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</tbody>
</table>
| Panel 3. | 3. Catarina Leite Domenici  
Title: *Challenging old paradigms: A dialogical ethics of musical performance*  
| 4. Charlotte De Mille  
Title: *Towards Opera without Organs* |

**Phenomenology and Performance [Studies]**

| 1. Stuart Grant  
Title: *Genealogies and Methodologies of Phenomenology in the Study of Performance* |
| 2. Suzanne Knip-Mooij  
Title: *Performance, Philosophy and Gelassenheit* |
| 3. Jeff Friedman  
Title: *The oral histories of dancers through Heidegger, Ricoeur and Patocka* |
| 4. Helen Hughes  
Title: The philosophy of staged dialogue in Josef Beuys’s *Ja Ja Ja Ne Ne Ne* (1970) |

| Panel 4. | 3. Catarina Leite Domenici  
Title: *Challenging old paradigms: A dialogical ethics of musical performance*  
| 4. Charlotte De Mille  
Title: *Towards Opera without Organs* |

**Ethics & Aesthetics in Performance Art: From Marina Abramovic to Tino Seghal**

| 1. Kathleen Scott  
Title: *The Artist is Present: Philosophy, Violence and Female Performance in the Work of Marina de Van and Marina Abramović* |
| 2. Louis van den Hengel  
Title: *Performing A Life: Towards an Ethics of Immanence* |
| 3. Daniel Felstead  
Title: *These Object of Distortions: The production of an aesthetic experience within live and participatory art* |
| 4. Katerina Paramana  
Title: *It’s all fun and games until…: Tino Sehgal’s These Associations (2012) and the (re?)production of systems and philosophies* |
<table>
<thead>
<tr>
<th>Panel 5.</th>
<th>Acts of Inscription: Diagrams/Writing /Documentation</th>
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</thead>
</table>
| Lecture Theatre L | 1. Paola Crespi  
Title: Rudolph Laban's Diagrammatic Thinking |
| Chair: Theron Schmidt | 2. Andrej Mircev  
Title: Performing diagrams, escaping dualisms |
| Volunteer assistant: Daniel Koczy | 3. Rachel Sweeney  
Title: Inscribing Movement: articulating strategies for live writing processes |
| | 4. Nik Wakefield  
Title: Bergsonian Memory and Duration in Performance and Documentation |

| Workshop | Andrew Armitage  
Ethnographic Verse as Performatif Storytelling:  
The Poetry of Working Lives |
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<tr>
<td>IVY Dance Studio</td>
<td>1-2 Lunch [finger buffet] on Lower Concourse</td>
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<td>Volunteer assistant: Melina Scialom</td>
<td>2-3.30 PARALLEL SESSIONS no. 2</td>
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<thead>
<tr>
<th>Panel 1.</th>
<th>Theatre &amp; Political Economy</th>
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</table>
| Griffiths Lecture Theatre | 1. Tony Fisher  
Title: Towards a Critique of the ‘Political Economy’ of the Theatre – the Society of the Spectacle in Rousseau’s Letter to D’Alembert |
| Chair: Dan Watt | 2. Eve Katsouraki  
Title: ‘economic subjectivism’ and ‘personality cult’ in character-based naturalist/realist theatre |
| Volunteer assistant: Jenny Mahon | 3. Louise Owen  
Title: National interests: theatre, crisis and anti-theatricality |

| Panel 2. | Matter, Body, Motion:  
A Phenomenology of the Shakespearean Stage |
|---|---|
| Lecture Theatre E | 1. Matt Wagner  
Title: Wheresoever the Body Is |
| Chair: Matt Wagner |
| Volunteer assistant: Melina Scialom | **2. Anne Sophie Haahr Refskou**  
Title: *The Winter’s Tale: Textual Gesture and the Actor’s Body* |
|---|---|
| **Panel 3.**  
Lecture Theatre B  
Chair: Tomas McAuley  
Volunteer assistant: Laura Robinson | **Questioning ‘authenticity’ in music performance**  
1. **Morton T. Wan**  
Title: *Glenn Gould: Performance as Poststructuralist Discourse*  
2. **Joke Kremer Romp**  
*On the role of the body in performing (authentically) and experiencing (authentic) mediatized performance* |
| **Panel 4.**  
Lecture Theatre L  
Chair: Paola Crespi  
Volunteer assistant: Rachel Johnson | **Pragmatism**  
1. **Teemu Paavolainen**  
Title: *Metaphors We Philosophize By: A Contextualistic Account of Theatricality and Performativity*  
2. **Aline Wiame**  
*Is "Performance Philosophy" Pragmatist? Experiencing William James’ Philosophy through Contemporary Theatre*  
3. **Ben MacPherson**  
Title: *Razing Plato (or Why the Body Should Be Taken More Seriously)* |
| **Panel 5.**  
Lecture Theatre F  
Chair: Laura Cull  
Volunteer assistant: Daniel Koczy | **Dancing with Deleuze**  
1. **Christel Stalpaert**  
Title: *Gilles Deleuze Revisited. Thinking Politics or Political Thinking in Postdramatic Dance Theatre?*  
2. **Stefania Mylona**  
Title: *Of Applying the Deleuzian Assemblage in Dance Study and the Assemblage of Applying*  
3. **Jessie Eggers**  
Title: *Sensing Thought: Imagining Representation and Sensation in Ivana Müller’s While We Were Holding It Together* |
| Workshop  
IVY Dance Studio  
Volunteer assistant: Eva Aymami Reñe | **Per Roar**  
*If this is my body*** |
<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>3.30-3.45</td>
<td>Afternoon Tea on Lower Concourse</td>
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<tr>
<td>3.45-5.15</td>
<td>PARALLEL SESSIONS no. 3</td>
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### Panel 1.
*Griffiths Lecture Theatre*

**Chair:** Freddie Rokem  
**Volunteer assistant:** Laura Robinson

**Ethical Dimensions of the Performative**

1. **Alice Lagaay**  
   *Title:* Can there be an ‘ethics of the neutral’ - and if so what could it have to do with performance?

2. **Jorg Sternagel**  
   *Title:* Before Culture and Aesthetics. Ethical and Performative Imperatives

3. **Barbara Gronau**  
   *Title:* Performing Abstention

### Panel 2.
*Lecture Theatre E*

**Chair:** Laura Cull  
**Volunteer assistant:** Daniel Koczy

**Dramatizing Deleuze and Guattari**

1. **Blaise Verrier**  
   *Title:* The Traitor: On Sartre and Deleuze

2. **Iain MacKenzie**  
   *Title:* The art of sustainable resistance: Or, why Johnny may have been right after all

### Panel 3.
*Lecture Theatre B*

**Chair:** Dan Watt  
**Volunteer assistant:** Melina Scialom, Eva Aymami Reñe

**[Re]Thinking the body**

1. **Martin Leach**  
   *Title:* Attention! ... There is No ‘Body’: Performance and the Quickening of Being

2. **Hilan Bensusan**  
   *Title:* Heterochrony and the body of an urge: A study on the tectonics of the event

3. **Fred Dalmasso**  
   *Title:* Body Traces and Rhythm Politics

### Panel 4.
*Lecture Theatre F*

**Chair:** Will Daddario  
**Volunteer assistant:** Natasha Warmer

**Adorno and Theatre**

1. **Anja Nowak**  
   *Title:* Adorno and Theatre – An Inventory

2. **Marcus Quent**  
   *Title:* THE INTERDEPENDENCY OF PERFORMANCE & PHILOSOPHY. Reflections on the Relationship of Art, Philosophy and Truth in Adorno’s Aesthetic Theory
<table>
<thead>
<tr>
<th>Panel 5.</th>
<th>Shakespeare</th>
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</table>
| Lecture Theatre L | 1. Philip Watkinson  
Title: Henri Lefebvre and Performance Analysis: A Spacio-Semiotic Approach to Ian Rickson’s Hamlet |
| Chair: Eve Katsouraki | 2. Erik Schmidt  
Title: False Gaze: Othello and the problem of ironic deception |
| Volunteer assistant: Dasha Kostkina | 3. Mike Pringle  
Title: Iago’s Illusions: Guerrilla Theater in Othello |

| Workshop I | Marjorie Gracieuse, Andrea Puerta, Margarita Zafrilla, and Natalie Heller  
Dancing thought and thinking  
dance: what does dance do to philosophy? |
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<tr>
<td>IVY Main Theatre</td>
<td>Volunteer assistant: Paola Crespi</td>
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</table>
| Workshop II | Pauliina Hulkko & Assi Karttunen  
Sounds of Silence (revisited) |
| Music Studio I | Volunteer assistant: Melina Scialom |
| PATS Building | |

5.15-6 Drinks Reception
## Friday 12th April

**8.30-9**  
Registration and morning coffee on Lower Concourse  
Registration desk: Laura Robinson

**9-11**  
PARALLEL SESSIONS no. 4

### Panel 1.  
Griffiths Lecture Theatre  
Chair: Eve Katsouraki  
Volunteer assistant: Daniel Koczy

| 'More' |  
| 1. Karoline Gritzner  
Title: *Notes on Movement (or: what happens between the steps)* |  
| 2. Adrian Kear  
Title: *More Future; More History; More World: Faustin Linyekula’s More more more … future (Royal Festival Hall, London, 2009)* |  
| 3. Carl Lavery  
Title: *The Ecological Image: The More of Philippe Quesne and Vivarium Studio* |  
| 4. Joe Kelleher  
Title: *Show More* |

### Panel 2.  
Lecture Theatre E  
Chair: Kélina Gotman  
Volunteer assistant: Paola Crespi

| Philosophy’s Dance |  
| 1. Constanze Schellow  
Title: *Can He Walk? Moreover, Can He Dance? – Friedrich Nietzsche. Two discourse choreographies between dance(-theory) and philosophy at the beginning of the 20th and 21st centuries* |  
| 2. Gediminas Karoblis  
Title: *Dance in Kierkegaard’s Performance Philosophy* |  
| 3. Thomas Betteridge  
Title: ‘this restrained intensity’: Thinking Performance in the Philosophy of Alain Badiou |  
| 4. Marcos Steuernagel  
Title: *Deleuze and the performing body in Brazilian contemporary theater and dance.* |

### Panel 3.  
Lecture Theatre L  
Chair: Theron Schmidt

| From Practitioner Knowledge to Tacit knowledge |  
| 1. Rachel Cockburn  
Title: *The biopolitical problem of institutional critique.* |
<table>
<thead>
<tr>
<th>Panel 4.</th>
<th>Music and Philosophy</th>
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</thead>
<tbody>
<tr>
<td>Lecture Theatre F</td>
<td>1. Milton Mermikides</td>
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<tr>
<td>Chair: Tomas McAuley</td>
<td>2. Alessandro Giovannucci</td>
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<tr>
<td>Volunteer assistant: Jason Cooper</td>
<td>Title: Non-performative music genres: a paradoxical way to enhance Performance Philosophy in music?</td>
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<td>3. Huw Hallam</td>
<td>Title: Philosophy in Real Time: Musique concrète and the Politics of Sense</td>
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<tr>
<th>Panel 5.</th>
<th>Performing the Self, Producing Subjectivity</th>
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<tr>
<td>Lecture Theatre B</td>
<td>1. Shela Sheikh</td>
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<tr>
<td>Chair: Laura Robinson</td>
<td>Title: That simplest of performances, an “I am”</td>
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<td>Volunteer assistant: Eva Aymami Reñe</td>
<td>2. Matthew Cawson</td>
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<td>3. Aaron Ellis</td>
<td>Title: Toward a Political and Self-Critical Philosophy of Performance</td>
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<tr>
<th>Workshop</th>
<th>Mary Ann Hushlak</th>
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<tbody>
<tr>
<td>IVY Dance Studio</td>
<td>A Particular Form of Reading Group and A Particular Approach to Reading The Prince by Niccolo Machiavelli</td>
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<td>Volunteer assistant: Niki Taylor</td>
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11-11.15 Coffee break on Lower Concourse
11.15-1.15 PARALLEL SESSIONS no. 5
<table>
<thead>
<tr>
<th>Panel 1.</th>
<th><strong>Performance Philosophy in Illness, Madness and Mind</strong></th>
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<tbody>
<tr>
<td>Lecture Theatre F</td>
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<tr>
<td>Chair: Kélina Gotman</td>
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<td>Volunteer assistant:</td>
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<td>Jenny Mahon</td>
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<tr>
<td><strong>1. Evi Stamatiou</strong></td>
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<td>Title: Physical Theatre and Madness; Foucault's Madness and Civilization, Peter Brook's The Man Who and the myth of Persephone</td>
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<td><strong>2. Shaun May</strong></td>
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<td>Title: Performance Philosophy and Folk Psychological Narratives</td>
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<td><strong>3. Martin O'Brien</strong></td>
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<td>Title: Living in Chronic Time: Chronic Illness, Phenomenology and Endurance Art</td>
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<td><strong>4. Kélina Gotman</strong></td>
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<td>Title: Epidemics and Collectivity: Another History of Plague</td>
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<th>Panel 2.</th>
<th><strong>Zizek and performance</strong></th>
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<tr>
<td>Griffiths Lecture Theatre</td>
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<td>Chair: Alex Mangold</td>
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<td>Volunteer assistant:</td>
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<td>Laura Robinson</td>
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<td>Eva Aymami Reñe</td>
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<td><strong>1. Broderick Chow</strong></td>
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<td>Title: 'Je suis Marxiste (tendance Groucho)': how to do things with jokes</td>
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<td><strong>2. Melissa Blanco Borelli</strong></td>
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<td>Title: 'Sublime Objects: The Hollywood Dance Film'</td>
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<td><strong>3. Peter M. Boenisch</strong></td>
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<td>Title: Who’s watching? Me!: Theatrality, the Žižekian Subject and Spectatorship</td>
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<td><strong>4. Graham Wolfe</strong></td>
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<td>Title: Theatre and the Enjoyment of Philosophy: Žižek with Caryl Churchill</td>
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<th>Panel 3.</th>
<th><strong>Philosophy’s Acts</strong></th>
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<tr>
<td>Lecture Theatre E</td>
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<tr>
<td>Chair: Eve Katsouraki</td>
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<td>Volunteer assistant:</td>
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<td>Rachel Johnson</td>
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<td><strong>1. Rainer Totzke</strong></td>
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<td>Title: What is Performance-Philosophy? - What is „Performative Philosophie“?</td>
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<td><strong>2. Mark Price</strong></td>
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<td>Title: On Creatures Without Species, or, Ditching the ‘Is’.</td>
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<td><strong>3. Arno Boehler and Suzanne Granzer</strong></td>
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<tr>
<td>Title: Staging Philosophy, The Philosophy of Performance and/or the Performance of Philosophy</td>
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| Panel 4. | 4. Kirsten Cooke and Dale Holmes / Material Conjectures  
Title: *The Dawn of Realism* |
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<tr>
<td>Lecture Theatre L</td>
<td><strong>Beckett</strong></td>
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</table>
| Chair: Dan Watt | 1. Daniel Koczy  
Title: *Gilles Deleuze AND the Theatre of Samuel Beckett: Notes on the ‘AND’ between Performance and Philosophy.* |
| Volunteer assistant: Natasha Warmer | 2. Anthony Paraskeva  
Title: *Potentialities: Giorgio Agamben and Beckett’s Late Drama* |
|  | 3. Lisa Jeschke  
Title: *Performance, Philosophy, Labour: The Aesthetics and Politics of désoeuvrement* |
|  | 4. Chiara Alfano  
Title: *Perlocutionary (Vocal) Acts from Samuel Beckett to Heiner Goebbels* |
| Panel 5. | **Acts of Perception** |
| Lecture Theatre B | 1. George Home-Cook  
Title: *Enacting Perception: Towards a Theory of Theatrical Attending*  
*with thanks to the Glynne Wickham Scholarship* |
| Chair: Laura Robinson | 2. Anthony Gritten  
Title: *Lyotard’s Ears: The Emergence of Performing in Contemporary Life* |
| Volunteer assistant: Melina Scialom | 3. Maaike Bleeker  
Title: *Re)enactment and the Performance of Philosophy* |
|  | 4. Kate Murphy / Ellis Hutch  
Title: *Acting and re-en-acting: Bringing back new worlds, an investigation into ideas about exploration and the construction of exploratory spaces in the popular imagination.* |
| Workshop | **Amalia Boyer and Monica Gontovnik**  
*Performing the archive: a philosopher’s and a dancer’s intention to incorporate a digitalized memory.* |
| IVY Dance Studio | |
| Volunteer assistant: Paola Crespi | |

1.15-2.15  Lunch [finger buffet] on Lower Concourse
Panel 1.
Lecture Theatre B
Chair: Eve Katsouraki
Volunteer assistant: Eva Aymami Reñe

**The (bio)politics of performance: from protest to pilgrimage**

1. **Jazmin Llana**
   Title: *Inaesthetics of Performance in the Black Nazarene Procession*

2. **Gabriella Calchi-Novati**
   Title: *When 'non-language' Performs: Testimony & Biopolitics in Theresa Margolles' What else could we talk about?*

3. **Ananda Breed**
   Title: *The State of Exception in Post-Genocide Rwanda*

Panel 2.
Lecture Theatre L
Chair: Clare Foster
Volunteer assistant: Laura Robinson

**"Performance as a theoretical angle of approach": a panel from the Cambridge Performance Network**

1. **Jonas Tinius**
   Title: *Dramaturgical reflexion and theatrical action: philosophy, text, and performance*

2. **Jenny Judge**
   Title: *The affordance: a useful conceptual tool for the philosophy of music?*

3. **Naz Yeni**
   Title: *Retelling in Style: Meaning-making through the multiple languages of a performance*

4. **Clare Foster**
   Title: *Why 'audience', not 'reader' or 'viewer': reconceiving reception as theatrical*

Panel 3.
Griffiths Lecture Theatre
Chair: Dan Watt
Volunteer assistant: Paola Crespi

**Theatre as Philosophy**

1. **Alan Read**
   Title: *The Florence Library: Signatures of the Event*

2. **Stefi Husel**
   Title: *Performing Thinking – On production processes of devised theatre*

3. **Steve Wilmer**
   Title: *Destabilizing the Divine*
<table>
<thead>
<tr>
<th>Panel 4.</th>
<th>(Re)Thinking the Body II: the body without organs &amp; the porous body</th>
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<tbody>
<tr>
<td>Lecture Theatre E</td>
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<tr>
<td>Chair: Laura Cull</td>
<td>1. Audrone Zukauskaite</td>
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<tr>
<td>Volunteer assistant: Daniel Koczy</td>
<td>Title: Artaud-Deleuze Assemblage: Why Become the Body Without Organs?</td>
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<td>2. Paulo Filipe Monteiro</td>
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<td>Title: The future of presence</td>
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<td>3. Jude James</td>
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<td>Title: The Ontology of Creating de novo in Devised Physical Performance Installation</td>
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<thead>
<tr>
<th>Panel 5.</th>
<th>Performance Philosophy in the academy</th>
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<tbody>
<tr>
<td>Lecture Theatre F</td>
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<tr>
<td>Chair: Kélina Gotman</td>
<td>1. Fabrizio Deriu</td>
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<tr>
<td>Volunteer assistant: Dasha Kostkina</td>
<td>Title: Artistic Performance, Technique and Play. Walter Benjamin on Performing Arts</td>
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<td>2. Mischa Twitchin</td>
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<td>Title: From Catalepsis to Catastrophe: Some Reflections on “Staging a New Field”</td>
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<td>3. Josefine Wikstrom</td>
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<td>Title: The Self-Criticism of Performance: Abstract and Concrete Categories in Marx and Elsewhere</td>
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3.45-4 Afternoon Tea on Lower Concourse

4-4.45 2nd plenary: Martin Puchner
Griffiths Lecture Theatre

"Theatre and Philosophy: Please Mind the Gap"

4.45-5 Respondent: Freddie Rokem

5-5.30 Q&A

5.30-6.45 Drinks Reception with jazz performance by Andrew Bowie, Steve Tromans and Matt Glasbey / Wates House

7pm Conference dinner in Wates House
### Saturday 13th April

**9.30-10**  
Registration and morning coffee on Lower Concourse

**10-11.30**  
PARALLEL SESSIONS no. 7

<table>
<thead>
<tr>
<th>Panel 1.</th>
<th>Performance Fictions: Perspectives on Laruelle and non-philosophy</th>
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<tbody>
<tr>
<td>Griffiths Lecture Theatre</td>
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</tbody>
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Chair: John Mullarkey |
| Volunteer assistant: Paola Crespi |  
1. **Tom Richards**  
Title: *The Field of the Future* |
|  | 2. **Alice Rekab**  
Title: *Superpositions* |
|  | 3. **Mark Hamilton**  
Title: *For the World(s): A Lexicon for Inter-ontological Communication.* |

<table>
<thead>
<tr>
<th>Panel 2.</th>
<th>The politics of performance: Feminism and Interculturalism</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lecture Theatre B</td>
<td></td>
</tr>
</tbody>
</table>
Chair: tbc |
| Volunteer assistant: Melina Scialom |  
1. **Tsu-Chung Su**  
Title: *En-Gendering the Festive Spirit: The Magdalena Project at Work from/in/on the Margins of “Performance/Philosophy”* |
|  | 2. **Eva Aymami Reñe**  
Title: *Dancing for democracy in Spain* |
|  | 3. **Eva Urban**  
Title: * Sapere Aude!: Lessing’s Nathan the Wise on the contemporary stage, and a neo-modernist reappraisal of enlightenment values in intercultural understanding* |

<table>
<thead>
<tr>
<th>Panel 3.</th>
<th>Events of Affect &amp; Excess</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lecture Theatre F</td>
<td></td>
</tr>
</tbody>
</table>
Chair: Theron Schmidt |
| Volunteer assistant: Daniel Koczy |  
1. **Kerry Francksen**  
Title: ‘Affective’ choreographies: A close look at the potentiality for considering ‘philosophy as performance’ in specific relation to digital dancing |
|  | 2. **Ana Pais**  
Title: *The performative power of affects: moving intensities* |
|  | 3. **Claudia Kappenberg**  
Title: *A Practice of Syncope, Performance as Philosophy* |
### Panel 4.
**Lecture Theatre E**
**Chair:** Alice Lagaay  
**Volunteer assistant:** Jason Cooper

<table>
<thead>
<tr>
<th><strong>Encountering the Other:</strong> Ethics, authenticity and performance</th>
</tr>
</thead>
</table>
| **1. Katharina Pewny**  
Title: *The Ethics of Responsivity or: Reading Performance & Video with Lévinas* |
| **2. Charlotte Gruber**  
Title: *Presence halved is presence doubled? Politics, encounter and new media in performance* |
| **3. Amanda Stuart-Fisher**  
Title: *Why should I speak?: authenticity and the phenomenology of witnessing in Who Will Carry The Word? by Charlotte Delbo.* |

### Panel 5.
**Lecture Theatre L**
**Chair:** Eve Katsouraki  
**Volunteer assistant:** Laura Robinson

<table>
<thead>
<tr>
<th><strong>On Theatricality and Performativity</strong></th>
</tr>
</thead>
</table>
| **1. Jennifer Hope Davy**  
Title: *Staging: Operating in mobility between representation* |
| **2. Jena Zelezny**  
Title: *On immanence and performative agency in Brecht* |
| **3. Debra Benita Shaw**  
Title: *Towards a Performativa Cartography of Urban Space* |

### Workshop
**IVY Dance Studio**
**Volunteer assistant:** Jenny Mahon

| **Anna Allgullin**  
*Plato the Playwright & Aristotle the Actor* |

**Panel 1.**
**Griffiths Lecture Theatre**
**Chair:** Alice Lagaay  
**Volunteer assistant:** Paola Crespi

<table>
<thead>
<tr>
<th><strong>The Actor &amp; Philosophy</strong></th>
</tr>
</thead>
</table>
| **1. Alice Koubova**  
Title: *Philosophy in Experiment* |
| **2. Esa Kirkkopelto**  
Title: *Deconstruction of the actor body in 20 minutes* |
| **3. Fernando Machado Silva**  
Title: *Phantasm of the scene, Singram and the Body. From Deleuze's Logic of Sense to the actor's work* |
<table>
<thead>
<tr>
<th>Panel 2.</th>
<th><strong>Bergson, Duration and Performance</strong></th>
</tr>
</thead>
</table>
| Lecture Theatre F | 1. **John Mullarkey**  
Title: *Laruelle and Bergson on gesture and performance philosophy*  
2. **Marie Fitzpatrick**  
Title: *Teetering on the edge: re-thinking the relationship of body and space within a dance practice-as-research case study*  
3. **Steve Tromans**  
Title: *Making Sense of Time: Philosophical Enquiry into Complex Temporality in Music-Making in Performance*  
| Chair: Laura Cull  
Volunteer assistant: Daniel Koczy |

<table>
<thead>
<tr>
<th>Panel 3.</th>
<th><strong>Performing discourse, constructing philosophy: Criticism as a Political Event</strong></th>
</tr>
</thead>
</table>
| Lecture Theatre B | 1. **Will Shuler**  
2. **Diana Damian**  
3. **Brian Reese**  
| Chair: Eve Katsouraki  
Volunteer assistant: Eva Aymami-Reñe |

<table>
<thead>
<tr>
<th>Panel 4.</th>
<th><strong>From the animal to the object: Derrida, Grotowski, Kantor</strong></th>
</tr>
</thead>
</table>
| Lecture Theatre E | 1. **Goze Saner**  
Title: *Performing Animal: A Dialogue*  
2. **Lynn Turner**  
Title: ‘*Tympanic Attacks*’ & other Types of Limitrophy  
(*Deconstruction is/in Performance Philosophy*)  
3. **Dan Watt**  
Title: *Pictures, Windows and Trumpets: Kantor’s Objects and Cricotage*  
| Chair: Dan Watt  
Volunteer assistant: Rachel Johnson |

<table>
<thead>
<tr>
<th>Panel 5.</th>
<th><strong>Doing philosophy [otherwise]</strong></th>
</tr>
</thead>
</table>
| Lecture Theatre L | 1. **Tom Stern**  
Title: *What, if anything, is the philosophy of theatre?*  
2. **Aharon Amir**  
Title: *Cross questioning unknowns with knowing nots*  
3. **Theron Schmidt**  
Title: *Some people will do anything to keep themselves from being moved*  
| Chair: Kélina Gotman  
Volunteer assistant: Laura Robinson |
<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.15-2.15</td>
<td>Lunch [finger buffet] on Lower Concourse</td>
</tr>
<tr>
<td>2.15-3</td>
<td>3&lt;sup&gt;rd&lt;/sup&gt; plenary: Andrew Bowie</td>
</tr>
<tr>
<td></td>
<td>Griffiths Lecture Theatre</td>
</tr>
<tr>
<td></td>
<td><strong>“The Philosophy of Performance and the Performance of Philosophy”</strong></td>
</tr>
<tr>
<td>3-3.15</td>
<td>Respondent: Tomas McAuley</td>
</tr>
<tr>
<td>3.15-3.45</td>
<td>Q&amp;A</td>
</tr>
<tr>
<td>3.45-4</td>
<td>Afternoon Tea on Lower Concourse</td>
</tr>
<tr>
<td>4-5.30</td>
<td>Plenary panel with all keynotes</td>
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<tr>
<td></td>
<td>Griffiths Lecture Theatre</td>
</tr>
<tr>
<td></td>
<td>With responses from Freddie Rokem, Will Daddario, Alice Lagaay and Efrosini Protopapa</td>
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**END OF CONFERENCE**
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What is Performance Philosophy?

Schedule with Abstracts

Thursday 11th April

8.30-9 Registration and morning coffee on Lower Concourse

9-9.15 Opening Remarks

9.15-10 1st Plenary: Bojana Kunst

“The Politics of Semblance: Performance Philosophy”

Is a performance a kind of philosophy and philosophy a kind of performance? This intriguing rhetorical formulation from one of the introductory conference questions suggests that there is no equality between the two activities. Nevertheless, there is a relationship between them: 'a kind of philosophy' and 'a kind of performance' are similar, at least in that they are both 'a kind of' what they could be. There is a peculiar semblance that does not make them anything more than they actually are. It does not expand and broaden the activity field of the two practices – quite the opposite: it narrows them down, making them just one of a kind and giving them a peculiar place in the line of kinship. There is a specific affinity at work here that I would like to discuss in my lecture: the affinity of diminishing and destabilisation, which I also see as strongly related to an understanding of the field of 'performance philosophy'. To be ‘a kind of’ implies the status of a bastard, an inclination to obscenity, an air of phoniness, an attitude of laziness and the partial abandonment of an activity. These are some of the attitudes that I would like to bring up in the discussion and use to delve into the the ways how this semblance between philosophy and performance opens up the potentiality of artistic work. To be ‘a kind of’ gives us an insight into ‘the lesser act’, into the incompleteness of the activity of philosophy and performance and, at the same time, allows us to relate these two fields to another potential practice: politics.

10-10.15 Respondent: Efrosini Protopapa

10.15-10.45 Q&A

10.45-11 Coffee break on Lower Concourse

11-1 PARALLEL SESSIONS no. 1

| Panel 1. | Philosophies of ‘Performance Philosophy’ |
|———|———|
| Griffiths Lecture Theatre | 1. Jim Hamilton |
| Chair: Laura Cull | Title: Performance and Philosophy |

In the first third of the paper, I describe four practices that characterize familiar uses of philosophical reflection in thinking about theater. Each of them displays one way in which philosophical reflection has a role to play in analyzing theatrical and other forms of performances. An important feature of these practices can be discerned by observing the distinction between performative and critical interpretations. Although
differing from each other, each of these four practices is, generally, a practice of critical interpretation.

In the next third of the paper I address another possibility, another idea about what the relationship between performance and philosophy could be. This possibility is reflected in one of the explicit questions this conference hopes to answer. I argue that, given one kind of philosophical practice, we have good reason to think the answer should be affirmative. In that specific philosophical practice, performance can certainly philosophize and a philosophical investigation can be a substantive kind of performance.

However, reflecting on that understanding of what philosophical practices are about suggests other understandings of them. And for those, which reflect another important way in which performance and philosophy are related, it is less clear that any performance kind is also a kind of philosophical investigation. Nor is it obvious that any of those kinds of philosophical investigation are performances or performative in any substantive way.

2. Tasoula Kallenou & Edward Spence
Title: The Polarity of Performance, Theatre & Philosophy

Was Plato the first philosophical dramatist to explore philosophical ideas through dramatic content, introducing dramatic structures currently in line with contemporary theatre? If Plato was an influential figure for philosophers as well as theatre-makers, it can arguably be said that he was a silent pioneer in creating the newly defined discipline of Performance Philosophy. In this paper we will investigate the polarity of performance and philosophy since both disciplines are on the quest of exploring and presenting what life is. At least this can be said of ancient Greek and Roman philosophy. Conceived as “biou techne” the art of living, Greek and Roman philosophers, especially the Epicureans, Stoics and Skeptics, saw philosophy as a way of conceiving what a good life is (a life worth living) and pursuing its practical realization for the attainment of eudemonia. After defining the terms performance and philosophy as examined through theatre and philosophical practices, we will then discuss the interconnected relationships of the two disciplines, as analyzed through Plato’s philosophical and dramatic work and as theatrically presented by Australian Performance Philosophy pioneer Edward Spence (Spence, 2011). We will seek to demonstrate how philosophical practices influenced the thematic structure of contemporary theatre but also assisted in the development of performance practices.

3. Edward Spence
Title: Philosophy Plays: the Theatre of Philosophy

Empty is that philosopher’s argument by which no human suffering is therapeutically treated. For just as there is no use in a medical art that does not cast out the sicknesses of the body, so too there is no use in philosophy, unless it casts out the suffering of the soul. Epicurus

The objective of the philosophy plays is to introduce, promote and develop philosophy in the public domain by means of performance. To this end the Philosophy Plays project aims at making philosophy, and especially Western Philosophy, accessible to the general public and render philosophy accessible to people who would otherwise not have access to it. This presentation will explain and demonstrate the theoretical rationale and methodology of the Philosophy Plays project as a way of performing public philosophy. I will illustrate the actual performance of philosophy plays through a short video presentation.

I conceived and created the Philosophy Plays project in Sydney, Australia, in 1997. They have created a public domain for philosophy where relevant issues and topics of public interest and importance, such as love, immortality, happiness, friendship, religion, justice, knowledge, trust, pets, morality and corruption among others are presented by philosophers and discussed in an open forum with members of the general public. The philosophy plays, like Platonic dialogues, seek to engage their
audiences both intellectually (primarily through the philosophical talk) and emotionally (primarily through the dramatic performance).

4. Daniel Meyer-Dinkgrafe

Title: Performance and Philosophy as Experience

Philosophy is the love for wisdom. Wisdom suggests a holistic experience encompassing the faculties of intellect, emotions and tacit levels of the mind. According to this original understanding of the nature of philosophy, philosophy is practice. Over time, philosophy has become restricted to the context intellectual reasoning, analysis and argument, devoid of the experiential component that was originally considered as an integral part of its nature. Philosophy is no longer practice, but theory. This shift of emphasis has led to philosophy losing its essential role in life, on the levels of both the individual and of society. The debate about the relationship between philosophy and performance was spearheaded initially within PSI, TaPRA, IFTR and, while continuing in those umbrella organisations, is now located within its own dedicated organisation, Performance Philosophy. That debate has at its core the restoration of practice to philosophy by means of performance. In the paper I review the history of Western philosophy as a series of attempts by philosophers not at reasoned speculations, but at sharing with their readers, in the form of reasoned argument, the essence of their own experiences. Then I relate my findings to the research into performance philosophy to date, to establish the extent to which the discourse of philosophy in terms of, or in relation to performance has been able, directly or indirectly, to contribute to the restoration of the experiential essence of philosophy.

Panel 2.

New Philosophies of Music

1. Aaron J. Yarmel

Title: Musical Performances of Platonist Types

The project in which Realist Musical Platonists are engaged can be characterised as follows: [i.] they wish to posit the ontology that best accommodates their intuitions and discourse about musical works; and [ii.] they find that the ontological thesis that best accomplishes this is one that identifies musical works with abstract types of which performances, recordings and scores are tokens. In this discussion, I develop and defend an additional motivation to endorse Realist Platonism: the assumption that musical works are abstract types can be used to motivate an attractive account of the process of performing and studying musical works. I first articulate a version of ‘grasping’ that is analogous to the grasping of the abstract senses of words in Margaret Gilbert’s Fregean/Platonist account of language. Second, I assume, using this developed notion of ‘grasping’, that performers grasp abstract (musical work) types before producing tokens of them. Finally, I argue that accounts that endorse this assumption respect important intuitions about the performance of musical works. I conclude with a discussion of some possible objections to my view.

2. Jenny Judge

Title: How should philosophers approach normativity in musical performance?

The philosophy of music tends to theorize expressive musical experience from the perspective of the passive listener. This assumption becomes problematic when one considers that music is performed as well as listened to. Not only that, but evidence from anthropology and psychology suggests that even so-called ‘passive’ listening is much more active, embodied and exploratory than philosophers are inclined to assume. The neglect of performance in music philosophy, then, not only sidelines the embodied experience of the expressive performer, but threatens to get the experience of the listener wrong as well.

I suggest that Wittgenstein’s account of the master craftsman (Wittgenstein 1966), as elaborated by Erik Rietveld (Rietveld 2008), can help us to theorize the musical performance. The master craftsman is able to act with unreflective skill, implicitly
knowing how to make something better, without being able to express exactly how.

I will also discuss whether situated normativity identifies a limit in Brandom’s account of ‘material inference’ (Brandom 1994), in which justification of claims proceeds through the practice of giving and asking for reasons. In the case of the master craftsman, or the performer, normativity and rule-following seems to proceed without the explicit formulation of reasons, but is no less normative for that. Moreover, even linguistic communication itself seems to require more than just the formulation of verbal justifications, essentially relying on phatic, gestural components for the communication of intent. I will consider whether a theoretical treatment of communication in musical performance could have ramifications for philosophical treatments of linguistic communication as well, undermining the warrant for a hard-and-fast distinction between music on one hand, and language on the other.


### 3. Catarina Leite Domenici

**Title:** Challenging old paradigms: A dialogical ethics of musical performance

Using the voice as a trope for orality, and the human and social aspects of musical performance, the author investigates the ideas of fidelity to the composer's intention (Werktreue), and fidelity to the text (Texttreue) from the point of view of the performer. The importance of those ideas for the establishment of a modernist performance ethics (TARUSKIN, 1995) is discussed through texts of performers and composers, focusing on the impact of the separation between text and orality on musical performance. The perspectives afforded by the practices of composer-performer collaborations in recent music history present new challenges to the Work-Concept ideology, allowing for new conceptual and philosophical bases for musical performance to emerge. Contemporary research on composer-performer collaboration has pointed to an essentially horizontal relationship between composition and performance as well as a contiguous relationship between notation and orality. In these contexts, the interaction between composer and performer bears a reciprocal influence on both composition and performance. Based on Bakhtin’s philosophy of dialogue, the author considers composer-performer collaboration within the framework of Bakhtin’s concept of architectonics to offer a dynamic perspective on the relationship between written and oral traditions in tandem with Bowen’s (1993) argument of musical works as social constructions. Using Bakhtin’s concept of voice as embodied consciousness, the author proposes a dialogical ethics of musical performance founded upon the interaction between the situated performer and the epistemological, social and ecological aspects of the creative experience.

### 4. Charlotte De Mille

**Title:** Towards Opera without Organs

This paper and video of a live performance show the result of four days of intensive workshops and rehearsals on a scene from Boris Blacher’s Abstrakte Oper Nr 1 (1953) that took place in March 2012. Synchronic and non-narrative, the opera combines abstraction with the figurative expressionism of its seven scenes, which chart a cyclic process through a range of emotional experience, (fear, love, pain, negotiation, panic, love and fear). The production explored the physical experience of singing together with state-of-the-art lighting technology and its potential for accentuating dramatic characterisation and visualising musical structure. Through the use of software that offers unprecedented precision and flexibility, vectors of light responded directly to notation, rhythm, and tempo, to ‘colour in’ or to obliterate the performer. Collapsing the distinction between set design and content, this staging effected an intensive, integrated audio-visual theatrical experience.
In conceiving this project Frederic Wake-Walker (Artistic Director, The Opera Group) and I wanted to explore the possible ways to actualise presence, to avoid the traditions of analytical enquiry which so often break rather than bridge. Working from score to production in opera inherently assumes a set of oppositions in which we work from our outward associations with the piece and its narrative towards the more nuanced structure of meaning often guided by the way in which the libretto is set by the composer. In contrast, we sought to create a processual and immanentist practice that began with the score and its affect rather than any pre-conceived ideas. 'Towards Opera without Organs' was written largely in rehearsal, responding to the rhythms of rehearsal conditions and the theatre practice as it developed.

### Panel 3.

**Lecture**

**Theatre E**

**Chair:** Matt Wagner  
**Volunteer assistant:** Laura Robinson

<table>
<thead>
<tr>
<th>Phenomenology and Performance [Studies]</th>
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| **1. Stuart Grant**  
**Title: Genealogies and Methodologies of Phenomenology in the Study of Performance**  
During the last twenty years there has been an increasing proliferation of scholars and practitioners employing phenomenological methodologies in the study of performance. However, for a variety of reasons—disciplinary, geographical, historical and philosophical—phenomenologists in performance studies operate in a milieu characterized by a fragmentation and marginalization of their work within the discipline, a lack of communication between scholars, no central organs of dissemination and no representative disciplinary body. The recent founding of the Association for Phenomenology in Performance Studies (APPS), the dedication of special issues of scholarly journals to phenomenology, and other developments such as a rapid increase in the number of publications and PhD theses employing phenomenology in performance studies, are symptomatic of a shift in this situation.  

In this paper, I argue the worth and relevance of phenomenology to the study of performance, tracing some key historical developments, outlining the current state of the field, explaining some key points of resistance and pointing towards a few possible future directions. I survey recent publications and the new field of performed phenomenology as a mode of embodied research. Finally, I point towards unexploited phenomenological works such as Husserl's *Ideas II* and *Ding und Raum*, Heidegger's experiments in performative thinking and writing in the *Beiträge*, and Patočka's concept of the “primacy of practice”, explaining how they might prove valuable for scholars of phenomenology in performance studies in the future. |

| **2. Suzanne Knip-Mooij**  
**Title: Performance, Philosophy and Gelassenheit**  
Taking the modern crisis of experience and its resulting desire for presence as the space where performance and philosophy come together, this research experiments with a new language and a resulting different methodology for thinking with and through art. Inspired by the later Heidegger’s poetic efforts of providing a new way for thought, it takes up the concept of *Gelassenheit* as a starting point. *Gelassenheit* is a certain form of composure, a way of letting things be, which can actually be productive because it makes room for the world to show itself to us, instead of the other way around. While taking a step back from our daily dealings with the world a space is opened up where a seeming passivity produces knowledge, upsetting the very roots of dichotomies such as passivity/activity, fact/affect, thought/movement, mind/body.  
This research project ties into and capitalizes on the mystical, existential roots of *Gelassenheit* to create a platform from which both philosophy and performance work together. It takes the position of the researcher and the place from which he/she writes as the ground from which a new methodology grows and cracks open the ceiling of immanent theory. |
3. Jeff Friedman
Title: The oral histories of dancers through Heidegger, Ricoeur and Patochka
My presentation addresses how oral history documentation of dance practices provides access to temporality as a form of “care” toward Being. I propose that oral histories provide access to Heidegger’s integrated “extases of temporality” by making explicit the process of “becoming-towards” through the interview process. As a live interaction in the present that explicitly brackets examining the past, the interview informs future users of the documentary record, thereby linking past, present and future tense modes into an integrated temporality. Czech philosopher Jan Patochka names these temporal modes forms of “quasi-time.” I also suggest that dance practice models finitude. Dance performs its own limitation in time as a live time-based art form. Dance models finitude by demonstrating how live bodies confront the limitations of time in performance. I suggest that dance, in performance, is an explicit practice of actions in time, about time, that is, the presentation of time and the configuration of temporality is the intention of dance action. I suggest that dance is "worlding" a world, clearing a field, literally on the stage and figuratively, in the sense of actions of "becoming-toward" time. When oral history interviews address dance and its practices, I suggest that both the interview process and the dance content are doubly engaging the production of existential care by integrating time into temporality. Consequently, this care is reflected in the dance narrators’ sophisticated and temporally complex oral narratives providing evidence for how dance can participate substantially in a philosophical discussion about human existence.

4. Helen Hughes
Title: The philosophy of staged dialogue in Josef Beuys’s Ja Ja Ja Ne Ne Ne (1970)
This paper aims to explore the relationship between conversation and dialogue in performance looking at how pragmatics and phenomenology might interrelate to give an account of the both static and dynamic role of staged verbal communication.

William Grice’s cooperative principle developed in his William James Lectures is one starting point for the understanding of conversation as a collective enterprise. Sperber and Wilson have developed the cooperative principle by discussing the problem posed for pragmatic accounts of linguistic communication by the problem of mutual knowledge. In this paper I will argue that such philosophical problems posed by the phenomenon of conversation are explored in the abstraction and staging of dialogue. Josef Beuys’s audiorecording of Ja Ja Ja Ja Ja Ne Ne Ne Ne Ne Ne is a conceptualization and staging of the essentials of conversation pointing to it as a collective activity that at times affirms and at times negates the unity of the speaker and hearer.

The idea of dialogue as an object which can be staged will be explored using Graham Harman’s development of Heidegger’s work on defining the object. Josef Beuys’s ideas about the artist involved an understanding of art as a collective social activity and as an agent for change. His Ja Ja Ja Ja Ja Ne Ne Ne Ne Ne is understood as an exploration of the unity of the community as it develops and of the possible redefinition of the community as a whole rather than as a number of separate objects acting on each other.

Panel 4.
Lecture Theatre F
Chair: Alice Lagaay
Volunteer assistant: Ethics & Aesthetics in Performance Art:
From Marina Abramovic to Tino Seghal

1. Kathleen Scott
Title: The Artist is Present:
Philosophy, Violence and Female Performance in the Work of Marina de Van and Marina Abramović
My paper explores intersections between philosophy and female performances involving self-inflicted violence in the film Dons ma peau (Marina de Van, 2002) and the performance art of Marina Abramović, focusing on her early performances of
<table>
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<tr>
<th>Author</th>
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<th>Summary</th>
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<td>Eva Aymami Reñe</td>
<td>Bodily ‘risk,’ her 2010 installation <em>The Artist is Present</em> at the Museum of Modern Art, and Matthew Akers and Jeff Dupre’s 2012 film of the same title chronicling the installation’s genesis and reception. In the course of exploring the physical and emotional impact of these works on spectators, I will address topics such as how these female artists enact certain philosophical concepts as authors and performers; the gender dynamics at work in the construction of painful cinematic and artistic affect; and the significance of potential intersections between film, performance art and philosophy that have yet to be explored in their respective fields.</td>
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<td>2. Louis van den Hengel</td>
<td><strong>Performing A Life: Towards an Ethics of Immanence</strong></td>
<td>Starting from Nietzsche’s assumption that art is the great means of making life possible, this paper approaches long-durational performance art not only through but as a philosophy of radical immanence that unfolds onto an affirmative ethics of transformation. Its aim is to create a dynamic connection between the philosophy of Gilles Deleuze and the performance practice of Marina Abramović, not in order to apply one to the other, but to set up an in-between zone where the emergent field of ‘performance philosophy’ meets with the differential intensity of life itself. A theoretical and autobiographical engagement with Abramović’s durational work <em>The Artist is Present</em>, which was performed at the Museum of Modern Art in New York in 2010, will serve to explore, and to actualize, the power of performance to confront the immanence of life as an ongoing process of creative transformation. Drawing on Deleuze’s notion of immanence as the impersonal force of ‘a life’, I propose to approach the performance as an enactment of life that takes the figure of the human beyond its limits and connects, or re-connects, it to the inorganic forces of a vital materiality. I will argue that the ethical value of <em>The Artist is Present</em>, as well as its remarkable emotional impact, resides precisely in the immanent circulation of energies or affects that allow the human to overcome itself in and through the multiplicity of duration.</td>
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<td>3. Daniel Felstead</td>
<td><strong>These Object of Distortions: The production of an aesthetic experience within live and participatory art</strong></td>
<td>Following Shaviro’s argument that an aesthetic experience is always asymmetrical, due to its relational dynamic between an object and a subject (2011), my paper addresses the question of what is produced within live and participatory artworks, where the visitor is explicitly included as one of the elements in which they are invited to construct an aesthetic experience from. Using Tate Modern’s most recent Turbine Hall commission <em>These Associations</em>, by Tino Sehgal (of which I was a participant), alongside an analysis of Župančič’s reading of Kant’s aesthetic judgement, I will attempt to identify possible issues facing the redoubling of the visitor (as both subject and object), one who required to inhabits an outside/inside position. In doing so, I will propose that Žižek’s four step reading of Lacan’s <em>object petit a</em> (2012), as well as Dolar’s <em>object voice</em> (2006), may provide useful insights for interpreting the kind of blind spot that a visitor within the likes of Sehgal’s “constructed situations” finds themselves confronting. I suggest that far from being a hindrance or obstacle to the work, it is the blind spot itself that becomes the object of judgement. The blind spot, manifested as an <em>object of distortion</em>, organises the void between their outside and inside position, and thereby enabling the visitor to produce his or her own aesthetic experience.</td>
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<td>4. Katerina Paramana</td>
<td><strong>It’s all fun and games until…: Tino Sehgal’s These Associations (2012) and the (re?)production of systems and philosophies</strong></td>
<td>This paper will discuss the performances and philosophies of Tino Sehgal’s work <em>These Associations</em> (Tate Modern, July–Oct. 2012) from my perspective as both a participant in the work as well as a researcher: the philosophy of the work with regards to the</td>
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relationship of the individual to the collective; Sehgal’s philosophy concerning immateriality and the production of the immaterial objects of time and attention; the philosophical texts that the work is drawing on and the philosophy that the work performs through the one-to-one as well as collective encounters with the visitors. To do this, I will draw on the notions of complicity, resistance and agency within the critical theory of Miranda Joseph’s writings on the supplementarity of community and capital, as well as the continental philosophy and sociology of Pierre Bourdieu, Bruno Latour and Richard Sennett regarding groups, collectives and systems. Through these theoretical frameworks, I will discuss the work’s questioning of certain philosophies (of material production and of the current relationship between individuals in collectives) and on the other hand, its reproduction of existing ideas, values and structures. I will argue that the philosophies that *These Associations* produces or gestures towards (as well as the philosophy that this paper on the work produces by performing a certain philosophy) can produce something ‘more’ when the maker and the participants of the work question themselves and the work as vehicles and mechanisms for the production of philosophies and performances of thought and action.

### Panel 5.
Lecture Theatre L
Chair: Theron Schmidt
Volunteer assistant: Daniel Koczy

**Acts of Inscription:**
**Diagrams/Writing /Documentation**

1. **Paola Crespi**  
Title: *Rudolph Laban’s Diagrammatic Thinking*

The paper will discuss unpublished sources found in the Laban Archive (part of the NRCD archive, University of Surrey) and outline what can be called Rudolph Laban’s diagrammatic thinking. Recent interest in diagrams and 'the diagrammatic' in the Humanities and Social Sciences has focussed on diagrams as devices characterised by their being 'in-between'. As part of an attempt to explore in which ways 'the diagrammatic' may relate to the field of performance studies, I propose to look at the work of movement thinker Rudolph Laban.

2. **Andrej Mircev**  
Title: *Performing diagrams, escaping dualisms*

Situating diagrammatic practice in the in-between zone of image, spatiality, traces, archives and the event of embodiment, the paper demonstrates an argument about the methodological and epistemic scope (and potential relevance) of such a performative tool. As it will be argued, to work with, through and within diagrams means to set in motion a discursive movement beyond the usual dichotomies/dualisms that were haunting performance theory: live/mediated, presence/absence here/there, now/then. Since diagrammatic notations and drawings re-trace the actions of the body, they may also be considered as an inter-medium which can re-generate knowledge about the intricate relation and tension between the performing body, the image, the impression it leaves on the spectator and the always already deferred, delayed presence. What, thus, is being emphasized is the relational and topological spatiality of the diagram that intertwines the carnal and iconic layers of performances, creating an unfixed cartography of desire and affect circulation. Approaching and analyzing a theatre, dance or body art performances through diagrammatic thinking entails the possibility to grasp the act and event of incarnation from a non-dualistic perspective in which the phenomenological realm of the real flesh still is "walled off" from the semiotic/signifying economy and underlies the tyranny of representation/dramatic illusion. This, at the same time, means to delineate a complex rhizomatic temporality, where the now of drawing/writing of the diagram invokes traces of the body and exposes its unfinished, virtual materiality.
3. Rachel Sweeney
Title: *Inscribing Movement: articulating strategies for live writing processes*

This paper will introduce some of the distinct writing processes that are generated through Sweeney’s live research practices as based around themes of dance ecology. Working through exposure to specific sites using immersive and durational methods, the body is exposed to certain sensory data that offers the writer information through an immediate somatic-empathetic framework, within environmental performance practice. My paper will articulate certain strategies for developing sense based languages as a means of reflecting and transcribing perceptual modes of engagement, whilst considering the notion of dance as a live writing practice and the dancer as self-inscribing entity. Drawing from debates surrounding ephemera and inscription put forward by Andre Lepecki and Susan Foster, the writing will consider how certain writing practices surrounding dance in particular have evolved over the past three decades to embrace the often hidden processes found within their own production methods. Comparisons between twentieth century critical treatments of dance and writing will be used to highlight similarities in the evolution of both practices, through a reflection on, respectively, the poststructuralist project in writing, *écriture féminine* and the modernist movement in dance. Studies of the relationship of word, image, language and movement will be further contextualised, raising concerns regarding the emphasis within historical accounts of dance writing which often disavow the (non-speaking) dance subject in favour of transcription processes.

4. Nik Wakefield
Title: *Bergsonian Memory and Duration in Performance and Documentation*

What is the time-specificity of performance past? How can a historian create continuities to experiences that are gone? When are those experiences now? In this presentation, temporal thinking is employed to address approaches to performance documentation.

In *9 Beginnings* by Every House Has a Door the usual compositional direction of performance went in reverse. The devising process started with videos of past performances and slowly developed a text. This work inspired my current project 2: *Untitled*, which collects different sources and objects of experience such as video of a sporting event, prose, interviews, and performs them all together while keeping the sources themselves separate and visible.

What becomes of performance when we consider the part memory plays in its operations through time? Drawing on Henri Bergson’s *Matter and Memory*, I explore how *9 Beginnings* and 2: *Untitled* create continuities between different durations. Bergson’s actual, virtual and possible are useful ways of thinking performance in various temporal zones, and his habit memory and pure memory suggest alternative approaches to thinking the creation and reception of documentation.

I sketch a simple diagram to formulate the process of performance documentation over time, working towards a genealogy of performance itself, and locate the performances throughout the diagram in their multiple iterations.

Lastly, I explore the ethical implications of thinking performance and documentation as a heterogeneity of becomings through duration, in which memory drives difference and authenticity is just a nice way of possessing capital.

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<td>IVY Dance Studio</td>
<td><em>Ethnographic Verse as Performative Storytelling: The Poetry of Working Lives</em></td>
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<td>Volunteer assistant: Melina Scialom</td>
<td>Those who work in modern day “industrial factories” are faced with cultures of imposed compliance that modify individuals’ behaviour so they can be “fitted into” the dominating capitalist discourses of profit maximization, the objectification of the workforce, and to be indoctrinated into the taken for granted organisational rhetoric (Windle, 2006). In response to this it has been argued that if we are to unlock the hidden and silent realities of organisational life then we need to explore management...</td>
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practices that go beyond the boundaries of traditional enquiry (Boje and Al Arkoubi, 2009). As Linstead (2000:84) has noted ‘across the social sciences, few attempts to radicalise the forms in which social investigation finds its expression have been attempted outside of social anthropology’ and that expressive forms of reporting organisational reality, such as storytelling, and poetry, is still under theorised, and under used (Bolton, 2001). This is echoed by Wayman (1981:12) states ‘any literature which omits this governing experience of daily live is a literature with an enormous hole in the middle of it’.

However, despite these reservations, others have attempted to bring the poetic into organisational contexts to challenge traditionally held values of scientific management and employee constraints (see, for example, Oresick, 1991; Coles and Oresick, 1995). As such, poetry and ethnographic verse and its use in the workplace has seen a growing interest in recent years, (Saunders, 2006; Hiley, 2006; Islam and Zyphur, 2006). Poetry does not rely upon the strictures and formal structures of conventional literary work and storytelling, and those who write or read poetry engage in the world in a way that allows their voice to be heard as an “authentic self”. This allows metaphor, and memories to be explored as individuals come to terms with their situated reality, which can only be spoken through the private and particular language of poetry (Tyler, 1986). Furthermore, organisations can be seen as a theatre where politics and dramas are played out between those in power and those subject to power (Oresick, 1991, Coles and Oresick, 1996). This workshop is therefore a response to Coles and Oresick (1995:xv) who assert in their anthology The Poetry of Work, ‘Why has poetry traditionally ignored the working life?’. Auto-ethnographic verse will be used as a means to engage with organisational life and reality to describe the exploration and reverie of the self in juxtaposition to organisational settings, and will make use of metaphor and memory (Tyler, 1986) as a way to unpack organisational images as the individual charts their unspoken stories against the backdrop of work and organisational settings. Examples of organisational poetry will be presented to show how it can be used to unlock personal relationships within the context of working life. It will be argued that if stories are to represent reality as lived by those who report them, then poetry provides an alternative method of enquiry to inform contemporary management practices.

1-2 Lunch [finger buffet] on Lower Concourse
2-3.30 PARALLEL SESSIONS no. 2

Panel 1. Griffiths Lecture Theatre
Chair: Dan Watt
Volunteer assistant: Jenny Mahon

**Theatre & Political Economy**

**1. Tony Fisher**

Title: *Towards a Critique of the ‘Political Economy’ of the Theatre – the Society of the Spectacle in Rousseau’s Letter to D’Alembert*

Jean-Jacques Rousseau’s critique of theatre is well known and yet, as I shall argue in this paper, frequently misunderstood. On a standard reading, Rousseau’s accusation is that theatrical representation places its audience in a position of passivity with respect to the stage, and that by contrast the festival offers its participants the kind of immediacy or auto-affective ‘presence’ that belongs to an authentic political community. The image of a convivial, pastoral, idyllic and essentially atavistic ‘Dionysian’ fete, with its communal rites and maypoles, left Rousseau open to the ridicule of his critics; nevertheless, in deriding the bucolic alternative Rousseau appears to promote, we are in danger of overlooking the radical challenge bequeathed by Rousseau’s thought. In this paper I set out the scope and nature of that challenge by positioning his critique of theatre, not in terms of the moralism and prudery that seem to pervade the text, but by situating his famous *Letter to D’Alembert*, and related other texts, against the backdrop of his critique of political economy, and, finally, in relation to Marx’s later remarks on human in contrast to political emancipation in *On the Jewish
Question. I will suggest that critics of Rousseau's views on theatre might be right in defending theatre against Rousseau's 'misunderstandings' – however, a multitude of criticisms does not amount to a critique – and thus despite them, Rousseau may yet turn out to be right. I conclude by entertaining an alternative reading: that to defend 'theatre' against Rousseau's objection – taking his critique of the political economy of theatre into account - is to tacitly endorse the social relations, and deep inequalities, underpinning liberal society; it is also to understand why Rousseau paradoxically held that for such a society, captivated by its own spectacular narcissism, the theatre was a necessity – if those social inequalities were to be made palatable.

2. Eve Katsouraki
Title: 'economic subjectivism' and 'personality cult' in character-based naturalist/realist theatre

The long critical tradition of the Frankfurt School, and in particular Adorno's ferocious critique of aesthetic modernity, places Naturalism (and Realism) into an inferior realm. Their claim is that all products of the culture industry including representational forms of modern theatre are the result of a reified reproduction of a false reality and therefore are dismissed altogether. In other words, Naturalism and Realism stand for degraded forms of theatre that limit themselves to descriptions of narration and are determined by economic laws that control economic life. On the other hand, the question of subjective experience in a capitalist system allows Naturalist/Realist theatre the space with which it becomes possible to expose economic reality and oppose the capitalist system. For Lukács, the real value in Realism (despite his dissatisfaction with Naturalism) is in its ability to "abandon and transcend the limits of immediacy, by scrutinizing all subjective experiences and measuring them against social reality." (Lukács, 1970) If we accept that the relationship between immediacy and abstraction can effect a subtle indoctrination on the part of capitalist totality then it is possible for Realist theatre, as Lukács argued, to effectively penetrate the laws governing objective reality and "uncover the deeper, hidden mediated, not immediately perceptible relationships that go to make up society." But effective Realism/Naturalism can only be possible when the objective relationships in the world of drama has been fully worked out that relationships can also be given artistic shape in the form of a character's subjective experience. The aim of this paper therefore is to propose a rethink of Naturalism/Realism as an effective theatrical platform that not only displays but exposes subjective experience and subjective economies – and thus counters against the 'essence' of capitalist domination, shaped by the subjective totality of capitalism. In this context, this paper addresses questions of census and political economy as well as explores their relationship to character-based theatre that is taken to have evolved out of major changes in the economy of work.

3. Louise Owen
Title: National interests: theatre, crisis and anti-theatricality

This paper examines two examples of avowedly 'political theatre' programmed on the stages of the National Theatre. Commissioned as a centrepiece of its autumn season, Mike Bartlett's 13 (2011) located itself in a context of crisis, invoking 2011 as "a year which has seen governments fall and hundreds of thousands take to the streets" (National Theatre 2012). Performed in the following season, DV8's Can We Talk About This (2011-12), a co-production with the National, addressed itself to "multicultural policies, freedom of speech and censorship" (National Theatre 2012), citing violent political controversies emanating from northern Europe as its point of departure. Both works explicitly addressed issues of public speech and the mechanisms by which political views come to be articulated in the public sphere, appealing to notions of democracy and transnational popular engagement. Drawing on literatures interrogating the theoretical and historical constitution of the liberal public sphere, including the function of a 'national theatre', the paper offers a close analysis of the works, paying particular attention to their treatment of language and movement as well as thematic content. Despite the works' experimental aspects, spoken language was more conservatively framed as the vehicle of transparent communication. Taking
account of the significance of the works as National Theatre commissions, I offer a political reading, suggesting that, in these works, an anti-theatrical treatment of language and the rational epistemology on which it is based point towards older narratives of modernization and imperialism, and their implication in the present moment.

Panel 2.
Lecture Theatre E
Chair: Matt Wagner
Volunteer assistant: Melina Scialom

**Matter, Body, Motion: A Phenomenology of the Shakespearean Stage**

What do the varying tools of phenomenology offer to our understanding of Shakespearean stage praxis, both historical and contemporary? Seminal works on phenomenology and theatre (Wilshire, States, Rayner) seem to often centre on Shakespearean dramaturgy, and more recent scholarship (Bruce R. Smith’s * Phenomenal Shakespeare*; a special edition of *Criticism* on Shakespeare and Phenomenology) has fruitfully been turning that focus more cohesively toward stage craft and the encounter with performance. But the question remains far from fully answered, and this panel proposes to contribute to that answer by way of focusing on a phenomenology of the Shakespearean body.

1. **Matt Wagner**
   Title: *Wheresoever the Body Is*
   This paper treats the Shakespearean body in a historical context, and suggests that a phenomenological enquiry into the body on the Elizabethan stage leads inevitably to a reduction of the body to its status as matter. It is, moreover, a very specific kind of matter, one for which the most coherent and apt definition comes from the related disciplines of alchemy and cosmography. The paper builds toward a conclusion that uses Merleau-Ponty’s notions of the visible and invisible to suggest that this body-as-matter forms a real a pragmatic ‘anchor’ of materiality for the stage, which in turn allows us to reconceive of the very notion of materiality on the Shakespearean stage.

2. **Anne Sophie Haahr Refskou**
   Title: *The Winter’s Tale: Textual Gesture and the Actor’s Body*
   This paper considers the famous statue scene in Shakespeare’s late Romance, and asks how phenomenology aids in our understanding of the relationship between the body of the actor and the body of the character, particularly with respect to modern day performance. A key question of this paper concerns the ‘presence’ of the statuesque, and the way this presence might illuminate the actor/character relationship. The paper traces answers to this question through emergent work on acting and gesture as well as detailed performance analysis, particularly the 2012 Shakespeare’s Globe production of the play.

Panel 3.
Lecture Theatre B
Chair: Tomas McAuley
Volunteer assistant: Laura Robinson

**Questioning ‘authenticity’ in music performance**

1. **Morton T. Wan**
   Title: *Glenn Gould: Performance as Poststructuralist Discourse*
   With his unorthodox interpretive choices and mannerisms at the keyboard, Canadian pianist Glenn Gould (1932-1982), like many other controversial figures in the cultural landscape of the 20th century, challenges our normative mode of listening for the classical repertoire in the European tradition. This study is intended to foreground the poststructuralist theme in Glenn Gould’s creative roots in association with the debates surrounding the quest for authenticity. Notwithstanding that the discursive nuances in Gould’s musical interpretations demand for intellectual responses from both musical-philosophical and cultural-historical perspectives, the current scholarship on Glenn Gould has yet to treat his recorded performances as primary sources for hermeneutics. This study, therefore, attempts to bridge this gap by teasing out the “textuality” of these performances in relation to the cultural context in which they were born. The study will demonstrate that Gould’s creative enterprise throws our listening intention

31
into relief: they advertise themselves by articulating beyond the limits of musical notations and historically hedged expressive models, and become a self-referential critique of music in the age of recording technology. By way of analyzing a few representative performances by Gould, I will show that these performances allude to the Bloomian belatedness, showing the creative anxiety that Gould—representing the latter-day performers-interpreters—bears in grappling with the quest for authenticity: Gould’s alienating, anachronistic, idiosyncratic interpretive gestures and his creative use of post-recording editing shake up the tripartite relationship among composer, performer, and listener, which incidentally contradicts the compartmentalization of musical authenticities proposed by Peter Kivy. From the cultural and historical perspectives, it is the provocation of Gould’s performances that survived them into the twilight zone of de-contextualization and put Gould on our cultural map today. By investigating the reception history of Gould, I also hope to introduce a new methodology of reading Glenn Gould in light of the democratization of creativity and the suspension of aesthetic judgment.

2. Joke Kremer Romp

On the role of the body in performing (authentically) and experiencing (authentic) mediatized performance

Singing politicians: in any circumstance an uncommon sight, let alone in a documentary film. Yet, Dutch film director Robert Oey chose ‘song’ as a means of representation in his documentary musical “The Lie” (2010), which focuses on a political affair concerning Member of Parliament Ayaan Hirsi Ali. Oey’s approach results in several surprisingly personal and credible performances from politicians who were involved in this affair, most notably the performance by former Minister of Immigration Rita Verdonk, in the Dutch Media also known as ‘Iron Rita’. Apart from offering a memorable cinematic experience, this method of ‘representing reality’ brings interesting issues to the surface regarding the problematic relationship between performance and authenticity in documentary film. For how can something so completely and overtly staged as a vocal performance be considered ‘authentic’ or let alone ‘truthful’ in a documentary film? To analyze this paradoxical experience of authenticity, Verdonk’s performance will be examined from two complementary perspectives: first, how does this vocal performance function as a (authenticating) representational device? And secondly, how can this performance be experienced as authentic by the viewer and what structures are at hand here? These two approaches, drawing on concepts from Performance Theory and phenomenology, show that there is one common denominator in this particular issue, and that is the concept of embodiment. So, in correlating (vocal) performance and authenticity within the context of documentary film, it will be argued that the body (of both the performer and the viewer) holds a pivotal role.

Panel 4. Lecture Theatre L
Chair: Paola Crespi
Volunteer assistant: Rachel Johnson

Pragmatism

1. Teemu Paavolainen

Title: Metaphors We Philosophize By:

A Contextualistic Account of Theatricality and Performativity

The paper aims to resurrect pragmatist philosopher Stephen C. Pepper’s (1891–1972) work on the “root metaphors” of Western aesthetics and epistemology (formism, organicism, mechanism, contextualism), peppered with more recent philosophies of cognition and anthropologist Tim Ingold’s work on the ecology of lines and weaving. To exemplify, it addresses how the notions of theatricality and performativity have often been conceptualised in the mechanic, organic, and formistic modes, and argues for rather defining them as “qualities” and “textures” of wider “cognitive ecologies” – predicated not on etymological binaries of perception and action but on their ecological reciprocity, not on ahistorical essences but on the pragmatics of contexture.

In short, even as the strands thereof are bound to vary by era and context, there is a continuity to qualities of theatricality and performativity as tactics of interweaving action and perception: If “performative textures” are typically enacted over time and
depend on further histories of sensorimotor experience, then more “theatrical” ones are often assembled on the fly, drawing on whatever strands of context are available, cutting some and compressing others. If one moment of texture is deemed performative by cycles of continuity and change, it is the deviant density or sparsity of another that qualifies it as theatrical – yet both only emerge in the weave of absorption and attention, immersion and intervention. Given the performativity of such metaphors themselves, the possibility of change lay in attending to what they serve to hide and highlight, instead of merely reiterating those we are accustomed to live and act by.

2. Aline Wiame
Title: Is "Performance Philosophy" Pragmatist?

Experiencing William James’ Philosophy through Contemporary Theatre
This paper will consider a basic assumption: there are a lot of similarities between William James’ philosophy and some major principles of contemporary, theatrical performance. James’ pragmatism and radical empiricism are indeed theoretical methods fighting the classical conceptions of truth as representation. According to James, philosophical concepts are born from “pure experience” and are shaped by action. This fierce critic of knowledge as representation in favour of a paradigm of action has strong resonances with performing arts as they have developed after the crisis of modern drama. We could even wonder if what James calls "pragmatism" is, in contemporary terms, an approach of philosophy as performance.

These elements lead us to a major interrogation: is a "performance philosophy" per se pragmatist? Tackling this question requires a crossed approach. If James’ philosophy echoes scenic performances, then the history of contemporary theatre, on the one hand, and philosophical pragmatism, on the other hand, could help each other to address issues in the ways they think. Accordingly, the second half of this paper will be an experimentation of this crossed approach through one question: if modern drama specified the modern conception of rationality, what kind of reason is experienced through contemporary theatre?

As a conclusion, I will show, by interrogating other philosophical traditions, how a pragmatist method leads us to conceive what a performance philosophy is. I will also emphasise the importance of thinking through theatre to tackle issues in James' philosophy, such as the status of what he calls "pure experience".

3. Ben MacPherson
Title: Razing Plato (or Why the Body Should Be Taken More Seriously)

In this paper, I will examine the intersection between philosophy and performance using Richard Shusterman’s pragmatist somatic philosophies developed in Body Consciousness (2008) and Thinking through the Body (2012) to develop a framework of embodied reception theory. Exploring somaesthetics – with its focus on sensorial embodied experience – a fruitful and provocative lens may be constructed through which we can articulate the effects and properties of that transient and ephemeral relationship experienced in every live performance: the intangible ‘something’ between audience members and actors that Erika Fisher-Lichte has termed the ‘feedback loop’ of performance (2008).

Constructing a framework of Somaesthetic Performance Analysis, I will outline draws on four specific components: biology, neurology, culture and context. Giving credence to philosophical and theoretical discourses regarding the ‘presence’ and ‘energy’ of live performance, I apply recent discussions of mirror-neuron theory, conceptual blending theory, and phantom limb syndrome to performance, drawing on the work of Antonio Damasio (2000) and theorist Bruce McConachie (2008). Similarly, cultural mediation and context will be considered as factors in the ‘sensory experience’ we may allow ourselves to feel during live performance. These scientific, biological and cultural theories will be brought to bear in the articulation of a ‘feedback loop’ that is underpinned – and exists by reason of – a somaesthetic, embodied phenomenology of performance and reception.
### Dancing with Deleuze

#### 1. Christel Stalpaert
**Title:** *Gilles Deleuze Revisited.*  
**Thinking Politics or Political Thinking in Postdramatic Dance Theatre?***  
In the introduction of *Difference and repetition* (1968), Deleuze wrote the following: “The search for new means of philosophical expression was begun by Nietzsche and must be pursued today in relation to the renewal of certain other arts, such as the theatre or the cinema.” (xx) I read this as an invitation to link the paradigm shift from dramatic to postdramatic theatre, as it has been outlined by Hans-Thies Lehmann, with Deleuze’s aesthetics of intensities and his writings on creative thinking. I observe how Deleuze’s notion of a-presentation in thought might be implemented in a ‘politics’ in contemporary performing arts, including dance performances that demand a certain recasting of the distribution of the sensible (Rancière). I will particularly focus on Deleuze’s critical observations of the so-called harmonious accord of the human faculties in the thinking act of recognition and will elaborate on an a-presentative politics in thought as a valuable alternative. Postdramatic dance theatre does not seek to tell us how we should think or feel, but only what our brain must be for it to be possible for us to think and feel in new ways. Moving beyond the solid ground of common sense and recognition, postdramatic dance theatre attains the level at which a work of art testifies to multiplicity, makes vision and language stutter.

#### 2. Stefania Mylona
**Title:** *Of Applying the Deleuzian Assemblage in Dance Study and the Assemblage of Applying***  
What happens with disciplinary applications of philosophy? Are these applications ‘disciplined’? How does Deleuzian philosophy assemble with dance study? Can the deterritorialization of the Deleuzian assemblage in dance study lead to its reterritorialization? What can this reterritorialized assemblage or meta-assemblage tell us about Deleuzian philosophy and its performance?  
In this paper, I will offer a performative understanding of the assemblage, a core concept in the theory of Deleuze and Guattari (1988) through a practice-based approach, following my PhD research in dance and performance studies (University of Surrey, 2012). I will demonstrate how performing the assemblage in dance study might provide another territory for philosophical enquiry and feed back into philosophy through the concept of the meta-assemblage: the assemblage within the assemblage.  
How does Deleuze’s and Guattari’s philosophical body or assemblage move within my performance assemblage? From a practical view it is an ultimate, coming after Derrida’s penultimate post-structuralist deconstruction; it is the last step of deconstruction and the first step towards post-deconstruction, assembling both the ‘post’ or what is after-and-anti deconstruction and ‘deconstruction’ since it is deconstructing deconstruction through its interdisciplinary assemblages and by assembling synchrony and diachrony, subjects and objects of knowledge, phenomenology and materialism. This meta-assemblage is post-materialism and post-phenomenology, definitely post-post-structuralism and also, in my view, indicative of paradoxa or other meta-deconstructive conditions that move away from deconstructive analysis and towards recreating the world.

#### 3. Jessie Eggers
**Title:** *Sensing Thought: Imagining Representation and Sensation in Ivana Müller’s While We Were Holding It Together***  
The performers of Ivana Müller’s 2006 performance *While We Were Holding It Together* insist in not intentionally moving their bodies as well as in imagining situations, actions and feelings for almost throughout the performance: fixed in an enduring Tableau Vivant the five performers begin almost all their clauses with the phrase “I imagine…”. This double insistence, I argue, exposes the folded relation
between body movements and imagining and/or thinking by questioning their limits.

The presentation explores this folded relation between body movement and the process of imagining and sees how the notions of representation and sensation are involved in this fold. Thus, rather than with any form of juxtaposition, focus will be with the touching and interdependency of body, mind, representation and sensation. Finally, I will propose that these folded relations give rise to a specific mode of (performative) thinking.

As such, the paper engages in a prolific dialogue with the performance's aesthetics, theatre theory, Derrida's thoughts on representation, and Deleuzian thinking on art, sense and sensation in imagining the kind of thinking that emerges from Müller's *While We Were Holding It Together.*

**Workshop**

**Per Roar**

*If this is my body*

Welcome to *If this is my body.* This presentation is a hybrid between a workshop, a lecture demonstration and a performance. I call it a performance situation. Presented here by the dancer Kristianne Mo and me, Per Roar, as the choreographer-researcher. *If this is my body* comes out of my doctoral research project *Life & Death: Docudancing grieving* and an experiment on "warming up" an audience kinaesthetically in order to enhance their proprioceptive sensing, conducted at the Nordic Summer University (NSU) in July 2010. This inquiry developed into a performance situation with one choreographer, two dancers and a sound artist, which first was presented at the TEAK Theatre in December 2010 and *Colloquium for Artistic Research in the Performing Arts* (CARPA) in Helsinki January 2011. Then reworked for the *Sensuous Objects* at Medical Museion in Copenhagen in October 2011 and the seminar on *Word and Movement* at Dramatikkens Hus in Oslo December 2012. The presentation is a part of this ongoing inquiry on exploring performative interventions that seeks to include an audience into the bodily perspectives underpinning our choreographic process. Through the performance situation the participants will become involved in viewing, moving, reviewing, and exchanging ways of perceiving and experiencing the body sensuously and physiologically. In this way, the presentation seeks to transgress notions of dance-aesthetics and research and somatic practices.

The project is funded by Arts Council Norway and Fond for Lyd og Bilde.

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<tr>
<th>3.30-3.45</th>
<th>Afternoon Tea on Lower Concourse</th>
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<td>3.45-5.15</td>
<td>PARALLEL SESSIONS no. 3</td>
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**Panel 1.**

**Ethical Dimensions of the Performative**

1. **Alice Lagaay**

*Title: Can there be an ‘ethics of the neutral’ - and if so what could it have to do with performance?*

Reflection on the ethics of performativity draws attention to a particular notion of ‘suspended action’, allowing one to conceptualise a realm in-between the dimensions of simple ‘positivity’ (action) and ‘negativity’ (inaction). My paper will attempt to consider this phenomenon of the ‘in-between’ by focusing on the notion of the ‘neutral’.

The figure of the neutral can be found in various forms in the writings of Martin Heidegger, Maurice Blanchot, Emmanuel Lévinas and Roland Barthes (amongst others). It is used, in different ways and with differing significance according to the respective context, to describe a) the impersonal, self-giving materiality of the world, b) an anonymous dimension of language and in particular of writing, and c) the facticity of Dasein. It serves, moreover, as a kind of projection surface for the essentially human yet
no less perplexing and philosophically challenging experience of ‘neither this, nor that’.

With regard to the affects that it provokes, nothing could be less neutral than the neutral. Whilst some authors yearn for it (e.g. Barthes), others react to it in horror and disgust (e.g. Lévinas). In all cases, it seems to play a significant role in respective conceptions of what constitutes personhood and being. It is thus of central ethical significance. In investigating the status of the neutral in some of the named contexts, this paper will explore the question of whether there can truly be an ethics of the neutral, and, if so, what such an ethics might have to do with ‘performance’.

2. Jörg Sternagel
Title: Before Culture and Aesthetics. Ethical and Performative Imperatives
In this paper, Jörg discusses correlations between being and alterity, while situating sense and meaning in the ethical and the performative. Uniting the subjectivity of perceiving – intentionally aiming at an object – with the objectivity of expressing, an operation that creates, such as language, a play, or a dance, the paper begins with reflections on an ontological order of corporeal, linguistic, and artistic gestures, where the encounter with another is in a cultural whole, in which he or she is present and illuminated by this whole, as a text is by its context. Drawing inspiration particularly from Emmanuel Levinas’ 1964 essay Meaning and Sense, this order is gradually questioned, and the encounter with the other, his or her corporeal, linguistic, and artistic gestures, turns to an epiphany that involves a signifyingness of its own, dependent on sense, but independent of meaning: I am under a basic obligation, the other reveals itself as a command, as an ethical and performative imperative, before culture and aesthetics.

3. Barbara Gronau
Title: Performing Abstention
In my paper I will investigate the artistic and political strategies of omission, self-restraint and restriction in postmodern society with reference to public performances of “Endurance Art” and hunger strike.

In both kinds of performance, subjects are threatening themselves in public actions by testing the physical, mental and spiritual endurance of the body. While the performances by artists like Chris Burden, Gina Pane, Marina Abramovic can be seen as self-experimentations, hunger strikers refer to a different method: they turn themselves into a weapon that delivers its blow by means of a detour through the person’s own body.

With reference to the concept of asceticism, the paper demonstrates different kinds of destructive dynamics at work and inquires into the principles and greater context that govern the way abstention is staged by following the questions: What role is played by the passive in creating social and aesthetic realities? What effects are generated by these various types of non-action, and how do they come into being?

Panel 2.
Lecture Theatre E
Chair: Laura Cull
Volunteer assistant: Daniel Koczy

Dramatizing Deleuze and Guattari

1. Blaise Verrier
Title: The Traitor: On Sartre and Deleuze
This paper provides the foundations for a Deleuzian understanding of the State apparatus following the programme outlined in Mille Plateaux through an analysis of figures of self-conscious traitors in Sartre’s plays. Highlighting the centrality of mechanisms of treason and displacement in Sartrean ethics and politics of theatre will allow a description of the State apparatus as an abstract machine, a reconciliation of Sartrean emancipation and Deleuze and Guattari’s framework, informing the relationship between the State, emancipation and the revolutionary event.

Treason has always been a fundamental political articulation and a favoured literary motive, as the form of politics itself made manifest and emptied of its contents. The description of internal conditions of politics by Machiavelli and Hobbes, founding moments of modern political theory, may be read through the lens of Sartre’s treason plays. This, however, requires a shift from the theatrical representation of treason to treason as a performative production of a Deleuzian State apparatus.

A fertile ground is The Devil and the Good Lord and The Condemned of Altona, in which
figures of traitors seek emancipation through situations engineered as judgment apparatuses of their own design. This machinic Traitor, its origins in Nizan and Genet, and judgment as a play-within-a-play provide the backdrop for an exposition of the Deleuzian State apparatus, a performative articulation of the Political.

Finally, this paper will explore consequences on the strategies and politics of emancipation, charting further research on treason and the revolutionary event.

2. Iain MacKenzie
Title: The art of sustainable resistance: Or, why Johnny may have been right after all

Mildred: 'What you rebelling against, Johnny?'
Johnny: 'Whaddaya got?'
The Wild One (1953)

Marlon Brando’s iconic portrayal of Johnny in the classic post-WWII teenage rebellion movie The Wild One is usually read as an expression of total rejection: a social outsider pitted against the values of the post-war consensus gives vent to his nihilistic desire to destroy the world around him. It is an image of protest that still lingers to this day in the idea that meaningful forms of social protest must be located outside of the system one is trying to resist and articulated as a universal denunciation of that system. In this paper I will present a different reading of the exchange between Mildred and Johnny that views it as a call for immanent and singular (rather than transcendent and universal) forms of resistance. The nature of immanent and singular forms of resistance will be examined through Deleuze’s critique of transcendental philosophy and Guattari’s ecosophy; a critical and creative alternative to transcendental philosophy. It will be concluded that a) resistance understood as an immanent and singular intervention in the world is best expressed as a form of artistic practice and b) only when expressed as a form of artistic practice will practices of resistance have the theoretical resources to sustain themselves in the face of totalising systems and their nihilistic alternatives.

Panel 3.
Lecture Theatre B
Chair: Dan Watt
Volunteer assistant: Melina Scialom
Eva Aymami Reine

(Re)Thinking the body

1. Martin Leach
Title: Attention! ... There is No ‘Body’:
Performance and the Quickening of Being
In the 1957 film Attention! ...painting, Tadeusz Kantor effaced his own corporeal presence as an artist in favour of foregrounding the application of paint to various surfaces. Unseen by the camera, Kantor gave paint and painting ‘lead roles’ in the film. This paper explores the apparent paradox of this reversal in the context of the discourse around somaticism that speaks of human being in bodily terms: does prioritising the apparently tangible and sensual aspect of human being misrepresent its actual nature? After all, it is hard to escape the fact that a ‘body’ is exactly what one buries irrespective of sex, gender or power.

The term ‘body’, as used in somatic discourses, is used as a metaphor that speaks of human being as soma. However, originally the Greek word referred to dead inanimate matter. This is surely problematic from the contemporary perspectives of particle physics, neurophysiology and developmental biology, each calling into question ‘folk-psychological’ perceptions of the nature of human being as ‘body’, suggesting instead a reality only of empty space, waveforms, electrochemical signalling, and the relationship between genotype and phenotype. In this context, human being cannot exist as any ‘body’ as such, but only as a process: a performance of self by self. As such, human being becomes not soma, but its animation or quickening. Kantor’s effacement of his own bodily form as an artist, and his animation of the reality of paint is, arguably, a demonstration of this performance of quickening itself.
2. Hilan Bensusan  
**Title: Heterochrony and the body of an urge: A study on the tectonics of the event**

The political biology of our bodies witnesses the layers of urges crystalized in the folds concocted in the past. Urges emerge always in pre-existing landscapes. The geological structure of contingency – as it is pointed out by Hamilton Grant in his analysis of Schelling’s *Naturphilosophie* – is such that whatever happens bends the board that future urges will shape. These folds are indeed carved by the events of the past - see Deleuze's interpretation of the predicate as an event in his interpretation of Leibniz’s principle of reason. A floor is made of the left-overs of what took place before. A floor is like a skin. It vibrates according to its nerves, its *tantra* – the skin takes in the rhythms around it. Delanda finds in Deleuze's *Difference et Répétition* the power of intensive time – and rhythms within dressed repetitions. The contagion of rhythm is called *entrainement*. If intensity is understood as the capacity to infect what is around, rhythms carry a rate of intensity. Organisms have the capacity to harbour different rhythms at the same time. And these rhythms can be disturbed, for example, by urges. Urges provoke heterochrony – the emergence of a different rhythm.

My presentation explores urges and heterochrony within the body. It looks at the simultaneous rhythms that take place in philosophy while it is performed – the rhythm of arguing, the rhythm of convincing, the rhythm of dissolving questions. While I present, an initially independent process will take place in my body and entrain my varieties of philosophical attention.

3. Fred Dalmasso  
**Title: Body Traces and Rhythm Politics**

Alain Badiou’s notion of incorporation calls for a body that has the capacity to congregate and disintegrate at (collective) will. As a multiple being composed of the elements of an evental site, this body inscribes a subjective formalism upon a world. How could Badiou’s seemingly cold mathematico-political body bear any relation to the incarnate body of the performer? This paper will suggest that Henry Meschonnic’s theory of rhythm can activate or reanimate whatever traces of life is contained in Badiou’s theory. For Meschonnic, rhythm is the main anthropological element of language. Against meaning as totality and truth, rhythm includes language with all it contains that is corporeal and provides a space where subjects inscribe themselves. In line with Derrida and Foucault, subjects are shaped by their discourse, but Meschonnic insists that reciprocally subjects transform language. However, for Meschonnic, rhythm is necessarily a collective process and voice cannot be reduced to language, nor, albeit a physical phenomenon, be circumscribed to the individual, whose presence rhythm cannot guarantee. Meschonnic’s theory resonates with Badiou’s concept of incorporation as a sudden and temporary rearrangement of the elements of the evental site. In turn, if following Meschonnic, we consider rhythm as eluding regularity and predictability but somehow also presence, Badiou’s notion of the collective as the vanishing term for politics points to rhythm as a site the subject of politics could occupy. Beyond the ‘grain of the voice’, how could rhythm be embodied in performance? How could rhythm be embodied so as to point to the inexistance of the collective? Drawing from my collaborative practice-based theatre translation work on French playwright Bernard-Marie Koltès’ texts with Roger Baines and performance-poet David Stickman Higgins, this paper will examine how Koltès’ work on rhythm as a strategy of disappearance could lead us to rethink the porous nature of body and voice not only in terms of Artaudian disfiguration but also in terms of Badiouan reconfiguration or possible incorporation into a collective subject of politics.
Volunteer assistant: Natasha Warmer

quite a few statements about this topic and Adorno refers to it at several crucial points of his theory.

Being essentially fragmentary and non-coherent, his notion of theatre remains very ambivalent. To a certain degree, Adorno fails to acknowledge important qualities of its practice and his restrictive aesthetics cut off much of the theatrical potential. On the other hand, Adorno sometimes uses theatre as an example to explicate central ideas of his aesthetics and revalues some of its more abstract features to core elements of his Aesthetic Theory. Especially in the periphery of his oeuvre, his understanding of theatre becomes more open. Here, he sometimes expresses very sensitive observations concerning the theatrical space and even the physical properties of a performance.

This presentation will not try to straighten out the ambivalence of Adorno's understanding of theatre. On the contrary, it will outline its restrictions along with its potentials. By doing so, it attempts to shed light on the somewhat hidden relation between Adorno's philosophy and the field of theatre, hoping to build a first foundation for further analysis.

2. Marcus Quent
Title: THE INTERDEPENDENCY OF PERFORMANCE & PHILOSOPHY.

Reflections on the Relationship of Art, Philosophy and Truth in Adorno's Aesthetic Theory

"Philosophy and art converge in their truth content: The progressive self-unfolding truth of the artwork is none other than the truth of the philosophical concept."1 In his Aesthetic Theory Adorno arranges both, philosophical analysis and artwork, around the concept of Wahrheitsgehalt* (truth content). Philosophy is described as an activity that, as a form of conceptual knowledge, owns the logical and discursive resources to reach the truth – but never can catch truth itself. In contrast, art holds truth – but only in a veiled form, which it is not able to express on its own and, therefore, which cannot be understood. This truth is one about society: it is in an antithetical position to society, denouncing its falseness. Eliciting the negation which the work of art contains and making it commensurable for discursive logic is one of the main tasks of philosophy. To become a critical analysis of society, philosophy must be open for aesthetic experience, that is the main emphasis of Adorno's Aesthetics. Thus, aesthetic experience sensitises philosophy to the dominant and violent character of the Conceptual.

The main thesis of this talk is that theatrical and performative practices in particular create places of a mutual (inter)dependency between art and philosophy, like Adorno described both terms. The relationship between theory and practice, between Idee* and Darstellung* – the “memory trace of the mimetic impulse” in the state of the “mimetic taboo” – finds in such practices an opportunity for a spatialisation. Theatre, in this perspective, would be understood as a place or space of conflict-prone negotiation, as a Schau-Platz* of their (im)possible compossibility (Kompossibilität).

1Theodor W. Adorno (1997): Aesthetic Theory, p. 130

3. Ioana Jucan
Title: Concretely General: Performance Philosophy in the Times of the Neoliberal

This paper explores the kind of thinking that performance might produce in the times of the neoliberal and its political potential. As Adorno warned, the capitalist way of life has led to "pathologies of reason," such as the deformation of the imitation-based capacity for reason due to the instrumentalization of reason, the reification of commodity exchange, and collective narcissism. In these times of the marketization of everything (as many thinkers conceive of the neoliberal), the work proper to politics becomes subjected to the demands of the market. Keeping these ideas in perspective, this paper asks: Is there something distinctive about theatrical performance that can open new ways of thinking and being which resist the ascendancy of the neoliberal subject? In response to this question, I explore performance as a kind of philosophy that has the potential to materialize not an abstract but, rather, what I call a "concretely general" mode of inquiry. Specifically, I look at Richard Maxwell’s Neutral Hero and at the way in which it stages
humanity through the figure of Anonymous – a personage that is intriguingly concretely general. Drawing on Adorno’s thoughts on imitation and the human, I show how Neutral Hero opens the possibility for engaging in a concretely general mode of thinking that might counter the processes of abstraction characteristic of the neoliberal, as well as the possibility for imagining a new politics predicated upon anonymity as a mode of being.

**Lecture Theatre L**

**Chair:** Eve Katsouraki

**Volunteer assistant:** Dasha Kostkina

**Shakespeare**

**1. Philip Watkinson**

Title: *Henri Lefebvre and Performance Analysis: A Spacio-Semiological Approach to Ian Rickson’s Hamlet*

This paper examines how Henri Lefebvre’s spatial theories may be drawn into a spatio-semiological framework for performance analysis. A new investigative approach is proposed which combines the aesthetics of production and reception, and is as concerned with not being prescriptive as it is with ascertaining meaning.

There is something of a semiotic approach to much of Lefebvre’s spatial theorisation, however it goes beyond what we might comfortably call semiotics. Elam defines semiotics as a science principally concerned with ‘the study of the production of meaning in society.’ (1980: 1) We observe a similarity and an expansion of this in the discourse of Lefebvre. His theory of the production of space identifies three moments of production in our lived experience: ‘first, material production; second, the production of knowledge; and, third, the production of meaning.’ (Schmid 2008: 41) It is proposed that this augmentation offers a depth and scope that lends itself well to the analysis of contemporary performance. Taking Ian Rickson’s *Hamlet* as its subject the paper suggests that the production ‘spatialized’ the play, taking its issues and concerns and making them of importance in, on and of space.

A specific emphasis is placed on how and why a juxtaposition between philosophical concepts and contemporary artistic practice may facilitate a mutual development of the respective fields. This research presents a dynamic extension of semiotics as it relates to performance, and an innovative application of Lefebvre’s theories that points towards new ways of considering his relationship with theatre and performance studies.

**2. Erik Schmidt**

Title: *False Gaze: Othello and the problem of ironic deception*

I defend a method that connects philosophy and Shakespeare through the observation that Shakespeare incorporates philosophy to pursue dramatic rather than intellectual ends. The method starts by exploring how philosophical material helps Shakespeare achieve his dramatic ends and then explores the light that dramatic success sheds on the philosophical material that Shakespeare used. I defend this method by applying it to *Othello*. I argue that Shakespeare uses skepticism in *Othello* to develop a powerful form of dramatic irony that has been overlooked by Cavell, Zamir, McGinn and other philosophers and I argue that this use of dramatic irony suggests that we ought to distinguish between two different types of deception.

**3. Mike Pringle**

Title: *Iago’s Illusions: Guerrilla Theater in Othello*

A close look at how Iago lies, equivocates, and manufactures “truth effects” unveils him as a performer who is closely associated with an illusionist. While he sometimes tells flat lies, he more often creatively uses the truth and what everyone present can see for themselves as a way to control other’s perceptions of reality. There has been much written in English Literary criticism about the fears of representation on the English stage and on Iago’s perfidy, but very little criticism linking the two. I will argue that one of the key ways by which Iago is able to manipulate the way others—even crowds—perceive the truth is through his ability to manage public performance and to create realistic illusions using preset agents (for example, Roderigo) and opportunistic improvisation (example, Cassio quarreling with Montano).

I will argue that Iago’s performances are more subtle and sinister than other meta-theatrical moments in the plays because they lack the open bond between audience and
performers that even Bottom knows is essential and dangerous to violate. Iago is a guerilla performer who veils his productions behind a gruff, apparently open presentation of facts. He employs performance in its darkest and most frightening guise—reality. Ultimately, Iago performs the most effective kind of lies within a fictional world that must also be performed to come to life, and his actions paradoxically mirror the dangers inherent in the fiction we are being asked to "suspend our disbelief" to enjoy.

<table>
<thead>
<tr>
<th>Workshop IVY Main Theatre</th>
<th>Marjorie Gracieuse, Andrea Puerta, Margarita Zafrilla, and Natalie Heller</th>
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<tr>
<td>Volunteer assistant:</td>
<td>Dancing thought and thinking</td>
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<td>Paola Crespi</td>
<td>dance: what does dance do to philosophy?</td>
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<td></td>
<td>This panel will consist of five frames. The three movement performances question the actions of seeing, doing and knowing. They explore how both dancer and audience attain a new form of language through the experience of dance. Through performance work the artists propose a form of knowledge that replaces objective knowledge with an experience of the overcoming of objective distinctions offered by the processes of expression and metaphority. <strong>Frame one</strong>—A guided somatic tour: The dance artists will lead the spectators on a guided somatic tour from walking to stillness in which simple breathing exercises and cues for directing awareness will bring their attention to the sensations in their body and how these sensations freely fade into each other in ways that challenge conceptual thinking. <strong>Frame two</strong>—Andrea Puerta (with 2 other dancers), &quot;An exploration into the connection between movement, language and knowledge.&quot; Performance-lecture: Andrea Puerta investigates the encounter between language, experience and perception. <strong>Frame three</strong>—Margarita Zafrilla, &quot;An exploration into the relationship between movement and thought, perception and memory&quot; Performance-lecture: Margarita Zafrilla uses daily movements performed in conjunction with spoken word to propose a decodification of language. <strong>Frame four</strong>—Natalie Heller, &quot;Memory and the role of the body as an object of the past and the present&quot; Performance-video installation. Natalie Heller creates a relationship between pre-recorded and live movement to explore the idea of a self caught in time. <strong>Frame five</strong>—talk: Marjorie Gracieuse “Dancing thought and thinking dance: what does dance do to philosophy?”</td>
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5.15-6 Drinks Reception
Friday 12th April

8.30-9  Registration and morning coffee on Lower Concourse

9-11  PARALLEL SESSIONS no. 4

Panel 1. 'More'

1. Karoline Gritzner
Title: Notes on Movement (or: what happens between the steps)
This paper addresses the concept of movement as a philosophical idea in selected texts by Kierkegaard, Adorno and Irigaray. In The Concept of Dread Kierkegaard proposes that ‘the very concept of movement is a transcendence which can find no place in logic’; similarly, movement is central to Irigaray’s philosophy of sexually different subjects where fluidity poses a challenge to philosophical (immanent) logic. Adorno, too, in his revision of Hegelian philosophy, proposes a negative dialectic in which movement plays a crucial role in keeping the dialectical logic open-ended and fluid (conceptual movement understood as the production of a ‘more’ that resists sublation or ‘forced reconciliation’).

The paper will examine the interrelationship between conceptual and physical movement, between critical fluidity and material/physical motion. In short, the focus will be on philosophical thought as movement, taking as its reference point the performativity of ‘elemental passions’ (Irigaray) in Argentine tango dance.

2. Adrian Kear
Title: More Future; More History; More World: Faustin Linyekula’s More more more … future (Royal Festival Hall, London, 2009)
The paper seeks to demonstrate how, in More more more … future (2009), Linyekula pursues a temporal trajectory in which the historicity of the present appears illuminated by reference to both the material conditions of post-coloniality and the indexical promise of futurity. It will argue that, like Walter Benjamin’s intimation of the constitutive dynamics of memory in ‘prophetically’ glossing the text of the contemporary, acting with ‘bodily presence of mind’ to ‘turn the threatening future into a fulfilled now’, Linyekula’s theatre seeks to bind ‘bodily to the moment’ the ‘extract of the future’ that might reanimate the otherwise lost possibilities of the past and redeploy their retroactive performativity to different effects (Benjamin 1978: 89—90). In this respect, More more more … future appears grounded in a commitment to the opening up of a world—a world of performance—which operates through the representation of ‘neither a space nor time’ but the ontological presentation of ‘the way we exist together’ (Nancy 1993: 163). The paper will argue that its performative dynamic—the apparently retroactive yet simultaneously enunciatve ‘announcement of a “we”’—operates by traversing the boundary of stage and auditorium in articulating and addressing ‘the offer of the future’ which constitutes an existential experience and affective embodiment of what it ‘is to be historical’ (Nancy 1993: 164).

3. Carl Lavery
Title: The Ecological Image: The More of Philippe Quesne and Vivarium Studio
In her 2002 text L’Image peut-elle tuer?, the French philosopher Marie-José Mondzain proposes that images do not re-present the world by standing in for an absent object, but on the contrary point beyond themselves to an invisibility or excessive absence that fascinates desire. Distancing herself from the critique of the eye that dominates much twentieth-century French philosophy, Mondzain argues that this invisibility, this troubling ‘more’, is where the generative power of the image is located – in an enigma that produces thought. In this paper, I intend to use Mondzain’s insights to think about the function of
the ecological image in the work of French theatre company Philippe Quesne and Vivarium Studio. The ecological image in Quesne’s work has little in common with what eco-critic Andrew Ross terms ‘images of ecology’ (representations of ‘nature’ and the like); rather, Quesne’s scenographic images disclose by not showing. In Quesne’s theatre, the ecological image is an image of plethora, an image of teeming abstraction, an image that displaces and dethrones the human by disclosing its connection to and implication in a world of interdependent systems.

4. Joe Kelleher
Title: Show More

There will still be more to deal with. The last sentence of Isabelle Stengers’ 7-volume Cosmopolitics speaks of ‘a fear that one day we will have to acknowledge we’re not yet finished with a past we were proud to have put behind us.’ The masked and face-painted denizens of Vegard Vinge and Ida Muller’s unpredictably extensive (12 hours or so sometimes) Ibsen adaptations appear to embody that fear. But what do they know, not even their voices are their own. Although they also appear to be enjoying themselves, in a numb sort of way, even as their world is (literally) hacked to pieces around them. The paper will consider performances - such as those of Vinge and Muller, or the 1960s movie travelogue Mondo Cane, or the automatic speech performances of Sarah Vanhee - that seem as if they might extend inexhaustibly, proliferating with vivid, bizarre and useless display, exploring the potential of a world, a past, a moreness, we may never have done exploiting, in thought and word and deed.

Panel 2.

Lecture Theatre E

Chair: Kélina Gotman
Volunteer assistant: Paola Crespi

Philosophy’s Dance

1. Constanze Schellow
Title: Can He Walk? Moreover, Can He Dance? – Friedrich Nietzsche. Two discourse choreographies between dance(-theory) and philosophy at the beginning of the 20th and 21st centuries

A connection between dance and philosophy is currently being postulated in European dance studies referring to choreographies by Jérôme Bel, Xavier Le Roy, Antonia Baehr or William Forsythe. This is explained not as a theoretical step, instead the pieces themselves that are inviting theoretical reflection (Siegmund) ever since a boost in discourse in/on dance in the 1990’s (Ploebst), making it a critical practice qua body (Husemann).

The presentation questions the relationship between dance studies, dance practice, and philosophy by tracing specific movements of thought performed by contemporary scholarly works on contemporary dance in a strategic reference to selected artistic examples. Such ‘discourse choreographies’ determine the visibility and say-ability of ‘dance’ while mechanisms and politics of power implicitly and explicitly within them.

A case study from the early 20th century, which sparked an intense controversy between philosophy, dance and dance theory in the field of ‘free dance’, is contrasted with the current debate on the relationship between philosophy and dance studies. Friedrich Nietzsche, who recurrently ‘staged’ dance in his philosophy, and his work became an important factor between 1910 and 1930 for dance theory, particularly in Germany. Then as now questions of the sociopolitical relevance of dance as an artform play a role, as well as the necessity for theoretical discourse to reorient when being faced with a highly self-reflexive artistic practice. What must not be forgotten at the same time is that the reference to dance by philosophers also follows their own discourse-choreographical interests, if they call on dance heterotopically as the ‘other space’ of thinking or theorize it as a metaphor for thought (Badiou).

2. Gediminas Karoblis
Title: Dance in Kierkegaard’s Performance Philosophy

Having an aim to present Kierkegaard’s performance philosophy I want to focus on detailed analysis of the quotes from Kierkegaard’s writings where he explicitly mentions dance. I would like to focus on three different texts, each corresponding to one of the basic mode of existence i.e. aesthetic, ethical and religious. The first text is from the first part of
Either – Or, in which the seducer describes himself as invisible dance partner. I will relate the seducer’s philosophy to musicological analysis of Chopin’s waltzes (McKee 2012) and will argue that the leading in performance of the waltz is grounded in deep knowledge of the follower’s motions. Another text is from the second part of Either – Or. Here Victor Eremita claims that like dance is performed in the immediacy of the existence rather than detached in an illusion, so the commitment in marriage is primary regarding a reflection on detached causes or rational choices. This approach has immense importance for the performance philosophy, since it claims primacy of the performance. Finally, in the third text from Fear and Trembling Kierkegaard compares the believer to the dancer. In his kinetic image of a vulnerable dancer connecting in the motion the eternity and the moment, Kierkegaard presents a believer challenged by infinite regression and vacillation. These three analyses also lead us to conclusion that in Kierkegaard’s writings we find development of the “polyphonic” (the concept of Bakhtin following Kierkegaard and Dostoevsky) performance philosophy.

3. Thomas Betteridge
Title: ‘this restrained intensity’: Thinking Performance in the Philosophy of Alain Badiou
This paper clarifies the relationship between performance and Alain Badiou’s philosophical writings with particular reference to the role the body takes in the production of artistic thinking. I want to suggest that Badiou’s imperatives for the body force wide-ranging consequences for performance - for dance and improvisation in particular - beyond the taut, localised relationship between art and philosophy (‘inaesthetics’) delineated in his writing.

Badiou's engagement with Nietzsche in 'Dance as a Metaphor for Thought' provides the archetype of an idealised empty body, a body which ‘depicts nothing’, the only body from which a thinking performance may begin. This archetype divests the body of impulse, producing what Badiou refers to as a 'necessary coldness' born of restraint.

The production of this idealised body has an impact on performance itself, for example insofar as it challenges first-thought based, impulsive, or cathartic approaches to improvised performances. For Badiou, such performances submit to a logic of ‘Romantic Formalism’ in which the productive capacity of artistic thinking is placed at risk. But this archetypal body transcends performance too, becoming a metaphor for thought per se, a thought pitted against what in Logics of Worlds Badiou calls ‘democratic materialism’, the maxim that ‘there are only bodies and languages’. Performance itself can take part in the broadly political, ostensibly philosophical departure from this maxim, by attesting to its own subtractive capacity to think the universal, against the expression of individual desires or identity.

4. Marcos Steuernagel
Title: Deleuze and the performing body in Brazilian contemporary theater and dance.
One of the reasons why the work of Gilles Deleuze has had such a productive influence in the field of performance studies is that, while it conceives of philosophy as the art of producing concepts, it does not understand this production as a privilege of philosophers alone. Nevertheless, Deleuze’s work still carries with it a certain privileging of archival over embodied knowledge, such a strong mark of the colonial genealogy of philosophy, which clashes with the centrality of the body and the influence of postcolonial theory in performance studies. This paper argues for a broader epistemological legitimization of the relationship between politics and aesthetics in philosophy, one that takes into account a diversity of embodied practices and cultural specificities within a global discussion on what performance philosophy might be. It does so by exploring ways in which recent works by Brazilian theater and dance groups allow for a privileged understanding of the relationship between the disembodied eventfulness of politics and its very real effects upon bodies. While it benefits from the ways in which Deleuze identifies the body as a privileged site for grasping the workings of power, it follows Brazilian theorists Suely Rolnik and Peter Pál Pelbart in setting his work in conversation with a lineage of Brazilian
Panel 3.
Lecture Theatre L
Chair: Theron Schmidt
Volunteer assistant: Melina Scialom

From Practitioner Knowledge to Tacit knowledge

1. Rachel Cockburn
Title: The biopolitical problem of institutional critique.
The term ‘institutional critique’ has seen some fundamental shifts: the early work of artists such as Hans Haacke and Micheal Asher in the sixties and seventies questioning the autonomy and power dynamics of Galleries and Museums, the work of ‘second generation’ artists in the nineties confronting the artist as ‘the institution’ (Fraser 2006:307), to the present ‘tactical media’ artists who attempt to leave the art world altogether to dismantle the grip private corporations have on social life. What all these various modes of ‘institutional critique’ have in common is the notion of a specific site or position from which an artist can critique or offer resistance.

In this paper I argue that ‘Institutional Critique’ needs to be reconsidered within a biopolitical (or bio-governmental) paradigm and within this paradigm the idea of ‘institutional Critique’ will be exposed as deeply problematic and politically impotent. If, as Agamben states, within the biopolitical paradigm ‘exclusion/inclusion, outside/inside, bios/zoe, right/fact enter into a zone of irreducible indistinction’ (Agamben 1998:9), where is the specific site or position from which to engage in ‘institutional critique’?

And how, in fact, can I - a PhD researcher within the HEI system - approach the idea of critique or resistance when the institutional bio-governmental frameworks (such as the RDF - The Research Development Framework, www.vitae.ac.uk) define my ‘knowledge, attitudes, and behavior’ both ‘personally and professionally’ as a researcher?

2. Lauren Redhead
Title: What can practitioner-led performance philosophy contribute to epistemology, or, what do performers know and how do they know it?
Despite the growing acceptance of performance-based research practices, the work undertaken by performers within an academic context is often made subject to research and disciplinary norms that stem from written, or ‘traditional,’ research methods. These most often focus on linguistic knowledge, but not all knowledge can be expressed linguistically. A ‘performance philosophy’ might consider knowledge both of and through performance, allowing for the possibility that performance itself can do rather than just enact philosophy. It might be considered that the experiential dimension of performance can be approached from the points of view of both the perceiver and the performer/creator. This allows knowledge created or accessed in performance to be considered in both of what Kramer (1988) describes as horizontal and vertical time; such a paradigm of knowledge can be argued to have at least two dimensions (and as such may sit outside of true/false distinctions), and is simultaneously embodied and disembodied.

Timothy Williamson’s (2011) exploration of the distinction between a priori and a posteriori knowledge is a useful framework from which to approach this problem. Williamson argues for the classification of knowledge outside of the distinctions drawn by logical positivism. By drawing on contemporary epistemology, practice-led research scholarship, and my own performing experiences as an experimental musician and improviser, I will outline the categories of knowledge that might be investigated and created by performance. In conclusion I will attempt to highlight some of the epistemological mechanisms through which knowledge created by and during performance is transmitted.

3. Hester Reeve
Title: The B in Philosophy
This presentation, part artist talk/part theoretical paper, will be structured around a foundational issue that much of my research focuses upon – what is the relationship between art (which includes performance) and philosophy? Key to this talk is an
exploration of the relationship between thought and the body, between ideas and matter and between philosophy and action-in-the-world. As such, the priority, within my own work, becomes centred on philosophical agency made possible via live art performance. I will detail my live art practice through certain philosophical lenses – Arendt and Foucault for the most part. Reading philosophy as part of a studio discipline will be explored alongside my artistic aim to become a virtuoso instrument rather than a virtuoso performer. This is in order to suggest the value of ‘embodying critique’ and in resisting the conventions of firstly, the artist’s responsibility to ‘communicate’ (I instead propose activate) and of, secondly, the event of performance mandating simultaneous public exchange.

4. Iwo Zmyślony
Title: Why words hurt? Tacit knowledge, verbal overshadowing and musealisation of performance

The paper presents the idea of tacit knowledge – regarding its epistemological, psychological and sociological interpretations – in order to discuss its possible applications as methodological tool within a field of philosophy of performance.

In the first part I will briefly introduce the idea of tacit knowledge coined by Michael Polanyi, expounding its historical parallels in hermeneutics (W. Dilthey, M. Heidegger), phenomenology of perception (M. Merleau-Ponty) and proxemics (E. Hall), as well as its contemporary interpretations within sociology of knowledge (H. Collins) and cognitive science (A. Noë). The core of the idea is to conceive both cognitive and artisan acts as inherently embodied, performative, skilful, creative and structurally alike. From this perspective every philosophy is always a kind of performance, while every theory is linguistic counterpart (or outcome) of performative practice.

In the second part of the I intend to propose some applications of the idea regarding practical and theoretical problems of musealisation and curatorship of performance (e.g. re-performance, usage of new medias). I will focus on implications of "verbal overshadowing effect" (phenomenon described by Jonathan Schooler) as a major threat as much to philosophy of performance as to curatorial and artistic practice. I believe that these threats can be overcome only by enforcing the personal and performative dimension of philosophical discourse (e.g. lecturo-performances), i.e. by diminishing overestimated role of virtual (including visual and interactive) and verbal forms of communication.

As case studies during the paper I will use examples of pieces performed by some of most prominent Polish avanguard artists – Tadeusz Kantor, Zbigniew Warpechowski and Natalia LL.

Panel 4.
Music and Philosophy

1. Milton Mermikides

2. Alessandro Giovannucci
Title: Non-performative music genres: a paradoxical way to enhance Performance Philosophy in music?

This paper aims at investigating if some musical practices, generated by technology, can be analyzed through Performance Philosophy. In addition we will try to define what kind of contribution can musical practice bring to Performance Philosophy, in terms of methodology and self-definition. Studies about music have always paid little attention to the performative aspect of music, considering it as ancillary and subordinate to the musical score. For this reason, traditional musicology carries out its research mainly on material aspects such as archives sources and score analysis. This paradigm underwent important modifications after the birth of the musique concrète. Electroacoustic musical practices are both post-production and performing act, because of their deep link with the materiality of sound.

Performance Philosophy could reveal itself as a very useful tool for the comprehension of this musical repertory, by virtue of the resonances that it has on post-structuralist trends and deconstruction theories.

We will analyse acousmatic music as well as live electronics exhibitions and avant-garde
turntablism, considering them as moments where musical performativity is particularly suitable for a practical-theoretical analysis. The above mentioned musical works are particularly related to some ideas expressed by Gilles Deleuze (agencement, cosmic music) and Jacques Derrida (effet de gramophone, différence). We will highlight how contemporary music, thanks to technology, has "philosophised" itself and how a certain philosophy has "musicalised" itself. We will verify if philosophy applied to music may provide a useful tool to the analysis of performances and, more generally, shed light to the correspondences between scholar thinking and artistic action.

3. Huw Hallam
Title: Philosophy in Real Time: Musique concrète and the Politics of Sense
After losing Eurydice to Hades for the second time, Orpheus, in Ovid’s telling, shirked the advances of women and introduced pederasty into Thrace. Implicit in this lies an association of the poet-musician’s world-transforming, harmonising song with a state of being immune and oblivious to the concerns of ageing, death and even natality. There is a hint, in other words, that Orpheus’s mythic power relates, first and foremost, to the experience of time.

As such, Orpheus’s music seems at once proximate to, and an inversion of, how art, like philosophy (and science), are conceptualised by Deleuze and Guattari in *What Is Philosophy?:* as disciplines seeking to plunge us into chaos from the protective safety of doxa and sensory habit. Whereas Deleuze and Guattari argue that the invention of concepts is the mechanism through which philosophy makes its transactions between chaos and sense, this paper is concerned with how in music sense is formed – and de-formed – through temporal processes.

The paper will focus on Bernard Parmegiani’s *Pour en finir avec le pouvoir d’Orphée* (1972). Taking Artaud (invoked in Parmegiani’s title) as a reference point, I will examine how the work’s temporal design (including its relation to liveness as a work of musique concrète) might be heard as a rejection of an Orphean politics of musical sense, assessing Parmegiani’s achievement also against Artaud’s call for a theatre of experiential convulsions and affective intensity that would escape reduction through the mechanics of language and representation down to a stable semblance of reality.

Panel 5.
Lecture Theatre B
Chair: Laura Robinson
Volunteer assistant: Eva Aymami Reñe

### Performing the Self, Producing Subjectivity

1. Shela Sheikh
Title: That simplest of performances, an “I am”

In his reading of Maurice Blanchot’s 1973 *récit, La folie du jour*, Jacques Derrida speaks of the narrator’s introducing himself in ‘that simplest of performances, an “I am”’: an ‘I am’ which immediately negates itself into an ‘I am not…not…’, thus removing itself from presence and inhabiting a ‘strange space’ in which ‘[t]he starting edge will have been the citation (at first not recognizable as such) of a narrative fragment that in turn will merely be citing its citation.’ Lifting these remarks from their original context and passing through the trembling border between literature and philosophy into the space of an encounter between a staged performance piece – that of a Lebanese suicide bomber who testifies to his own martyrdom – and the performance of Derrida’s writings, the question is posed as to whether ‘the starting edge’ of philosophy is but a mere citation of performance, or vice versa. And whether the political act, as a sovereign performative, can ever escape the parasitism of (re-)citationality, theatricality and fabulation, and, ultimately, the radical *impuissance* of a self-sacrifice that, unlike the ‘death sentence’ desired in Blanchot’s tale by the same name, suicides itself, *a priori* and unconsentingly.

2. Matthew Cawson
Title: Philosophy and the Mask
This paper looks at the theatrical mask tradition in Western theatre from a philosophical perspective, examining how the development of the self/subject coincides with particular developments in mask practice, demonstrating how it can provide a fresh philosophical perspective. I use Foucault’s “analytic of finitude” as a historical, critical framework, and demonstrate that the mask functions as a symbolic “third thing” in the union of opposites,
in this case those of Self and Other. I demonstrate how Foucauldian historiography and Jungian archetypal theory—despite their ideological incompatibility—can function side by side (by virtue of their common Nietzschean heritage) in the construction of a distinct and workable critical framework.

The particular masks I engage with are the masks of Greek tragedy, commedia dell’arte, and the neutral mask of Jacques Lecoq, demonstrating that each of this masks coincides with a particular epistemic rupture in the development of the subject. The tragic mask coincides with the birth of the tragic consciousness, the commedia mask with the reification of body-soul dualism, and death of the mask as popular theatrical convention coincides with the Enlightenment and what Foucault terms as modern “man” as representation in the post-Kantian episteme. The neutral mask, as the third mask, not only offers us insight into the condition of the modern subject, but offers a potentially curative perspective on isolationism and individualism. I aim to place philosophy and performance practice side by side and suggest that the mask offers a bridge between the two.

3. Aaron Ellis

Title: Toward a Political and Self-Critical Philosophy of Performance

This paper is a project in political, self-critical interrogation of our selves as actors unfolding, multifaceted plots, as subjects in rich and textured landscapes, as beings thrown into relief by the material and interpersonal conditions we inhabit and help to co-create. Born into social situations, we are also born into a host of imposed expectations regarding interpersonal understandings and active, existential orientations. Our acculturation to matters of course might be understood as us being directed, expected to perform loose scripts. Enacting the prescriptions of the loose scripts we inherit from history is also an acquiescence to the structural and interpersonal violence normalized in our status quo. This scenario begs us for political, self-critical, existential re-orientation.

This re-centering, this re-orientation, is a death-to-self project. Unlearning our acculturated habituations means that we must, in some way, die a little, excise our internalized acculturation. This death-to-self is an intentional exploration of alternative enactments of self-amidst-others. This death-to-self is necessarily a re-birth, a Revival. I argue, using radical ethicists Emmanuel Levinas and Simone Weil, critics of art and aesthetics Nietzsche, Berdyaev and Deleuze, performance scholars Schechner, Conquergood and Boal, and liberation theologian Joan Casanas, that aesthetics and performance as analytic categories can help us open up fruitful possibilities for enacting our selves with concern for those on the margins and our culpability in ongoing marginalizations as our new loose script.

<table>
<thead>
<tr>
<th>Workshop</th>
<th>Mary Ann Hushlak</th>
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<tbody>
<tr>
<td>IVY Dance Studio</td>
<td>A Particular Form of Reading Group and A Particular Approach to Reading</td>
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<tr>
<td>Volunteer assistant: Niki Taylor</td>
<td>The Prince by Niccolo Machiavelli</td>
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The Prince by Niccolo Machiavelli is probably as loaded a text in political philosophy as there is. For this conference, it offers an opportunity to reflect on how a philosopher and a philosophical work might be engaged with for performance. And, just as The Prince was written in a tradition of ‘mirrors for princes’, we today could think of it and Machiavelli as mirrors of ourselves or mirrors for ourselves.

This workshop will be reading group as a kind of performative experiment. It would ask fourteen people to each read a different translation of The Prince. Why different translations? Because they implicitly remind us that nuance is in play, and the aspect of multiple translations brings to the discussion the notion of choices having been made. Choices not only about which words in a text, but even the choice of cover design tells us something, as do the versions and varieties of introductions (or not), and also the feature that we, as readers in this reading group, only know the one translated take we’ve read, with all the attendant uncertainties and ambiguities that implies.

Obviously important to a reading group is reading the book beforehand. A list of selected translations, in alphabetical order by translator, is available and each person signing up [by emailing ma.hushlak@gmail.com] would agree to be allocated a single translation; person one would get the first alphabetical translation, person two the second and so on. Any numbers above fourteen would be welcome as participatory ‘audience.’
11-11.15  Coffee break on Lower Concourse

11.15-1.15  PARALLEL SESSIONS no. 5

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<thead>
<tr>
<th>Panel 1.</th>
<th>Performance Philosophy in Illness, Madness and Mind</th>
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<tr>
<td><strong>Lecture Theatre F</strong></td>
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<tr>
<td><strong>Chair:</strong> Kélina Gotman</td>
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<td><strong>Volunteer assistant:</strong> Jenny Mahon</td>
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<td><strong>Evi Stamatiou</strong></td>
<td><strong>1. Evi Stamatiou</strong></td>
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<td><strong>Title:</strong> Physical Theatre and Madness; Foucault’s Madness and Civilization, Peter Brook’s The Man Who and the myth of Persephone</td>
<td>How has madness been presented in physical theatre? According to Canby’s NY Times review in 1995, what makes The Man Who a “performance piece” is the physical theatre techniques and the domination of the actor’s body over the text along with the idea of madness being a different perception of the world, maybe closer to the unknown. “The result is theater that is simultaneously poetic and utterly realistic”, continues Canby linking Peter Brook’s work to Foucault’s quote on madness; “While the man of reason and wisdom perceives only fragmentary and all the more unnerving images of it, the Fool bears it intact as an unbroken sphere: that crystal ball which for all others is empty is in his eyes filled with the density of an invisible knowledge”. Furthermore, in <em>Madness and Civilization</em> Foucault describes the physicality of the mentally ill and how their madness elevated to a spectacle/performance. “The mad man’s body was regarded as the visible and solid presence of his disease: whence those physical cures whose meaning was borrowed from a moral perception and a moral therapeutics of the body.” Moreover, we explore how Brook’s physical theatre transforms Pavl’s “physical and clinical body” of the mentally ill to the “aesthetic body” of the performer (Fensham, 1998). How is the last quote related to the myth of Persephone? How practice-led research led us to the performance “The Woman Who”? (links to the four parts of the performance) <a href="http://www.youtube.com/watch?v=a2Wvl28YFY">http://www.youtube.com/watch?v=a2Wvl28YFY</a> <a href="http://www.youtube.com/watch?v=6zKXv_BdhBw">http://www.youtube.com/watch?v=6zKXv_BdhBw</a> <a href="http://www.youtube.com/watch?v=IRpJ1WPVilo">http://www.youtube.com/watch?v=IRpJ1WPVilo</a> <a href="http://www.youtube.com/watch?v=QkjTKStf2UQ">http://www.youtube.com/watch?v=QkjTKStf2UQ</a></td>
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<td><strong>Shaun May</strong></td>
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<td><strong>Title:</strong> Performance Philosophy and Folk Psychological Narratives</td>
<td>In the last decade the philosopher Daniel Hutto has made waves in the philosophy of mind with his ‘Narrative Practice Hypothesis’ (NPH), which attempts to explain interpersonal understanding without ‘Theory of Mind’ as traditionally construed. A fundamental tenet of his hypothesis is that we develop ‘folk psychology’ through engagement with narrative practices, and Hutto suggests that the difficulty that autistic individuals have in understanding others ought to be reconceptualised in light of this suggestion. As Hutto himself acknowledges, the NPH has not been rigorously tested experimentally, but I would argue that one of the strengths of his position is that it is (at least in principle) testable. However, such testing is problematic because of Hutto’s conviction, following Wittgenstein, that contemporary psychology is characterised by ‘an urgent and inescapable need for conceptual clarification.’ In this paper I will make the following suggestions. First, a considerable amount of contemporary performance is, in Hutto’s terms, a narrative practice. Second, the emerging field of performance philosophy could serve as a solid ground untroubled by the conceptual mess that Hutto identifies within psychology. Third, precisely because of these two points, there is much to be gained from combining the conceptual framework of Hutto with existing practices in Applied Theatre to explore the condition of autism. In doing so, I believe we might be able to clarify the extent to which narrative practices (including performance) are a constitutive component of interpersonal understanding.</td>
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3. Martin O'Brien
Title: *Living in Chronic Time: Chronic Illness, Phenomenology and Endurance Art*

This paper focuses on my recent practice as research project, *Regimes of Hardship*, which was a trilogy of twelve hour performance installations concerned with physical endurance and illness. *Regimes of Hardship* took place during my residency at London gallery and performance venue *performance s p a c e*. Situated in Hackney Wick on the approach to the Olympic stadium and performed in the year of the London Olympic Games, I considered the ways in which physical endurance could be used in order to examine and challenge contemporary ideologies of health and illness and how this relates to the social construction of medicine and the body. The three installation performances examined the ways in which self-imposed endurance could act as a personal pathological resistance to illness. *Regimes of Hardship* was an attempt to communicate, interrogate and extend discourses around the body and medicine including areas such as temporality and endurance within chronic illness.

This paper addresses theories and ways of conceptualising the body, illness and temporality in relation to this project. I consider a theoretical model for discussing the body in relation to illness and specifically chronic illness. This involves an engagement with the works of Michel Foucault, Maurice Merleau-Ponty and Martin Heidegger and their employment within the areas of medical sociology and disability studies. I attempt to interrogate, via *Regimes of Hardship*, the lived experience of illness utilising my own artistic practice/body, as a body suffering from cystic fibrosis a severe chronic degenerative disease, in order to suggest the possibility of a performative phenomenology of illness which is able to reveal something of the nature of human embodiment.

4. Kélina Gotman
Title: *Epidemics and Collectivity: Another History of Plague*

This paper draws from Nietzsche's reflections on St. Vitus's dance to rethink the modern preoccupation with 'dancing madnesses' or choreomania, the dancing disease, at once a plague-like manifestation of kinetic excess and a liberatory expression of collective revolt. Thinking through the aleatory movement of research and the vicissitudes of scholarly dérive, the paper argues that the story of the dancing manias articulates a history of kinetic agitation at the crossroads between medical and historiographical narratives of disorder, disease and corporeal extravagance. As a backstory to contemporary studies of carnival uprisings, theatrical publics, flash mobs, big dances, and other aggregate events, and indeed as a backstory to the field of Performance Studies, the study of the study of these aggregates – moving and shaking, frothing, falling and twitching – reveals an expansive marginal area interweaving modern disciplines. It is not so much an episteme as an abstract formation, a morphology: something whose shape is plural, moving, slipping through as many discursive and analytic frames as fields whose borders it crosses. As a story about dance, the rise of the ‘choreomania’ concept in the middle decades of the nineteenth century reveals a history of choreophobic prejudices linking collective movements – particularly irregular, erratic ones – with the degeneration of social order and a fantasy of regression to a primitive Dionysian state.

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**Panel 2. Griffiths Lecture Theatre**

**Chair:** Alex Mangold

**Volunteer assistant:** Laura Robinson

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1. Broderick Chow

Title: *Je suis Marxiste (tendance Groucho)*: how to do things with jokes

The words ‘comedian’, ‘clown’ and ‘jester’ among others have been lobbed pejoratively at Žižek in numerous attacks, as if Žižek's comic style *eo ipso* is meant to dismiss his thought as unserious nonsense. This paper aims to ‘take seriously’ Žižek as comedian in a piece of critical performance analysis. Drawing equally on Freud, Lacan, *Futurama* and Woody Allen, I argue that the logic of jokes, which appear compulsively in Žižek's writing and speaking, shows the limits of the symbolic — one literally can’t ‘make sense’ of a joke. A joke proper is not really ‘about’ anything, other than the incommensurable gap between the set-up and the punch-line, which is correlative to Žižek's elaboration of the Lacanian Real as a crack or fissure in the Symbolic order. But what happens jokes circulate in the live event? Drawing on Žižek's own ‘performances’ at conferences including Marxism 2008, and speaking engagements at the LSE, SOAS, and Brunel University, as well as the work of comic performers including Kim Noble and Stewart Lee, I argue that the way jokes are received reveal antagonisms and fissures in the
temporary society of the audience. Through an analysis of both Žižek’s use of jokes (including Soviet humour), and Žižek’s telling of jokes, I propose a reading of the political dimension of humour beyond the joke’s content, beyond the ability of jokes to transgress and offend.

*I am a Marxist (Groucho tendancy), slogan of May 1968.

2. Melissa Blanco Borelli
Title: ‘Sublime Objects: The Hollywood Dance Film’

Following Slavoj Žižek’s lead in his ability to partner with Lacan and produce astute readings about films and popular culture, this paper will perform a Žižekian turn and examine an array of Hollywood dance films (e.g., Flashdance, Honey, Dirty Dancing, Save the Last Dance, Black Swan, Dance, Girl, Dance) among others featured in my anthology The Oxford Handbook of Dance and the Popular Screen in order to flesh out how the filmic apparatus makes use of dance to render bodies virtuosic and remarkable while simultaneously erasing the labour involved in training these bodies to appear remarkable. The paper will position dance studies as a critical methodology that interrogates corporeality, dance technique and their relationship to the social as a way to read the paradoxical (dis)embodiment of late consumer capitalist bodies who exist in (as actors, dancers, laborers) and outside (as audiences, as consumers) the celluloid. If these fantastical dancing bodies of film serve as a means to escape from the real economic, environmental, and psycho-physical threats to everyday bodies, how can the tools for reading dance/dancing allow spectators to have an informed embodied relationship with the manufacture of the sublime?

3. Peter M. Boenisch
Title: Who’s watching? Me!: Theatrality, the Žižekian Subject and Spectatorship

The Greek word thea enfolds a rich array of semantic facets, including the notions of ‘showing’ and ‘gazing’. It reminds us of the theatrical politics of watching and displaying, of visibility and representation, which are at stake in performance, and which much contemporary research tackles by drawing on Lacanian psychoanalytic perspectives. Not unlike Žižek’s own discussions of (in particular) film works, such studies analyse the spectators’ ideological (mis-)recognition (applying, in particular, the famous model of the ‘mirror stage’), they expose the popular imaginary as articulation of the societal unconscious, follow the spectators’ desire, or scrutinize eruptions of the Real in the represented symbolic order. Usually, identification (with a fictional character, a represented dramatic plot, or a constructed performance situation) is assumed as the theatre spectators’ principal mode of engagement; most of the attention remains focussed on the planes of narration, plot and the visual ‘language’ of images and imagery.

Even Žižek himself, where he discusses Shakespeare or opera, if at all only peripherally engages with the specific medial dynamics of the theatre situation and performance event. This paper attempts to establish a dialogue between the discourse of ‘theatrality research’ and Žižek’s elaborate reflections on the subject, subjectivity and subjectivization. Relating Schramm’s ‘magic theatrical triangle’ (of aisthesis, kinesis and semiosis) to the Lacanian trinity of S-I-R and to the essentially triadic thought of Žižekian politics, I shall attempt to sketch some potential avenues for applying Žižek’s Hegelian psychoanalysis in theatre, and of reflections on thea as a cultural force, intervening thereby in current debates on spectatorship, agency, cultural participation, and ethical engagement. I will draw on Guy Cassier’s trilogy after Musil’s Man Without Qualities to develop my argument.

* The [former East] ‘German School of theatrality research’ (Rudolf Münz, Helmar Schramm, Joachim Fiebach, Andreas Kotte) revaluates the notion of thea in its central historical and etymological dimension, suggesting with its term of ‘theatrality’ a perspective that remains clearly opposed to ‘theatricality’ with its derogatory connotations of fake, appearance, and fabrications, which throughout suggest an opposition to a somewhat ‘superior’ reality. As a related, yet distinct and competing concept, Erika Fischer-Lichte developed the notion of ‘the performative’ in her post-semiotic research of recent years (cf. Fischer-Lichte 2008)
4. Graham Wolfe

Title: Theatre and the Enjoyment of Philosophy: Žižek with Caryl Churchill

Caryl Churchill's *A Number*, which explores cloning and the questions it gives rise to, is often spoken of as a highly "philosophical" play. Slavoj Žižek, however, has repeatedly argued for a redefinition of what constitutes a properly philosophical question, insisting that many of the questions surrounding biogenetics ("How far should it be allowed to go? Does it threaten human autonomy?" etc.) are in fact false ones. The “only real philosophical question” about cloning is whether there is something in its results “that would force us to redefine what we understand by human nature”. My paper does not simply investigate whether Churchill's play qualifies as philosophical in this (Žižekian) sense. Moreover, it explores how *A Number*, as an entertaining work of theatre, accentuates the “short circuits” between philosophy and another of Žižek's favourite topics—enjoyment. I argue that the play's most philosophical gesture consists in provoking its audiences to look awry upon their own enjoyment of philosophy. In the process, I seek to open larger questions about the relationship between philosophy and enjoyment in theatre.

Panel 3.

**Philosophy's Acts**

1. Rainer Totzke and Eva Maria Gauß

Title: What is Performance-Philosophy? - What is „Performative Philosophie“?

In 2011 the Philosophy-Performance-Festival started [soundcheck philosophie] at Halle University (Saxony-Anhalt, Germany), funded by VolkswagenStiftung. The Festival and Symposium, and also Workshops inbetween the events, try out and reflect forms of doing philosophy. [soundcheck philosophie] is a cooperation between University of Halle and the municipal theatre, the activities are documented on the website www.soundcheck-philosophie.de in German language. Within the scope of the festival we work on subjects and questions, which we meanwhile summarize under the term „Performative Philosophie“ (performative philosophy). As institutions we established Expedition Philosophie e.V to carry out further research and events, we hold the Blog (in German language) [www.performativephilosophie.org](http://www.performativephilosophie.org) for information about activities and as group in the "Performance Philosophy"-network we also occur as the „International Society of Performative Philosophy”.

In our contribution to the conference we want to explain and exemplify what we understand under the expression „Performative Philosophie“, which problems and practices we want to look on under this label, f.i. a) Philosophy as embodied practice, b) philosophical performances and the meetings of art and philosophy, c) traditions of artistical and oral practices of philosophy.

2. Mark Price

Title: On Creatures Without Species, or, Ditching the ‘Is’.

From ancient Greek technopagaeia to Apollinaire's works and Magritte's non-pipe we can trace lines of compromise between alphabetic writing, physical space, and logical order. Those compromises might serve as a model for the troublesome compromises between philosophy and embodiment. Academic philosophy has on the whole rigorously and systematically avoided such troubles via the pursuit of definitions such as what is justice? (Plato). What is thinking? (Heidegger). What is philosophy? (Deleuze).

It will be argued that the royal and legitimate practice of philosophical definition directs us into a series of pre-arranged and depressingly predictable acts of legislation. Taking inspiration from the suggestion that there are no necessary connections between matters of fact (Hume, Nietzsche, Deleuze) I wish to pursue a method of argumentation which produces meanings without recourse to crudely philosophical notions of truth.

It will be argued that creative indeterminacy and the spawning of creatures without species and works without genre is ultimately more valuable than stabilising another academic genealogy.
3. Arno Boehler and Suzanne Granzer
Title: Staging Philosophy.
The Philosophy of Performance and/or the Performance of Philosophy
Our lecture (performance) will tell the autobiographical story of two people who have been disciplined very differently in their academic fields and artistic training.

Susanne Valerie is an actress who has been performing as an actress in dramas for about eighteen years at state theatres in the German speaking countries. Her training as an actress is focused on the body as a source of truth that can hardly be controlled intentionally.

Second, we have the autobiographical story of Arno Boehler—an academic philosopher who teaches philosophy at the University of Vienna, Department of Philosophy. Academic philosophers are usually not trained to listen to the responses of one’s body in order find truth, but to read and write texts. Everybody knows this. One is called to submit articles, present speeches at conferences, publish books etc. Due to this commonly shared image of thinking that standardizes the practice of doing philosophy in the academic world all over the Globe, thinking is usually interpreted as a discursive rather than an "ele-mental" (Merleau-Ponty) practice rooted in the self-awareness of one's corporeal being-in-the-world.

Since 1997 Susanne Valerie Granzer and Arno Boehler stage philosophy as an artistic research practice to demonstrate philosophical problems both---on a discursive and a bodily level. (See "Philosophy On Stage#3: http://homepage.univie.ac.at/arno.boehler/php/?p=2018). Thereby they discovered, again, the artistic character inherent in so many classical forms of philosophy—from Plato to Montaigne, Nietzsche, Derrida, Cixous, Ronell and others, who already themselves practiced philosophy as an artistic research method.

4. Kirsten Cooke and Dale Holmes / Material Conjectures
Title: The Dawn of Realism
Material Conjectures is a project co-authored by the artist Dale Holmes and curator Kirsten Cooke. Material Conjectures presents The Dawn of Realism. A blunt instrument constructed for the conference Performance Philosophy only. The Dawn of Realism is a play: an ad-hoc platform that includes image, sound and text. Its disjunctive and tailor-made constructs act as a closed vertical structure: an antagonistic surface. The Dawn of Realism asserts itself beyond the contemporary cults of representation and interpretation; breaking definitively with the horizontal ground of easily consumed narratives perpetuated by the contemporary consensus of cause and effect. The Dawn of Realism is set in a post-human Sci-fi landscape and depicts a debate between three fictional philosophers: The Standardizer, The Adhocist and The Absolutist. The Dawn of Realism aligns itself with J. L. Austin's notion of performativity, as a perlocutionary speech act with contingent outcomes.

Material Conjectures has organized a series of events titled Turbulent Surfaces and One-Dimensional Disco at kynastonmcshine in The Old Police Station (Deptford, London) in 2012. Their next exhibition is titled Asymmetrical Cinema and will take place at Beaconsfield (Vauxhall, London) in April/May this year.

Panel 4.
Lecture Theatre L
Chair: Dan Watt
Volunteer assistant: Natasha Warmer

Beckett

1. Daniel Koczy
Title: Gilles Deleuze AND the Theatre of Samuel Beckett: Notes on the ’AND’ between Performance and Philosophy.
This paper is animated by questions of how philosophy and performance intersect within research practice. It could be argued that Beckett’s theatre, given the author’s own encounters with philosophy and the numerous works that take a ‘philosophical’ approach to his writings, is particularly apt for philosophical attention. And yet, Beckett’s theatre proves uniquely resistant to any totalizing discourse. His own language is marked by hesitation, negation and failure; drawn from disfigured and paralysed bodies. Indeed, when Enoch Brater sent Beckett one of his own early articles on the playwright, Beckett replied by sending him a hand-addressed but empty envelope. The theorist announces their theory, the theatre-maker replies with a parcel of nothing.

Mindful of these concerns, how are we to bring philosophy and performance together? It is here that Deleuze’s own account of philosophy proves useful. For Deleuze, the philosopher is
an inventor of concepts. Provoked by an unnerving and complex encounter – perhaps an encounter with Beckett’s stage – philosophers create concepts that attempt to ‘speak’ the event that the thinker has sensed. And yet, given the ubiquity of singular and differential events in Deleuze’s ontology, the philosophical project must confront its own failure to invent conceptual schemes equal to the maddening complexity of reality itself.

Having elaborated upon these foundations, this paper aims to show how a Deleuzian methodology brings performance AND philosophy together through passages of conceptual variation. Foregoing any claim to exhaust, master or define Beckett’s theatre, an encounter between performance and philosophy becomes an unpredictable and creative force that varies the conceptual schemes that have attempted to ‘speak’ both disciplines.

2. Anthony Paraskeva
Title: *Potentialities: Giorgio Agamben and Beckett’s Late Drama*

In *Potentialities*, Agamben notes that gesture ‘is not an absolutely non-linguistic element but, rather, something closely tied to language’; it is neither a decipherable sign or hieroglyph nor elemental uncodified bodily presence. This discrepancy between speech and language, where gesture often stands in for a failed speech-act, or speech registers a failed gesture is a key feature, as I will argue, of two late works by Beckett: *Nacht und Träume* and *Catastrophe*. Beckett’s deep structure of recurring gestures, his constant placing of the same gesture in a different context, exemplified in *Nacht und Träume*, articulates a drive to textualise the body and endow gestures with the properties of language. Cinema, according to Agamben, ‘leads images back to the homeland of gesture. According to the beautiful definition implicit in Beckett’s *Nacht und Träume*, it is the dream of a gesture.’ It is rather, in my account, a dream of the language of gesture. For Agamben, gesture is a means rather than an end, occupying a midway zone of open potential resistant to final closure. It is an aesthetic of incompletion which also has political implications, and in this respect my reading of *Catastrophe* develops the relations between gesture and political potentiality envisaged in Agamben’s model. I read the aesthetics and politics of *Catastrophe* as a challenge to the modernist tendency to impose legibility on the body, and a self-critique of Beckett’s own practice as a writer-director to formalise gestures within a self-enclosed and immanent structure.

3. Lisa Jeschke
Title: *Performance, Philosophy, Labour: The Aesthetics and Politics of désoeuvrement*

To the extent that a performance deletes itself in its very unfolding, what might be called the work of performance manifests itself as a form of temporal unworking. While contemporary performance studies have sometimes considered this concurrence of making and unmaking as unique to the aesthetics of performance, the French terminology of *désoeuvrement* already formed a central concern for mid-20th century French avant-garde movements – in terms of a programme of thinking labour, philosophy and aesthetics as one complex. This paper will sketch the notion of *désoeuvrement* with particular focus on Bataille and Beckett.

In terms of the extent of negation, Beckett’s dramatic work initially seems more complicit with regimes of cultural production than Bataille’s vocabulary of expenditure and heterology. However, plays like *Mouth* and *Not I* turn this complicity into a political problem by formally laying open the fact that they are a failed attempt to be not work. Their motion towards aesthetic self-erasure might then be described (1) as a negative politics of art seeking to undermine a rigid division of labour between [producers/artists] and [consumers/audiences] and (2) as an unstable challenge to what Adorno has described as frozen social relations, relations often implicitly considered as a preliminary end of history.

4. Chiara Alfano
Title: *Perlocutionary (Vocal) Acts from Samuel Beckett to Heiner Goebbels*

In the Twentieth century, the use of voice in literature and the dramatic arts has seen a radical change. Nowhere is the emergence of voices that resist simple categorization, location or identification more marked than in the work of Samuel Beckett; and since the turn of this century, no one has, perhaps, come closer to Beckett’s disjointed (and disjointing) vocality than
Heiner Goebbels, whose oeuvre sits stubbornly between composition, dramatic literary work and installation. In this short paper, I maintain that Austin's neglected notion of perlocutionary speech acts, particularly as understood by Stanley Cavell, offers and unprecedented insight into what effect this vocality has on the audience. The perlocutionary illuminates the fundamentally relational nature of the performative space opened by Beckett's and Gobbels's vocalities and allows us to better understand the effects such performative practices have on the audience. Starting from, but ultimately moving beyond, Cavell's reading of Austin, I wager that a work's ethical vicissitudes and demands are no longer simply determined by the story it tells, or indeed how it tells this story, but how its vocalities interpellate the audience as members of a shared ethical space. The perlocutionary logic at the heart of Gobbels's and Beckett's vocalities, therefore, demands not only a reappraisal of the use of sound and voice in their oeuvres, but also a fundamental reconsideration of the relationship between ethics and performance.

Panel 5.
Lecture Theatre B
Chair: Laura Robinson
Volunteer assistant: Melina Scialom

**Acts of Perception**

1. George Home-Cook
with thanks to the Glynne Wickham Scholarship

**Title: Enacting Perception: Towards a Theory of Theatrical Attending**

Theatre has always been an event that we attend. Yet, the question of attention in theatre remains relatively unexplored. In an attempt to redress this situation, this paper begins to construct a theory of theatrical attending that brackets the phenomenon of theatrical listening. Moving away from Brown's theory of theatre's 'aural phenomenology' as a 'matrix of distraction' and countering the "spotlight" model of attention, the paper explores the phenomenal dynamics of the attentional 'sphere' (Gurwitsch). Drawing from the work of P. Sven Arvidson and from Noë's concept of perception as 'something we do', it is suggested that listening consists of a specialist mode of attention that involves an enactive, intersensorial and dynamic embodied engagement with our environment and its affordances. Moreover, and in developing Sebastian Watzl's assertion that 'attention shapes the phenomenology of perceptual experience', it is proposed that the act of attention plays a vital role in the process of enacting perception.

Offering a phenomenological investigation of aural attention in Complicite's *Shunkin*, it is demonstrated that not only does the attentional focus of the percipient inevitably go awry but the "act" of paying attention plays a crucial role in shaping our perception of sound, whether designed or otherwise. More specifically, the paper examines how playback sound, combined with the physical and phenomenal particularities of perspective, can affect the listening-spectator's perception of the dramaturgical voice. Theatre, thus, not only presents us with a world to be perceived but invites us to attend to the world of perception that this process of attending phenomenally enacts.

2. Anthony Gritten

**Title: Lyotard's Ears: The Emergence of Performing in Contemporary Life**

This paper addresses a shift in Lyotard’s position on performing during the last decade of his life. Part 1 describes his worry about the rush to increase systemic performativity. Discussing Orwell’s 1984, Lyotard noted that, "Like theory, [...] totalitarian bureaucracy likes to keep the event under its thumb.” What worried Lyotard was the system’s obsession with saving time, reflection being avoided not because it is dangerous but "simply because it is a waste of time.” Art events are threatened by the rush to increase performativity: “If culture [...] requires work and [...] takes time, and if the economic genre imposes its stakes of gaining time on [...] genres of discourse, then culture, as a consumer of time, ought to be eliminated.”

In *Postmodern Fables*, however, Lyotard finds that aesthetic events are possible within the system. Part 2 discusses these in terms of a second time alongside system time, which Lyotard phrases with motifs like disturbing, pausing, suspending, slowing, immobilising, reflecting, and sighing: “It suspends [life] a little, it dwells within it from time to time and sweeps it away, but without one knowing anything about it. The second existence [...] opens little parentheses within it.”

Part 3 discusses Lyotard’s figuring of art events as parentheses with an ear for the implications for performing today. Of particular interest is the way in which his theory of art events affords the emergence of performing based on slowing, suspending, sighing, and what
for Lyotard is the paradigmatic instance: listening.

3. Maaike Bleeker
Title: (Re)enactment and the Performance of Philosophy
I will present a new materialist approach to the relationship between philosophy and performance starting from on the one hand Alva Nöe’s enactive approach to perception in his Action in Perception and on the other Deleuze & Guattari’s account of philosophy, art and science as three modes of thinking in their What is Philosophy? This will bring me to propose an understanding of thinking in terms of re-enactment as point of connection between performance and philosophy. More than a book about philosophy, What is Philosophy? is a book about thinking; about how thinking proceeds through concepts (in philosophy), sensations (in art) and knowledge (in science). These are the contractions through which thought happens as a result of how concepts, sensations and knowledge are incarnated or effectuated in our bodies. Our bodies in their encounter with philosophical or scientific writing, or with works of art, re-enact, one might say, the acts of thought these writings and artworks are expressive of and this way actualize them.

4. Kate Murphy / Ellis Hutch
Title: Acting and re-enacting: Bringing back new worlds, an investigation into ideas about exploration and the construction of exploratory spaces in the popular imagination.
My current work investigates the construction and framing of Antarctica and the moon through photographic images and diaries produced by explorers and astronauts during the ‘heroic era’ of Antarctic exploration and the NASA Gemini and Apollo Lunar missions. Photography of Antarctica in the early twentieth century, and lunar exploration in the 1960s and 70s presented the world with spectacular images and engaging texts relating human encounters with landscapes that were and remain, physically inaccessible to most people; providing popular audiences with the means to imaginatively inhabit these spaces.
Taking a practice-based approach I am using still photography, installation, performance and writing as means to interrogate the subject matter and develop works of art that actively engage audiences in new experiences.

I will discuss performances developed through my research process and address the following questions: what does it mean to re-enact as a performer, drawing on original historical material produced in the performance and representation of exploration of remote environments? How can the work, as it develops, engage with contemporary philosophies of embodied mind and the physiology and phenomenology of action?
I will draw on texts by George Lakoff and Mark Johnson writing on metaphor and the embodied mind and of Alain Berthoz in collaboration with Jean-Luc Petit discussing the phenomenology and physiology of action, to frame my discussion of performativ acts.

Workshop IVY Dance Studio
Volunteer assistant: Paola Crespi
Amalia Boyer and Monica Gontovnik
Performing the archive: a philosopher’s and a dancer’s intention to incorporate a digitalized memory.
This is a performative event that stems from the need of philosopher and researcher Boyer to understand through her own body what she started to learn by studying the archives of Kore Dance Theatre, an independent all women’s group that worked for fifteen years in the city of Barranquilla in the investigation of femininity and contemporary women’s role in Colombian society. Object-subject of study dichotomies are trespassed when both researcher-subject and researched-object become partners in creating a piece that is neither a paper nor a performance, but both. Boyer and Gontovnik will be present, as the archival material becomes something to be looked at and also acted as a way to start a new moment of the research phase that will lead to an academic essay. One question remains: will it become a written text or will the archive initiate a new becoming of Kore Dance Theatre?
### Panel 1. Lecture Theatre B

**Chair:** Eve Katsouraki  
**Volunteer assistant:** Eva Aymami Reñe

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tr>
<td>1.15-2.15</td>
<td>Lunch [finger buffet] on Lower Concourse</td>
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<tr>
<td>2.15-3.45</td>
<td>PARALLEL SESSIONS no. 6</td>
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### The (bio)politics of performance: from protest to pilgrimage

#### 1. Jazmin Llana

**Title:** *Inaesthetics of Performance in the Black Nazarene Procession*

The subject of the paper is the procession of the Black Nazarene of Quiapo, Manila in the Philippines, held on the 9th of January. Theorizing pilgrimage as performance, I am exploring the productive uses of Alain Badiou’s concept of ‘inaesthetics’ in thinking about the performance of pilgrimage as an event where the people who have nothing come to be something, where the subject appears from out of the ‘void of the situation’—appearance as subjectivation, but, also, being counted and escaping the count. The paper explores how the procession is organized, supervised, and policed by the church and the state but becomes a site for individual expression and display of piety as well as a site of a metonymic struggle for spaces and shares in the power of the sacred. That performance is/might be a kind of thinking presents the exciting possibility of describing how the ‘people who have nothing’ think. If in looking at their performances one can see what and how they think and if this thinking can be recognized as valid and legitimate, then they who are commonly construed as having nothing to say may be counted for something. But if their performances think, what might be the thoughts generated and are there ways of accessing them? The paper argues that the performance itself becomes the articulation of these thoughts, the saying that need not be translated into other modes of expression, and therefore can only be apprehended or accessed by a process of witnessing and bodily engagement.

#### 2. Gabriella Calchi-Novati

**Title:** *When ‘non-language’ Performs: Testimony & Biopolitics in Theresa Margolles’ What else could we talk about?*

For Boris Groys ‘art documentation [...] in the installation gains a site - the here and now of a historical event.’ Mexican artist Teresa Margolles gives a here and now to that which is absent and always-already displaced: the anonymous victims of the Mexican “drug wars”. Margolles’ *¿De qué otra cosa podríamos hablar? / What else could we talk about?* (2009) performs a documentation of the pervasive economy of drug-related crimes in northern Mexico. Employing conceptual strategies of contamination, Margolles questions the ideological issues surrounding the ways in which biopolitics produces a category of virtually disposable individuals. Material traces of the victims, from their blood to the water used in the morgue to wash their corpses, perform a philosophical quest for testimony. Margolles’ *¿De qué otra cosa podríamos hablar?* transforms ‘the repetitive into something unrepeatable’, revealing what for Giorgio Agamben is the ‘formula that defines the most specific trait of twentieth-century biopolitics’, that is ‘no longer to make die or to make live, but to make survive’. It is in the absence of language, or rather in its ‘non-language’ that Margolles’ piece discloses ‘biopower’s final secret: a survival separated from every possibility of testimony’, since - as Agamben sustains - ‘there is testimony only where there is an impossibility of speaking.’

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2. Giorgio Agamben, *Remnants of Auschwitz*:155. [emphasis in the original]  
3. Ibid.:158.
3. Ananda Breed
Title: *The State of Exception in Post-Genocide Rwanda*

This paper will demonstrate through an analysis of existing socio-political contexts, how Gacaca as a legal framework in post-genocide Rwanda constitutes a State of Exception borrowing from Giorgio Agamben. Further, how performances and articulations regarding legal identities as manifested through Gacaca shifted between the early years of 2005 to the culmination of the courts in 2012. The project extends existing research based on the negotiation between justice and reconciliation to address hidden transcripts and underlying objectives that demands a new reading of Gacaca as a performative event. Legal utterances staged within the Gacaca courts creates a new national subjectivity. In this way, the inoculation and weekly ritual of Gacaca between 2005 and 2012 to judge crimes based on the genocide against Tutsi has been a part of a national memory machine to produce ‘Rwandanicity’, or the new Rwandan identity devoid of the former ethnic identities of Hutu, Tutsi, and Twa. President Paul Kagame in his ceremonial speech for the Gacaca closing ceremony on 18 June 2012 stated, ‘Gacaca has been justice literally administered by and in the name of the people. This has resulted in selflessness and patriotism in the citizenry, as exemplified by the Inyangamugayo. It is the spirit of the new Rwanda – bold enough to tackle complex challenges together.’ The national rhetoric of Rwandanicity and justice obscures the underlying and ongoing human rights abuses in post-genocide Rwanda. Further, the criminalisation of ethnic identities silences resistance based on political identities.

Panel 2.

"Performance as a theoretical angle of approach": a panel from the Cambridge Performance Network

1. Jonas Tinius
Title: *Dramaturgical reflexion and theatrical action: philosophy, text, and performance*

This paper responds to developments in the sociological and social anthropological study of art, art traditions, and art institutions. I suggest that a new sociology of art (with an ethnographic stance) could benefit from greater attention to the construction of facts and agents, frames of reference, and spheres of practice. This paper advances the perspective that attending to the ways in which artists create documents, theories, and aesthetics, make them meaningful, and translate them into practice within artistic institutions, could be a way of taking their activities seriously as ‘network-effects’ (albeit with transformative potential) in themselves. By examining the conceptual-short cuts used by artists in their practices and interaction with each other and audiences we might avoid denigrating theory as either ‘below’ or ‘above’ practice and integrate it into a social scientific study of art. I exemplify this argument with recourse to dramaturgical reflexion at the Theater an der Ruhr in Mülheim in the West of Germany.

2. Jenny Judge
Title: *The affordance: a useful conceptual tool for the philosophy of music?*

Much of the philosophy of music describes the musical experience solely in terms of listening. Listeners are conceived of as the passive apprehenders of sonic structures, which are themselves removed from the world of everyday sound (*Scruton 1997*). This is problematic, for two reasons. Firstly, much music, particularly outside the Western canon, is fundamentally participatory and performative. Secondly, evidence suggests that even so-called passive listening is suffused with motor intentionality: studies have shown that motor regions of the brain are implicated in perceiving beats, even when listeners are immobile (*Grahn and Brett 2007; Grahn and Rowe 2009*). The question is, how are philosophers of music to begin to approach performance? The concept of an affordance was first introduced by Gibson (*Gibson 1979*) to account for how organisms perceive significance in the environment. The affordances of the environment are, he suggested, ‘what it offers the animal, what it provides or furnishes, either for good or ill.’ I argue that the concept of an affordance has significant potential as a conceptual tool in the philosophy of music. It foregrounds the importance of action and embodied engagement to musical practice, without losing sight of the phenomenological profile of musical
experience, including the expressive experience of the performer; it also allows for the incorporation of modalities other than listening into aesthetic accounts of music.

3. Naz Yeni
Title: Retelling in Style: Meaning-making through the multiple languages of a performance

The interpretation of the play script is physicalised by the director throughout the staging process. As a result, the original script is transformed into a separate piece of text, which is the ‘performance text’ and this is open to a similar sense of multiplicity during its reading on the stage.

The linguistic codes of the play are thus only one of the languages at play, and the playwright’s text becomes reread and remade through the multiple languages of theatre and their ongoing interaction. But when the creation of the linguistic codes within the play script clearly precedes the audio-visual interpretation of these emerging during the rehearsal process, this multiplicity becomes even more layered. The stylistic qualities of the play’s linguistic texture find a presence within its physicalisation. This complex relationship is particularly present during the act of retelling previously told stories. Such narratives start the production stage already bearing layers of pre-existing meanings and styles. This paper aims at a semiotic analysis of the process of performance. How is style created through the interaction of the multiple languages of a performance? How is it intelligible, especially while retelling previously told narratives?

4. Clare Foster
Title: Why ‘audience’, not ‘reader’ or ‘viewer’: reconceiving reception as theatrical

Some view twentieth century ideas of semiology and structuralism as an effort to correct a nineteenth century focus on the authenticity of the ‘text’ and biography of artist or author, by putting emphasis on the receiving context. But this emphasis on the receiver has often been imagined in terms of single, stable and unitary creating and consuming subjects. Yet works of art, and other forms of public statement, however individually created and consumed, imply audiences, both consciously and unconsciously: affirming a group identity, questioning it, or both. Indeed, we might see the work, especially re-presented works from the past, less as objects than as dramatic spaces of encounter between the mixed and multiple audiences they simultaneously encode. The theatrical or performance paradigm repositions creative and receptive acts as such time-specific negotiations of social identity. The complex processes of recognition and familiarity at play are more easily apparent if we ask not what a work of art might ‘mean’ to this or that individual, but rather, what attitudes or values it performs: in other words, who (of the many different potentially co-present audiences) it might be said to be ‘for’.

Panel 3.
Theatre as Philosophy

1. Alan Read
Title: The Florence Library: Signatures of the Event

"All research in the human sciences – particularly in a historical context – necessarily has to do with signatures. So for the scholar it is all the more important to learn to recognise them and handle them correctly, since in the final analysis they determine the success of any scholar’s investigation." Giorgio Agamben, ‘Theory of Signatures’, 2009

For a period in the 1990s I had a job (with my colleague Helena Reckitt) staging talks by philosophers and others at the Institute of Contemporary Arts in London. I was fortified in this work by Simon Critchley and Peter Osborne who were our ‘advisors’, a pseudonym for some memorable conversations. The work involved presenting Derrida, Baudrillard, Cixous, and their confreres in such a way that they could be heard, if not necessarily understood. The only philosopher not to appear in more than 500 talks over four years was Giorgio Agamben, who in a series entitled What Is Philosophy? did not show up. I very much enjoyed the work as I knew nothing about philosophy and got to participate in each occasion as though I did. To ensure I could escape each evening ‘after the event’ and get
back to my, then, baby daughter at home (and her mother), I would ask each speaker to sign a copy of their work "for Florence" and having done so I would take my leave ensuring the tab at the bar was open for anyone who minded. The philosophers and others were not so much promoting these books (we never did 'launches') as playing them. I say playing as looking back on this period, a particularly interesting one for Continental Philosophy, and now looking at the small library in front of me that I have borrowed back from Flo who turned 18 this year, I realise that the signature to each event, on each title page, now stages, and then staged, its own small theatre. A 'theatre as philosophy' maybe. I will use my allotted time to read just some of these signatures, and thus to handle them and hopefully recognise something, or someone, through them.

2. Stefi Husel
Title: Performing Thinking – On production processes of devised theatre
In my talk I would like to address (aesthetic) performance practices in detail, scrutinising how artists develop a performance. Are the practices performed whilst rehearsing similar to philosophical practices? And if so, how exactly do these activities resemble each other?

The example I will be talking about dates back to my very long and intense work with – and on – the British company Forced Entertainment. Known for their collaborative method of rehearsing, the group’s practices can be considered paradigmatic for contemporary “devised” theatre practices. For my PhD thesis, I participated as an ethnographic observer in a number of their rehearsals, as well as performances. Analysing my experiences, it became apparent that the devising practices the company uses operate in two steps. Firstly, they develop aesthetic material, and secondly, they flesh out intelligible structures for audiences. A close look at Forced Entertainment’s rehearsal technique thus shows that there is a lot of “philosophical” practice involved in doing performance: Group members scrutinise a given (game) world, reflect on it, and discuss it. On the other hand, these philosophical qualities also need to find expression; they have to be performed, even before a finished performance arises.

I hope that my talk about Forced Entertainment’s production techniques will present a pragmatic view on the shared grounds of practices one generally presumes to be “performative” and those that are considered “philosophical”.

3. Steve Wilmer
Title: Destablizing the Divine; or, In Praise of Profane Defecation
According to Gilles Deleuze, “The search for new means of philosophical expression was begun by Nietzsche and must be pursued today in relation to the renewal of certain other arts, such as the theatre or the cinema.” (Difference and Repetition, xxi) It seems that the iconoclastic director Romeo Castellucci is doing just that. His theatre urges the audience, not only to see differently, but also to feel differently, to smell differently, and also to think differently. Many of his past works have affected his audiences on a subliminal and visceral level by exploiting new visual and aural possibilities in theatre as well as parading extraordinary types of actors. His recent work “On the Concept of the Face, Regarding the Son of God” has caused consternation in France and many other countries where it has been stopped by demonstrators and led to questions in parliament about the legitimacy of such work. By juxtaposing the sacred with human excrement, and compassion with childish destruction, “On the Concept of the Face”, challenges once again the borders of what is permissible in theatre. At the same time it seems that his work is not novel for the sake of sensationalism but pursues its own idiosyncratic logic and urges the audience to see anew and re-imagine their own engrained images. In this paper I want to explore whether this represents a new form of philosophical expression.
Volunteer assistant: Daniel Koczy

28, 1947: How Do You Make Yourself a BwO? November 28, 1947 was precisely the moment when Artaud was recording his performance piece To Have Done With the Judgment of God. Artaud claims that to liberate man from the judgment of God is necessary to rebuild him without the organs which are the instruments of manipulation, extracting from the body its energy as labor power. For Artaud, the organs consume the body’s creative potential, forcing it to perform the tasks of biological functions: the judgment of God uproots the Body without Organs from its immanence and makes it an organism, a signification, a subject (2004: 176).

An organism, a signification and a subject compose three great strata that create not only our physical coherence but also our imaginary and symbolic identification. In relation to these three strata the Body without Organs opposes disarticulation of the organism, experimentation as the disarticulation of signification, and nomadism as desubjectification. In my paper I would like to demonstrate how this Artaud-Deleuze assemblage operates in Romeo Castellucci’s performance series Tragedia Endogonidia (2002-2004). Castellucci’s performances engender the transformation into the Body without Organs and operate on three levels: the disarticulation of the body; the experimentation as the destruction of language and signification system; and desubjectification as the invention of new forms of subjectivity.

2. Paulo Filipe Monteiro

Title: The future of presence

When Artaud and Deleuze speak of a body without organs, we cannot help thinking there is a tension between this idea and the notion of organicity. How can a body without organs be organic?

Another tension separates the metaphor of organicity, connected to the natural world (and therefore with a strong philosophical tradition of conservative thought) from the idea of art as an artificial creation. In cinema, for instance, Eisenstein argued that only montage can give film the status of art.

In this paper we discuss these tensions and we argue that the performing arts, working with fragments as they inherently do, can indeed unify them in an organic yet artificial life. This is a tremendous challenge to the actor, who has to make an audience connect, be it for seconds, with his physical presence. Some techniques, such as body-mind centring or authentic movement, are already exploring new tools for a new presence, to be sustained in post-dramatic shows which are more and more a montage of fragments.

Finally, another challenge: it is easier to have an organic presence in a performance that is non fictional. What can be done when we want fiction – in theatre, even in dance? It still is rare, but we start to find some actors who keep the presence that performance, denying fiction, has brought to the stage, and still build imaginary characters, places and situations. They have what I will call the future of presence.

3. Jude James

Title: The Ontology of Creating de novo in Devised Physical Performance Installation

This paper will discuss the idea of the ‘porous body’ as ontological site in devised physical performance. A body in presence, ‘out of mind’: inhabiting an ‘unknowable’ landscape devoid of signifiers, mute to narrative; where perception has no prior reference to which it might lay claim; where the body no longer ‘sees’; a space of absolute lucidity where the [in]human un-housed in being inhabits the actuality of the virtual; a haptic, non-conceptual space of [re]presentation; a space of original relations. The body as the source of the performative act and not the reflective mirror; the body in a state of presence and not of mimesis; aligned to the non-representational autonomous space of representation and not the perspectival ‘eye’/ ‘I’; an ‘inhuman alignment effecting a ‘becoming Other”; the ‘doing’ of the ‘now’ within the autonomous space of [re]presentation.

This noetic pre-epistemic sensibility beyond mind and beyond body, the social acculturated body, that is, presented through the philosophy of Deleuze, Lyotard and de Certeau will be referenced and discussed in addition from the perspective of the living Islamic tradition of Illuminative Philosophy that distinguishes between knowledge achieved through concept or conceptualisation and knowledge acquired by presence.
Conceptualisation requires a representative function, by the thinking mind, whilst presence requires no representation. The tradition of Islamic Illuminative philosophy argues that ‘knowledge by presence’, apparent without the intercession of any mental representation, is identical with a nonphenomenal or preepistemnic awareness of self.

Panel 5.

Performance Philosophy in the academy

1. Fabrizio Deriu
Title: Artistic Performance, Technique and Play. Walter Benjamin on Performing Arts
Since its publication in 1936, Walter Benjamin’s The Work of Art in the Age of its Technological Reproducibility has become a fundamental text when dealing with the status of the arts in modern and postmodern culture. Interestingly, the essay has been taken into account by very few performance scholars. Is it therefore completely irrelevant for Performance Studies? And has it got nothing to say even for this new field of research that examines the relationship between performance and philosophy?

Benjamin was especially concerned with the ability of new technologies – film, sound recording, and photography – to overcome the “here and now” of work of art, its “unique existence” in a particular place. We could therefore gather that the essay is mostly useful when dealing with mediatized performances. On the contrary, my point is that it could illuminate the nature and functions of the whole world of performance, as it regards performance as both an object of study and a theoretical tool. Benjamin’s ideas are useful especially as far as they explore questions that we could refer to as the relations between orality, literacy and digitality.

Key notions are some dialectical concepts (“polarities” in Benjamin’s terms): not only the well known opposition between “cult value” and “exhibition value” but also (and perhaps more important) the distinctions between “first technology” and “second technology” and between “artistic performance” (Kunstleistung) and “test performance” (Testleistung), and the interweaving of “semblance” (Schein) and “play” (Spiel) in the mimesis as the “primal phenomenon” (Urphänomen) of all artistic activity.

2. Mischa Twitchin
Title: From Catalepsis to Catastrophe: Some Reflections on “Staging a New Field”
What might we learn from (as well as about) the body in the very thought of learning that brings performance and philosophy together in “education”? Concerning the hand, for example, this question addresses the academy as an institution in which political history is not simply studied but enacted – as this has been “shown” by Heidegger, for instance – and which could today be described as a catastrophe. Addressing the appeal of “staging a new field”, this paper will consider what may be thought between the two terms elided in the title “performance philosophy”. Beyond reference to Stoic philosophy, the photographic, and to Beckett, the thought (or, perhaps, memory) of the hand will be oriented here by the following observation from Leroi-Gourhan: “If technical gesture is considered as a function parallel to the function of concrete language, among activities possible for the hand it is the activities of artistic creation that would be the indirect evidence of the development of abstract language.”

3. Josefine Wikstrom
Title: The Self-Criticism of Performance: Abstract and Concrete Categories in Marx and Elsewhere

[B]ourgeois economics arrived at an understanding of feudal, ancient, oriental economics only after the self-criticism of bourgeois society had begun.” (Grundrisse: Foundations of the Critique of Political Economy, Karl Marx)

When does performance begin to consciously reflect upon itself and how can we understand the self-criticism of performance as the becoming of performance itself? In the now well cited introduction to the Grundrisse Marx lays out his method of thinking within
political economy This method is a larger claim about thinking in general and concerns how categories within all realms of thought come into being. The argument made here is that the most abstract categories (as for example ‘bourgeois economics’, ‘Christianity’ and ‘money’) become valid or thinkable as abstract categories, only when the historical real relations, of which they are expressions of relations of, are fully unfolded. Furthermore, it is at this stage of thinking that the self-criticism of categories are put into work. This paper departs from Marx’s insight into how categories develop in relation to historical processes in order to understand how performance goes from being a one-sided abstract category to an abstract category which becomes thinkable as such. Via Peter Burger’s Theory of the Avant-Garde it suggests that performance begins to criticise itself as a category once it realises it is ‘art’. This means more specifically to consider performance as a category which comes into being once it reflects upon its commodity status. On an overall scale, the paper propose to understand what performance is – just as Marx did with capitalism, money and labour – as the result of a continuous movement between realms of thinking and real historical relations.

Workshop Volunteer assistant: Pauliina Hulkko & Assi Karttunen

Sounds of Silence (revisited)

In our lecture demonstration we discuss how silence performs and how it could be performed and experienced/understood in a performance. Does silence evoke significance other than that generated by audible, more “solid” materials? Could it unveil something otherwise unheard, and create space for some other to perform?

Questions concerning silence are illustrated by means of two performances. In Pavlova Experiment (2010) we worked on choreophony (Greek χορεία, ‘dance’, ‘space’, ‘rhythm’, and φωνή, ‘voice’ – as opposed to choreography which historically stands for ‘writing dance or space’), a self-made notion with which we explored relationships between bodily sensation, perception, and expression. In the current project “Meditations” we approach meditation as a form of performance in which silence plays a major role.

Sounds that are hardly heard or sounds that are heard when “nothing is heard” are musical material which were valued in the 17th and 18th century musical rhetoric. In meditative music pauses make way for multisensory experience and temporality as such – hence leaving active and perceived contemplation aside. Meditativeness related to silence can be detected in the early French non-mesuré préludes and lamentations for solo harpsichord, as well as in Zen Buddhist meditations for shakuhachi and hochiku flutes. Moreover, it forms part of modern harpsichord repertory such as Graham Lynch’s Admiring Yoro Waterfall (2001) and Present – Past – Future – Present (2013). The above-mentioned belong to the materials of the “Meditations” along with poetic and philosophical texts, such as haikai written by the Japanese author Bashō (1644–1694).

3.45-4 Afternoon Tea on Lower Concourse

4-4.45 2nd plenary: Martin Puchner

 ”Theatre and Philosophy: Please Mind the Gap”

Based on a number of case studies, from Plato through Nietzsche and Wittgenstein to Deleuze, I argue that the study of theatre and philosophy must mind the gap between the two endeavors, and that the most interesting and productive encounters between them, such as Adorno’s reading of Beckett, have been motivated not by the hope of bridging this gap, but of guarding and maintaining it.

4.45-5 Respondent: Freddie Rokem
5-5.30 Q&A

5.30-6.45 Drinks Reception with jazz performance by Andrew Bowie, Steve Tromans and Matt Glasbey

7pm Conference dinner
Saturday 13th April

9.30-10 Registration and morning coffee on Lower Concourse

10-11.30 PARALLEL SESSIONS no. 7

<table>
<thead>
<tr>
<th>Panel 1.</th>
<th>Performance Fictions: Perspectives on Laruelle and non-philosophy</th>
</tr>
</thead>
<tbody>
<tr>
<td>Griffiths Lecture Theatre</td>
<td></td>
</tr>
<tr>
<td>Chair: John Mullarkey</td>
<td></td>
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<tr>
<td>Volunteer assistant: Paola Crespi</td>
<td></td>
</tr>
</tbody>
</table>

1. Tom Richards
Title: The Field of the Future
This paper concerns itself with a fictional present for Performances Studies that may also be considered a speculative future. Practice-as-research, it appears, is here to stay; the range of activities that are presented and accepted as ‘research’ widens with each disciplinary conference and round of successfully completed PhDs. As acceptable practices multiply, and eventually revisit the activities that are traditionally thought to constitute ‘research’, we are forced to consider the nature of this research: it is, itself, a practice. Understanding the relationship between practice and research in Laruellian terms as a unilateral duality, this paper proposes to oppose instead practice and ‘content’, the ‘end product’ of research divorced from the researcher.

Following Laruelle, but also acknowledging this appeal to a quasi-philosophical authority as unnecessary, this paper makes the case that while philosophy is in-the-last-instance performative it is reductive to think performance as a kind of philosophy. The ‘Field of the Future’ is one which unseats the historic dominance of content as definitive for academic endeavour, demanding a reassessment of how value is understood which focusses on the continual reinvention of academia rather than a continual generation of new academic material. If Performance Studies has been thought difficult to define, it may be because it is not a new academic discipline but a new way of understanding academic work. This future Performance Studies replaces the classical pursuit of knowledge with a rigorous understanding of the immanence of practice which refuses to allow the conditions of its continual regeneration to be obscured.

2. Alice Rekab
Title: Superpositions
Alice L. Rekab explores the potential of François Laruelle’s application of the concept of ‘quantum superposition’ to the production of thought relative to her own arts practice, which takes performance, storytelling, collaboration, philosophy and object making as materials in the production of new knowledges. In this paper she explores the potential application of ‘superposition’ not just as a fundamental principle of quantum mechanics but as one that can be applied in experimental analysis of any creative multidisciplinary practice that employs a physical system (e.g. performance in combination with art objects). Systems that could be said to exist partly in all their particular, theoretically possible states or, in configuration of their properties, simultaneously, but which, when observed, appear to correspond to only one of their possible configurations.

Through her engagement with Laruelle’s work on the topic of non-aesthetics and photo-fiction Rekab seeks to open up discussion around the interaction-reciprocity (performer/viewer), observation-aspect or partiality of perspective, and potentiality in multidisciplinary creative production; to rearticulate what might traditionally have been described as a ‘parallelism’ between practice, discipline and concept through an expanded notion of a state that reflects conceptual and physical matter itself as a matrix of coexistent potential that remains indeterminate until the moment of its observation.

Turning away from both the standard philosophical position that posits that philosophy alone can justify art’s attaining of the real and the standard artistic position of subsuming any and all knowledge into the service of the concepts of contemporary art Rekab seeks to present what Laruelle has described as the immanence of a machine that through
superposition presents art, performance and philosophy as nothing more than equal forces or parts within a matrix that gives movement to the clinamen of the subject=x, or the human and the becoming of forces.

3. Mark Hamilton
Title: *For the World(s): A Lexicon for Inter-ontological Communication.*
At scholarly colloquia in London, I have often heard talk of (and around) the spirit, and even of magic; processes and deeds whose effects exceed ordinary concepts of causation. Such talk particularly arises when participant ethnographers seek to describe how world-views become elaborated through performance practices. Laruelle notes that though spiritual voices are increasingly relegated to the margins of societies, those who so speak must not be presumed to be “abstract, quietist mystics”. Rather, he states, “they are for the world.” Embracing this possibility, how might Laruelle’s non-standard philosophy help us to talk about (and between) magical cosmologies, and of the world(s) they elaborate? In particular, can we locate in ritual poetic acts an active philosophy, a creation of knowledge through performative deeds given sensual embodiment? What language do we need to speak to one another at the interface of almost discrete ontologies… both the singular perspectives of our individual human minds, and those complex matrices generated by somewhat-like-minds operating in community? These questions will be addressed by trialling a lexicon for exploration of some liminal experiences – Māori and Malayāḷi identifications of the transcendent in the material, and personal circumstances in which my fellow panellists and I may have experienced instants of non-ordinary reality.

Panel 2.
Lecture Theatre B
Chair: tbc
Volunteer assistant: Melina Scialom

The politics of performance: Feminism and Interculturalism

1. Tsu-Chung Su
Title: *En-Gendering the Festive Spirit: The Magdalena Project at Work from/in/on the Margins of “Performance/Philosophy”*
The Magdalena Project is at work from/in/on the margins of “performance/philosophy,” critiquing the phallogocentric mainstream theatre industries and practices, questioning the male theatre language, and insisting on launching “the strategic bet” which is borne out of a “radical trembling,” not of fear, but of fury, coming from “the outside”—the outside of phallogocentrism. Founded in Cardiff, Wales, in 1986, the Magdalena Project is an international network of women working in the mode of “third theatre,” a term coined by Eugenio Barba emphasizing the fact that the theatre is neither avant-garde nor mainstream but a space where performers are encouraged to perform as a means of self-discovery. The Magdalena Project begins with a feminist rage at the suppression of the feminine voice and grows to celebrate female theatre practitioners’ creativity, sisterhood, and networking power. The questions which concern me in this paper are as follows: What are the essential protocols, guidelines, attitudes, managerial strategies or political agendas which make the Magdalena Project work? What are the things or forces that move things along and organize, guide and direct women’s passion, spirit of experimentation, and creative energy in the Magdalena Project across the world? The purpose of this paper is to explore the so-called “Way of Magdalena” as termed by Chris Fry. With the aid of poststructuralist thoughts (of Derrida, Deleuze, Foucault, Cixous, etc.), this paper intends to trace the genealogy of the Magdalena Project, search out the moving force behind the success of the Project at different stages, and map out her constantly changing terrain and style.

2. Eva Aymami Rene
Title: *Dancing for democracy in Spain*
During Franco’s dictatorship in Spain (1939-1975) popular and folk dances were empowered to construct a unified Spanish Culture. Francoism opposed the ideas of modern dance in direct contradiction with the traditional gender values the regime aimed to impose. Therefore, modern dance only entered into Spain during the last years of
dictatorship with Anna Maleras opening her dance school in 1967. During the transition to democracy (1975-1982) Spain’s way to align with its repressive past has been characterized as a deliberate but largely tacit agreement to “forget” the past. Based upon a collective amnesia, Pacto del Silencio suggests an implied agreement between political class, media and society to avoid confrontation with the Francoist past. The new vocabulary of modern dance served as a driving force to modernization, but simultaneously reflected the silent commitment to forget history. With a feminist ethnographic approach, besides an analysis of silence and memory based on Foucault and Derrida’s theories, this paper establishes a critical genealogy of modern dance as an emerging art expressing the democratic anxieties of Spanish society. Modern dance appeared as a practice of political activism to break the pact of silence.

3. Eva Urban

Title: Sapere Aude!: Lessing’s Nathan the Wise on the contemporary stage, and a neo-modernist reappraisal of enlightenment values in intercultural understanding

This paper explores the ways in which Gotthold Ephraim Lessing’s play Nathan the Wise (1779) illustrates the role that eighteenth century enlightenment values can play in furthering intercultural understanding in the contemporary world. It examines the potential role of theatre as an enlightenment institution within the context of cultural conflict, contemporary productions of Nathan the Wise, and debates about modern drama and the politics of aesthetics. I look closely at definitions and critiques of Enlightenment in modern critical thought, and analyze in detail the representation of Enlightenment in Nathan the Wise. I argue that in this play, the importance of critical reasoning, a critique of reason and criticism of the dominant social order as essential prerequisites for developing tolerance and humanity are the central representation of Enlightenment philosophy. ‘Reason’ in this context specifies ‘reasonable’ conduct towards those who are different, a synthesis of rational, critical thought with human empathy and moral feeling, rather than an authoritarian form of instrumental reason. Lessing assembles an involuntary community of protagonists belonging to a number of major world religions during the medieval crusades in Jerusalem. Their encounters in the play allow them to transcend conflict, to recognize their universal humanity and to resolve their differences through a process of dialectical discourse and group discussions. In rehearsal and performance the dialectical relationships between the characters, between the actors and their parts, between the actors as actors, and between the performance and the audience, embody the philosophical arguments of the play.

Panel 3.

Events of Affect & Excess

1. Kerry Francksen

Title: ‘Affective’ choreographies: A close look at the potentiality for considering ‘philosophy as performance’ in specific relation to digital dancing.

This paper takes a close look at the potentiality for ‘sensing bodies’ (Manning 2007), as they move within media rich environments, to be thought of as a kind of philosophy or theorizing in and of itself. Drawing on concepts such as, ‘relation’, ‘affect’ and ‘event’ (Manning 2009, Massumi 2011), the author aims to explore how the intimate experience of moving as a live-digital presence provides an opportunity for re-engaging with the fundamental principles and values of making movement. Through concepts such as the ‘singular-plural’ and ‘relation’, and by drawing on the author’s own embodied experience, the potential for heightening and deepening a dancer’s sensibilities as a sensing, thinking, dancing, live-digital ‘being’ is explored. Through an engagement in activist philosophy the author has been undertaking practice-based-research into real-time imaging technologies to explore the potentials for ‘live’ and ‘virtual bodies’ to interact. Key to this interaction has been a philosophical appreciation of Manning’s concept of a ‘sensing body in movement’. Being in relation, as Manning suggests, is one of becoming, of the not quite yet. In these terms what becomes central to an unfolding ‘event’ in both live and digital spheres is an appreciation of an emerging philosophical understanding, which has the
potential to shift a dancer’s attention in the moment of performance. This in effect becomes a kind of theorizing in the moment. The author’s resulting hypothesis therefore posits that the potential for an emerging ‘philosophy as performance’ takes shape through such an appreciation.

2. Ana Pais
Title: The performative power of affects: moving intensities
In the wake of paradigmatic shifts in contemporary theatre, the affective interaction between stage and audience urges to be reassessed. I will be arguing that by shifting dialogue from within the stage to the audience, as Thies-Lhemann sustains, postdramatic performances paved the way for opening spaces of affective resonance. By bringing forth a reciprocal movement that influences the sensitive quality of the aesthetic event, the audience participates in the performance, despite its apparent passivity. Furthermore, I will be suggesting that the activity of the spectator regards an intensification and amplification of affects, enabling a moving together - a co-motion. By a process of transmission, the audience gathered to attend a performance determines a social environment that has material consequences in physiological states, both in the body of the spectator and in the body of the performer. As Teresa Brennan suggests, the transmission of affect is a social phenomenon that has material physiologic effects, therefore, challenging the boarders between the social and the biological as well as between the individual and environment (BRENNAN, 2004). As the bodies on stage are paradoxical, according to Portuguese philosopher José Gil (GIL, 2001), we can admit that they impact on the aesthetic dimension of the event, thus, challenging the boarders between the biological and the aesthetic.


3. Claudia Kappenberg
Title: A Practice of Syncope, Performance as Philosophy
The research presentation will combine the screening of video documentation of performance interventions with a theoretical debate of the philosophical underpinning, to test the notion of performance as philosophy. The research examines the relevance of the Bataillean concepts of uselessness, excess and non-productive expenditure for a contemporary visual and performance practice and investigates these terms through and against Catherine Clément’s concept of Syncope, her science of pauses and philosophy of rapture.

The critical context for this research project is a modernist paradigm, which privileges autonomy and productivity over and above other modes of the Self. In an attempt to challenge these values the research draws on the work of Catherine Clément and her critique of the idealization of force, muscles and power in Western societies. Clément proposes instead a concept of syncope and a philosophy of rapture as another kind of rhythm. She also points to Art as a vestige within Western culture which can offer a space to experience what she calls the ‘non-subject’. (Catherine Clément, Syncope or the Philosophy of Rapture, University of Minnesota Press 1994)

As a dance and performance artist I explore the notion of Syncope as a critical engagement that aims to regenerate and revitalise the private and the public realm. The project advances a Practice of Syncope as performative intervention in the everyday, whereby domestic rituals and tasks are displaced and repeated ad absurdum, turning production into process and functionality into play.

Panel 4.
Lecture Theatre E

Encountering the Other:
Ethics, authenticity and performance

1. Katharina Pewny
Title: The Ethics of Responsivity or: Reading Performance & Video with Lévinas
Due to the great variety of international Performance Studies there can be no general approach to the question as to what kind of relationship Performance Studies have in
reference to ethical questions. In any event, it must be addressed in connection with the
great diversity of international Performance Studies, which also means that one’s own
perspective must also be seen in relation to its political and social contexts. I propose
translating the Lévinasian ethics of encounter into performances and contend that the
ethics of theatrical performances lie in how the spectators face the other. Starting from a
reference to a sketch of Lévinas ethical model of subject constitution, I will discuss recent works (video and theatre) on the basis of Emmanuel Lévinas ethical model: Starting from Rabih Mroué’s inter medial performance *Looking for the Missing Employee* (Lebanon, 2004-), Margareth Obexer’s theater text *Das Geisterschiff* (Germany/Italy 2007-) and Sarah Vanagt’s cinematic analysis *Just Fabric* (Belgium 2011/2012), we will propose a Lévinasian reading of performance as impossibility of encounter with the other: The artists presented act on the assumption that it is impossible to represent, act out or mimetically negotiate suffering. Rather, they present *their own search for traces of the (violated/absent) other* as possible ethical answer to the call of the other. In so doing they shed light on one facet of the complex field, which is ethics and Performance Studies.

2. Charlotte Gruber

**Title: Presence halved is presence doubled? Politics, encounter and new media in performance**

It is one of the major advantages of performance studies that they allow and encourage to
see, analyze and understand complex multidisciplinary layers and intertwined nexuses of
cultural phenomena as apparent in arts and social life. Performance Studies essentially is a
multidisciplinary field. Philosophy, as the discipline that tackles the constitutive forces
behind phenomena of human agency like politics, ethics or language, is one of its
mainstays.

Approaches from political philosophy as we can find in “the Human Condition” (Arendt
1958) for instance can help to understand the performativity of politics and protest on the
one hand (Butler 2012) and the political range of certain performance strategies on the
other hand. Especially today where new (forms of) strategies concerning the methods, the
venues and the social effects of performing arts emerge, where the terms theatre, social
engagement and performance meet with (and within) a variety of art-forms and scholars
are challenged to take into account all kind of media – the reconsideration and application
of approaches from philosophy can and should inspire and enable scholars and
practitioners in that field, to conceptualize these developments and come to grips with the
innovations in performance.

Giving recent examples from performance practice and applying concepts from
Arendt’s political theory, this presentations seeks to confront and conceptualize the
complex relationship of encounter, agency, new (networking) media and performance
today. This multidisciplinary analysis shall serve as one exemplary approach of the fruitful
symbiosis between performance and philosophy.

3. Amanda Stuart-Fisher

**Title: Why should I speak?: authenticity and the phenomenology of witnessing in Who Will Carry The Word? by Charlotte Delbo.**

Written some twenty years after her liberation from the camps, *Who will Carry the Word?*
is one of five plays Delbo wrote in response to her experience of what might be described
to use David Rousset’s term as ‘l’univers concentrationnaire’. Set in an un-identified ‘death
camp’, adopting an almost episodic dramaturgical structure the play resists the
autobiographical ‘I’ we might usually associate with testimonial work. Instead, Delbo
depicts her twenty three characters almost as a series of choral voices, inviting us to
consider not only the intersubjectivity of testimony but also the ethical demands or the
response-abilities that emerge for the witness who must generate a life after the event.
The play then turns away from the story of survival and escape and instead returns us
inevitably again and again to the existential crisis precipitated by the camps, asking us to
consider the endeavour of witnessing itself not as a means of retrieving or ‘processing’ the
past but as labour in and of itself.

To conceptualise witnessing in this way, removes the act of attestation from the
auspices of psychoanalysis (see for example, Felman and Laub 1992, Caruth 1996). This ultimately throws into question Freud’s assertion that remembering is part of a process of psychical regenerative processing, whereby the past is acted out and/or worked through in order to reconcile painful events which are in turn remembered and mourned (see LaCapra 2001, Ricoeur 1999). Delbo’s work, I will argue, is not a working through of the past then but rather a holding open of the pastness of this event, where witnessing is not a remnant of the past - to use Agamben’s terms - but rather a continued act of fidelity which discloses an authentic mode of being.

Panel 5. Lecture Theatre L
Chair: Eve Katsouraki
Volunteer assistant: Laura Robinson

On Theatricality and Performativity

1. Jennifer Hope Davy
Title: Staging: Operating in mobility between representation

The paper explores the operative mode of staging as an aesthetic and poetic apparatus of mobility within aporetic junctures. Within that, the paper seeks to tend to the play between performativity and performance and the role, or task, that staging provides and makes possible.

In art discourses, and otherwise, it seems as though one has wanted to cull from performativity a bounty of potential. A name that, like the Derridean critique of its initial theorization by Austin, defies its semiotic duty in exchange for impossible probability. What is and/or what appears to be wanted or gained in the employment of, or rather staging of performativity, ideologically and strategically, is a certain mobility.

Being in perpetual activity or re-activity, staging essentially never comes to fruition, it never comes to stand but remains (in) standing. Samuel Weber succinctly and provocatively articulates this distinction in the present participle or gerund. In the present participle “the present is ‘after’ itself, in hopeless self-pursuit” and yet at the same time “more truly ‘pre-sent,’’ in the etymological sense of being placed before itself as well as before ‘spectators.’”

And in this oscillation, as opposed to an opposition, of being both before and after itself it is between itself, “both very close and yet irreducibly remote,” which is a singularly im-particular place and not simply separate. While the stage is separable as a site of alterity it is “never separable from staging,” as an ‘operation’ like the in-forme it remains suspended and undone as it tends to keep movement as in one who keeps house.

2. Jena Zelezny
Title: On immanence and performative agency in Brecht

In the 1920s, especially in Germany, some considered that an anthropocentric immanence was synonymous with spiritual malaise. For those inextricably invested in a necessary relation between church and state, the proposed death of the transcendental god carried with it an absence of morals, integrity and order; in effect a godless universe precipitated social degeneration. Readings of immanence are, for this reason, integral to any consideration of dramaturgy in Bertolt Brecht’s early plays. In 1926 Brecht was interviewed for an article, which appeared in Die Literarische Welt. He is reported to have said ‘I’m prepared to bank on my knowledge of human beings. But I leave the maximum freedom of interpretation. The sense of my plays is immanent. You have to fish it out for yourself’ (Willett, Brecht on Theatre, 1964, 14).

In this paper I align the concept of immanence with inherent productivity. I understand immanence in writing about and for performance practice to be a quality that signifies a generative quality that abides within the social body of the work. Agency is also inherent in the life of a set of concepts from which the production and energy of other forces can be activated. As such this quality can be said to have an affirmative performative agency: an effect and activity of consciousness.

I suggest that the early work of Brecht can be brought into a productive engagement with the post-structuralist critique of Judith Butler. I draw on In the Jungle of Cities as an example of that to which I refer.
3. Debra Benita Shaw
Title: Towards a Performative Cartography of Urban Space
This paper will present some ideas for negotiating the contemporary posturban city in such a way as to confront the 'huge process of creation of subjectivity' that Giorgio Agamben has identified as characterising what he calls 'metropolis'. Drawing on posthuman theory, I will explore the potential for re-imagining the cognitive maps which construct both bodies and cities under the terms of contemporary life sciences and neoliberal economics which, I will argue, are striated through the persistence of 19th century biological taxonomies in understandings of urban space. I will propose performativity as allowing for a reconceptualisation of space in accordance with what Dimitris Papadopoulos describes as 'posthumanist escape'.

Workshop IVY Dance Studio
Volunteer assistant: Jenny Mahon

Anna Allgullin
Plato the Playwright & Aristotle the Actor

What is it like to perform philosophy? Does it change anything in the very acting? What does it mean that ideas and not characters play the leading roles? And finally, can this experience influence how we read philosophy or how we act other texts?

During my years in the Moscow director Anatoly Vasiliev's theatre 'School of Dramatic Arts' these questions were not only theoretical but also highly practical ones. In our work we often returned to Plato's dialogues not only because of their excellent qualities as dramatic texts, but also because of their qualities to form actors. To work well on stage these texts seem to demand from the actors other things than actors usually use while performing "ordinary plays". We found though, after a while, that these "other things" seem to work very well even in other plays...

In this workshop I will let you try a few of the main principles in acting Plato's dialogues. I will bring some small extracts from the dialogues and we will try things upon them. We will talk about what usually are the most difficult moments and how it often is possible to solve these problems. This could probably be interesting both for more philosophy oriented and for more performing oriented people. I have no special demands about clothes or preparation, come as you are, or as you feel comfortable!

11.30-11.45 Coffee break on Lower Concourse
11.45-1.15 PARALLEL SESSIONS no. 8

Panel 1. Griffiths Lecture Theatre
Chair: Alice Lagaay
Volunteer assistant: Paola Crespi

The Actor & Philosophy

1. Alice Koubova
Title: Philosophy in Experiment
On the basis of the 40 year long artistic tradition of Ivan Vyskocil, the Prague school called Philosophy in Experiment was born. The school encourages participants to encounter and develop their philosophical intuition. The goal is not to reach the highest points of the philosophical matter but to think in a relaxed, creative and responsible way in one's own situation. By this, the school contributes to Rombach's project of phenopraxis.

The proposed phenopraxis is realized through the so-called free stage acting where the actor enacts impulses without representation of any role. Thinking unrolls naturally in corporeal, emotional and public context and looks for its expression, puts it more precisely, negotiates it.

One of the philosophical gains of the project is the topological transformation of subjectivity. This transformation changes the way in which the philosopher reaches generality and distance. In brief: the more one is personal, the more one becomes public. Philosophers are used to eliminate their personal impact because they are afraid they could lose the generality of their reflection. This is however how they project themselves, as well as their need for self-identification in thinking, the most. If the philosopher, on the contrary, undergoes the problems and lives his/her personal issues while existing in them dramatically for a certain time, the issues transform. His/her action and
thinking achieves the play field where a figure of thought arises with a particular dramatic value. These figures testify the human condition in the world in general. Activity of Philosophy in Experiment is a platform for personal experience/experiment, performances, courses, workshops and texts.

2. Esa Kirkkopelto
Title: Deconstruction of the actor body in 20 minutes
In this lecture-demonstration I will go through the major imaginary models that, since the ancient Greece, have changed our understanding concerning the psycho-physical constitution of human being, and show how the art of acting has been both explained and criticized through those models. The fact that those models seem to be imaginary and literary – they consist of different kinds of bodily “tropes” – does not undermine their authority. On the contrary, the comparison between those tropes only reveals how imagination is always related to body and how our bodies are imaginarily constituted. If we cannot get around this phenomenological fact, how should we then deal with it today – as thinkers and practitioners of theatre? As I will argue, the challenges of modern actor pedagogy compel us to deep philosophical reconsideration concerning the relations between body, language and imagination. What happens as the “dissolution of drama”, or its “decomposition”, reaches the level of the performing body? And how can this decomposition of the body still go hand in hand with its emancipation?

3. Fernando Machado Silva
Title: Phantasm of the scene, Singram and the Body. From Deleuze’s Logic of Sense to the actor’s work
Taking on Deleuze’s Logic of Sense (1969) we propose a reading which will cross and inform our investigation on the body regarding philosophy and actor/performer practices and techniques, tracing the rudiments of the concept of BwO and pointing out Deleuze’s interesting acknowledgment on the work of the actor with his «perversion» of the phantasm. As such we will stress our concept of the singram – clarifying many of its presuppositions in regard to Deleuze’s theory of the structure and series, as well as the formation of an erogenous body – in order to deepen the idea of the body as a body-experience, experience as singularity and the organization according to the point or state of attention and its two forces, mimésis and poiésis. If previous to this development we called upon the idea of an êthos as a mode of existence from a stoic point of view, as we approach the Event and the phantasm we have a more clear understanding of what is at hand when an actor engages to everyday life as well as with a text and a character, as to demolish the still present idea of incarnation or possession. In order to state our position, one that presents the phantasm of the scene – the event that arises between the actor and the character, or complex theme as Deleuze as put it –, we call for Lacoue-Labarthe’s reading on Diderot’s paradox of the actor and mimésis (1979), in a critical manner.

Panel 2.
Lecture Theatre F
Chair: Laura Cull
Volunteer assistant: Daniel Koczy

Bergson, Duration and Performance

1. John Mullarkey
Title: Laruelle and Bergson on gesture and performance philosophy
Laruelle and Bergson on Gesture and Performance Philosophy
In a recent interview, François Laruelle recounted his ambition to ‘treat philosophy as a material, and thus also as a materiality [...] What interests me is philosophy as the material for an art, at the limit, an art.’ He also described this as a ‘gesture’ of creation, naming it ‘non-standard aesthetics’. Bergson, a century earlier, wrote that philosophy involved suggestion, attitude, or disposition: sharing a philosophical thought with another mind involves bodily performance – it is a matter of being ‘placed’ in the appropriate ‘attitude’ (from attitudine, ‘fitness, posture’), that allows an idea to suggest itself (suggerere, ‘bring from below’, from gerere ‘perform’). In this talk, I will show that both Laruelle and Bergson can be seen as performance philosophers who see philosophical thought as a form of ‘gesture’, ‘stance’, or ‘attitude’. To create philosophy is a material art of performance and bodily attitude first and foremost.
2. Marie Fitzpatrick
Title: Teetering on the edge: re-thinking the relationship of body and space within a dance practice-as-research case study

This paper explores concept driven processes within a dance practice-as-research model that aims to investigate alternative ways of perceiving the relationship between body, space and environment.

Using live performance work three ones (2012) as a case study, I will draw upon theoretical and philosophical conceptions from Henri Bergson and Erin Manning to discuss ideas that have both informed and sprung forth from artistic processes dealing with temporality and spatiality, and structured scores that are improvised in performance.

I put forward that durational processes within three ones problematise the body in relation to its negotiation of space, and thus creates the world that manifests. I argue that relationality is at the heart of the work and is the thing that creates, moves with and moves through the world of three ones. (Manning, 2009) three ones consists of an ecology of durational and relational processes where concept, method and performance are intertwined and thus the work can be considered a practical exploration of philosophy as performance.

The discussion further focuses on inter-subjectivity, notions of self and other and I assert how gained understandings of the relationship between body, space and environment through this practice-as-research case study, can lead to new perspectives on the embodied performing body/ies and the potentiality of performance.

3. Steve Tromans
Title: Making Sense of Time: Philosophical Enquiry into Complex Temporality in Music-Making in Performance

To render time sensible in itself is a task common to the painter, the musician, and sometimes the writer. - Gilles Deleuze (2005: 45)

This presentation is concerned with the notion of a philosophical dimension to creative practice in music-making. Specifically, it is focused on an aspect of my recent doctoral enquiry: the investigation, in and through performance practice, of complex temporal process. In a series of practice-as-research projects, undertaken in my professional work in jazz, I have worked to elaborate a method of experimenting with the standard repertoire. By means of performance techniques borrowed from, for instance, the free jazz and jazz-rock movements, and from various other musics (such as American Minimalism), I have aimed to make explicit certain tacit processes of judgment intimately involved in the experience of both making music in performance, and of listening to it.

The experience of experimental music performance with the canon of jazz standards brings a series of judgmental processes to bear on the event in question. Those judgments are complex, internally-differentiated, interrelations of past memories and present perceptions. With recourse to Bergson’s notion of remembering, I will argue that my practice-as-research made ‘sensible’ such a memory-perception interrelation in the event of music-making, and listening. Importantly, in terms of the concerns of this presentation, that ‘making sensible’ was undertaken in the act of music-making itself, rather than discursivised in writing. In this manner, I will argue, a philosophical investigation was carried out in a medium other than the traditional modes of philosophical enquiry – thought, and text.

References
Performing discourse, constructing philosophy: Criticism as a Political Event

1. Will Shuler
2. Diana Damian
3. Brian Reese

This performative session, modelled on the discursive and argumentative framework of a Socratic Dialogue, seeks to examine the ways in which cultural criticism might be constituted as a political event through the work of French political philosopher Jacques Rancière and feminist critic Hélène Cixous. Through this argumentative strategy we will argue and investigate the ways in which criticism can be reconstituted and understood to hold political potential outside of its immediate and problematic professionalization and commercialisation in the wake of postmodernism. Provocations posited by developments in contemporary performance practice and the developing philosophical and theoretical constructs of spectatorship within contemporary performance culture have called criticism into question and materialised its rupture from the referent. In deploying an understanding of the political event within disseminations of the critical encounter within cultural instances, this session seeks to understand the ways in which criticism might be deployed as a political strategy of resistance. In this instance, criticism is not solely a practice of cultural valuation, and toys with certainty and identity in written processes as manifested in Cixous’s philosophical reflections on the architecture and politics of writing.

In this session we are interested in examining the eventness of criticism, seeking to challenge the understanding of this practice as removed from philosophies of identity; we wish to perform a philosophical analysis of criticism as a performance of interpretation.

As Rancière articulates, politics ‘revolves around what is seen and what can be said about it; around who has the ability to see and the talent to speak’ (Rancière 13-2010). Criticism is a political and aesthetic engagement with an experience that assumes the critic has the talent to speak about, because by speaking there is a taxonomy that requires visibility- a process of tracing rather than simply judging conditioned by affect, situated in the context of an encounter and at the same time situated within it. It is important to underline that in Rancière’s construct, this is not understood through a position of authority but a dialectic which results in a shift- then the capacity of criticism to be a gesture of ‘seeing’ and ‘speaking’ is inherently political. In the same way that Rancière acknowledges the duality possible in the spectator-participant actively engaged with politics, there is a need to delineate criticism as both enmeshed in the fabric of culture and inherently serving under the conditions imposed by the aesthetic regime. As theorist Irit Rogoff points out in her development of criticism to criticality, the critical gesture should be understood in its contemporary contradictions without the impositions of an economic market. Criticism as event can re-instil the possibility of resistance in the location of alterity at the heart of the encounter. For Rancière, the political event contains an antagonism that can make it visible in the social sphere; an event assumes an encounter which is underlined by a relationship to the distribution of the sensible.

In This Play of Character in Plato’s Dialogues, Ruby Blondell critiques the first person treatise as dominating the tradition of philosophical writing. For Blondell, this is practice has determined a formal philosophic engagement imposing a determinacy in the philosophical academic discourse, attributing arguments to individual ownership. This proposal seeks to engage with a formal reconsideration of an engagement with contemporary philosophical discourse by appropriating the formal conventions of a Platonic Dialogue in its deliberation of the possibility for cultural critique to constitute a political event as understood in Jacques Rancière’s political philosophy.

In the connection between their deployment of character and their deliberative conventions, Plato’s Dialogues propose a performative philosophical site in which notions can emerge outside of the individual agency of an argument. The freedom for theorisation and the constitution of a hypothesis through the formation of a collective argument is, we propose, a basis for this performative philosophical engagement. In this Socratic Dialogue, characters will discuss the political power of critical practice. Character, therefore, serves a two-fold part; in one instance, it seeks to displace the certainty associated with the identity of the argument, and on the other, it seeks to locate specific argumentative positions that might lead to the formulation of a rigorous reading of criticism and a challenge to its political eventness that can displace the dialectics of such an argument and consider the ways in which performance, philosophy and theory are deployed as individual critical strategies.
By drawing a link between Rancière’s foundational argument for a theory of equality as emancipator to the formation of discourse and the constitution of ideas within the educational knowledge exchange, and his own political constructs that seek to engage with the eventness of disruption as emerging within an aesthetic regime of visibility, we seek to enunciate the potential embeddness of performantivity not only within critical discourse, but also within philosophy, pointing to potential theoretical possibilities of this dialectic.

### Panel 4.
**Lecture Theatre E**
**Chair:** Dan Watt
**Volunteer assistant:** Rachel Johnson

#### From the animal to the object:
**Derrida, Grotowski, Kantor**

1. **Goze Saner**  
**Title:** *Performing Animal: A Dialogue*  
In “Tu es le fils de quelqu’un” Grotowski makes reference to the ‘reptile body’ to articulate organicity, a fundamental principle of *via negativa*. He observes that a hunter holds his position at the base of the spine, in the pelvic triangle often depicted by a sleeping snake, and that this stance leads to a particular way of walking which renders the hunter undetectable: “Suddenly the animals cannot spot you.”

I am compelled by the resonance between this statement and Derrida’s naked encounter with his cat in “The Animal Which Therefore I Am (More to Follow).” While Derrida entertains the theatricality of ‘being seen seen,’ Grotowski promotes transcending visibility altogether. Both stage the face-off between human and animal and indeed trace it all the way back to Genesis, the original encounter. What can we deduce from each *mise en scène*? What emerges as linguistic and/or moral (self-)consciousness—the borders that separate and bond the human and animal? Grotowski initially seems to promote transcending (self-)consciousness by returning to an inherent animalness. Yet he later reverses the image and argues that the actor must seek to encounter the ‘animal within’ *in order to be at the same time* of it and aware of it, to *stand up to* it, become human *face à* it. How does this understanding of performing being human echo the image of the Philosopher standing naked in front of his cat?

2. **Lynn Turner**  
**Title:** *Insect Asides (Deconstruction is/in Performance Philosophy)*

Insects: we were born with them. […] Between us, insects make words, words insect and insexxion each other.  
(Hélène Cixous)

The imprint of ‘limitrophic violence’ marks deconstruction, is the mark of deconstruction, its ragged autograph. In this paper I return to ‘Tympan’ – the entry point to *Margins of Philosophy* paginated in roman numerals continuous with the ‘Translator’s Note’ and the pages identifying the publication details but discontinuous with the remaining chapters, complicating its own relation with them. Set before the much more widely commented essays such as ‘Différance’, ‘Tympan’ functions as a kind of introduction performing Derrida’s broader concerns. Keeping in mind his insistence in *The Animal That Therefore I Am* that animal and sexual differences traverse the same horizon, I look back at ‘Tympan’ to investigate its oral practice of ‘[g]nawing away at the border’, of ‘eat[ing] the margins’ of philosophy, together with Derrida’s early announcement that deconstruction departs from phallogocentrism. At the same time, an earwig crawls through the improperly dividing columns of this text. If, much later in his work Derrida is to demonstrate how ‘phallogocentrism’ expands to the even greater mouthful ‘carno-phallogentrism’, this enquiry considers how that special case of carnivory may already be under fire. Starting from the ‘zoo-oto-biography’ of ‘Tympan’ with its deconstruction of what we might call the ‘tympanic attacks’ of philosophy (after Nicholas Royle), I inch towards the differing infractions of ‘committing insect’, recalled first amid Derrida’s account of the archives of *Confessions* in ‘Typewriter Ribbon’ and then succeeding the exchange of the word ‘*fourmi*’ [ant] between Hélène Cixous and Derrida by telephone, that is to say, from mouth to ear.
3. Dan Watt  
**Title:** *Pictures, Windows and Trumpets: Kantor’s Objects and Cricotage*

One of the last drawings Tadeusz Kantor made, at the family home of his actors Andrzei and Teresa Welniski, sees a lonely figure seated at a table. There is a simple bath tub (such as appeared in 1967 in *The Water Hen*) and a basic pallet bed (of a similar design to the one used in *Wielopole*, *Wielopole*, 1980). Against the back wall are three windows, each broken by a distinctive cross. It is a familiar image in Kantor’s work; the ‘poor room’ of the imagination, a ‘reality of the lowest rank.’ The window recalls *The Dead Class* and also the *Closed Work* installation. The room itself is perhaps a return to 1944 and Odysseus.

This paper explores the central role of iconic Kantorian objects, amongst other hybrid (or bio) objects, and their relation to Kantor’s Theatre of Death period. Of central concern is the means by which Kantor elaborates his theatrical work in relation to the thinking of death he undertakes in his manifestos. Do Kantor’s works, spread across the most tumultuous period of the twentieth century, return to core modes of artistic expression that investigate the relationship between imagination and death, thought and theatre?

### Panel 5. Doing philosophy [otherwise]

#### 1. Tom Stern
**Title:** *What, if anything, is the philosophy of theatre?*

Is there such a thing as the philosophy of theatre? While philosophers – by which I mean, in this case, professional, academic philosophers – have turned a keen eye to philosophical problems which arise in relation to art in general and to film, novels and paintings in particular, it can often seem as though theatre is marginalised, if not completely invisible.

I’ll try to suggest some reasons for why this might be, including theatre as a form of art, its cultural significance and contemporary philosophical education. And I’ll look at how one might respond to these various challenges, using approaches from recent work on philosophy and theatre.

#### 2. Aharon Amir
**Title:** *Cross questioning unknowns with knowing nots*

This paper will question ideas that come via crossings of practices and activities. The focus will be on performing philosophy & its effects on philosophy of performance via crossing it with intentional performative activities that involve mixing ways of expression. Through such mixed ways which, unlike speech & written linguistic acts, I will argue performance itself becomes an integral & imminent element of the philosophy. Instead of a speech act talking about elements it expresses, or being in self reference hence outside of embodied performance activities, doing philosophy through performance opens up news ways to acquire & question knowledge. I will illustrate how the premise of these new ways comes precisely because practices, such as Performance and Philosophy, are being crossed.

To exemplify the idea of how to do philosophy through performance-based activities, I will highlight a performative interpretation of Diogenes’ activities. These will be related & compared with the way a contemporary philosopher, Hilan Bensussan, does his philosophical performative activities. Bensussan takes the crossing of philosophy & performance as a context and a practice. Through this crossing he mixes elements such as spoken & written languages, species, codes and gender roles, rhythms and other ontologies to produce new ways for questioning knowledge.

#### 3. Theron Schmidt
**Title:** *Some people will do anything to keep themselves from being moved*

Who not will else let slip, a fist raised afore a fire? A dim shape, an in-between light, a tongue too heavy to lift. In other algorithms the pixels are quantized step-wise with error correction after each step. As a continuation of my previous lecture-performance, ‘The state of images’ (How Performance Thinks, London 2012), this lecture-performance sits unsteadily at the tipping point between stasis and movement, between feeling and critique, between image and recognition. Drawing on political events, theatrical descriptions, and daily ephemera, I ask, what is it that moves us to act?
**Karen Da Silva**  
*“Being” with Character through choreographic approaches.*  
The workshop will explore ways in which choreography can be used as a tool for creating and developing character. The idea of performing philosophy will be investigated through exploring ‘truthfulness’ in order to come up with a tangible concept of what this can mean and ways in which this has the potential to be useful in a performance making context. The workshop investigates the possibility of Heidegger’s term *aletheia* as ‘unconcealment’, as a working definition for truth and uses this through a pragmatic approach towards a choreographic methodology in creating and developing character. We will engage playfully with Stanislavski’s “I am Being” and Heidegger’s notion of “Being” in order engage the imagination and work specifically with Stanislavski’s magic “if” and “Given Circumstances”. Elements of theatre director, Katie Mitchell’s process are drawn on in order to provide accessible and clearly defined steps for working with Stanislavski. The premise of this workshop draws on research that investigates notions of truthfulness in order to address the problem of cliché, stereotypes and the consequent danger of ‘othering’ in dance performance. Through a clear, accessible structure, the workshop will culminate in each participant arriving at a clearly defined character within choreographic framework. The workshop is suitable for participants with some experience in either movement or acting and will provide clear tools for performers, thinkers and educators in these fields to work with character in a choreographic and movement context. It is not necessary to have acting experience in order to fully enjoy and confidently participate in this workshop.

1.15-2.15  
**Lunch [finger buffet] on Lower Concourse**

2.15-3  
**3rd plenary:** Andrew Bowie  
*“The Philosophy of Performance and the Performance of Philosophy”*  
What I say will first question the very notion of the ‘philosophy of x’, which has become part of virtually any subject, from music to management. The idea that, by designating one’s reflections as a philosophy of whatever it is one is reflecting about, one achieves some kind of higher insight grants too much to a subject whose main manifestation is endless disagreement on fundamental issues.

I then want to suggest that we may sometimes achieve more by thinking in terms of our practices as manifestations of what philosophy might be if it were to question its ongoing failures, rather than as objects of philosophy. If, following A.W. Moore, we think of metaphysics as ‘making sense of making sense’, the making of sense may not always be achieved by conceptualising what we do, but may instead inhere, for example, in performing in ways which reveal aspects of the world that are hidden by dominant practices and assumptions, including the assumptions of much philosophy as presently practised.

3-3.15  
**Respondent:** Tomas McAuley

3.15-3.45  
**Q&A**

3.45-4  
**Afternoon Tea on Lower Concourse**

4-5.30  
**Plenary panel with all keynotes**  
plus responses from Freddie Rokem, Will Daddario, Alice Lagaay and Efrosini Protopapa

**END OF CONFERENCE**
English and Drama at Loughborough

The English and Drama Department at Loughborough University is an internationally-renowned centre for both creative and analytic work. Its outstanding teachers and world-leading researchers provide a learning environment which is both exciting and supportive, and the Department offers a wide range of undergraduate and Masters-level teaching and doctoral research, in subjects such as:

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Biographies

Chiara Alfano, after studying English and Modern Languages at Oxford, obtained first an MA and then a PhD in Critical Theory at Sussex. In her doctoral work, which she is currently turning into a book, Chiara examines how Cavell and Derrida pick up on moments of heightened aural perception in Shakespeare and how these, in turn, bear on their philosophical projects. Her next book-length project considers the links between vocality, performativity and our ethical and political engagement in the life of others in light of Austin’s notion of the perlocutionary and the emergence and development of a new modality of voice in Artaud, Brecht, Beckett and selected contemporary performative practices.

Anna Allgulin is a Doctoral student at Theatre Academy of Helsinki. She spent 10 years in Russia 1987-1997. Since then she made theatre performances in Sweden and Finland. Actress and director.

Aharon Amir is an artist, a writer, a cultural activist & a thinker. Graduated from a performing arts course, Aharon continued to question & practice performance in digital and network environments. Through time Aharon moved from performative acts to ongoing projects & practices with Phil Jones, digihub.org.uk, offering a platform for digital artists’ activities. Narcissus (searchnarcissus.net), a search engine for dark data. Collaborating with basekamp.com, Aharon is involved with plausibleartworlds.org that examines self sustaining collaborative art environments. Independently, Aharon’s practices include sound collisions, re-imaging locations, imagining skateboarding, imagining the aesthetics of living-dead fireflies, and other evolving practices.

Andrew Armitage, is a Fellow of the Higher Education Academy, and lectures in Management Development and Research Methods at the Ashcroft International Business School. He tutors for the Open University on the MBA B852 Research Methods module. Andrew also manages and delivers Doctoral Training Workshops and is Chair of his Faculty’s Research Ethics Panel, and Deputy Chair of the Research Degree Committee. Andrew publishes regularly in peer reviewed journals and conferences and is collaborating with colleagues at Aalborg University on the use of Problem Based Learning, and the role of trust in the creative learning process.

Debra Benita Shaw is a Reader in Cultural Theory at the University of East London. She is the author of Women, Science & Fiction: The Frankenstein Inheritance (Palgrave, 2000), Technoculture: The Key Concepts (Berg, 2008) and editor of “Technodeath: Technology, Death and the Cultural Imagination”, a special issue of the journal Science as Culture (2009).

Hilan Bensusan. I have studied philosophy, written philosophy (published recently in IJPS, Speculations, Ozone, Acta Analytica, Croatian Journal of Philosophy) and taught philosophy for years. Early enough, I discovered the mantric power of the spoken concepts. I began to perform. I started with small performances in the streets and moved on to larger projects either in festivals or in surprise actions. I developed a way to perform while giving philosophy talks (recently on fantasy, on clumsiness, on pansexualism). My teaching – mostly on metaphysics in the last years at the University of Brasilia – helps me to experiment with some tonalities. Some of my performances can be seen at the youtube channel esquizotrans.

Thomas Betteridge is a PhD candidate at the School of Critical Studies, University of Glasgow. His thesis explores the relationship between philosophy and art in the work of Alain Badiou, privileging his engagements with Heidegger, Hölderlin and Celan. Much of the first chapter appears as Silence Being Thought: Badiou, Heidegger, Celan, recently published in E vental Aesthetics vol.1 no.2. He is also a regional editor for The International Journal of Badiou Studies.

Maaike Bleeker is a professor of Theatre Studies, and the Head of School of Media and Culture Studies at Utrecht University. She graduated in Art History, Theatre Studies and Philosophy at the University of Amsterdam and obtained her PhD from the Amsterdam School for Cultural Analysis (ASCA). Since 1991, she is also active as dramaturge in theatre and dance. She has published extensively in international journals and edited volumes and edited several books including Anatomy Live: Performance and the Operating Theatre (AUP 2008). Her research on the mediations of theatre and performance as apparatuses of vision has resulted in the first book-length study in English on visuality in the theatre (Visuality in the Theatre, Palgrave, 2008). Maaike Bleeker is president of Performance Studies international (PSI, psi-web.org).

Peter M Boenisch is Professor of Dance and Theatre at the University of Surrey. Originally from Munich/Germany, he previously taught at Ludwig-Maximilians-Universität Munich and the University of Kent where he was founding director of the European Theatre Research Network (ETRN). His primary interest is in the aesthetics and politics of theatre performance, especially in the context of theatre directing and dramaturgy, dance and corporeality, and theatre and intermediality. He currently writes on a monograph Regie: Directing Scenes and Senses in European Theatre, and leads a project on the work of German theatre director Thomas Ostermeier, funded by the British Academy and Leverhulme Trust.

Melissa Blanco Borelli is a Senior Lecturer in Dance Studies at the University of Surrey. She is the editor of the Oxford Handbook of Dance and the Popular Screen (forthcoming) and the author of She is Cuba: A Genealogy of Mulata Corporeality (forthcoming) both from Oxford University Press. She has been published in Women and Performance: a journal of feminist theory, The International Journal of Performing Arts and Digital Media, Brosla: Australian Journal for Dance and The International Journal of Screendance. Dr. Blanco Borelli contributes to The Feminist Wire and The Huffington Post and with Sanjoy Roy, dance critic at The Guardian, leads workshops on the art of critical writing. Her practical work fuses performance ethnography, cabaret and Latino social dance to tell stories about women.

Andrew Bowie is Professor of Philosophy and German at Royal Holloway, University of London and Founding Director of the Humanities and Arts Research Centre (HARC). He has published very widely on modern philosophy, music, and literature and is author of Aesthetics and Subjectivity: From Kant to Nietzsche (1990; rev. edn. 2003), Music, Philosophy, and Modernity (2008) and Philosophical variations: music as 'philosophical language' (2010) amongst many other publications. His recent work has focused on music and philosophy, and Adorno on the nature of philosophy. In addition to his philosophical work on music, he is a keen jazz saxophonist and has played with leading contemporary jazz musicians.

Amalia Boyer, PhD in Philosophy (1996-2000) and MA in Continental Philosophy, The University of Warwick, UK (1993-1994). Both theses where written on the question of the relation between materialism, ontology and politics in Deleuze and Guattari under the supervision of Keith Ansell-Pearson. BA in European Thought and Literature and English Literature, Ruskin University, UK (1990-1993) on “The logic of recognition in Hegel’s Phenomenology of Spirit” under the supervision of Andrew Bowie. Associate Professor at Universidad Javeriana in Bogotá and at Universidad del Norte in Barranquilla, Colombia. Publications and research interests: French contemporary thought, aesthetics, Caribbean thought, feminist theory.

Ananda Breed is Senior Lecturer of Theatre Studies at the University of East London. Ananda conducted research in Rwanda that incorporated the performativity of nationalism, justice and reconciliation through grassroots associations, gacaca, commemorations and memorials, ingando solidarity camps, and theatrical productions. Her book Performing the Nation: Genocide, Justice and Reconciliation (Seagull Press) is to be released July 2013. She has served as a participatory theatre consultant, conducting projects in Rwanda, Democratic Republic of Congo, Indonesia, and Kyrgyzstan.

Gabriella Calchi-Novati received a B.A. magna cum laude in Letters & Philosophy, an M.A. (honors) in Public Relations from Università Cattolica del Sacro Cuore (Milan) and an M.Phil. (first) in Irish Drama & Film from Trinity College Dublin. Her work on biopolitics & performance has appeared in Performance Research, Performance Paradigm, About Performance, and Cinema: Journal of Philosophy & the Moving Image; and in edited collections. She holds a Ph.D. awarded with distinction for her thesis Performativities of Intimacy in the Age of Biopolitics. She lectures in Performance Studies and Critical Theory in the Drama Department, Trinity College Dublin.

Matthew Cawson is an early career researcher after having completed his PhD at Royal Holloway, University of London, in December 2012. He has taught theatre for eight years at both sixth form and undergraduate level, and has particular interest in devising methodologies and the nature of creativity with regards to the
transformational power of the mask. He has published on corporeality in the commedia dell’arte, examining the links between the Holy Roman Inquisition and the emergence of the commedia, seeking to analyse how philosophical, theological and epistemological factors impact upon, and even drive, the development of performance praxis.

**Broderick D.V. Chow** is Lecturer in Theatre and Drama at Brunel University, London. His research centres around the politics and ethics of physical performance practices, including an auto-ethnographic investigation of professional wrestling. He has also written on parkour, actor training, and street protest. He performs as part of the dance theatre duo The Dangerologists and their performance *Work Songs* has been seen in London, Manchester, Leeds, Edinburgh and Germany. Their dance for camera, *ROSE*, is hosted as part of *Kafka’s Wound*, a digital essay by Will Self, commissioned by the BBC and the London Review of Books. He is currently preparing a project on masculinity, the fitness industry, and the neo-liberalization of work, and is co-editor with Alex Mangold, of the forthcoming *Žižek and Performance*.

**Rachel Cockburn** is a practitioner, researcher, and current PhD candidate at CSSD, University of London. Her practice as research PhD centres around the notion of self autonomy within late-capitalism; exploring the possibilities and limits of resistance, political acts and ethical agency in and through practice.

**Kirsten Cooke** is a curator who is interested in locating curatorial strategies that resist the impoverishing practice of exhibitions, which reiterate neoliberal values through predetermining the images affect. Her curatorial practice employs an act of co-authoring and editing to construct frameworks, stage events, present statements/papers and film screenings. She received her BA Honors in Fine Art from Loughborough University in 2007 and her MA in Critical Writing and Curatorial Practice from Chelsea College of Art in 2009. Cooke is currently undertaking a Practice Led PhD at the University of Reading.

**Paola Crespi** is an AHRC funded PhD student in the Department of Dance, Film and Theatre at the University of Surrey. She has a background in Philosophy (BA) and Cultural Studies (MRes) and her PhD explores the work of movement thinker Rudolph Laban through the documents held at the NRCD archive in Surrey. Her research interest focuses on what she argues as being Laban’s diagrammatic thinking and its value for the field of performance studies.

**Laura Cull** is Senior Lecturer in Theatre Studies and Director of Postgraduate Research for the School of Arts at the University of Surrey, UK. She is author of the book, *Theatres of Immanence: Deleuze and the Ethics of Performance* (Palgrave, 2012) and editor of *Deleuze and Performance* (Edinburgh University Press, 2009). Laura is Secretary of *Performance Studies international* (PSi) and in 2008 she founded the PSi Performance & Philosophy working group of which she was Chair from 2008-2012. She is now one of the founding conveners of Performance Philosophy and a co-organizer of this conference.

**Fred Dalmasso** is Senior Lecturer in Drama and Performance at the University of Worcester (UK). He is currently writing a monograph on Alain Badiou’s theatre, philosophy and politics and working on collaborative practice-based research on theatre translation. Founding member of *collect-ifs*, he is also a performer and theatre director.

**Diana Damian** is a London-based performance and live art critic and curator. Her PhD research, funded by the Royal Holloway/Bedford Excellence Scholarship, examines taxonomies of critical practice, locating the political within the critical process and deconstructing the critical encounter. Diana is Performance Editor at *Exeunt* and founder of *Post: Critical Practice*, a platform dedicated to exploring the meeting point between performance, curation, criticism and the digital sphere. She is a regular contributor to publications in Europe and the UK, and is part of an EU funded collective of writers exploring the forms criticism can take in contemporary performance and visual art practice. She has curated exhibitions in the UK, Germany, the US and Romania, and is currently developing a series of nomadic process-based residencies for live art critics and writers, the first of which recently took place at Trouble Festival in Bruxelles. Her research looks at the ways in which performance and live art practices are shaping public space, and the role of participation in art politics, as well as documentation as performative curatorial strategy.

**Jennifer Davy** is an artist, writer and sometimes curator. She holds a Bachelor’s of Fine Arts from the San Francisco Art Institute, a Master’s degree in contemporary art and criticism from the University of Texas and recently completed her PhD at the European Graduate School, EGS. Prior to her PhD work Davy was assistant director for Refusalon Gallery in San Francisco and adjunct professor for art and art history at the University of
Texas in San Antonio. She is a visiting professor at Ramkhamhaeng University in Bangkok and will be a visiting lecturer at Hochschule für Bildende Künste Braunschweig. Forthcoming projects include Staging Aporetic Potential by Atropos Press and Pedestrian Stories: Inbetween Spaces, the third short story cum performance, produced with the Reading Room Bangkok.

**Fabrizio Deriu** (Rome, 1960) is Senior Lecturer in Theatre History and Performance Studies at the Department of Media Studies, University of Teramo (Italy) and a member of the board of the Ph.D. Program in “Music and Performing Arts”, Sapienza University of Rome. Among his publications: Il paradigma teatrale. Teoria della performance e scienze sociali (1988), Gian Maria Volonté. Il lavoro d’attore (1997), Lo schermo e la scena (1999), Opere e flussi. Osservazioni sullo spettacolo come oggetto di studio (2004); Metropoli e nuovi consumi culturali (ed., 2009); Performático. Le arti dinamiche nell’epoca della riproducibilità digitale (2012). He has also translated and edited an anthology of texts by R. Schechner (Magnitudini della performance, 1999).

**Catarina Leite Domenici** is a Brazilian pianist. She has had an active career as a performer, researcher and teacher. A leading performer of new music, Domenici has collaborated with several composers in recordings and premieres in Brazil, the US, and Central America. Since 2008, she is dedicated to researching contemporary musical practices through the project “Beyond Notation: Composer-Performer Interactions in Contemporary Music”. She has published several articles and presented papers in international and national symposiums in Brazil, Italy, Singapore, Portugal, and the UK. She is an Associate Professor at the Universidade Federal do Rio Grande do Sul and the first president of the Brazilian Association for Musical Performance.

**Jessie Eggers** finished a Masters in Theatre Studies and is close to finishing the Research Masters Media and Performance Studies, both at Utrecht University. Her research concerns contemporary theatre and performance art with regard to questions of body, movement and modes of thinking. In her Master thesis she is currently working towards an initial understanding of what postdramatic theatre does in terms of thinking by focusing upon performance aesthetics.

**Aaron Ellis**: I use “performance” theory and practice as a way to ground and triangulate “Theory” – continental philosophy and liberation theologies; “Art” – aesthetics, representation, narrative; and “Social Justice” – materialist, liberationist and activist commitment to those on the margins. I hold a BA from Baylor University in a Great Text program and focused on Philosophy and Film. I am now finishing an MA program in Religion, Ethics and Philosophy in Florida State University's Religion Department. I have participated in various social justice advocacy groups, most recently Occupy Tallahassee and Students United for Justice in Palestine at FSU. I am also now engaged with a devised theatre project with FSU Theatre people as a creative consultant and dramaturge.

**Daniel Felstead** is a London based designer and writer. He has produced site-specific installations such as AX&L (“East” Festival, 2009), as well as museum exhibitions including; The Furniture Gallery - Material Display Tables (V&A Museum, 2012), The Interpretive Centre (Holburne Museum, 2011), Space and Light: Edward Gordon Craig (V&A Museum, 2010), and Atmosphere Gallery (Science Museum, 2010). In collaboration with Simon Donger, and Robin Beitra, Daniel has presented Wearable Shadows, an interactive light piece, at the Lakeside Theatre, (Colchester) as part of Darren Johnston’s dance performance Into the Array, and as an installation, at Kinetica Art Fair 2011, (London). Daniel has contributed essays for publications by Tate Modern, Berlin University for the Arts, The Swedish Dance History, Art Selector, and Literary Platform. He is currently a PhD candidate at RCSSD (University of London), where he is researching interactivity and plasticity within the museum domain.

**Tony Fisher** is a senior lecturer at Central School of Speech and Drama, where he runs the research degrees programme and an MA writing programme. His research interests explore the interface between political philosophy and performance, the theory of government and its relation to the social history of modern theatre. He has published in philosophy, performance and cultural studies journals on a number of subjects ranging from Heidegger’s phenomenology of time to the performance work of Francis Alys.

**Marie Fitzpatrick** is a Senior Lecturer in Dance at De Montfort University where she teaches on undergraduate and postgraduate courses in Dance and Performing Arts. Before joining DMU, Marie worked extensively as an independent dance artist in the UK and internationally since 1994 and has worked with Fin Walker, Reckless Sleepers Theatre Company, New Art Club and Bedlam Dance Company amongst others. Marie was also co-founder and Chair of Force 5, an artist led organisation supporting the professional development of mid-career artists (1999 – 2005). Current research areas include dance practice-as-research, spatial practices,
intermedial/interdisciplinary choreographic practices and forms. Marie is a member of the Intermediality and Performance research group and Dance research group at DMU.

Clare Foster taught Greek drama as a Knox fellow at Harvard before going to UCLA film school (1989-93), where her award-winning short film and feature scripts launched a career as a screenwriter in Los Angeles, specializing in adapting literary and true-life source material. This practice informs a current interest in theorizing about the 'classic'. She co-convenes seminars in Drama and Performance and Classical Reception at the University of Cambridge, co-steers the emergent Cambridge Performance Network, and set up the first interdisciplinary conference on performance at Cambridge, in April 2013 (http://www.crassh.cam.ac.uk/events/2071/programme).

Kerry Francksen is an active practitioner, choreographer, artist and senior lecturer in dance at De Montfort University, Leicester. She has been working as a professional practitioner since 1997, making interactive installation art, live performance and works for camera. Kerry's work has been performed and screened nationally and internationally and she has successfully received funding from the Arts and Humanities Research Council as well as receiving independent commissions. Kerry holds a Masters in dance video installation and is currently researching for a PhD, which aims to investigate the interrelationship and potential synchronicity of live and mediated dance.

Jeff Friedman is Associate Professor of Dance Studies at Rutgers, the State University of New Jersey. He is a certified Laban Movement Analysis and holds the Ph.D. in Dance History and Theory from University of California-Riverside where his dissertation researched oral history theory, method and practice. Jeff was a dancer and choreographer in San Francisco from 1979-1997, where he performed nationally and internationally with Oberlin Dance Collective and as LOCUS Solo Dance. His print and digital publications have been published in the U.K.; Spain; Korea; New Zealand, as guest lecturer at Auckland University; and Germany, as Fulbright Fellow in 2010.

Eva Maria Gauß (MA Philosophy/ Theatre and Dipl. Voice and Speech Studies) is dramaturg, philosopher and performer. She is currently working at the University of Saarland in the project "Rhetorics of Science" and one of the organizers of the philosophy-performance-festival [ soundcheck philosophy ] (www.soundcheck-philosophie.de) in Halle. She develops under the term "performative Sinnerfassungsmassnahmen" (performative grasping sense) philosophical lecture performances.

Alessandro Giovannucci received his BA in Music at University of Bologna. He carried on his studies abroad in France and Canada and then he obtained a PhD in History and Aesthetics of Music. He is currently living and studying in Italy, as an Assistant Lecturer in Music and Communication at University of Teramo. His research interests focus on the developments of music technology which has changed the electroacoustic technical paradigm and has contributed to the re-definition of the role of the composer, the listener and of the aesthetic-musical system. He is also active as an electronic musician.


Kélina Gotman is a Lecturer in Theatre and Performance Studies and Convenor of the MA in Theatre and Performance Studies at King's College London. She received her PhD in Theatre from Columbia University and her BA in History from Brown and Oxford. She was Audrey and William H. Helfand Fellow in the Medical Humanities at the New York Academy of Medicine, and is a regular theatre and dance practitioner. She has published on philosophy and dance, neuroscience, cultural heritage and movement theory in About Performance, Choreographic Practices, PAJ, and others, and contributed to volumes including The Neuroscientific Turn: Transdisciplinarity in the Age of the Brain and Tanz und WahnSinn. She is translator of Félix Guattari's The Anti-Oedipus Papers (Semiotext(e)/MIT, 2006), and a Core Convenor of the Performance Philosophy network. This talk is drawn from her forthcoming book on dance manias and the formation of the modern kinetic imagination.
Marjorie Gracianse is a Leverhulme Research Fellow in Philosophy at the University of Warwick, working on the concepts of desire and embodiment in contemporary French philosophy.

Stuart Grant is a Lecturer in the Centre for Theatre and Performance at Monash University in Melbourne, Australia. He has used phenomenological methodologies in studies of comedy and laughter, place, site-specific performance, rhythm, audience, speaking and language learning. His current projects are: Genealogies and Methodologies of Phenomenology in the Study of Performance; Senses of the City—An Experiential-Performative Approach to Everyday Life in the City; and Heidegger’s Performative Thinking and Writing in Contributions to Philosophy.

Susanne Valerie Granzer, Univ.Prof.Mag.art.Dr.phil. holds the position of a full professor in the central artistic subject “Acting” at the University for Music and Performing Arts Vienna, Max Reinhardt Seminar since 1988. As an actress she played starring roles at National State Theaters across Europe (Vienna, Basel, Düsseldorf, Frankfurt, Berlin). Parallel to her professional work as an actress she studied philosophy at the Goethe-University Frankfurt and the University of Vienna and achieved her Ph.D. in 1995. In 1997 she founded the Viennese art factory GRENZ-film, together with Austrian philosopher Arno Boehler. Further information: http://personal.mdw.ac.at/granzer


Karoline Gritzner is a lecturer in Drama and Theatre Studies at Aberystwyth University. She has published on modern British and European drama and on the interrelationship between philosophy and theatre. She is the editor of Eroticism and Death in Theatre and Performance (2010) and has co-edited, with Laura Cull, the Performance Research journal issue ‘On Philosophy and Participation’ (2011). She is one of the core convenors of the Performance Philosophy Network.

Barbara Gronau, is Assistant Professor for Theatre Studies at the Heinrich-Heine-Universitaet Düsseldorf and designated Professor for the History and Theory of Theatre at Universitaet der Künste Berlin. Her research focuses on themes of contemporary art and aesthetics with special emphasis on the question of «omission as an aesthetic strategy». Within this field, she is the co-editor (with Alice Lagaay) of the volumes: Performanzen des Nichttuns, Vienna 2008; Oekonomien der Zurueckhaltung. Kulturelles Handeln zwischen Askese und Restriktion, Bielefeld 2010. Since her interest is also in theatre practice, Barbara regularly works as a dramaturge for theatre productions and has curated various international theatre festivals in Berlin.

Charlotte Gruber (1986) holds a B.A. in Culture and Technology and a M.A. in Theater Studies at the University of Amsterdam. In her thesis “Interactions – actual and virtual Spaces as Stages of Inter-est” she dealt with participatory performances outside and the trend to engage communication media. Based on a critical reading of Hannah Arendt and Guy Debord she conducted an analysis of twelve performances examining their sociopolitical potential. Her thesis has been awarded the Theater-Scriptieprijs 2012 by Theaterinstituut Nederland (TIN), Amsterdam. Charlotte is now doctoral researcher in the frame of S:PAM (Studies in Performing Arts and Media) at Ghent University.

Huw Hallam is a writer and musician. His doctoral thesis in musicology, 'Political Sound: National Socialism and Its Musical Afterlives', recently submitted to King's College London, examined the political significance of sound in National Socialist Germany and experimental musical practices in its wake. He has also studied art history and cultural theory at the University of Melbourne (Australia) and his work engages a wide range of cultural media. As a musician, he works with the programming environment Supercollider, improvising algorithms from his laptop. He is currently a Visiting Fellow at the Ruskin School of Drawing and Fine Art, Oxford University.

James Hamilton (Ph.D., 1974, University of Texas) teaches philosophy at Kansas State University. His research is in philosophical aesthetics, especially the aesthetics of theater. He is the author of The Art of Theater (Wiley-Blackwell, 2007) and articles on theater and other performance arts in British Journal of Aesthetics, The Journal
Mark Hamilton trained at the University of Birmingham (UK), and with classical Indian dancer Priya Srikumar. His doctorate was awarded by the University of Canterbury (NZ). His 26 years of field research have explored the possibilities and risks of intercultural performance training. His teaching seeks to synthesize the European lineages of Rudolf Laban, Jerzy Grotowski and Roy Hart, with the hereditary and contemporary arts of the Māori people and the region of Kerala. Mark's theorizing examines what the formation and dissolution of fictive and elective identities in aesthetic performances might tell us about the performative foundation of the self, and particularly queered masculinities and white ethnicities.

Natalie Heller is a dancer and performance artist, her work is created as a result of collaborations between various art forms. Her background in philosophy supports the conceptual content of her artistic practice.

Dale Holmes is an artist interested in the visual, political and philosophical legacies of artistic abstraction. Recently he has been constructing frameworks for making and encountering art works including building physical structures, making glossaries and writing conjectures for events and exhibitions. His work has been included in exhibitions both nationally and internationally. He studied at Leeds Metropolitan University and Sheffield Hallam University where he is currently an AHRC funded Practice Led Fine Art PhD candidate in the Art and Design Research Centre (expected to complete in April 2013).

George Home-Cook is a theatre researcher and practitioner and holds a PhD in Drama from Queen Mary, University of London. His thesis, Stretching Ourselves: Theatre and Aural Attention, aimed to elucidate what it means to listen, what it means to attend theatre by means of listening and, hence, to explore the phenomenal nature of theatrical attention. George’s work has appeared in a number of peer-reviewed publications including a chapter in Theatre Noise: The Sound of Performance (Cambridge Scholars Press, 2011). George came “runner-up” in the 2012 TaPRA Postgraduate Essay Competition for his essay ‘The Purgatory of Listening: Paying Attention to Sound, Silence and Atmosphere in Romeo Castellucci’s Purgatorio’. George’s presentation at the Performance Philosophy Conference is kindly supported by a Glynne Wickham Scholarship.

Helen Hughes is a Senior Lecturer in Film Studies at the University of Surrey. She has published articles and chapters on West German cinema, Austrian experimental film (Valie Export, Ferry Radax), Kafka adaptations, GDR and new Austrian documentary, and eco docs (Hubert Sauper, Rob Stewart). She co-edited Deutschland im Spiegel seiner Filme (2000) and translated Alexander Kluge’s Cinema Stories (2007) with Martin Brady. She has just completed a monograph on environmental documentary film in the twenty-first century to be published by Intellect Books.

Pauliina Hulkko is a theatre director, dramaturge, performer, pedagogue and artistic researcher at Theatre Academy Helsinki. Having her background in music, she works with experimental theatre encompassing performers and elements from different art fields: theatre, dance, music, visual arts, etc. Her artistic doctoral dissertation (2013) discusses ethics, dramaturgy, performer’s work, materiality, and aural experience.

Stefanie Husel is Research Coordinator at the Research Center of Social and Cultural Studies Mainz, SOCum. In her recently finished doctoral thesis, she analysed the situations provided by post-dramatic performances from an interdisciplinary point of view. She was supervised by Prof. Hans-Thies Lehmann (Theatre Studies, Goethe University, Frankfurt/Main) and Prof. Stefan Hirschauer (Sociology, Gutenberg University, Mainz) The subjects of her investigation were Forced Entertainment’s plays Bloody Mess and The World in Pictures. Stefanie has also worked in various theatre professions, including sound and light technician, dramaturge and festival producer. Since 2003, she has been assisting Forced Entertainment and has attended the group as a participant observer regularly.

Mary Ann Hushlak is a writer and dance/performance dramaturg. Originally from Canada, she came to the UK to do a PhD on the subject of political language. Instead, she became immersed in performance art, worked with Augusto Boal and trained as a screenwriter. Now, fusing film, ‘story’, dramatic structure, artist books and installation art as well as a theatrical and dance vocabulary, her arts practice is cross-media. Currently, she is co-curator and dramaturg for The Discussion Project with Lizzi Kew Ross & Co. Also, currently, her own writing project, Machiavelli, Imagined and its performance equivalent, Machiavelli, Interpreted.
Ellis Hutch is an artist, writer and teacher based in Canberra, Australia. She takes an experimental approach to creating works of contemporary performance and visual art drawing on a background in sculpture. She is currently undertaking a PhD in the Photography and Media Arts Workshop at the Australian National University and teaching in the school’s Art Theory Workshop. Her current research is inspired the history of representation of remote and extreme environments with a particular focus on Antarctic and Lunar photography.

Jude James is an independent artist scholar. Her interests are primarily the nature, function and impact of (non-cognitive) consciousness and intelligence of the body. The current focus of her research through Islamic philosophy is supported by the physical practice of Turning of the Mevlevi Order of the Whirling Dervishes.

Lisa Jeschke is a second-year PhD student in the French Department at the University of Cambridge, writing on Form and Rubbish in the work of Bataille, Beckett, Prynne. With Lucy Beynon, she makes performances, recently Terrorism and proclamation to the nation: three songs for a minor, including a video. She co-edits the bulletin Materials. http://materia-s.blogspot.co.uk http://lisajeschkelucybeynon.blogspot.co.uk

Ioana Jucan is a PhD student in Theatre and Performance Studies at Brown University, where she is also pursing an MA in Philosophy. Recent publications include: “Performing the Accident: Through Richard Maxwell’s Ode to the Man who Kneels” (Liminalities: A Journal of Performance Studies 8.3, 2012); “Losing the Temper of Reason: Self-reflections out of Time” (Parallax 18.2, 2012). Ioana is an alumna of the Watermill Summer Program under the artistic direction of Robert Wilson and has worked with Richard Maxwell and the New York City Players. She is co-founder and artistic director of the Listening LabOratory performance group at Brown.

Tasoula Kallenou completed her Bachelor in Design Visual Communication with First Class Honors (University of Technology Sydney) and a Masters in Performance (University of New South Wales). She is also the director of a short film Diaspora that represented Australia in 13 International Human Rights Film Festivals including Spain and Greece receiving more than 11 honorable mentions. Diaspora obtained second place at the 46th International Film Festival in Czech Republic. The Australian Parliament has awarded Tasoula with the Certificate of Excellence, in Film Production. Tasoula is a PhD candidate at the Department of Communication and Creative Industries and at the Centre for Applied Philosophy and Public Ethics at Charles Sturt University Australia.

Claudia Kappenberg is a performance and media artist and Course Leader for the MA Performance and Visual Practices at the University of Brighton, UK. Her projects comprise live site-specific events and screen-based installations and have been shown across Europe, in the US and the Middle East. She runs the international AHRC Screendance Network and is founder and Co-Editor of the International Journal of Screendance. She is currently undertaking a PhD at the University of Brighton. http://arts.brighton.ac.uk/kappenberg http://www.ckappenberg.info

Gediminas Karoblis (PhD, 2003) is Associate Professor in Dance studies at the Department of Music, Norwegian University of Science and Technology. Before moving to Norway (2010), he has been teaching philosophy at Vytautas Magnus University, Lithuania. Besides of the higher education, since 1990 he has been teaching competitive ballroom dance and social dancing, including various forms of waltz, foxrot, Argentine tango, and other ballroom dances. His recent research focuses on various aspects of philosophy of movement, phenomenology of dance, history of ballroom and folk dancing in the Baltic countries, 19th century-derived round European dancing in couples.

Assi Karttunen is a harpsichordist specialized in performing and researching Baroque music. She also performs in interdisciplinary groups with experimental and contemporary repertory. Karttunen works as a musician-researcher at the Doctoral school of Sibelius Academy and teaches harpsichord playing and basso continuo at the Sibelius Academy Early Music department.

Eve Katsouraki is a Senior Lecturer in Theatre Studies at the University of East London. She is the co-convenor of TaPRA Theatre, Performance & Philosophy, and a core convenor of Performance Philosophy research association. Her research combines performance theory with philosophical enquiry. She has published various chapters and articles on modernist theatre and performance in relation to aesthetic theory, political philosophy and cultural theory, as well as on contemporary performatives of resistance and biopolitics. She is currently

Adrian Kear is Professor of Theatre and Performance at Aberystwyth University, Wales, UK. His work investigates the relationships between performance, politics and philosophy. Adrian’s publications include: Theatre and Event: Staging the European Century (Palgrave); International Politics and Performance: Critical Aesthetics and Creative Practice (with Jenny Edkins, Routledge); On Appearance (with Richard Gough, Routledge); Psychoanalysis and Performance (with Patrick Campbell, Routledge); and Mourning Diana: Nation, Culture and the Performance of Grief (with Deborah Lyn Steinberg, Routledge). He writes regularly for the academic journals Parallux and Performance Research.

Joe Kelleher is Professor of Theatre and Performance and Head of Department for Drama, Theatre and Performance at Roehampton University London. He is co-author with Claudia and Romeo Castellucci, Chiara Giudi and Nicholas Ridout of The Theatre of Societas Raffaello Sanzio (Routledge 2007), and author of Theatre & Politics (Palgrave Macmillan 2009). His articles have appeared in journals such as Performance Research, Maska, Frakcija, and Theatre (Yale). Of his various essays in edited collections one of the most recent is in Intimacy Across Visceral and Digital Performance, ed. Maria Chatzichristodoulou and Rachel Zerihan (Palgrave Macmillan 2012).

Esa Kirkkopelto (born in 1965) is philosopher, artist-researcher, former theatre director and playwright, convenor of Other Spaces live art collective. Since 2007, he has been working at the Theatre Academy (University of Arts Helsinki) as professor of artistic research. His research focuses on the deconstruction of the performing body both in theory and in practice. Since 2008, he has conducted a collective research project “Actor’s Art in Modern Times” on the psychophysical actor training. He is the responsible leader of the “Doctoral Programme of Artistic Research” (Theatre Academy, Academy of Fine Arts, Sibelius Academy & Aalto University), as well as “Asian Art and Performance Consortium” (Theatre Academy Helsinki & Academy of Fine Arts). He has made his PhD on philosophy in 2002 at the University of Strasbourg. Author of Le théâtre de l’expérience. Contributions à la théorie de la scène (Presses de l’Université Paris-Sorbonne 2008). He is a core-convenor of Performance Philosophy Association and a member of the editorial board of Theatre, Dance and Performance Training.

Suzanne Knip-Mooij is a RMA student Art Studies at the University of Amsterdam. Joining a phenomenological approach to art with the interdisciplinary methods of Theatre & Performance Studies she is currently carving out her thesis on the concepts of Gelassenheit and performance. She is involved in the startup of interdisciplinary research collective CAS. Based in Amsterdam, this young group of researchers seeks to create a (pop-up) space for research in art & culture. CAS operates in-between open access and a high academic standards, in-between individual talent and collective inspiration to enrich the humanities with a young and new voice.

Alice Koubová, PhD. PhD. studied philosophy in Paris, Geneve and Prague and selected art courses in Prague. She works as a researcher in Institute of Philosophy of the Academy of Sciences of the Czech Republic. She leads a project called Philosophy in Experiment. In her philosophy she uses the method of phenopraxis, free stage acting and authorial thinking and applies them to the topics such as happiness, surplus, maternity, relaxed thinking, self-cognition. These philosophical attempts result in philosophical performances, courses and workshops for scholars and students and in philosophical texts. Her book Self-identity and Powerlessness is going to be published by Brill Publishing in 2013.

Daniel Koczy is a PhD candidate at Northumbria University. Provisionally entitled Deleuze and the Theatre of Samuel Beckett, his doctorate aims at elaborating and creating a research practice that works between the fields of philosophy and performance, inventing concepts that respond to cultural, social and aesthetic problems. He has presented papers at a variety of interdisciplinary conferences and has been published in the Deleuze Studies Journal and the Beckett Circle. In 2011 he was awarded a bursary to attend the first Samuel Beckett Summer School held at Trinity College, Dublin.

Bojana Kunst is a philosopher, dramaturg and performance theoretician. She is a professor at the Institute for Applied Theatre Studies in Justus Liebig University Giessen, where she is leading an international Masters program in Choreography and Performance. She is a member of the editorial board of Maska Magazine, Amfiteater and Performance Research. Her essays have appeared in numerous journals and publications and she has taught and lectured extensively at the various universities in Europe. She has published several books,

Alice Lagaay is a senior lecturer in the philosophy department at Universität Bremen. The main focus of her work to date has been the philosophy of voice and silence, and notions of 'negative performance'. She is a co-founder of the Performance Philosophy network and currently putting the final touches to a book co-edited with Laura Cull: Encounters between Performance and Philosophy. Theatre, Performativity and the Practice of Theory (forthcoming). Other recent publications: ‘Passivity at Work. A Conversation on an Element in the Works of Giorgio Agamben’ (with J. Schiffrs) in: Law and Critique, 2009; Destruction in the Performative (co-ed. with M. Lorber), Rodopi 2011; ‘Towards a (Negative) Philosophy of Voice’, in: Kendrick/Roesner (eds.): Theatre Noise: The Sound of Performance. Cambridge Scholars Publishing 2011.

Carl Lavery teaches and performance at Aberystwyth University. He is the author of Jean Genet: Spaces of Revolution (2010), Contemporary French Theatre and Performance (2011), ‘Good Luck Everybody’: Lone Twin: Journeys, Performances, Conversations (2011), and several other books and articles including the recent ‘On Foot’ issue of Performance Research (2012). He is currently working on a number of ecologically related projects, funded by the AHRC. He is also writing a monograph Practising Location/Performing Ecology and editing a collection Greening The Absurd.

Martin Leach is a senior lecturer in performance in the School of Arts at De Montfort University where he teaches anatomy, physiology and philosophy. He read English and Drama at the University of Hull before studying theatre directing in Poland in the early 1980s. His doctoral thesis was entitled: ‘Even the thing I am …?: Tadeusz Kantor and the Poetics of Being.

Jazmin Llana (PhD, Aberystwyth University) is an Associate Professor at the Department of Literature, De La Salle University-Manila, Philippines. She was the Helsinki Prize winner of the FIRT/IFTR in 2008 and was a recipient of the Dwight Conquergood Award of Performance Studies international in 2010. She is currently coordinating a performance studies working group/research cluster in the Philippines one thrust of which is to map practices of performance studies and performance research in the islands.

Iain Mackenzie is a Lecturer in Political and Social Thought in the School of Politics and International Relations at the University of Kent and co-founder of the university's Centre for Critical Thought. Publications include: co-editor, with Benoit Dillet and Robert Porter, The Edinburgh Companion to Poststructuralism (EUP, forthcoming 2013); co-author, with Robert Porter, Dramatizing the Political: Deleuze and Guattari (Palgrave, 2011); Politics: Key Concepts in Philosophy (Continuum, 2009); and The Idea of Pure Critique (Continuum, 2005).

Ben Macpherson currently works as a lecturer in drama, performance and voice studies at the University of Portsmouth and the University of Winchester, UK. He was awarded his PhD (2011) from the University of Winchester, which explored embodied reception theory and musical theatre performance. His research interests encompass the neuro-biology of performance and reception, the somatic experience of ‘the live’, voice and the body, and music theatre (in particular the work of Adam Guettel). Publications include articles on voice, and the reception of multi-media in live performance. He is currently also reviews editor for the Studies in Musical Theatre journal.

Alex Mangold teaches in European Languages and in Theatre Studies at Aberystwyth University. His research focuses on contemporary theatre and philosophy, Lacanian psychoanalysis and theatre, theatre translation and the new tragic. He also works as a theatre director and translator. His recent translation work includes “Ketzer”, the German première of Richard Bean’s The Heretic, and the German version of Howard Barker’s Judith.

Shaun May is a Ph.D candidate at the Royal Central School of Speech & Drama and a Postdoctoral Researcher in the University of Liverpool’s Philosophy department. In addition to his academic research, he is the Artistic Director of Square Moon Theatre and a freelance theatre practitioner. He has worked with the Dummy Company on several productions including a residency at the University of Cambridge and with the Rare Theatricle on the final production of their Leverhulme Fellowship at the Royal Academy of Music. As a producer he specialises in site-specific work, with his credits including Flatpack, an opera in Ikea.
Daniel Meyer-Dinkgräfe studied English and Philosophy at the Universität Düsseldorf. In 1994 he obtained his Ph.D. from the University of London. From 1994 to 2007, he was Lecturer and Senior Lecturer in the Department of Theatre, Film and Television Studies, University of Wales Aberystwyth. Since October 2007 he has been Professor of Drama at the Lincoln School of Performing Arts, University of Lincoln. He has numerous publications on the topic of Theatre and Consciousness to his credit, and is founding editor of the peer-reviewed web-journal Consciousness, Literature and the Arts and the book series of the same title with Rodopi.

Andrej Mircev was born in 1979 in Yugoslavia. He graduated Philosophy, History and Theatre sciences in 2005 from the Philosophical faculty in Zagreb. Simultaneously, from 1999 he participated in several group exhibitions, performed seven individual exhibitions. He is also active as a dramaturge. The focus of his theoretical interest spawns between photography and new media to contemporary performance practices, questions of the archive, diagrammatic practice and politics of memory. He received his PhD. title in 2011 with a thesis on intermediarity in contemporary performing arts under the supervision of prof. Erika Fischer-Lichte and prof. Gabriele Brandstetter at the Freie Universität Berlin.

Kristianne Mo is an Oslo-based dancer and Ashtanga yoga practitioner and has worked with numerous choreographers over the years, including Zero Visibility / Ina Christel Johannesen, Kreuzerkompani / Eva Cecilie Richardsen, Toyboys, Kristina Gjems, Therese Markhus, Masja Abrahamsen and Per Roar. She is educated from School for Contemporary Dance in Oslo, Oslo National Academy of the Arts, and Codarts Rotterdam Dance Academy. She currently engaged as a dancer by Dansealliansen Norway (2012-2014).

Paulo Filipe Monteiro has worked extensively in theatre, as playwright, actor (18 plays) and director (14 shows). In cinema and television, as scriptwriter (7 feature films, selected to Cannes, Locarno and Venice, plus 1 tv series) and actor (43 films and series). In 2008, he directed his first 25’ film. Between 2002 and 2006, he was President of the Portuguese Association of Scriptwriters and Playwrights. He was a founder of the Federation of Scriptwriters in Europe. In 2011 he created the M.A. degree on Performing Arts at Universidade Nova de Lisboa. He published numerous articles and six books – on art theory and recently on Drama and Communication (this book was awarded the Joaquim de Carvalho Prize by the University of Coimbra for best 2010 book) and on Images of the Image.

John Mullankey is Professor of Film and Television at Kingston University. He is the author of Bergson and Philosophy (1999), Post-Continental Philosophy: An Outline (2006), and Philosophy and the Moving Image: Refractions of Reality (2010), and is an editor of Film-Philosophy. He also edited Laruelle and Non-Philosophy (2012) with Anthony Paul Smith and Bergson and the Art of Immanence (forthcoming, 2013) with Charlotte de Mille.

Stefania Mylona, scholar in performance studies and dance, choreographer and dancer, studied communication at the American College of Greece, performed with Magnitis Dance Company and was awarded a BA in dance in Athens (GR), a scholarship from The State Scholarships Foundation of Greece an MA in European Dance Theatre Practices from Laban and a PaR PhD in performance studies from the University of Surrey where she lectured in dance and became an associate of The Higher Education Academy. She received the Glynne Wickham Award from SCUDD (UK), the Graduate Award from SDHS (US), while presenting her research and practice internationally.

Anja Nowak studied Theatre, Film and Media, and Comparative Literature at Goethe University, Frankfurt. She worked on the new Critical Edition of Walter Benjamin’s Collected Works with Burkhardt Lindner and is co-editor of Volume 9 of said edition (Writings for and about the Radio, in collaboration with Thomas Küpper). Anja is currently pursuing a PhD at the University of British Columbia, Vancouver. Her main focus is critical theory, post-dramatic theatre and performance. Recent publication: Elemente einer Ästhetik des Theatralen in Adornos Ästhetischer Theorie. Würzburg: Königshausen & Neumann, 2012.

Martin O’Brien is an artist and researcher whose practice focuses on physical endurance and hardship in relation to the fact he suffers from cystic fibrosis. He has been commissioned and funded by the Live Art Development Agency, Arts Council England and the British Council. He has presented work widely in Britain, Slovenia, Germany and the USA. He was artist in residence at |performance s p a c e|, London from January-June 2012. Martin is currently undertaking an AHRC funded PhD at the University of Reading and documentation of his practice has been published in a special edition of Contemporary Theatre Review on Live Art in the UK and the book: ’Access All Areas: Live Art and Disability’. He is co-editing, with Gianna Bouchard, a new edition of Performance Research ‘On Medicine’. 
Margarita Zafrilla Olayo is a performance artist and choreographer. Her work is grounded in the exploration of body practices to approach representation using choreographic methods that privilege the sharing of ideas, practices and knowledge as a tool for circulation, for continuity in learning and cooperation with other artists.

Louise Owen works as Lecturer in Theatre and Performance at Birkbeck College, University of London. Her research examines contemporary theatre and performance in terms of economic change and modes of governance. Recent work includes essays in Performing Site-Specific Theatre: Politics, Place, Practice (Palgrave 2012) and a special issue of TDR: the Drama Review on ‘Precarity and Performance’ (2012). She has an article forthcoming in Performance and Community (Methuen 2013); a monograph in process explores cultural work and neoliberalization in Britain. Her writing has also been published in Performance Research, frakcija, Contemporary Theatre Review and RiDE: the Journal of Applied Theatre and Performance. She co-convenes the London Theatre Seminar.

Teemu Paavolainen is an Academy of Finland Postdoctoral Researcher at the Centre for Practise as Research in Theatre, University of Tampere. His Theatre/Ecology/Cognition: Theorizing Performer-Object Interaction in Grotowski, Kantor, and Meyerhold was published by Palgrave Macmillan in 2012.

Ana Pais was born in 1974, in Lisbon. Her working experience ranges from reviewing theatre productions for the most distinguished Portuguese newspapers (Público, Expresso) to working as a dramaturg and assistant director for both theatre and dance projects. She published her research on dramaturgy entitled Discourse of Complicité. Contemporary Dramaturgies (Colibri, 2004). From 2005 to 2010, she lectured theatre theory and dramaturgy at the Conservatoire of Lisbon. She was also a guest assistant professor at the University of Évora in 2009/2010. Since 2000, she has been participating at internacional and national conferences, publishing several articles. Presently, she is finishing her PhD dissertation in the theatre studies programme at the University of Lisbon.


Katerina Paramana is a Performance Artist & Choreographer, a Visiting Lecturer and PhD Candidate at University of Roehampton, London (Theatre & Dance Depts.). Her performance work has been presented in theatres and galleries in the US, UK, Sweden, Portugal and Greece and her theoretical research in conferences and symposia in the UK and Greece. Her PhD (funded by the Onassis Foundation) examines through both theory and practice the construction, circulation and reproduction of ideas and values in contemporary performance and choreographic practices through the making and circulation of – material and immaterial – objects of performance. Katerina is an Associate Researcher with Performance Matters. She has delivered modules, workshops and lectures in graduate and undergraduate programmes (www.katerinaparamana.com).

Katharina Pewny is Professor of Performance Studies and director of the Research Center S:PAM, Studies in Performing Arts and Media at Ghent University. She specializes in the ethics and aesthetics of contemporary theatre, performance and dance, as well as on antique theatre and relational dramaturgies. She is a convener of the Working Group “Dramaturgie” within the “Gesellschaft für Theaterwissenschaft” and a member of the Elfriede Jelineks research centers board (Vienna University). Her recent book on the “Drama of the Precarious / The Return of Ethics In Theatre and Performance” has been published in 2011. Further information and contact: Katharina.Pewny@UGent.be

Mark Price teaches philosophy at MMU Cheshire. His research interests include Nietzsche, libidinal economy, violence, embodiment, and aesthetics.

Mike Pringle is an Associate Professor and current chair of the English Department at Gonzaga University in Spokane Washington. Although an Early Americanist by training (with publications on Hawthorne and Equiano), he often teaches introductory Shakespeare classes and has recently been exploring the link between Philosophy and Literature. He teaches a linked Shakespeare and Ethics class with Dr. Schmidt, and the paper for this conference has grown from that project. As a non-philosopher, he is particularly interested hearing suggestions and criticisms from attendees at this unique conference.
Martin Puchner is the Byron and Anita Wien Professor of Drama and of English and Comparative Literature at Harvard University. He is the author of *The Drama of Ideas: Platonic Provocations in Theater and Philosophy* which was awarded the Joe A. Callaway Prize for the Best Book on Drama or Theater, by New York University’s Department of English, *Stage Fright and Poetry of the Revolution*, which was awarded the MLA’s James Russell Lowell Prize. He is also the co-editor of the *Norton Anthology of Drama*.

Andrea Puerta is an artist and choreographer that integrates her composition work with an on going investigation that explores the connection between movement, language and knowledge.


Alan Read is the author of *Theatre & Everyday Life* (1993), *Theatre, Intimacy & Engagement* (2008), and *Theatre in the Expanded Field*, which will be published by Bloomsbury in October 2013. He is currently Professor of Theatre at King’s College London where he directs the Performance Foundation based in the recently developed Anatomy Theatre & Museum and the Inigo Rooms in the East Wing of Somerset House. His current research concerns the dramatically insignificant for a book entitled: *The Theatre & It's Poor: Performance, Politics and the Powerless*.

Lauren Redhead is an internationally performed composer and sound artist from the North of England. She is also an organist focused on the performance of new British experimental music, and a performer with the experimental group Vocal Constructivists. As a musicologist she researches and publishes on the aesthetics and socio-semiotics of music.

Brian Reese studied philosophy at the University of Michigan. Brian went on to work at the Whitney Museum in New York City assisting on the curation of several exhibits, including the exhibit of American artist Lyonel Feininger and most recently that of Japanese artist Yayoi Kusama. A Platonist at heart, Brian learned ancient Greek in between his undergraduate and his PhD work at Oxford, where he now researches the Platonic philosophy of art.

Hester Reeve: My practice (live art, drawing, writing, performance–to-camera, David Bohm’s 'Dialogue' methodology) explores art as a species of philosophical agency, invested first and foremost in the task of thinking (as in Heidegger’s ‘what is most thought-provoking in our thought provoking times is that we are still not thinking’). I choose to operate in my own mind via ‘HRH.the’ (a conceptual persona), an intellectual and fantastical strategy by which I allow myself to activate radical subjectivity and historical connectivity. Exhibitions include former Randolph Street Gallery Chicago, LIVE Biennale Vancouver, Women’s Library Gallery London and Arnolfini Bristol.

Anne Sophie Haahr Refskou is a graduate student specialising in Shakespeare, Renaissance/Early modern English drama and culture based at Aarhus University in Denmark.

Alice Rekab is currently undertaking PhD study with London Graduate School at Kingston University. She is a visual artist living and working in London. Her practice explores the affective dynamics between subjects and objects of attraction, examining the performative, the mimetic, the amateur, the viral and the regional, Rekab presents models of individual and collective response to such objects, be they sub-cultures, visions of the future or local histories. Her concern lies within the slippage between the private relationship between subject and object and the externalisation of that relationship through various forms of creative production and mimesis. Recent projects include *Vector/Attractor*, The Goethe Institut, Dublin, 2013, *Flag*, Gracelands Circling the Square, Limerick City, 2012, *Worlds Combine* at EVA International, Limerick City May-Aug 2012, *A MacGuffin and Some Other Things* at Project Arts Centre, Dublin, April 2012.

Eva Aymami Rene is a native of Barcelona, Spain. In 2001 she received the seven-year degree in Contemporary Dance and Choreography from the Institute of the Theater of Barcelona, and simultaneously the BA in Social and Cultural Anthropology from the Autonomous University of Barcelona. She collaborated and
performed in several dance and theater companies such as La Fura dels Baus, Les 4 Souffles, Victoria Marks, and Jia Jia Wu, with whom she performed in Pina Bausch's 2008 Fest mit Pina in Essen, Germany; and taught dance technique in distinguished schools, including the Ramon Llull University in Barcelona and at California State University, Los Angeles. A Fulbright Scholarship recipient, Eva received a master degree in Culture and Performance from UCLA's Department of World Arts and Culture, where she researched dance as a construction of social protest. Currently Eva continues her research in dance as activism through the PhD at University of Surrey, United Kingdom. Her thesis title is Dancing Democracy, Gender and the New Choreographies of Spain.

**Tom Richards** has recently completed an AHRC funded MA in Theatre and Performance Studies at King’s College London. He organises the monthly London Laruelle Reading Group.

**Per Roar** is an Oslo-based choreographer and doctoral researcher at the Theatre Academy of the University of the Arts Helsinki. His artistic work merges a socio-political interest and contextual enquiry with somatic approaches to movement, particular drawn from Gindler-Jacky work. He studied choreography in Oslo, contemporary dance and performance in New York, and gained his MA in Performance Studies from New York University (1999), but utilizes in the artistic work also his background in history and social sciences from the University of Oslo, Corvinus University Budapest, and Oxford University. Per Roar was the first research fellow in choreography at Oslo National Academy of the Arts (2003 – 2006).

**Joke Romp** (1982) is currently finishing her thesis on performance and authenticity in documentary film to complete the master program Film and Media Studies at the department of Arts, Culture and Media, University of Groningen. She holds a BA degree in Theatre Studies and Arts Policy and Marketing. She also teaches Documentary Film and Film and Television Production at The School of the Arts in Groningen.

**Gözê Saner** is a performer, researcher, and teacher. Upon completing a BA in philosophy at Bryn Mawr College, USA, Gözê returned to her hometown Istanbul and trained and worked as an actor. She completed a practice-based PhD at Royal Holloway, University of London, with a performance titled ‘the truth about the tyrant’ and a thesis titled ‘From Tyrant to Clown and Back: An Actor’s Practical Study of Archetype in Performance.’ She continues to train and perform in the UK and internationally. Her most recent work is ev•de•yol•da/at•home•on•the•road, a solo travelling performance devised in response to the tortoise (www.cafla-aeterna.com).

**Constanze Schellow** is a dance scholar, dramaturge and writer, based in Basle and Berlin. She studied Theatre Studies, Philosophy and Performing Arts in Berlin and Antwerp and is PhD-candidate at the University of Berne/CH. Part of her research is a performative format in which she invites choreographers to practically reflect on concepts from dance studies with her (#1 2010 with Sara Manente as part of What espaces cur. by Tim Etchells; #2 2011 with Antonia Baehr). Constanze is part of the critics-network SARMA and has published in Frakkia, Theater der Zeit and on CORPUS.WEB. She is a guest lecturer e.g. at Interuniversity Centre for Dance (Berlin) and University for Music and Dance (Cologne). Publications: „Dance as Audiovision“ in: Dieter Daniels, Sandra Naumann (Eds.) *Audiovisuology 1. See this sound: An Interdisciplinary Compendium of Audiovisual Culture*, Cologne 2010. Forthcoming: *Room to maneuver. Grounding alternative spatiotemporal experience in Philipp Gehmacher’s series walk + talk*, Performance Research: On Scenography, April 2013.

**Erik Schmidt** is an Associate Professor of Philosophy at Gonzaga University in Spokane Washington. His primary area of research lies at the intersection of moral psychology and the philosophy of art. He is currently working on a project that answers questions about moral agency by exploring the way Shakespeare uses philosophical material to achieve various dramatic ends. He is especially interested in the relationships among trust, forgiveness, and deception.

**Theron Schmidt** teaches theatre and performance studies at King’s College London and is one of the initial conveners of Performance Philosophy. His critical writing on live art and performance has appeared in *Contemporary Theatre Review, Dance Theatre Journal, The Live Art Almanac Vols. 1-3*, and *Performance Research*. He has presented solo and collaborative performance at Artsadmin, Camden People’s Theatre, Chelsea Theatre, Chisenhale Dance Space, Nottingham Contemporary, The Place, Royal Opera House ROH2, and Siobhan Davies Studios.

**Kathleen Scott** is a PhD candidate at the University of St Andrews. Her thesis explores the political and ethical relationship of spectators to violent filmic aesthetics and the suffering female body, incorporating elements of
feminist and haptic film theory, as well as the philosophies of Gilles Deleuze, Emmanuel Levinas and Jean-Luc Nancy.

**Shela Sheikh** is a theorist and editor with a PhD from the Department of History, Goldsmiths, University of London. Her research resides at the interfaces between Continental Philosophy, Literature and the Visual Arts, focusing on theories of testimony, the documentary, performativity, theatricality, media, sovereignty, politics and ethics. Her doctoral thesis, “’I am the martyr (x)’: Philosophical Reflections of Testimony and Martyrdom,” offered a reading of the phenomenon of ‘martyr video-testimonies’ of the Lebanon of the 1980s through the lens of the poietico-performatives of Jacques Derrida. She is currently Research Associate and Publications Coordinator on the European Research Council project ‘Forensic Architecture’ at the Center for Research Architecture, Goldsmiths.

**Will Shüler** did a dual major in theatre arts and education at Wagner College in New York City and got his MA in theatre history and criticism at Brooklyn College CUNY. At Brooklyn College he lectured with a new teaching initiative called ‘Reacting to the Past,’ a live action role play pedagogy in which students learn and debate through the voice of fictionalized characters from the past. In New York he worked as a dramaturg and playwright for BE Theatre Company. His PhD research looks at ancient Greek Theatre as a tool that created common knowledge, which he believes both contributed to the success of democracy in ancient Athens as well as limited people’s agency to think by imbuing them with a notion of citizen identity.

**Karen da Silva** is a Lecturer in Dance within the School of Arts at the University of Surrey. She completed a vocational dance training at Laban and went on to perform in dance, theatre, television and film. She also has extensive experience in teaching and workshop leading in the arts, education and business sector. Karen's current research is around questioning and developing ways in which acting approaches alongside phenomenology can become tangible choreographic tools in relation to a ‘truthful’ dancing body. Her performance specialism is in choreographing and performing site specific, character based dance performances that are responses to the unique peculiarities of British women, both past and present.

**Fernando Machado Silva**, Lisbon 1979, has a degree in Theater Studies, worked as an actor/assistant director from 1999 to 2009. Has a Master in Literature and Compared Poetics, was a FCT PhD research grant holder and is currently finishing his PhD on Deleuze and Foucault, the body and actor/performer practices/techniques. Is a member of CFCUL. Has published papers on Deleuze, Derrida, Agamben and Serres, on experience, body and event; on Nerval, on Monsters and on Zombies. Writes reviews on books for a newspaper, has participated in poetry magazines and has published four poetry books.

**Edward Spence**, BA (Honors, First Class), PhD (University of Sydney), teaches philosophy and applied ethics in the School of Communication and Creative Industries, Charles Sturt University. He is a Senior Research Fellow at the ARC Special Research Centre for Applied Philosophy and Public Ethics (CAPPE) and a Research Fellow at the 3TU Centre for Ethics and Technology, Netherlands. He is the author of Advertising Ethics (2005), Corruption and Anti-Corruption: A Philosophical Approach (2005), Ethics Within Reason: A Neo-Gewirthian Approach (2006), Media, Markets and Morals, (2011), and the edited volume The Good Life in a Technological Age (2012). He is also the author of more than 70 academic papers in national and international journals in applied philosophy and applied ethics.

**Christel Stalpaert** (*1971) is Professor of Theatre, Performance and Media Studies at Ghent University (Belgium) where she is co-director of the research unit S:PAM (Studies in Performing Arts and Media). Her main areas of research are the performing arts, dance and the new media at the meeting-point of philosophy. She has contributed to many journals such as Performance Research, Text & Performance Quarterly, Contemporary Theatre Review and Dance Research Journal and edited such works such as Deleuze revisited: Contemporary Performing Arts and the Ruin of Representation (2003), No Beauty for Me There Where Human Life is Rare: on Jan Lauwers’ Theatre Work with Neecompany (2007) and Bastard or Playmate? Adapting Theatre, Mutating Media and the Contemporary Performing Arts (2012). She is a member of the editorial committee of Documenta, Studies in Performing Arts and Film (Academia Press Ghent) and Theater Topics (Amsterdam University Press) and is currently preparing a book on Performing Violent Conflicts and Traumas. Towards an Embodied Poetics of Failure (Routledge).

**Evi Stamatius** is a theatre practitioner and educator since 2003. She is a HE Lecturer in Performing Arts at Wessex Academy of Performing Arts, accredited Bath Spa University and a freelance director. Her education includes; drama school diploma, BA in Theatre Studies, MSc in Social Psychiatry-Child Psychiatry, MA in
Tom Stern is a Lecturer in Philosophy and the academic director of European Social and Political Studies at University College London. His main areas of interest are aesthetics and nineteenth-century German philosophy. His book, *Philosophy and Theatre*, will be published by Routledge later this year.

Jörg Sternagel is a lecturer in Media Theory and Media Studies at Universität Potsdam. He has recently published a collection co-edited with Deborah Levitt and Dieter Mersch, *Acting and Performance in Moving Image Culture, Bodies, Screens, Renderings*. With a Foreword by Lesley Stern (*Bielefeld 2012*), and is currently working on a book on ethical and aesthetic dimensions of the performative co-edited with Dieter Mersch and Lisa Stertz: *Kraft der Alterität.

Marcos Steuernagel is a PhD candidate in the Department of Performance Studies and an Adjunct Instructor in the Department of Drama at New York University. His dissertation explores ways in which the centrality of the body in contemporary Brazilian theater and dance allows for a privileged understanding of the relationship between politics, aesthetics, and embodiment. He holds an MA in Performance Studies from NYU and a Certificate in Cinema and Video and a BA in Theater Directing from Faculdade de Artes do Paraná, Brazil. He is currently Program Coordinator for Digital Books at the Hemispheric Institute of Performance and Politics.

Amanda Stuart Fisher is a Senior Lecturer at the Royal Central School of Speech and Drama, University London. Her research focuses on verbatim and testimonial theatre and the ethics of performance derived from actual lived experience. She has published articles in *TDR, Performance Research* and *Studies in Theatre and Performance*. She is currently co-editing a special issue of Performing Ethos, entitled: *Acting Out Trauma*.

Tsu-Chung Su is Professor of English at National Taiwan Normal University. He was a Visiting Scholar at Harvard University in 2002-2003 and a Fulbright Scholar at Princeton University in 2007-2008. His teaching and research interests are Shakespeare, modern drama, performance studies, Nietzsche and his French legacy, and theories of hysteria and melancholia. His recent publications include essays on Antonin Artaud, Eugenio Barba, Peter Brook, Jerzy Grotowski, Richard Scheckner and Robert Wilson. He is currently a Visiting Scholar at the Department of Theatre, Film and Television Studies of Aberystwyth University, working on a book project on The Magdalena Project.

Rachel Sweeney is an interdisciplinary dance artist and co-director of Orr and Sweeney, an international site based dance company. Ongoing projects have been supported by the Centre for Interdisciplinary Arts, Perth, The Centre for Sustainable Futures, UK, a Lisa Ullmann dance scholarship and Crafts Council ACT, Australia. Rachel has researched and written widely in the area of Butoh, supported by the Arts Council of Ireland and Dublin Corporation, as well as two solo performance commissions from Butoh UK and Dance in Devon. She currently lectures in dance at Liverpool Hope University, and regularly facilitates cross disciplinary research forums between Performing Arts and Environmental Science, and has published on dance ethnography, dance ecology and cross cultural performance training. [www.rachelsweeney.co.uk](http://www.rachelsweeney.co.uk)

Jonas L. Tinius is William Wyse Scholar and doctoral researcher in the Division of Social Anthropology at the University of Cambridge, U.K. His work explores the dynamics of art traditions, patronage, and aesthetics with view to German theatre.

Rainer Totzke is a senior lecturer of philosophy in the Department of Philosophy at the University of Magdeburg. His current research activities include philosophy of culture and philosophy of the media. Especially he is interested in the question of the different medial and “performative” forms of philosophy itself. Rainer Totzke is one of the organizers of the philosophy-performance-festival [soundcheck philosophy](http://www.soundcheck-philosophie.de) in Halle. Rainer Totzke works as a philosophy-performer under the pseudonym of Kurt Mondaugen. His philosophical performances are documented on [www.rainer.totzke.de](http://www.rainer.totzke.de).

Steve Tromans is a professional musician (composer and pianist) working in the interrelated fields of jazz and improvising music. He has been undertaking doctoral research at Middlesex University in London, under the supervision of performance theorist, Susan Melrose. In his practice-as-research enquiry, Tromans has
investigated expert creative process in jazz performance of the standard repertoire, grounded in his professional work as a pianist and bandleader. Further info: http://www.steve-tromans.co.uk.

**Lynn Turner** has published on deconstruction and animals, feminism, science fiction and visual culture in journals such as *Humanimalia, Mosaic: journal for the interdisciplinary study of literature, Camera Obscura, and Derrida Today* and in books such as *Animality and the Moving Image* (2014). She is the co-editor of a special issue of *parallax* called ‘bon appétit’ (2013), the editor of *The Animal Question in Deconstruction* (EUP, 2013) and is completing the manuscript of a monograph called *Machine-Events: autobiographies of the performative*. She is a Lecturer in Visual Culture, Goldsmiths, University of London.

**Mischa Twitchin** teaches in the Theatre and Performance Dept. at Goldsmiths College. He is also a co-founder of the performance collective Shunt and a freelance lighting designer. Material from his performance projects can be accessed on his website: www.shunt.co.uk/mischa_twitchin/; and also on Vimeo.

**Louis van den Hengel** is assistant professor at the Department of Literature and Art and the Centre for Gender and Diversity at Maastricht University. His background in classics and classical archaeology has gradually evolved into a specialization in gender studies, visual culture, and feminist theory. His publications include a book on Roman sculpture and the embodiment of gender, and various articles on modern art, performance, and life writing. His current research examines the transmission of affect in contemporary performance art, as well as its conservation, with a special focus on the work of Marina Abramović.

**Blaise Verrier** is a doctoral research student in the School of Politics and International Relations at the University of Kent. His research is titled: ‘A Universal History of Treason’.

**Matthew Wagner** is Senior Lecturer in Theatre Studies at the University of Surrey. He has written on the phenomenology of time and space in performance, specifically in the theatre of Shakespeare and Beckett and is author of *Shakespeare, Theatre, and Time* (Routledge 2012).

**Nik Wakefield** is currently developing a notion of time-specificity in a practice-based PhD at Royal Holloway, University of London for which he has been awarded the Reid Scholarship. He received an MA with Distinction in Practising Theatre and Performance from Aberystwyth University and a BFA Cum Laude from Boston University in Theatre Arts. He works professionally as Head of Performance in Heritage Arts Company, performs and devises with Every House Has a Door, and was assistant director with Punchdrunk.

**Morton Wan** recently graduated with a Master of Studies in Music (Performance) from the University of Oxford. During pursuing his master's degree, Morton also studied piano performance at the Royal Academy of Music in London. Over the past years, Morton has performed in solo and chamber music concerts in the UK, Germany, Sweden, US, and Hong Kong, and participated in master classes of those including Stephen Kovacevich, Malcolm Bilson, Emanuel Krasovsky, and Alfred Brendel. Largely influenced by scholarly approach to performance studies, Morton's creative endeavors are consistent in foregrounding the researcher-performer’s critical negotiation with the performance traditions and recorded performances, and he views an ideal performance as an embodiment of the rigorous combination of discourse and practice. Since September 2012 Morton has been based at the University of Hong Kong pursuing an MPhil in musicology, exploring the analytical and gestural issues in Beethoven’s late piano sonatas.

**Daniel Watt** is a Senior Lecturer in English and Drama at Loughborough University. His research interests include fragmentary writing, ethics and literature and philosophical and literary influences on theatre and performance in the 20th century. He worked with Daniel Meyer-Dinkgrafe for seven years as co-convenor of the ‘Theatre, Performance and Philosophy’ working group at Tapra, before co-founding the Performance Philosophy Network.

**Philip Watkinson** is a performance artist, dramaturg and writer. He completed his MA European Theatre (with Distinction) at the University of Kent, where he studied under Hans Thies-Lehmann and Patrice Pavis. He received a First Class Honours degree in Performing Arts from the University of Winchester. Philip’s practice is rooted in Live Art, Devised Theatre and Performance Writing. His academic interests include the interrelations of space and affect in postdramatic performance practices, the radicality of the contemporary theatrical avant-garde and the shifting role of the dramaturg in the 21st Century. His work has been published in Total Theatre Magazine.
Aline Wiame holds a PhD in Philosophy (Université Libre de Bruxelles, Belgium, February 2012) and is currently a Postdoctoral Fellow at the Fund for Scientific Research (F.R.S.-FNRS, Belgium). Her thesis was about the aesthetics of disfiguration in the twentieth century's playwriting, and aimed at establishing how theatrical experiments enable us to revisit and reshape the conceptual categories that we have inherited from the philosophical tradition. She is now conducting further investigation on these questions through a project called “Thinking Through Stage and Image: A Conceptualization of Action and Representation with William James and Henri Bergson”.

Josefine Wikström is a PhD Candidate at the Centre for Research in Modern European Philosophy, Kingston University, working on a thesis which explores the history of performance art through contemporary forms of labour. Josefine also writes art criticism for Afterall Journal and contributes to peer-reviewed journals such as Performance Research Journal and Philosophy and Photography. She has taught at Central Saint Martins and the University College for Arts, Craft and Design in Stockholm. Last year she organised the conference Performance and Labour (UCL, CRMEP and Kingston University). This coming spring she organises the lecture series “Global Capital: Post-Medial Art” at Weld in Stockholm.

Steve Wilmer is Professor of Drama and former Head of the School of Drama, Film and Music at Trinity College Dublin. He is the author of Theatre, Society and the Nation: Staging American Identities (Cambridge University Press, 2002) and (with Pirkko Koski) The Dynamic World of Finnish Theatre (Like, 2006). Other books that he has edited or co-edited include Interrogating Antigone in Postmodern Philosophy and Criticism (Oxford University Press, 2010); Native American Performance and Representation (Arizona University Press, 2009); Reflections on Beckett (University of Michigan Press, 2009); and National Theatres in a Changing Europe (Palgrave Macmillan, 2008).

Graham Wolfe is an Assistant Professor of Theatre Studies at the National University of Singapore. In 2010 he completed a Ph.D. at the University of Toronto's Centre for Drama, Theatre and Performance Studies. His dissertation, entitled Encounters with the Real: A Žižekian Approach to the Sublime and the Fantastic in Contemporary Drama, was nominated by the University for the “CGS/UMI Distinguished Dissertation Award.” His articles have appeared in journals including Modern Drama, Mosaic, Journal of Dramatic Theory and Criticism, International Journal of Žižek Studies, Psyart, and Journal of the Fantastic in the Arts.

Aaron Yarmel is a postgraduate student in the philosophy department of the LSE. His research interests in philosophy of music involve questions of ontology, explanation, and the semantics of musical notation symbols. Before turning to philosophy, he completed a Bachelor of Music degree at the Eastman School of Music in Rochester, New York, where he studied violin performance. As a violinist, he is dedicated to the promotion of new musical compositions. When not performing serious works, Aaron also performs as a rock violinist in The Critique of Pure Rhythm (the LSE philosophy department's rock band). For more information, visit www.aaronyarmel.com.

Naz Yeni was born in Turkey and followed a career in professional theatre with an MA dissertation in Applied Linguistics at King's London about 'the role of language in presenting social reality; a subsequent Cambridge MEd thesis was a case study of drama students engaging with a set text from a multimodal perspective. Koroglu, her latest project which she adapted for the stage and directed, was performed in 2011-2012 at Turkish State Theatres. She is currently investigating the staging of texts as a PhD student at Anglia Ruskin University, focussing on the director's interpretation of the playwright's linguistic style.

Jena Zelezny arrived at Performance Studies from a background in painting and graphic design, and is working toward a second PhD at La Trobe University focusing on the limits and strengths of representation when attempting to make theatre based on "real" events: widely known and reported, yet controversial and contested social situations such as family violence.

Iwo Zmyślony, PhD (in spe), University of Warsaw and art critic in major Polish electronic medias, experienced in administrating public benefit projects. Studied philosophy and history of art in University of Warsaw, Catholic University of Lublin, Catholic University Leuven and University of Freiburg. Wrote PhD dissertation in philosophy concerning idea of creativity in science and tacit dimension of knowledge. Cooperates with Foksal Gallery, CCA Ujazdowski Castle and Arsenal Gallery in Białystok.
The founding aim of Kingston University’s practice.research.unit is to look at contemporary aspects of practice as research (practice led and practice based) within drama and performance, film, music, fine art, dance, and creative writing, with a view to sharing the latest and best ideas in terms of stand-alone research and research-led pedagogy. Its methodology is to assay the current state of practice as research across all disciplines, and then to take the agenda forward through a number of major events each year as well as through smaller local workshops occurring more frequently. A pluralism of approach will be a defining trait.

For further information contact Professor John Mullarkey
j.mullarkey@kingston.ac.uk
or Dr Helen Minors – H.Minors@kingston.ac.uk

www.practiceresearchunit.co.uk

Kingston University London
General Information

Conference Venues

All conference events are on the:

Stag Hill Campus,
University of Surrey
Guildford, Surrey
GU2 7XH,
United Kingdom

- Registration, panels and plenaries are in the Lecture Theatre Block - LT on the campus map
- Workshops are in the Ivy Arts Centre - IAC on the campus map
- The conference dinner is in Wates House – WA on the campus map

Guildford

The centre of Guildford is about 25 minutes walk from the University campus.

Getting to Guildford / Getting to Central London from/to Guildford

Guildford has 2 stations – 'Guildford' and 'London Road'. More trains to Central London go to and from 'Guildford' so it is likely that you will use this station.

Trains to Guildford from Central London mainly leave from Waterloo, but there are other stations as well, including Clapham Junction and Wimbledon.

If you are catching a train to/from Guildford to/from Waterloo, try to make sure that you catch a fast train (which takes 30 mins) rather than the slow train (which takes about 1 hour). There is a board in Waterloo that says 'Fastest train to...' – look here to see the platform for the next fast train.

Getting to from airports

A taxi to Gatwick or Heathrow airport to/from Guildford should cost around £40.

There is also a train directly to Gatwick Airport from Guildford train station.

Or, you can catch the Heathrow Express (train) to/from Paddington or the Gatwick Express (train) to/from Victoria.
Restaurants in Guildford

Once in town, you will find lots of restaurants, pubs and bars, some of which are listed below.

There is also a street called Friary Street that has various cheap chain restaurants on it, including Wagamama, Yo Sushi, Nandos and The Gourmet Burger Kitchen.

Jamie's Italian [A on map]
- Chain owned by the chef Jamie Oliver, generally very good value and good quality food, interesting menu.
Address: 13 Friary Bridge, Guildford GU1 4EH
Phone: 01483 600920

Bill's Restaurant [C on map]
- Tasty British comfort food, good value and service in restaurant on the high street.
Address: 1 Angel Gate, Guildford, GU1 4AE
Phone: 01483 455187

Sir and Madam [D on map]
- Again, I've never been here, but it gets good reviews, Thai food, inexpensive.
Address: Jeffries Passage, Guildford GU1 4AP
Phone: 01483 535025

La Casita [E on map]
- Tapas restaurant – though also does paellas and main courses, gets good reviews, tapas dishes from £4 each upwards
Address: 4/5 Chapel Street, Guildford GU1 3UH
Phone: 01483 455155

CÔTE Bistro [F on map]
- I've never been here, but it gets good reviews, French bistro food approx. £12 -14 for a main course.
Address: 35 Castle Street, Guildford, GU1 3UQ
Phone: 01483 579714
Taxis

There is a taxi rank at Guildford station (see map above) which always has taxis waiting.

Alternatively here are some numbers for some local taxi companies:

- **GM Cars**  01483 566566
- **Surrey Cars**  01483 449999
- **A3 Cars**  01483 300066
- **Guildford Express**  01483 577171
The Institute for Performing Arts Development (IPAD) at the University of East London (UEL) has been established as an international creative centre for excellence with groundbreaking undergraduate and postgraduate programmes in:

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http://www.uel.ac.uk/ipad/