



BEYOND APPLICATION?

IMMANENT ENCOUNTERS BETWEEN
PHILOSOPHY & THE ARTS

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PHILOSOPHY & THE ARTS**

27.1.17

A symposium hosted by the Centre for Performance Philosophy
University of Surrey
Funded by the TECHNE consortium

Beyond Application? Immanent Encounters between Philosophy & the Arts is the second event to be hosted by the Centre for Performance Philosophy - a new research centre which launched at the University of Surrey in September 2016.

Combining talks, performances & participatory workshops by artists and scholars from across the disciplines, this one day event invites new thinking about how to establish mutually productive encounters between the arts and philosophy.

Researchers from dance, music, sound, film, theatre, philosophy and the visual arts come together to explore the issues with and alternatives to the use of art to illustrate philosophy - whether in the context of arts practice or philosophical aesthetics.

This might include:

- challenging reductive definitions of either philosophy or art
- exploring the notions of art as philosophy and/or philosophy as art
- considering the implications for philosophy and/or art 'theory' of the notion of art as a kind of thinking
- locating new practical and conceptual methods for moving beyond the paradigm of application or illustration.

To join the Centre for Performance Philosophy mailing list please email
CPP-request@jiscmail.ac.uk

This event is supported by the TECHNE consortium which comprises seven universities in London and the South-East - including the University of Surrey - and has approximately 50 AHRC scholarships to award each year across a range of arts and humanities disciplines.

PROGRAMME

9-9.30am REGISTRATION - IVY FOYER

9.30-11am KEYNOTE - PATS STUDIO THEATRE
Opening Remarks: Laura Cull Ó Maoilearca (Surrey)
Director of the Centre for Performance Philosophy

Keynote: **Bojana Cvejić** (University Singidunum, Belgrade)

Making, Thinking, and Feigning

This talk takes its point of departure from a method of creation, found in only a few works of European dance since the 2000s, which proceeds by posing problems. In my book, *Choreographing Problems*, I conceived this process with the help of Spinoza's parallelism, in which the ontological principle of expression accounts for how things come into being and are known in thought at the same time. In the works considered, a process that engenders thought is bound up with the emergence of the work and not only with the pre-emptive or post-hoc interpretation of it. The outcome is a non-mirroring, noncausal, parallelist correspondence between ideas and matters of composition, between thought and forms of sensibility, mediated by problems. From there, I would like to briefly discuss the recent emergence of poetic use of language in performance – poetry piercing dance. Could this be regarded as “feigning”, the thinking that expresses itself in the gap between ignorance and action? These two poetics, problem-posing and feigning, withstand the tendency of the arts to instrumentalize philosophy for its own intellectual legitimation.

Bio: Bojana Cvejić (born in Belgrade/Serbia) is a performance theorist and performance maker based in Brussels. She is a co-founding member of TkH editorial collective with whom she has realized many projects and publications. Cvejić received her PhD in philosophy from the Centre for Research in Modern European Philosophy, London and MA and BA degrees in musicology and aesthetics from the University of the Arts, Belgrade. Her latest books are *Choreographing Problems: Expressive Concepts in European Contemporary Dance and Performance* (Palgrave, 2015), *Drumming & Rain: A Choreographer's Score*, co-written with A.T.De Keersmaeker (Mercator, Brussels, 2014), *Parallel Slalom: Lexicon of Nonaligned Poetics*, co-edited with G. S. Pristaš (TkH/CDU, Belgrade/Zagreb, 2013) and *Public Sphere by Performance*, co-written with A. Vujanović (b_books, Berlin, 2012). She has been (co-)author, dramaturge or performer in many dance and theater performances since 1996, with Jan Ritsema, Xavier Le Roy & Mette Ingvartsen. Cvejić teaches at various dance and performance programs in Europe and is Professor of Philosophy of Art at the University Singidunum in Belgrade. Her current research focuses on transindividuality within a critique of aesthetic individualism, as well as poetic and conceptual imaginary in the arts.

11-11.30am COFFEE – PATS FOYER

11.30-1pm PARALLEL SESSIONS

PANEL A - PATS STUDIO THEATRE

Chair: Juliet Chambers (Surrey)

- Shantel Ehrenberg (Surrey), *Barren Images, Fertile Territory 3* [performance lecture]
- Vicky Hunter (Chichester) *Site-dance and New Materialisms: Philosophical enactments and doings* [paper]
- Vânia Gala (Kingston), *Upside Down: choreography beyond the subject-object divide* [performative round-table]

PANEL B - IVY STUDIO 3

Chair:

- Edward Thornton (Royal Holloway) *Collective Analysis: A new model for the practice of philosophy* [paper]
- Kevin Logan (University of the Arts London) *Crowdsourcing an Original Contribution to Knowledge, Or: How to Do Things with (Un)Sound Non-Philosophy* [performative presentation]
- Julia Moore (Canterbury) – *Philosophy in the dark* [participatory workshop]

PANEL C - LECTURE THEATRE BLOCK

Chair: Helen Hughes (Surrey)

- Al Cameron (Kingston) - *Terminal Documents: Research and Delirium* [paper]
- William Brown (Roehampton) - *Guerrilla Filmmaking and the Creation of Non-Cinema* [paper]
- Bill Leslie (Kingston) – *Because We Have Hands: Art research as a mode of embodied practical philosophy* [text and screening]

1-2pm LUNCH - IVY FOYER

2-3.30pm PARALLEL SESSIONS

PANEL A - PATS STUDIO THEATRE

Chair: Laura Cull Ó Maoilearca (Surrey)

- Yaron Shyldkrot (Surrey) - *Campfire: a shared experience in the dark* [performance]
- Josiah Pearsall (independent researcher) - *Object Dance* [participatory workshop]

PANEL B - LECTURE THEATRE E

Chair: Patrick Duggan (Surrey)

- Richard Ashby (Royal Holloway) '*Thought you were dead*': *Dover Cliff, Death and Ephemeral Life in Blasted and King Lear* [paper]
- Clive Cazeaux (Cardiff School of Art & Design) - *Art and philosophy: illustration, immanence, implication* [paper]
- Simon Jones (Bristol) - *MY (OTHER) OTHER COLLABORATOR: Philosophy Alongside Practice as Research in Performance* [paper]

PANEL C - PATS STUDIO 1

Chair: John Ó Maoilearca (Kingston)

- Steve Tromans (Surrey) What is the Rhythm of a Musical-Philosophical Thought? [music performance with spoken word]
- Elisabeth Belgrano (independent researcher) *Vocally Ornamenting ↔ Per/Forming Content ↔ Practice-Led Vocal Philosophy* [performance paper]
- Tero Nauha (Theatre Academy Helsinki) *On the fiction of performing alongside the radical immanence* [text and performative act]

3.30-4pm AFTERNOON TEA - PATS FOYER

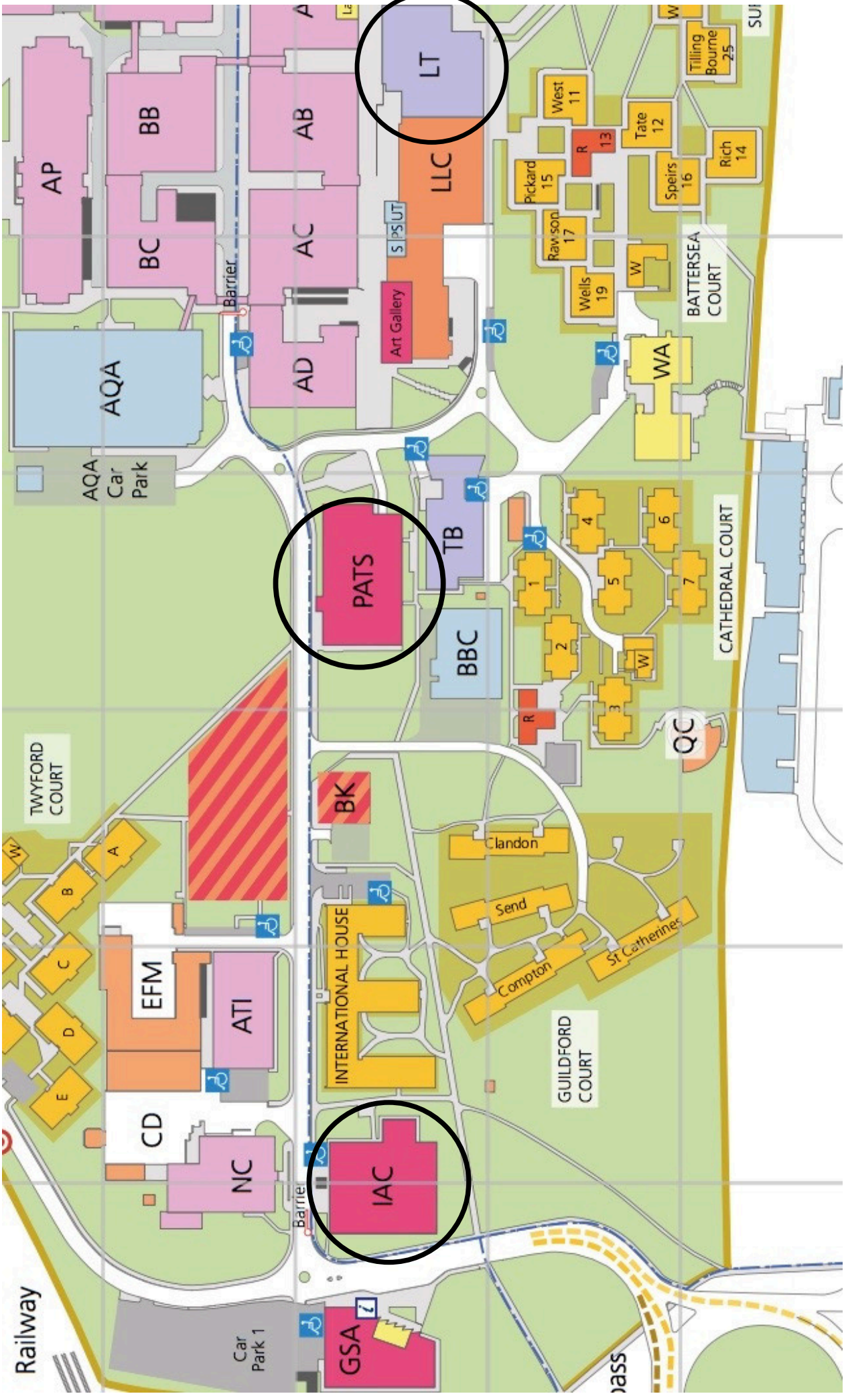
4-5pm CLOSING ROUNDTABLE - PATS STUDIO
THEATRE

The Arts as Philosophy

Chair: Laura Cull Ó Maoilearca (Surrey)

Contributors: John Ó Maoilearca (Kingston); Andrew
Bowie (Royal Holloway); Anna Pakes (Roehampton)
with Bojana Cvejić and closing music from Andrew Bowie
and Steve Tromans

*With thanks to: Pippa Cleary, Claire Grayson-Healey, Jo
Franklin, Sue Smith, Sofya Dyudina, Evie Taylor, Leah Fox,
Sylvia Solakidi, Ferenc Hepp, Euan Henderson, Dan
Bishop, Tom Armstrong & Milton Mermikides.*



ABSTRACTS AND BIOS

Richard Ashby *'Thought you were dead': Dover Cliff, Death and Ephemeral Life in Blasted and King Lear*

Abstract: This paper addresses the appropriation of King Lear in the Sarah Kane play *Blasted*. It contends that Kane appropriates King Lear in the service of a political dramaturgy which interrogates the reification of the subject in contemporary culture by performatively dismantling the usual philosophical distinction between the 'material' and 'metaphysical'. Kane remarked on her indebtedness to King Lear and the parallels between the plays have been noted by some critics; however, the full role played by King Lear in the 'philosophy' of *Blasted* has yet to be fully appreciated. Drawing on Theodor Adorno, I aim to show that, by choosing to stage a 'blatant rewrite' of the Dover Cliff scene, Kane appropriates the world of total immanence Shakespeare famously depicts to confront the immanent totality of post-Auschwitz culture and its bound subject. I go on analyse the uncanny moment where Ian 'dies', only to suddenly come back to 'life'. This moment draws on the liminal states 'between' life and death often dramatized King Lear to depict a subjective state where Ian is both 'bound' in the immanent world and yet also thrown metaphysically 'beyond' it – a paradoxical state akin to the ecstatic form of being Adorno calls 'ephemeral life'.

Bio: Richard Ashby is a PhD student studying appropriations of King Lear in post-war British playwriting at Royal Holloway, London. Richard is analysing the way post-war British playwrights have variously appropriated King Lear in response to the Holocaust and the fate of the subject and tragedy 'after' Auschwitz. This research is funded via the TECHNE scheme. Richard has also published on Shakespearean drama and Lacanian theory, with an article on Richard II in Shakespeare and an article on *The Comedy of Errors* due for publication in *Textual Practice*. Richard has recently finished an article on the King Lear films of Grigori Kozintsev and Peter Brook.

Elisabeth Belgrano *Vocally Ornamenting* ↔ *Per/Forming Content* ↔
Practice-Led Vocal Philosophy

Abstract: In this performance paper I suggest that vocal ornamentation as an artistic practice can be viewed as a model for practice-led research in a field of vocal performance philosophy. Departing from a musical manuscript from the mid 17th century – a French highly ornamented ‘air serieux’- the vocal performer/researcher invites the listeners to join in an exploration with the purpose of understanding new affective meanings beyond score and performance. While moving through the musical image participants become part of an entanglement of texts, words, harmonies, melodies and vocalities. One particular French vocal ornament named ‘L’Expression’ or ‘Passioner’ provides a thematic stage. Guided by the performer’s personal narrative, participants are challenged to re/search their own individual experiences of ideas and concepts appearing throughout the reading of the musical manuscript. In my research I apply a Baradian diffractive analysis (Barad 2007, 2012), allowing practice/theory to intra-act continuously, “re-diffracting, diffracting anew, in the making of new temporalities (spacetime-matterings)” (Barad 2014). With this methodological approach I argue that vocal/performance philosophy can be viewed as an entangled framework, in which artistic research practice and philosophy can’t be separated from one another, “endlessly opening itself up to ‘a variety of possible and impossible reconfigurings’”(Hinton 2013: 182).

Bio: Elisabeth Belgrano is a singer/researcher focusing on 17th century vocal performance practice as part of contemporary performative settings. She is currently researching the practice of 17th century vocal ornamentation as a method for communicating and creating trust applicable to multiple scales. In 2005 she received the prestigious Noah Greenberg Award from the American Musicological Society “for distinguished contribution to the study and performance of early music.” She was awarded a PhD in Performance in Theatre and Music Drama in 2011 and has been holding an adjunct position at the University of Gothenburg. <http://independent.academia.edu/ElisabethBelgrano>

William Brown *Guerrilla Filmmaking and the Creation of Non-Cinema*

Abstract: In this paper, I shall discuss the concept of 'non-cinema' as a means of critically engaging with the contemporary audiovisual ecology. In the digital era, cinema has moved from the theater and into other, non-cinematic spaces, where filmmakers develop alternative audiovisual strategies that help to unveil the neoliberal ideology of a world that otherwise celebrates and emphasises a would-be hegemonic and homogenous 'cinematic' aesthetic. I shall demonstrate how his pedagogical practice, in particular teaching 'guerrilla filmmaking' can help students at all levels setting out to improve their understanding of the importance of creative activism/active creativity, as well as what Jacques Rancière might terms the politics of aesthetics and the aesthetics of politics.

Bio: William Brown is a Senior Lecturer in Film at the University of Roehampton, London. He is the author of *Non-Cinema: Global Digital Filmmaking and the Multitude* (Bloomsbury, forthcoming), *Supercinema: Film-Philosophy for the Digital Age* (Berghahn, 2013), and *Moving People, Moving Images: Cinema and Trafficking in the New Europe* (with Dina Iordanova and Leshu Torchin, St Andrews Film Studies, 2010). He also the co-editor of *Deleuze and Film* (with David Martin-Jones, Edinburgh University Press, 2012). He has published numerous essays in journals and edited collections, and has directed various films, including *En Attendant Godard* (2009), *Circle/Line* (2016), *Letters to Ariadne* (2016) and *The Benefit of Doubt* (2017).

Al Cameron *Terminal Documents: Research and Delirium*

Abstract: This paper will speculatively explore the relations between theory and art by reconstructing and embellishing a dialogue that took place between the artist Tacita Dean and the writer J. G. Ballard during the 1990s around two ambitious projects (indeed, artworks) of 1969: Robert Smithson's colossal land artwork Spiral Jetty, and the disappearance at sea of the English sailor Donald Crowhurst. In doing so it will be informed by a passage in Gilles Deleuze's essay, *Having an Idea in Cinema*, in which he considers the limits and possibilities of interdisciplinarity. Insisting that the inventions of cinema, philosophy and science are strictly separate, he goes on to propose that if these disciplines do communicate with each other, it is at the common limit of "the constitution of space-times." This concern - with inventions aimed at "a revolt against the present continuum of time and space," as Ballard himself puts it in 1969's *The Atrocity Exhibition* - is at the heart of Smithson's and Crowhurst's projects, and will serve as an introduction to my wider current research into the aims, methods, and stakes, of a reflexive theory and practice of 'delirium.'

Bio: Al Cameron is a curator and writer based in Bristol, and a Ph.D candidate at Kingston University supported by the AHRC/TECHNE.

Clive Cazeaux *Art and philosophy: illustration, immanence, implication*

Abstract: This 20-minute paper focuses on the terms in which the art–philosophy relationship is understood. As the ‘call for proposals’ indicates, there is the two-term model in which philosophy is ‘applied’ to art or where art is offered as an ‘illustration’ of philosophy. The call also suggests that it might be possible to ‘escape’ the binary model in favour of an immanent approach, wherein art ‘generates its own philosophy’ or philosophy becomes art through reflecting on its own forms and methods. Both the two-term and immanent approaches have their own problems. With the former, art often ends up ‘illustrating’ philosophy in the negative sense that, in seeking to depict philosophy, properties and potentialities inherent in the art are overlooked. With the latter, the idea that it might be possible to draw upon art’s or philosophy’s own immanent condition relies upon the notion that either subject has its own condition. This is a difficult concept to maintain given the interaction and borrowing that occurs between subjects, whether the basis for such interaction is taken as historical, e.g. modernist revolutions in the arts, or the philosophical claim that any concept necessarily opens onto its other, e.g. with Nietzsche or poststructuralism. I propose an alternative approach. I start from the understanding that art and philosophy are already mutually implicated, and use this understanding (a) to render problematic any attempt to discuss art and philosophy in simple, binary or immanent terms, and (b) to ‘unfold’ and to draw out the implications that are activated by a work of art that is offered in an art–philosophy context. Unfolding and drawing out the implications, I argue, amounts to the expression of an ontology that presents any concept, object or possibility as a state of ‘reaching for another’, with the ‘reaching’ between the aesthetic and the conceptual being of principal interest. I discuss artworks from the visual arts tradition of conceptual art, with slides, but shall also be open to discussing works presented at the symposium, with the performers’ or authors’ permission.

Bio: Clive Cazeaux is Professor of Aesthetics at Cardiff School of Art and Design, Wales, UK. He is the author of *Metaphor and Continental Philosophy* (Routledge 2007) and the editor of *The Continental Aesthetics Reader* (Routledge 2011). His book on the philosophy of artistic research, *Art, Research, Philosophy*, will be published by Routledge in April 2017.

Shantel Ehrenberg *Barren Images, Fertile Territory 3*

Abstract: How do women diagnosed as infertile deal with their emotional and bodily experiences and the 'hard evidence' presented to them in medical contexts? How do women negotiate medical proof of their infertility, such as ultrasound scans, with the kinaesthetic and emotional experiences of their body? Can choreographic practice research be a means to explore and perform responses to these questions, adding significantly to a rapidly growing infertility discourse? For the Beyond Application event I will present *Barren Images, Fertile Territory 3*.

Barren Images is an evolving performance lecture that addresses and attempts to explore female identity construction related to fertility/infertility through choreographic and performance practice. The performance of this work will offer an opportunity to confront the problem, central to the symposium, as to whether the work is generating its own, new philosophical way of thinking about women's experiences of infertility today, or, whether it is only illustrative of extant, transcendent philosophical or sociological ideas of existing discourse related to gendered identity construction and visual self-reflection via medical imagery (e.g. Greil et al. 2010, Letherby 1999, Wallon 1931, Lacan 1936). If the latter, can we be specific about what aspects of the work contribute to it only being illustrative? If the former, what specific elements, or overarching approach, contribute to the choreographic practice research performance lecture generating its own way of thinking?

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

Vânia Gala *Upside Down: choreography beyond the subject-object divide*

Abstract: This talk assumes the performative form in a round-table with the participants. It will be written in the way my practice is experienced, attempted: interrupted by scores and chance procedures. I will frame questions related to the object-subject divide using the distinctive position of the “head-stand” as a starting point for discussion. Being “up-side-down” is a particularly interesting position to think about the simultaneity of mutually exclusive binaries such as object-subject that populate the performing arts. An upward tendency happening simultaneously with a pulling predisposition downwards can help us thinking about ideas of in-betweenness and moving away from metaphysical binaries where subject is presence and the object is relative to the subject. To destabilize this relation is to open an all new set of possibilities: new compositions and presence(s). Massumi’s concept of part-subject is useful. In his description of a ballgame where the ball is the catalyzer Massumi ascribes a kind of materiality and object-hood to humans that is typically reserved for inanimate entities situated to be under their control. In the same way a head-stand enables a different engagement with the world causing other relations, assemblages with our surroundings. It is my purpose to destabilize pre-assumptions that have characterized for so long modernism in choreography.

Bio: Choreographer, researcher Vania’s choreographies were performed in Angola, Portugal, Norway, Germany, Ireland, UK, Russia and Austria. In 2005 she was awarded “Best-Female-Performance” at Dublin-Fringe, was part of Aerowaves (Place) and of Triennial of Luanda. In 2007 she performed at the 1st African Pavilion - Venice Biennale. Recent creations include “Cooling Down Signs” a Pan- European commission by Beyond Front@ performed at DanceWeek Festival-HU, D.I.D-AT, Front@Festival-SI, Bakelit-HU. Gala’s choreographies rely on acts of attending to invisible things. Her writings are featured in the Angolan-Venice Biennale 2015 catalogue. Collaborations as performer have involved LesBalletsC.deLaB., Constanza Macras and Sonia Boyce. She is a Lecturer at Northampton University and a PhD-candidate at Kingston University.

Simon Jones *MY (OTHER) OTHER COLLABORATOR: Philosophy
Alongside Practice as Research in Performance*

Abstract: I will propose that there is a necessary relationship between our making performance and our philosophizing around and about it, predicated upon mutually exclusive positions: from the inside and from the outside of making. These cannot be superimposed because they entail contradictory vectors or dynamics of thinking: one towards those others involved in the making, both as collaborators and as participants; and the other by way of a solitary withdrawing of thinking from out of making, without any body, beyond the possibility of Being, towards imageless thought (Heidegger's definition of philosophy as opposed to art). Although one mixes and the other abstracts, both in deed collaborate: one through intimate mixing; the other through intimate thinking: one in the tumult of flesh; the other in the refuge of mindfulness. Performance is made within this complementary pairing, as the actualizing of an impossible field of potentiality between flesh and ideas.

And in this doubleness, out-standing standing-within (Heidegger's definition of the crucial position of participating in the art-work) is complemented by, but never reduced to, nor equated with, the out-standing thinking-outside of philosophizing. With this paper, I intend to sketch this relation that both energizes and gives practice-as-research in performance its distinctive aspect.

Bio: Simon Jones, Professor of Performance (University of Bristol), is founder and co-director of Bodies in Flight (UK), which has to date produced 17 performance works and numerous documents of performance that have at their heart the encounter between flesh and text, where words move and flesh utters. He has been visiting scholar at Amsterdam University, a visiting artist at The School of the Art Institute of Chicago and Banff Arts Centre. He has published in Contemporary Theatre Review, Liveartmagazine, The Cambridge History of British Theatre, Performance Research: on Beckett, co-edited Practice as Research in Performance and Screen and his work with Bodies in Flight features in Josephine Machon's (Syn)aesthetics? Towards a Definition of Visceral Performance. He recently led two major projects into the accessibility, preservation and creative re-use of live-art archives – Into the Future and Performing Documents; and is currently collaborating with composer Michael Ellison on two new operas.

Vicky Hunter *Site-dance and New Materialisms: Philosophical enactments and doings* Abstract: This paper explores theories of New Materialism and their application and enactment within the field of site-specific dance performance. Drawing on the author's practice-based research and wider site-dance discourses concerning human-nonhuman relations and material entanglements, the paper explores how certain practices move beyond the application of new materialist philosophy towards the enactment of theory in practice involving knowing-through-doing from which new insights emerge. Through a discussion of New Materialist philosophy informed by Bennet's notions of 'vibrant matter' (2010) and Barad's conception of agency and intra-action (2003) the paper considers how immanent, embodied knowledge becomes activated and mobilised through human-material-world 'conversations' (Haraway 1988). Notions of immanence and transcendence inherent in this practice are explored in relation to human-nonhuman entanglements through which the body-self is conceived as temporally and materially unbounded and fractalized, free to 'seep forth' (Longhurst 2000) into and with the material world in a process of enmeshment and engagement. The paper will articulate processes of knowing-through-the-body arising from this approach conceived as a mode of 'practicing new materialism' involving the valorizing of corporeal and visceral experiences as the primary mode of knowing and being in the world. Responding to the conference themes the paper reflects on the potential for this encounter between philosophy and site-dance practice to propose new insights regarding philosophies of immanence arising from practice-as-research.

Bio: Vicky Hunter is a Practitioner-Researcher and Senior Lecturer in Dance at the University Chichester. Her practice-based research explores site-specific dance performance and the body-self's entangled engagements with space and place through considerations of the dancer's corporeal, spatial and kinetic engagement with lived environments. Her edited volume *Moving Sites: Investigating Site-Specific Dance Performance* was published by Routledge in 2015. She is currently preparing a co-authored book (Re) *Positioning Site-Dance* for Intellect press (forthcoming 2018) with Melanie Kloetzel (Canada) and Karen Barbour (New Zealand) exploring regionally based site-dance practice in relation to global socio-economic, political and ecological themes through a range of interdisciplinary perspectives including feminist scholarship, human geography, neoliberalism and New Materialist discourses.

Bill Leslie *Because We Have Hands: Art research as a mode of embodied practical philosophy*

Abstract: I would like to consider my practical research in the light of a notion of practical philosophy. It is my assertion that the sculpture, film and photography practice in which I am engaged is a mode of practical, thoughtful engagement with the world constituting an embodied philosophical approach. I would like to consider my research practice in the light of this symposium's topic and the notion of immanence but also in relation to the ethics of the Kingston University PhD program which does not insist on a lengthy written submission and encourages students to consider the ways in which practical work can stand alone as research. My research engages a number of practical methodologies in order to explore the question 'what happens to sculpture when it is filmed and photographed?' a metaphysical enquiry which goes to the heart of what it means to produce images of sculpture, what a pictured sculpture is, how it is produced in a dynamic relationship between object and media and how it is grasped sensuously by the viewer. I did not embark on this research with a singular philosophical claim I wished to justify. The answer to this question will be articulated by the art work I produce, creating a nuanced and embodied, but not definitive understanding of the nature of the pictured sculpture.

Bio: Bill Leslie is an artist working in sculpture, film and photography. He is currently undertaking a TECHNE funded PhD in Fine Art Practice at Kingston University. He has employed a laboratory-style methodology bringing different types of object together with different reproductive media to see what will happen, leading to the development of sculptural objects made with the particular qualities and pragmatics of the media in mind. He studied theatre, before turning to sculpture, film and photography, and receiving an MA in Visual Performance and Time-Based Media at Dartington College of Art. He lives and works in London. www.billleslie.co.uk

Kevin Logan *Crowdsourcing an Original Contribution to Knowledge, Or: How to Do Things with (Un)Sound Non-Philosophy*

Abstract: This is a performance-presentation that examines the interconnectivity between Philosophy, Contemporary Art and Sound Studies. It is intended as a provocation addressing the agency of sonic materiality via practice-led research. In bypassing the usual lecture format where information is delivered to an audience by 'an expert', this event will involve activities and discussions as an exploration of collective and non-traditional knowledge sharing. Taking the form of a thirty-minute presentation incorporating sound and performance, the attendees will be encouraged to participate using both spoken and non-verbal forms of articulation. In academia what is considered to be 'an original contribution to knowledge' champions the self determined individual intellect, and promotes introversion and conceit. However, this presentation is intended to create a space for group indecision, uncertainty and befuddlement. It will propagate questions rather than provide answers, and nurture (un)sound research methodologies.

Bio: Kevin Logan is a Manchester born artist based in London, UK. His work embraces cross-disciplinary fields and incorporates installation, sound, moving-image and performance. He has exhibited and performed internationally and had audio-visual works screened in festivals worldwide. He is a founder member of the collective thickeyar formed in London in 2012. Engaging with concepts of exchange and public transaction through diverse practice, thickeyar have performed participatory works and commissioned pieces throughout Europe. Initially studying BA Fine Art (1993) and MA Digital Arts (1997), both at Liverpool JMU. He more recently completed an MA in Sound Arts (2012) at LCC, UAL. He is currently a part-time PhD candidate with the research organisation CRiSAP (Creative Research into Sound Arts Practice), UAL. This practice-led research explores the sonic through mediation, performance, and pedagogic and curatorial outcomes.

Julia Moore *Philosophy in the dark*

Abstract: Philosophy, it has been argued, is predicated upon visibility and that which is clearly seen in the light. There is also an argument that it is biased towards particular postures (sitting, standing) and against others (lying down, reclining). Certainly, most academic philosophizing takes place in brightly lit spaces in which participants can see and make eye-contact with each other. Equally most academic philosophizing is embodied in spaces (the lecture theatre, seminar room, classroom) which adhere to a number of conventions about the physicality of knowledge transfer. This participatory, collaborative workshop / performance is designed to explore these ideas by inviting people to take part in a philosophical discussion which goes against these conventions of visibility and posture. Participants will lie down (on couches or the floor) in the dark. In this state, in which sight is impossible and the conventional embodiment of academic philosophical discourse is gently subverted, they will discuss the thesis that philosophy harbours a bias towards the visible and sight-dominated modes of being.

A 20 minute discussion will be followed by a 10 minute reflective discussion of the process of philosophizing lying down in the dark.

Bio: Julia Moore is an artist and researcher with a diverse practice incorporating performance, collaboration, investigations of the workshop format and moving image. She studied philosophy for 5 years and has a B.A. and M.A. in fine art. Her art practice is informed by her PhD research into experimental séances and the possible application of methods taught in psychic development circles to academic practices of reading and writing. She has recently organized experimental workshops at the Wellcome Institute, for the Trans-States conference at Northampton University, and at the Sidney Cooper Gallery, Canterbury.

Tero Nauha *On the fiction of performing alongside the radical immanence*

Abstract: The instrument, the Theremin was invented in 1919, with a claim for 'creating music from the aether' — notwithstanding that theoretically aether had been proven to be a misconception by Maxwell and Einstein some years earlier. The theremin is exemplary of a misconstrued application of theory to the arts. My proposition consists of a short theoretical argument and a performative act with a theremin and voice. The theoretical proposition aims to inquire between the decisional and relational events of immanence or change and transformation. However, immanence is regarded as creation of a philosophical apparatus. Recently, François Laruelle has argued against such decisional operations, and has proposed a foreclosed, radical immanence — advent instead of an event. My proposal articulates the cul-de-sac, where the concept of 'advent' may lead artistic practice, and simultaneously demonstrate a clone of these gestures of thought. Taken seriously, the quack nature of performance art aligned with these concepts will produce contradiction, or in other terms "superposition". The performance thinks, already. Theremin or voice are not applications, but superpositioned with the theoretical arguments. Fictioning or queer cloning of the theory perform with it, whilst both registers alongside perform with the claimed radical immanence.

Bio: Tero Nauha is an artist and a postdoctoral researcher. He defended his doctoral research at the Theatre Academy of the University of the Arts in Helsinki in January 2016. His research uses a critical approach to schizoanalysis as applied to artistic practice in the context of late capitalism. In 2015, he published his first fiction book *Heresy & Provocation* for a Swedish publishing house Förlaget. His performance art projects have been presented at the Frankfurter Kunstverein, Theatrediscounter in Berlin, CSW Kronika in Bytom, and Performance Matters in London.
www.teronauha.com

Josiah Pearsall *Object Dance*

Abstract: This workshop offers an embodied exploration of self, otherness, and co-existence which does not short-circuit itself by returning to the language of fixed identities. Object Dance, my emerging technique of animating non-figurative objects while avoiding anthropomorphism, grew out of my desire to preserve and even amplify the unfamiliarity of the Other.

Specifically, I seek to encounter the performing object without any recourse to human experiences of existence. Working with a model of partnership between object and human troubles conventional understandings of self/other, leading/following, and life/living. Practical exploration through theatrical play provides a means to avoid the fixed articulation of language while engaging with the following questions: How can I discover the “life of the object” if I do not presuppose a humanesque or subject-based notion of life? Can I experience my own body as, in Jane Bennett’s terms, “a human-nonhuman assemblage”? If the object/ animator relationship is not “under the direction of something nonmaterial, that is, an active soul or mind” (Bennett), where are those impulses coming from? Can the physical experience of transformative moments of becoming object-human, not framed within a language of labels and identification, advance the understanding of positive difference? As a community of practitioners and theorists, we will interrogate these methods from interdisciplinary perspectives. Through simple partnering exercises, we will develop proprioception and sensitivity to impulses.

Blending this experience of partnering with basic skills of animation, we will explore different ways of animating the object and letting it animate us. We will use this exploration to develop short solo or group etudes. **Participants do not need any prior experience with puppetry.** They should bring a willingness to explore non-daily movement and to experience the world through non-visual senses. Participants should be prepared to move freely and comfortably.

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

Yaron Shyldkrot *Campfire: a shared experience in the dark*

Abstract: Campfire is a performance in the dark exploring the possibilities for alternative encounters and the tension between the individual and shared audience's experience. The performance is a result of practical and artistic research considering the conditions of darkness, dramaturgies of uncertainty and the generation of atmosphere(s). By highlighting the collective or communal experience and attempting to undermine the isolating quality of being wrapped in/by darkness, Campfire tries to better understand how darkness operates and its various affects. As André Lepecki argues '[i]n the dark, images remain choreographic but must be understood now as movements of thought: a thought freed from the limitations of what it means to think' (2016: 64). Building on that, as a PaR exploration, Campfire does not seek to illustrate theory or apply it to practice, but rather to draw from both domains and consider how performance might generate new philosophical insights into being together. How might the uncommon setting of darkness reveal or reflect upon new or other forms of sociality? How else might we interact with each other? Which modes of engagement emerge in darkness?

Bio: Yaron Shyldkrot is a practitioner-researcher undergoing a FASS funded Practice as Research PhD at the University of Surrey, exploring dramaturgies of uncertainty and theatre in the dark. Yaron holds an MA in Advanced Theatre Practice from RCSSD and currently serves on the Executive Committee of the Theatre and Performance Research Association (TaPRA). As a performance maker, he works as a director, lighting designer and dramaturg and co-founded Fye and Foul, a theatre company exploring unique sonic experiences, darkness and extremes. www.yaronshy.com

Edward Thornton *Collective Analysis: A new model for the practice of philosophy*

Abstract: In this presentation I want to argue for a new methodology of collective writing that can make philosophy into a practical activity. I will explain how a particular model of writing is possible that does not aim to represent truth in either theoretical or artistic terms, but instead expresses a collective truth. I will call this practice collective analysis. In order to develop my concept of collective analysis I will draw parallels between philosophy and two other disciplines that straddle the traditional divide between theory and practice, namely pedagogy and psychotherapy. Specifically, I will show how it is possible for a collection of thinkers to practice a socially engaged model of philosophy by modifying Célestin Freinet's pedagogical technique of placing a printing press in the schoolroom and using it to create cooperatively written class-texts. I will also offer an analysis of the psychotherapeutic work of thinkers such as Félix Guattari and Jean Oury, who used similar techniques of group-subjectivation in their work with psychotic patients. By bringing these two contexts together I will offer an outline for a new methodology of collective analysis that is neither strictly theoretical nor strictly artistic, but practical and expressive.

Bio: I am a PhD candidate in Philosophy at Royal Holloway, University of London. My research project, which is supervised by Professor Nathan Widder and Dr Henry Somers-Hall, is an assessment of the political implications of Deleuze and Guattari's work, in light of their complex relationship with psychoanalytic theory. Most recently I have been working on an analysis of Guattari's involvement with radical Marxist politics and with critical pedagogy, as well as with a movement known as Institutional Psychotherapy.

Steve Tromans *What is the Rhythm of a Musical-Philosophical Thought?*

Abstract: There are movements, but there is no inert or invariable object which moves: movement does not imply a mobile (Bergson 1992: 147). This presentation interweaves live music-making (solo piano) with spoken word in order to express what I am calling the “rhythm” of a musical-philosophical thought. As such, this expression is geared towards setting-up and utilising a rhythm of “creative resonance” between the processes of jazz improvisation and philosophical enquiry. I argue that this rhythm-resonance is creative in that the interwoven modes of practice (musical, philosophical) perform a complex movement of interrelation from which emerges something new: a novel way of thinking musically-philosophically. Drawing on Bergson (1992), Coursil (2008) and Deleuze (2001) – and my own music-making practice – I explore the notion that such musical-philosophical novelty expresses itself immanently (in a Deleuzian sense), being composed of movements of relations rather than movements between the terms of a relation. In this manner, I argue, the “transcendent” categories of music and philosophy as discrete disciplinary fields are themselves products of an emergent temporal movement: a rhythm of musical-philosophical thought; a movement without that which moves but which is ever in motion, immanently creative in its constitution of those “secondary effects” we erroneously take as transcendent givens.

Bio: Steve Tromans is a professional musician (pianist, composer) working predominantly in jazz and improvising music. He has given over 6,000 concerts on a national and international level, performing in venues ranging from festival stages to the intimacy of club spaces. As a composer he has written more than 100 works for a variety of different projects, including major commissions from Birmingham Town Hall/Symphony Hall, Jazzlines, Birmingham Jazz and ZeroClassical. Tromans is currently undertaking doctoral research at the University of Surrey, and has received publication in a growing number of books and journals in the fields of music and performance research.