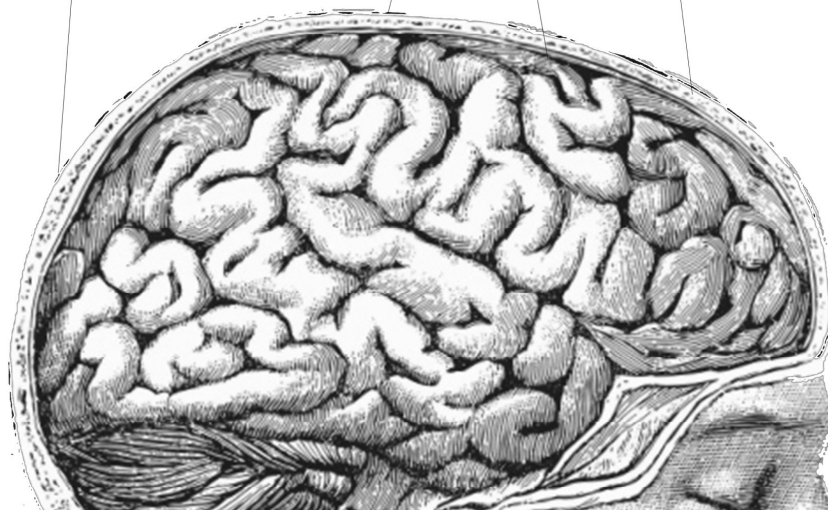


CHICAGO 2015

**WHAT CAN  
PERFORMANCE PHILOSOPHY  
DO?**

CONFERENCE PROGRAM



**WELCOME!**  
to  
**WHAT CAN PERFORMANCE PHILOSOPHY DO?**  
The 2<sup>nd</sup> biennial Performance Philosophy conference

We are delighted to welcome you all to Chicago for this event and thank you, in advance, for your contributions to what we hope will be an exciting, challenging, rewarding and fun event for everyone. This is the 2<sup>nd</sup> biennial conference of Performance Philosophy – the international research network founded in 2012 by the core conveners:

Laura Cull (University of Surrey),  
Will Daddario (Illinois State University),  
Kéline Gotman (King's College London),  
Karoline Gritzner (Aberystwyth University),  
Eve Katsouraki (University of East London),  
Esa Kirkkopelto (Theatre Academy, Helsinki),

Alice Lagaay (Bremen University),  
John Ó Maoilearca (Kingston University),  
Freddie Rokem (Tel Aviv University),  
Theron Schmidt (King's College London), and  
Dan Watt (Loughborough University).

Since its foundation, the network has grown to over 1800 members from around 60 different countries. At this point, the network conveners are very much in a state of reflection and review – looking back over what we have done thus far and looking ahead to what the network might do in future. Much about how we organize ourselves and our activities remains a work-in-progress, adapting to the field as we discover together what it might be; our 'interim events' during the past year have been fascinating and exciting explorations of these possibilities, far exceeding our expectations for what they might be. During the coming year, we are committed to opening this conversation further, seeking to ensure there is active stewardship of the network while remaining open to new directions, leadership, and conversations from within the network and beyond. What we are all clear on, though, is that we do not want to impose a rigid definition of 'performance philosophy' that seeks to fix the boundaries of this emerging area of research or determine the territory of its investigations. Rather, we hope to facilitate the ongoing exploration of this terrain by the membership – individually and collectively, locally and globally - with a view to supporting a plurality of co-existing (perhaps sometimes also contradictory and agonistic as well as resonant and compatible) concepts and practices of performance philosophy.

As you saw from the call for proposals, we tried to do something a little different in terms of the presentation formats we invited for this event – encouraging proposals for 'no paper' presentations, participatory workshops, performance-lectures and the format we call 'Conditions that make possible...' as well as more conventional paper formats. This is, of course, an experiment – and we will welcome your feedback after the conference as to what extent it will have been a successful one. For now though, we invite you to support – through your presence and participation - the full range of presentational forms on offer.

The conference organization has been a collaborative effort generously supported by three institutions: the School of the Art Institute of Chicago, the Chicago Cultural Center, and the University of Chicago, and in particular its Center for Theater and Performance Studies, Franke Institute for the Humanities, Gray Center for Arts and Inquiry, and Reva and David Logan Center for the Arts, as well as by Performance Philosophy. We would like to thank all those who have worked with us to make this event happen, but particularly: Leigh Fagin, Greg Redenius, Matt Stone, Emily Ponder, Moki Tantoco, Kelsey Dalton, Mark Jeffrey, Matthew Goulsh, Lin Hixson, Samantha Topol, Shoni Currier, Gill Potts, Roberto Sifuentes, Summer Sparacin, Erin Brenner, Mike Schuh, Martha Bayne, and all our volunteers.

If you have any questions during the event, please approach one of our volunteers or one of the conference organizers:

**Will Daddario**  
Mobile: 646-662-2997

**Laura Cull**  
Email: l.cull@surrey.ac.uk

**John Muse**  
Mobile: 312-401-6115

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### REGISTRATION INFO

There will be a staffed registration table present on each day of the conference:

Friday at the Logan Center, near the North Entrance to the building

Saturday and Sunday in the Columbus Lobby at SAIC

There will also be volunteers available to offer directions within each venue and between venues. Look for these volunteers near the registration tables, near the front entrance of each venue, and in each of the rooms where conference events take place.

Access to some locations and events will require participants to show their conference name badge. Please keep the badge with you at all times.

## OVERVIEW OF EVENTS

**FRIDAY, APRIL 10**  
UNIVERSITY OF CHICAGO, LOGAN CENTER

8:00 – 9:00 - Gidwitz Lobby - Breakfast

9:00 – 11:00 Performance Hall

**WELCOME AND PLENARY PANEL: TIME, BECKETT, & PERFORMANCE AS PHILOSOPHY**

*Matthew Wagner, Loren Kruger, Jonathan Boulter, John Muse*

11:00 – 11:30 - Gidwitz Lobby - Coffee

11:30 – 1:00

Performance Hall  
PANEL: THINKING DOING DANCE

Logan 014  
PANEL: GONE DARK: TOGETHER WE MAKE OURSELVES EACH OTHER

Theatre East  
PANEL: SINGULARITY, THE SINGULAR, THE SELF

Gray Center Lab  
PANEL: ON EVERY HOUSE HAS A DOOR'S TESTIMONIUM

1:00 – 2:00 - Gidwitz Lobby - Lunch

2:00 – 3:30

Gray Center Lab  
WORKSHOP: PERFORMING NEUROSCIENCE  
*Yelena Gluzman*

Theatre East  
WORKSHOP: IMAGINED THEATRES #4 (OR #5): STAGED READINGS FROM A PROVISIONAL UNIVERSE  
*Daniel Sack*

Logan 014  
WORKSHOP: WAYS TO PERFORM WITHOUT PERFORMANCE  
*Paulina Hulkko*

Logan 901  
ANIMATING THINKING: A WORKSHOP IN SUSTAINABLE PERFORMANCE ENVIRONMENTS  
*Kate Elswit & Megan Nicely*

3:00 – 4:00 - Gidwitz Lobby - Coffee

4:00 – 6:00

Gray Center Lab  
PANEL: PHILOSOPHICAL POLITIC

Theatre East  
PANEL: INTIMATE BUREAUCRACIES: LESSONS OF THE FUTURE

Logan 014  
PANEL: TO DISTRACTION

Logan 901  
PANEL: MUSIC THEORY IN PRACTICE

Logan 801  
PANEL: ANOTHER RATIONALITY: OBJECT, MAGIC, PLANT, PLACE

6:00 – 7:30 - Gidwitz Lobby - Dinner

7:30 – 9:30 Performance Hall

**EVERY HOUSE HAS A DOOR PRESENTS: THREE MATADORS**

**SATURDAY, APRIL 11**  
CHICAGO CULTURAL CENTER • SAIC

9:00 – 10:30 SAIC Columbus Auditorium

**KEYNOTE: MATTHEW GOULISH & LIN HIXSON:**

*from one meaning to another*

10:30 – 11:00 – Columbus Lobby - Coffee

11:00 – 1:00

SAIC 2M  
PANEL: YOU KNOW, THE CLASSICS  
SAIC Installation Room  
PANEL: THE IMAGE MOVING

SAIC Columbus Auditorium  
WORKSHOP: PERFORMING CRITIQUE: FIVE OBSTRUCTIONS  
*Minou Arjomand & Andrés Fabián Henao Castro*

CCC 1G  
PANEL: POP, PIPER, CREATIVE INDIFFERENCE

SAIC Columbus Lobby  
CONDITIONS: RELATIONAL AESTHETICS & PSYCHOGEOGRAPHY: ENCOUNTERING THE CITY  
*Madison Performance Philosophy Collective*

1:00 – 2:00 – Lunch (self-catered)

2:00 – 4:30

SAIC 2M

PANEL: EVERYDAY, EVERY DAY

SAIC Installation Room

PANEL: HERE, NOW, I THINK

SAIC Columbus Auditorium

WORKSHOP: SENSING REPETITION: AN INTERACTIVE LABORATORY

*School of Making Thinking*

CCC 1G

WORKSHOP: PERFORMING CREATIVE INDIFFERENCE (PART 2)

*Theater der Versammlung*

SAIC Columbus Lobby

CONDITIONS: UNEARTHING THE LATENT PEDAGOGY IN EVERY HOUSE HAS A DOOR  
*Jorge Lucero & Daniel Shy*

Outside SAIC McLean Bldg

CONDITIONS: CHOREOGRAPICALLY WIRED: A THEATRICAL LOOP

*Becca Wood*

4:00 – 4:30 - Coffee Break

4:30 – 6:00 SAIC Columbus Auditorium

**KEYNOTE: PEGGY PHELAN:**

*The Art of Practice and the Practice of Art*

6:30 – 8:30 Sector 2337, N. Milwaukee Ave

**PP JOURNAL LAUNCH**

## SUNDAY, APRIL 12 CHICAGO CULTURAL CENTER • SAIC

9:00 – 11:00

SAIC 2M

WORKSHOP: DIALOGICAL ACTING: LUDIC ATTITUDE BETWEEN THEORY & PRACTICE

*Alice Koubova*

SAIC Installation Room

PANEL: DOING PHENOMENOLOGIES, ALIEN AND OTHERWISE

CCC 5G

PANEL: DIAGRAMS, TIME TRAVELS, MINUTE PERCEPTIONS

CCC 1G

PANEL: HEARING TRANSMISSIONS & ACTIVE TRANSITIONS

CCC MPR

PANEL: ENDS, MEANS, INBETWEENS

CCC 5W

PANEL: WITTGENSTEIN, WITTGENSTEIN, WITTGENSTEIN

11:00 – 11:30 - Coffee Break

11:30 – 1:00

SAIC 2M

PANEL: PRACTICE, CHANGE, TRANSFORM

SAIC Installation Room

PANEL: BEING OTHERWISE

CCC 5G

PANEL: FROM ANTHROPOPHAGY TO NATALITY: FOOD FOR THOUGHT

CCC 1G

PANEL: BETWIXT & BETWEEN: PERFORMANCE ART & THE LIMINAL MOMENT

CCC MPR

PANEL: WHAT CAN PERFORMANCE PHILOSOPHY DO FOR GENRE? A DIALOGUE

CCC 5W

PANEL: PERFORMANCE, IDEA, BEING

1:00 – 2:00 – Lunch (self-catered)

2:00 – 3:30 SAIC Columbus Auditorium

**KEYNOTE: SIMON CRITCHLEY:**

*Tragedy's Philosophy*

3:30 – 4:00 SAIC Columbus Auditorium

**CLOSING REMARKS**

*Theron Schmidt & Alice Lagacy*

## KEYNOTE PRESENTERS

### EVERY HOUSE HAS A DOOR

**Lin Hixson** (director) and **Matthew Goulish** (dramaturge) formed *Every house has a door* in 2008. The company assembles a team of specialists for each project, inviting emerging as well as internationally recognized artists, with the intent of diligent composition and presentation, and unfamiliar intercultural and interdisciplinary collaboration. Drawn to historically or critically neglected subjects, *Every house* distills and separates presentational elements into distinct modes – recitation, movement, music – to grant each its own space and time, inviting the viewer to assemble the parts in duration, after the fact of the performance.

**Jay Wright** has published eleven books of poetry. His immensely complex work speaks with authority from a cross-cultural historical imagination and an interplay with the sciences and mathematics. He received the Bollingen Prize for Poetry in 2005, the first African-American writer so honored, and an American Book Award Lifetime Achievement Award from the Before Columbus Foundation in 2006.

**Tim Kinsella** (Narrator) is the author of two novels, and publisher and editor at Featherproof Books. Since 1996 his band Joan of Arc and its related projects have released dozens of albums and they continue to tour internationally on a regular basis.

**Sebastián Calderón Benthin** (Matador 1) is an artist-scholar and Assistant Professor in the Tisch School of Arts Department of Drama at New York University. He received his Ph.D. from the Department of Theater and Performance Studies at Stanford University. As a performer he has collaborated with Witness Relocation, Anna Deavere Smith, John Jesurun, and Ann Carlson among others.

**Taisha Paggett** (Matador 2) devises individual and collaborative investigations for the stage, gallery and public sphere, which question the body, agency, and the phenomenology of race, and have been presented nationally and abroad, including at the 2014 Whitney Biennial. As a dancer she has worked extensively with David Rousseau among many other choreographers. She is a faculty member in the University of California Riverside's Department of Dance.

**Stephen Fiehn** (Matador 3) co-founded the art duo Cupola Bobber in 2000 and the electro-acoustic sound group Fessenden in 2005. He was an International Artist Fellow at Lancaster University in 2007 and awarded a MacDowell Colony residency in the summer of 2010. Stephen has worked as a teaching artist with Brooklyn's Center For Urban Pedagogy (CUP).

### PEGGY PHELAN

Perhaps the foremost authority in performance art, Professor Phelan's numerous works include *Unmarked: The Politics of Performance* (1993); *Mourning Sex: Performing Public Memories* (1997); *Acting Out: Feminist Performances* (1993); and *The Ends of Performance* (1998). Phelan's work reflects her broad-ranging and passionate interests in contemporary theater, art, photography, literature, dance, and film. She has written in recent years about an extraordinary array of artists, writers, and cultural figures including Samuel Beckett, Andy Warhol, Ronald Reagan, the photographer Andres Serrano, and the avant-garde performance artist Marina Abramović.

Phelan recently edited and contributed to *Live Art in L.A.: Performance in Southern California, 1970-1983*, (Routledge, 2012) and contributed catalog essays for *Everything Loose Will Land: 1970s Art and Architecture in Los Angeles* (Mak Center, 2013), *Haunted: Contemporary Photography, Video, and Performance* (Guggenheim Museum, 2010); *WACK! Art and the Feminist Revolution* (Museum of Contemporary Art, 2007); and *Andy Warhol: Giant Size* (Phaidon, 2008), among others. She is the Ann O'Day Maples Chair in the Arts and has been at Stanford since 2003. In 2006, she joined the English department and now holds a joint appointment in Drama and English. She is also the author of the survey essay for *Art and Feminism*, ed. Helena Reckitt (Phaidon, 2003, winner of "The top 25 best books in art and architecture" award); the survey essay for Pipilotti Rist (Phaidon, 2001); and the catalog essay for *Intus: Helena Almeida* (Lisbon, 2004).

Phelan has written more than sixty articles and essays in scholarly, artistic, and commercial magazines ranging from *Artforum* to *Signs*. These essays have been cited in the fields of architecture, art history, psychoanalytic criticism, visual culture, performance studies, theater studies, and film and video studies. She has edited special issues of the journals *Narrative* and *Women and Performance*. She has been a fellow of the Humanities Institute at the University of California, Irvine and the Australian National University. She served on the Editorial Board of *Art Journal*, one of three quarterly publications of the College Art Association, and served as Chair of the board. She has been President of Performance Studies International and has been a fellow of the Getty Research Institute and a Guggenheim Fellow.

### SIMON CRITCHLEY

Simon Critchley is Hans Jonas Professor at the New School for Social Research and writes primarily on the history of philosophy, political theory, religion, ethics, and aesthetics, especially literature and theatre. Critchley works from within the tradition of continental philosophy. He argues that philosophy commences in disappointment, either religious or political. These two axes may be said to inform his published work: religious disappointment raises the question of meaning and has to, as he sees it, deal with the problem of nihilism; political disappointment provokes the question of justice and raises the need for a coherent ethics.

His books include *Very Little...Almost Nothing*, *Infinitely Demanding*, *The Book of Dead Philosophers*, *The Faith of the Faithless*, *The Mattering of Matter: Documents from the Archive of the International Necronautical Society* (with Tom McCarthy) and *Stay, Illusion! The Hamlet Doctrine* (with Jamieson Webster). An experimental new work, *Memory Theatre*, and a book called *Bowie* were both published in 2014 and a book on suicide is forthcoming. He is moderator of "The Stone", a philosophy column in *The New York Times*, to which he is a frequent contributor.

# SCHEDULE

## FRIDAY 7:30AM

Shuttles depart Club Quarters (75 E. Wacker) to Logan Center

## 9:00 – 11:00: WELCOME AND PLENARY PANEL TIME, BECKETT, & PERFORMANCE AS PHILOSOPHY (Performance Hall)

Matthew Wagner (Univ. of Surrey), Loren Kruger (Univ. of Chicago), Jonathan Boulter (Univ. of Western Ontario), John Muse (Univ. of Chicago)

## FRIDAY 11:30 – 1:00

### **PANEL: THINKING DOING DANCE (Performance Hall)**

Chair: John Muse (Univ. of Chicago)

HARMONY BENCH (The Ohio State Univ.)

"Improvisation and Philosophy: Being-with, and Being-in-common"

JONAS RUTGEERTS (Univ. of Leuven) "Thinking through Choreography: On the Concept of Rhythm in Choreographical Practices"

OLIVIA SABEE (Johns Hopkins) "Invisible Steps"

### **PANEL: GONE DARK: TOGETHER WE MAKE OURSELVES EACH OTHER (Logan 014)**

Chair: Laura Cull (Univ. of Surrey)

THERON SCHMIDT (King's College London/Univ. of New South Wales) "Blackout: Thinking with Darkness"

TERO NAUHA (Univ. of the Arts, Helsinki) "Doing Schizoproduction Together"

TZACHI ZAMIR (Hebrew Univ. of Jerusalem) "Giving Focus"

### **PANEL: SINGULARITY, THE SINGULAR, THE SELF (Theatre East)**

Chair: Anna Street (Sorbonne/Univ. of Kent)

V.K. PRESTON (McGill) "Brief Thoughts on Ontological Pockets"

SEBASTIAN CALDERÓN BENTIN (NYU) "Playing with Oneself"

### **PANEL: ON EVERY HOUSE HAS A DOOR'S TESTIMONIUM (Gray Center Lab)**

Chair: Ira Murfin (Northwestern)

DEVIN KING (SAIC) "*Testimonium*: Editing the Strike"

JOÃO FLORÊNCIO (City and Guilds of London Art School/Univ. of Portsmouth) "Performing Traces: On Letting the Evidence Speak"

CAROLINE PICARD (Green Lantern Press) "The Many Other Witnesses: Accessing Foreign Worlds in *Testimonium*"

## FRIDAY 2:00 -3:30

### **WORKSHOP: PERFORMING NEUROSCIENCE (Gray Center Lab)**

Chair: Will Daddario (Illinois State Univ.)

YELENA GLUZMAN (Univ. California – San Diego)

### **ANIMATING THINKING: A WORKSHOP IN SUSTAINABLE PERFORMANCE ENVIRONMENTS (LOGAN 901)**

Chair: Stuart Grant (Monash Univ.)

KATE ELSWIT (Univ. of Bristol) & MEGAN NICELY (Univ. of San Francisco)

### **WORKSHOP: WAYS TO PERFORM WITHOUT PERFORMANCE (Logan 014)**

Chair: Alice Lagaay (Universität Bremen)

PAULIINA HULKKO (Univ. of the Arts, Helsinki)

### **WORKSHOP: IMAGINED THEATRES #4 (OR #5): STAGED READINGS FROM A PROVISIONAL UNIVERSE (Theatre East)**

Chair: John Muse (Univ. of Chicago)

DANIEL SACK (Univ. of Massachusetts – Amherst)

## FRIDAY 4:00 – 6:00

### **PANEL: ANOTHER RATIONALITY: OBJECT, MAGIC, PLANT, PLACE (Logan 801)**

Chair: Laura Cull (Univ. of Surrey)

CAROLYN SHAPIRO (Falmouth Univ.) "Performing Objects/Performance Philosophy"

CHRIS GOTO-JONES (Leiden Univ.) "Mentalism and Magical Thinking: Performance Philosophy as the Overcoming of Reason"

MEGHAN MOE BEITIKS "Discourse: Projector: Plant: Filter"

TESS DENMAN-CLEAVER (Tender Buttons Theatre/Newcastle Univ.) "Project Rhythm: The Role of Landscape in Informing Experiences of Temporality in Performance Research"

### **PANEL: PHILOSOPHICAL POLITIC (Gray Center Lab)**

Chair: Minou Arjomand (Boston Univ.)

CISSIE FU (Leiden Univ.) "Undoing Performance: An Exercise in Articulation and Retreat"

KARIN FRY (Univ. of Wisconsin – Stevens Point) "Jean-François Lyotard's Performance Philosophy: Philosophy is a Doing"

ANDREEA S. MICU (Northwestern) "Protest, Performance and the Virtual: A Discussion of Deleuzian Politics in Southern European Social Movements"

HILARY COOPERMAN "(Northwestern) Embodying Philosophy: A Palestinian Case Study"

**PANEL: MUSIC THEORY IN PRACTICE (Logan 901)**

Chair: Will Daddario (Illinois State Univ.)  
WADE HOLLINGSHAUS (BYU) "The Atmosphere of Peter Gabriel: Music, Theatre, Theory"  
MARTIN E. ROSENBERG "From Projective Apprehension to Proprio-Sentience: Top-Down and Bottom-Up Processes Involved in Jazz Improvisation"  
NAOMI WOO (Cambridge) "The practicality of the impossible': Difficulty in Musical Performance"

**PANEL: TO DISTRACTION (Logan 014)**

Chair: Theron Schmidt (King's College London/Univ. of New South Wales)  
ANTHONY GRITTEN (Royal Academy of Music) "Is Distraction Bad for Performing?"  
EMILY GASTINEAU & BILLY MULLANEY "Exhausting Philosophy: An Embodiment"  
ERIN M. BRIDDICK (Univ. of Wisconsin – Madison) "Hubble's Law and the Panic-verse: Navigating the Event Horizon in the Academy"  
SIMON JONES (Univ. of Bristol) "THEATRE IS NOT LIFE: AGAINST EXPERIENCE"

**PANEL: INTIMATE BUREAUCRACIES:**

**LESSONS OF THE FUTURE (Theatre East)**

Chair: Stuart Grant (Monash Univ.)  
CRAIG SAPER (University of Maryland – Baltimore) "Intimate Bureaucracies, Case Studies: Part I, Eileen A. Joy & Punctum Books"  
ALAINYA KAVALOVSKI (Univ. of Wisconsin – Madison) "Intimate Activist Technologies: Universities, Surveillance, and Participatory Mapping"  
JON MCKENZIE (Univ. of Wisconsin – Madison) "Transversality and Embedded Intimate Bureaucracies"

PERFORMANCE: 7:30-9:00 PM

**EVERY HOUSE HAS A DOOR PRESENTS: THREE MATADORS (Performance Hall)**

FRIDAY 9:30PM

Shuttles depart Logan Center to Club Quarters

**SATURDAY, APRIL 11**

PLENARY ADDRESS: 9:00 – 10:30AM

**MATTHEW GOULISH & LIN HIXSON: "from one meaning to another" (SAIC Columbus Auditorium)**

Chair: Laura Cull (Univ. of Surrey)

SATURDAY 11:00 – 1:00

**PANEL: YOU KNOW, THE CLASSICS (SAIC 2M)**

Chair: Samantha Topol

KEREM EKSEN (Istanbul Technical Univ.) "When Thinking is Performing: 'Spiritual Exercises' and the Question of Transformation"

WILL DADDARIO (Illinois State Univ.) & IOANA JUCAN (Brown) "The Cynic Moves. An Address to the Audience (You)."

JÖRN ETZOLD (Northwestern) "Endland: Hegel and Höderlin on Stage"

RICHARD WHALING (Univ. of Chicago) & AMY STEBBINS (Univ. of Chicago) "The Death of Orpheus: gendered voices in Ovid's Metamorphoses"

**PANEL: THE IMAGE MOVING (SAIC**

**Installation Room)**

Chair: David Saltz (Univ. of Georgia)  
MARKUS RAUTZENBERG (Freie Universität Berlin) "'A Writing (A Philosophy) of the Moment': Barthes and Tarkovsky on 'Language-Photographs'"  
HARRY WILSON (Univ. of Glasgow/DJCAD, Dundee) "Staging the Punctum: Reflections on Performance and Photography"  
KATHERINE ("KATE") RENNEBOHM (Harvard) "*Anna* (1975) and Cinema's Ethical Performance"  
DAVID SALTZ (Univ. of Georgia) "Infiction and Outfiction"

**WORKSHOP: PERFORMING CRITIQUE: FIVE OBSTRUCTIONS (Columbus Auditorium)**

Chair: Cissie Fu (Leiden Univ.)  
MINOU ARJOMAND (Boston Univ.) and ANDRÉS FABIÁN HENAO CASTRO (Univ. of Massachusetts – Boston)

**PANEL: POP, PIPER, CREATIVE**

**INDIFFERENCE (CCC 1G)**

Chair: Alice Lagaay (Universität Bremen)  
TRACY JEANNE ROSENTHAL (Los Angeles City College) "Ri Ri (Re)Vision: a lecture-performance on Rihanna's 'S&M'"  
RICHARD TRIST (Columbia) "Piper on Kant: New Perspectives on Performance"  
ALICE LAGAAY (Universität Bremen) "Creative Indifference - and the Politics of the In-Between" (Part One)

**CONDITIONS THAT MAKE POSSIBLE:**

**Relational Aesthetics and Psychogeography: Encountering the City (Found Space: Meet in Columbus Lobby, SAIC)**

Chair: Anna Street (Sorbonne/Univ. of Kent)  
Madison Performance Philosophy Collective (University of Wisconsin – Madison): Tom Armbricht, James Burling, K. Frances Lieder, Tomislav Longinović, Dijana Mitrović, Mark Nelson, Andrew Salyer, Katie Schaag



SATURDAY 2:00 – 4:00

**PANEL: EVERY DAY, EVERYDAY (SAIC 2M)**

Chair: Wade Hollingshaus (BYU)

YANA MEERZON (Univ. of Ottawa) "Staging the Ordinary: Constructing History and Philosophy in Olivier Kemeid's Theatre of Exile"

JON MCKENZIE (Univ. of Wisconsin – Madison) "How to Queer a War Machine: Design Thinking, Intimate Bureaucracies, and the Vita Performativa"

JOSEPH MOORE (CCNY) & STEPHANIE VELLA (CUNY) "Constellations over Playas"

SIMON BAYLY (Univ. of Roehampton) "Flat Batteries in a Fog of Becoming: philosophizing performance in non-evental times"

**PANEL: HERE, NOW, I THINK (SAIC Installation Room)**

Chair: Caroline Picard (Green Lantern Press)

JON FOLEY SHERMAN "Doing Time with the Neo-Futurists"

TIM REID (California Institute of the Arts) "Think Like Clown"

STEFANIE HUSEL (Gutenberg Univ., Mainz) "Perceive / Explore / Perform / Examine"

EMMA BENNETT (Queen Mary Univ., London) "Exemplary Bodies and Unruly Figures: Speaking Between Stewart Lee and Paul de Man"

**WORKSHOP: SENSING REPETITION - AN INTERACTIVE LABORATORY (Columbus Auditorium)**

Chair: Aaron Finbloom

SCHOOL OF MAKING THINKING: BENJAMIN KORTA, SOPHIE TRAUB, MICHELLE BENTSMAN, AARON FINBLOOM

**WORKSHOP: PERFORMING CREATIVE INDIFFERENCE (Part Two) (CCC 1G)**

Chair: Alice Lagaay (Universität Bremen)

THEATER DER VERSAMMLUNG: Carolin Bebek, Anna Heintz-Buschart, Simon Makhali, Manfred Palm, Tom Schröpfer, Jörg Holkenbrink (Artistic Director), with Alice Lagaay

**CONDITIONS THAT MAKE POSSIBLE: UNEARTHING THE LATENT PEDAGOGY IN EVERY HOUSE HAS A DOOR (Meet in Columbus Lobby, SAIC)**

JORGE LUCERO (Univ. of Illinois – Urbana-Champaign) and DAVIEL SHY (Every House Has a Door)

**CONDITIONS THAT MAKE POSSIBLE: CHOREOAUROLOGICALLY WIRED: A THEATRICAL LOOP (Chicago Loop: Meet outside SAIC McLean Bldg.)**

BECCA WOOD (The Auckland Univ.)

PLENARY ADDRESS: 4:30-6:00

**PEGGY PHELAN "The Art of Practice and the Practice of Art: Scenes from Performance Philosophy" (SAIC Columbus Auditorium)**

Chair: John Muse (Univ. of Chicago)

PP JOURNAL LAUNCH 6:30 – 8:30

**Sector 2337, 2337 N. Milwaukee Ave**

**SUNDAY, APRIL 12**

SUNDAY 9:00 – 11:00

**WORKSHOP: "DIALOGICAL ACTING: LUDIC ATTITUDE BETWEEN THEORY AND PRACTICE" (SAIC 2M)**

Chair: Alice Lagaay (Universität Bremen)

ALICE KOUBOVA (Institute of Philosophy – Academy of Sciences of the Czech Republic)

**PANEL: HEARING TRANSMISSIONS AND ACTIVE TRANSITIONS (Installation Room)**

Chair: Mark Jeffrey

JUDITH LEEMANN (Massachusetts College of Art and Design) "Object Lessons"

STEPHANIE ACOSTA "The Horizon Follows"

AMELIA CHARTER "Gather the Subtleties of Performance"

**PANEL: WITTGENSTEIN, WITTGENSTEIN, WITTGENSTEIN (CCC 5G)**

Chair: Ioana Jucan (Brown)

ALEX STEIN (Archer Ballroom) & COURTNEY MACKEDANZ (Archer Ballroom) "Wittgenstein Choreography"

DAVID EGAN (Univ. of Chicago) "Transformation and Improvisation in Wittgenstein's Later Philosophy"

BETH SAVICKEY (Univ. of Winnipeg) "Wittgenstein and Slapstick"

**PANEL: DIAGRAMS, TIME TRAVELS, MINUTE PERCEPTIONS (CCC 1G)**

Chair: Matthew Wagner (Univ. of Surrey)

NIGEL WARD (Anglia Ruskin Univ.) "Jarvis Remembered: an experiment in time travel. A performance lecture by Alfred Jarvis, assisted by Nigel Ward"

IRIT DEGANI-RAZ (Tel Aviv Univ.) "Theatrical Philosophy: Theater as an Arena of Diagrammatic Reasoning"

CLAUDIA KAPPENBERG (Univ. of Brighton) "All Human Beings are Born Useless and Equal in Uselessness"

**PANEL: ENDS, MEANS, INBETWEENS (CCC MPR)**

Chair: Wade Hollingshaus (BYU)

MIRANDA NELL "Roles of Consciousness"

SHI KE (China Art Academy) "The Reverberation and the 'Telos' in Performance"  
AMALIA BOYER (Universidad del Rosario) &  
MONICA GONTOVNIK (Universidad del Norte)  
"Antigones"

**PANEL: DOING PHENOMENOLOGIES,  
ALIEN AND OTHERWISE (CCC 5W)**

Chair: Samantha Topol  
STEPHEN WHITEHEAD (Univ. of Dundee) "Beyond the Proposition"  
DAVID MARCIA (Beloit College) "Stanislavsky and Merleau-Ponty's Phenomenology: Time and the Power to Reckon With the Possible"  
JOSEPHINE ANTSEY (Univ. of Buffalo) "Improvising Consciousness"

SUNDAY 11:30 – 1:00

**PANEL: PRACTICE, CHANGE, TRANSFORM  
(SAIC 2M)**

Chair: Theron Schmidt (King's College London/Univ. of New South Wales)  
JOHN Ó MAOILEARCA (Kingston Univ.) "Laruelle's 'Criminally Performative' Thought: On Doing and Saying in Non-Philosophy"  
GABRIEL LEVINE (Concordia Univ.) "Theses on Theses: a Short Lecture on Practice"  
IRA S. MURFIN (Northwestern Univ.) "Where is the Piece, Again? Locating David Antin's Talk Poetry"

**PANEL: BEING OTHERWISE (SAIC Installation Room)**

Chair: Ioana Jucan (Brown)  
ADAM ROSE (Antibody Corporation) "The Language of Being"  
ANTON KRUEGER (Rhodes Univ.) "Performing for Others"

**PANEL: FROM ANTHROPOPHAGY TO  
NATALITY: FOOD FOR THOUGHT (CCC 5G)**

Chair: Joao Florêncio  
MARCOS STEUERNAGEL (NYU – Abu Dhabi)  
"What Can Cannibalism (Still) Do? The Relevance of Anthropophagy for Brazilian Performance Studies"

BARBARA FORMIS (Univ. Paris I – Panthéon-Sorbonne) "Food For Thought: Sexual Politics of Milk"  
ADELE SENIOR (Leeds Beckett Univ.) "Natality: An Ontology of Performance?"

**PANEL: BETWIXT AND BETWEEN:  
PERFORMANCE ART AND THE LIMINAL  
MOMENT (CCC 1G)**

Chair: Thomas Albrecht  
THOMAS ALBRECHT (SUNY – New Paltz) "The Stones We Carry: Performance Art and the Fluidity of Memory"  
JOSEPH RAVENS (Defibrillator Performance Art Gallery) "The Collision of Experience: Mediating Experience Through Curating Time- Based Art"  
SANDRINE SCHAEFER (Present Tense) "Stillness as Strategy: Performance and the Perception of Time"

**PANEL: WHAT CAN PERFORMANCE  
PHILOSOPHY DO WITH/FOR GENRE? A  
DIALOGUE (CCC MPR)**

Chair: Anna Street (Sorbonne/Univ. of Kent)  
RAMONA MOSSE (Free Univ. Berlin)  
ANNA STREET (Sorbonne/Univ. of Kent)  
GORGIAS

**PANEL: PERFORMANCE, IDEA, BEING (CCC 5W)**

Chair: Alice Lagaay (Universität Bremen)  
OLIVER FELTHAM (American Univ. of Paris)  
"Aesthetics of action: theatre and arche-theatre in Badiou"  
STUART GRANT (Monash Univ.) "Doing-Being"  
MAÏTÉ MARCIANO (Northwestern) "Tragedy as Philosophy: the Athenaeum group and Nietzsche"

PLENARY ADDRESS: 2:00 – 3:30

**SIMON CRITCHLEY: "Tragedy's Philosophy"  
(SAIC Columbus Auditorium)**

Chair: Will Daddario (Illinois State Univ.)

CLOSING REMARKS 3:30 – 4:00

**Facilitated by PP core conveners Theron Schmidt and Alice Lagaay (SAIC Columbus Auditorium)**



Founded in 2012, Performance Philosophy is an international research network for the field of Performance Philosophy. The network is open to all researchers concerned with the relationship between performance & philosophy. The core aims of Performance Philosophy are:

- To nurture and develop the emerging field of Performance Philosophy internationally;
- To facilitate the exchange of ideas and practices related to Performance Philosophy between international researchers including students, emerging scholars, established scholars and practitioners.

We try to achieve these aims through a range of activities, including the Performance Philosophy website and mailing list, and through our organization and support of events, including the biennial conference and interim events proposed by members. However, Performance Philosophy also coordinates two other key initiatives which may be of interest to delegates:

### **PERFORMANCE PHILOSOPHY | JOURNAL**

[www.performancephilosophy.org/journal](http://www.performancephilosophy.org/journal)

We are delighted to be launching the inaugural issue of the Performance Philosophy journal at this conference. Performance Philosophy is an emerging interdisciplinary field of thought, creative practice and scholarship, supported by an international network of nearly 2000 scholars and artists. As an international, peer-reviewed, open access journal, *Performance Philosophy* publishes articles that interrogate what this field might be, and that test the relationship between performance and philosophy in all its possible configurations, including the philosophy of performance as well as performance-as-philosophy and philosophy-as-performance.

We are interested in scholarship that draws on a broad range of philosophical traditions, concerned with any aspect of philosophy, whether from Continental or Analytic traditions or beyond, and with any discipline or definition of performance, including but not limited to drama, theatre, dance, performance art, live art, and music. Published annually, *Performance Philosophy* showcases the best original research in this emerging field.

**Editorial Team: Laura Cull, Kéline Gotman, Eve Katsouraki, Theron Schmidt and Dan Watt**

The first, celebratory ‘bumper’ issue (April 2015) is edited by Laura Cull and contains contributions from:

Arno Böhrer, Adam Loughnane and Graham Parkes; Andrew Bowie; Rosi Braidotti; James Corby; Bojana Cvejić; Will Daddario; Tony Fisher; João Florêncio; Flore Garcin-Marrou et al; Eva Maria Gauss and Rainer Tötze; Kéline Gotman; Karoline Gritzner; Esa Kirkkopelto, David Kornhaber, Alice Lagaay; John Ó Maoilearca; Michael Marder; Tomas McAuley; Ella Parry-Davies and Eliesh S.D.; Freddie Rokem; David Rothenberg; David Saltz; Theron Schmidt; and Christel Stalpaert.

## PERFORMANCE PHILOSOPHY | BOOK SERIES

[www.palgrave.com/series/performance-philosophy/PPH](http://www.palgrave.com/series/performance-philosophy/PPH)

Launched in 2014, the *Performance Philosophy* book series with Palgrave Macmillan comprises monographs and essay collections addressing the relationship between performance and philosophy within a broad range of philosophical traditions and performance practices, including drama, theatre, performance arts, dance, art and music. It also includes studies of the performative aspects of life and, indeed, philosophy itself. As such, the series addresses the philosophy of performance as well as performance-as-philosophy and philosophy-as-performance.

**Series Editors: Laura Cull, Alice Lagaay, Freddie Rokem**

Titles in the series include:

*Encounters in Performance Philosophy*, edited by Laura Cull & Alice Lagaay (2014)

*Žižek and Performance*, edited by Broderick Chow & Alex Mangold (2014)

*Adorno and Performance*, edited by Will Daddario & Karoline Gritzner (2014)

*Performance and Temporalisation*, edited by Stuart Grant, Jodie McNeilly, Maeva Veerapen (2015)

Forthcoming titles include:

*Choreographing Problems: Expressive Concepts in Contemporary Dance and Performance*, by Bojana Cvejić (2015)

*The Theatre of Death – The Uncanny in Mimesis*, by Mischa Twitchin (2015)

*Performance Apophatics*, by Claire Chambers (2016)

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