

WHAT IS PERFORMANCE PHILOSOPHY?

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Core Convener: PERFORMANCE PHILOSOPHY

What is Performance Philosophy?

Overview

Introduction

- Performance Philosophy is not new
- Eg. Deleuze's theatrical philosophy / Artaud's philosophical theatre
- The problem of defining 'performance' and 'philosophy'

1. What is Performance Philosophy? A straightforward answer

- An introduction to Performance Philosophy, the association

2. What else is Performance Philosophy? Beyond the association

- Recent literature in Performance Studies, beyond the 'theory explosion'
- More than just a "philosophical turn" in Performance Studies

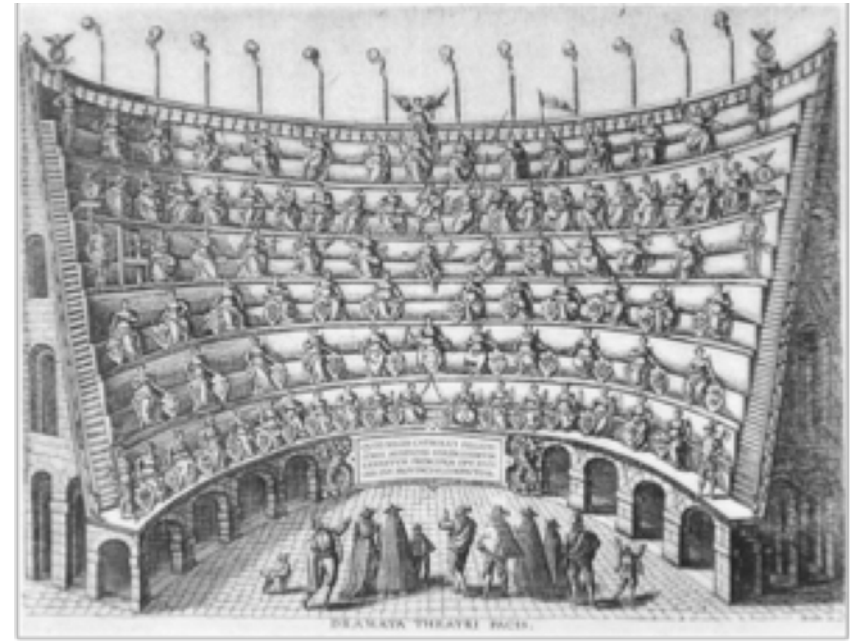
3. What might Performance Philosophy become?

- Is Performance Philosophy a new 'field'?
- How do you do Performance Philosophy? The problem of application
- Performance-as-Philosophy (learning from Film Philosophy) and its critique
- Philosophy-as-Performance

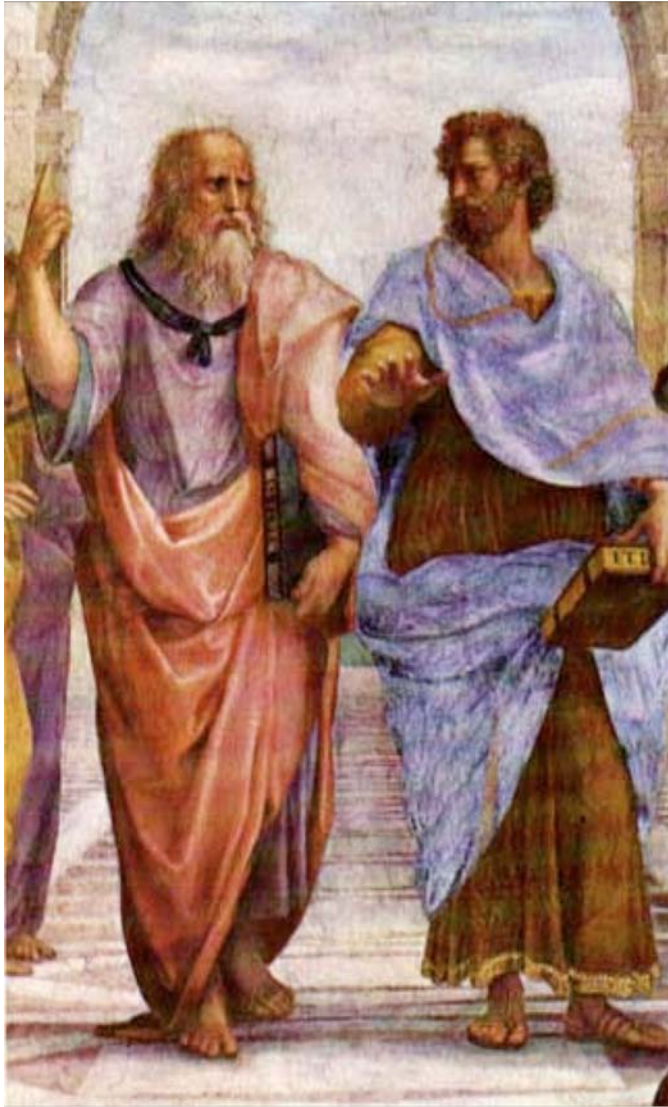
Conclusions: What is at stake?

Introduction

- Performance Philosophy is an interdisciplinary field of study, distinct from both Performance Studies and Philosophy; research that has in common an interest in the relationship / encounter / interaction between 'performance' and 'philosophy'
- Caveat: Knowledge influenced by background in making visual art and studying theatre/performance, but Performance Philosophy concerns Dance and Music as much as Theatre; likewise shaped by background in Western Continental philosophy – particularly Deleuze. What I am presenting is **only one version of PP**, there will be many others.
- Long tradition of mutual interest.
- **The world is like a stage:** As Aldo Tassi has written, 'until four hundred years ago, the *theatrum mundi* metaphor was the dominant image in Western thinking. God was conceived on the analogy of a playwright who had created the script of the play that was being performed on the stage called the world' (Tassi 1998: n.p.).



- Interest includes the so-called ‘**anti-theatrical prejudice**’ (Barish) of much Western philosophy.
- Prejudice most associated with **Plato** whose *Republic* takes the theatre – as ‘the most mimetic of the arts’ (Puchner 2010: 32) - to be ‘the antagonist of the emerging discipline of philosophy’, concerned with the pursuit of truth and essence beyond appearance (Puchner 2002: 522).



But Puchner argues that Plato’s ‘rejection of theater was based on a fundamental engagement with it’. Less a rejection and more providing an alternative form of performance (closet drama to be read) eg. *Dialogues*: ‘The closet drama satisfies the desire to have nothing to do with the actual theater, replacing it with a textually processed theater free from the presence of human actors and their seemingly unmediated mimesis’ – the appearance of the actor as something he is not apparently without a representational ‘medium’ (prose, paint, etc) (Puchner 2002: 523).

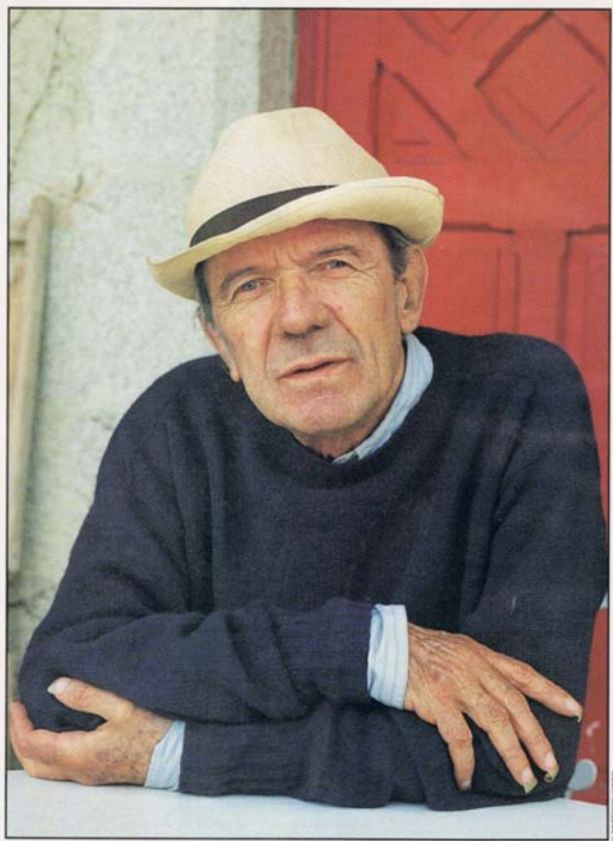


- ‘**The theatrical turn of philosophy**’ in late 19th and early 20th century as part of questioning of the notion of truth, eg. Nietzsche’s *The Birth of Tragedy from the Spirit of Music* and Kierkegaard, use of pseudonyms
- See **Gilles Deleuze** in *Difference and Repetition* – links to Pynchon/Plato – idea of making a better theatre within philosophy, but here **theatre/philosophy as pursuit of an encounter with difference/movement/change** rather than essence/identity/truth
- Nietzsche and Kierkegaard, ‘want to put metaphysics in motion... to make it act, and make it carry out immediate acts... It is a question of producing within the work a movement capable of affecting the mind outside all representation... of inventing vibrations, rotations, whirlings, gravitations, dances or leaps which directly touch the mind (Deleuze 1994: 9)’

- Nietzsche and Kierkegaard ‘invent an incredible equivalent of theatre within philosophy’ (Deleuze 1994: 8); they not only found a new philosophy, but a ‘theatre of the future’ (ibid., 219).
- Deleuze conceives the history of philosophy in theatrical terms. Cast of characters or **conceptual personae** includes the idiot and the pedant of the dogmatic tradition, Kierkegaard’s knight of the faith, and the Underground Man (like Artaud) - forever faced with the difficulty of thinking (Deleuze 1994: 147).
- On Kierkegaard: ‘It is necessary,’ Deleuze says ‘to take this philosophical indication as a director’s remark, showing how the knight of the faith must be played’ (Deleuze in Murphy 1992: 111).



Arno Boehler and
Suzanne Granzer (2010)



OXFORD WORLD'S CLASSICS

FRIEDRICH NIETZSCHE
ON THE GENEALOGY
OF MORALS

A new translation by Douglas Smith



- Relates to **Deleuze on the method of dramatization**: a genealogical method that traces a concept, argument, statement back to a mode of existence that produces it. Instead of asking “*what is truth?*”; we ask “*who [or which one] wants truth?*”

‘Any given concept, feeling or belief will be treated as symptoms of a will that wills something. What does *the one that* says this, that thinks or feels that, will? It is a matter of showing that he could not say, think or feel this particular thing if he did not have a particular will, particular forces, a particular way of being’

(Deleuze 1983: 78).

- eg. Nietzsche locates transcendent thinking as the product of a resentful way of life. Emphasises **embodiment as the basis for philosophy**
- In turn, Foucault says of Deleuze: he writes “philosophy not as thought, but as theatre” (Foucault 1997: 237)

Antonin Artaud:

Metaphysical Theatre as another name for the **Theatre of Cruelty** as an event which performs a shock at the level of being or existence: 'we are talking about a kind of cosmic cruelty which is closely related to destruction, without which nothing can be created' (Artaud in Schumacher 1989: 73).



- Proximity of Artaud's vision to Deleuze on a **theatre/philosophy of difference**: 'To make metaphysics out of language, gestures, attitudes, sets, and music from a theatrical point of view is, it seems to me, to consider them in relation to all the ways they can have of making contact with time and with movement'. / In an essay from 1923, Artaud writes: 'Movement is the principle of life itself' (Artaud in Schumacher 1989: 11).
- Pioneer of the notion of performance-as-philosophy: In "*Mise en scene' and Metaphysics*", Artaud suggests that there are thoughts "which words cannot express", kinds of thinking that might only be staged by working with other kinds of (nonlinguistic) materials such as light and gesture. Artaud presents us with the [still radical] idea that **performance is its own kind of thinking that can not be paraphrased in words.**



Having said Performance Philosophy is a field concerned with the relationship between ‘performance’ and ‘philosophy’, the next obvious step would be to define those terms.

But is it possible to define performance or philosophy ‘in general’?

Defining philosophy

- Endless answers to the question ‘what is philosophy?’
- See Noël Carroll and Sally Banes in 2001: A ‘preoccupation with concepts’ (rather than say, experience or the empirical) is what defines an activity as philosophical, they suggest (Carroll and Banes 2001: 155-156) vs. *empiricism and phenomenology*?
- **Henri Bergson** on philosophy as ‘an education of attention’ – rethinking philosophy as an embodied perceptual practice to ‘to grasp change and duration in their original mobility’ / intuition as expansion of perception (Bergson 2002: 255).
- Depending on the concept of philosophy, performance can appear more or less (in)compatible [Bergson / Allan Kaprow – above, *Warm-Ups* 1975]

Defining performance

- Essential conditions of performance or Richard Schechner's broad-spectrum definition?: 'a "broad spectrum" or "continuum" of human actions ranging from ritual, play...the enactment of social, professional, gender, race, and class roles, and onto healing (from shamanism to surgery), the media, and the internet' (Schechner 2006: 2).
- Necessarily self-conscious activity?: performing is "showing doing"...pointing to, underlining, and displaying doing'
- **Defined by method?** 'Anything and everything can be studied "as" performance'. Whatever Performance Studies analyses 'is regarded as practices, events, and behaviours, not as "objects" or "things"' / performance studies as a discipline that focuses on "what people do in the activity of their doing it" and on what that doing does to those involved in it and in relation to its context (ibid.).





- Relation between performance and philosophy at its most valuable when each can redefine the other? Plato's *Dialogues* as an example – a form of philosophy that could only have emerged from an intense engagement with theatre. Perhaps we limit the field if we claim to know what performance or philosophy are, in advance.
- Definition as a matter of convention: If philosophy is "doing what people *recognized* as philosophers *recognize* as philosophy" (Protevi 2013: np), then does this exclude the new / 'outsiders' / the untimely? See Deleuze on real thinking as 'the encounter' vs. 'the event of recognition.'
- Performance Philosophy must be open to including those scholars who may challenge our existing concepts of what 'performance' and 'philosophy' are.

1. What is Performance Philosophy?

1. A straightforward answer:

A professional association

- Founded in September 2012 by 11 core convenors: a group of international researchers (7 UK based, 4 non-UK) based in Philosophy or Performance departments (2 in Philosophy, 9 in Performance)
- As of today, the association has 780 members based in countries including UK, USA, Australia, Canada, New Zealand, India, Singapore, Israel, Columbia, Germany, France, Hungary, Spain, Turkey, Serbia, Slovenia, Croatia, the Czech Republic, Iceland, The Philippines amongst others.
- Intended to operate as a research network for all researchers interested in the relationship between performance and philosophy broadly construed
- Free and open to all



- **Performance and Philosophy broadly construed** = aim to attract members researching relationship between
 - 1) Philosophy & dance / music / live art / performance art / performance on screen / performativity / community practices etc.
 - 2) Performance & analytic / continental philosophy / critical theory / cultural studies / non-Western thought / theology etc.
- Large numbers of members are **practitioners** – independent artists and companies, as well as PaR.



Skript (2013)
by Vida Midgelow



For Darwin (2011)
by Charli Brissey



Invited Guests (2012) by Angolan-Portuguese choreographer: Vania Gala
Studied on the MA choreography at Trinity Laban

Invited Guests is a choreographical project about apathy and my generation. My starting point for this research is the empty body... As in previous choreographic projects I collected a list of tools, ideas, concepts around the idea of apathy and an empty body which were... the tool kit for this research-creation. This collection comes from various sources, philosophical writings, cuts from newspapers, literature, visual artist works, films, visits to occupy London at St Paul church...' (Gala 2012: np)

Rear-Guards (2012)
by Stefania Mylona

- MA in European Dance Theatre Practice at Laban and practice-based PhD, *Dancing Sculptures: Contractions of an intercorporeal aesthetic* (University of Surrey).
- Interest in Deleuzian assemblage re. revealing 'the aesthetic proximity of dance and sculpture' (Mylona 2012: np).

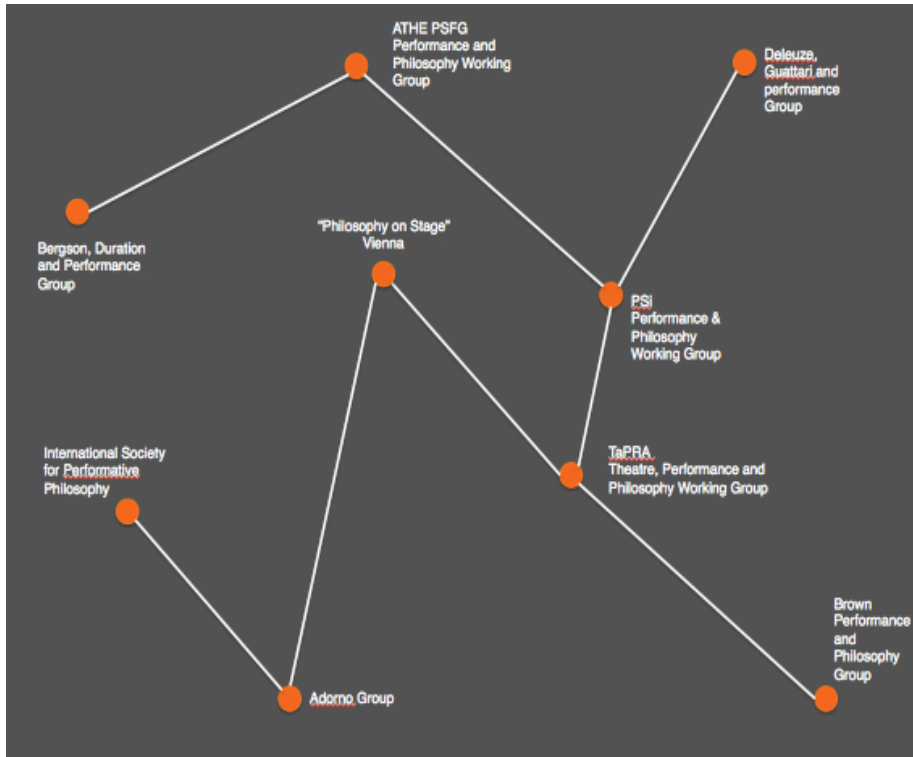



A website

- Ning platform <http://performancephilosophy.ning.com/>
- Includes a mailing list

A network of groups

- Currently 21 groups, geographic or thematic, more or less 'autonomous', eg. some established long before the association
- Eg. *'Dance Philosophers'*; *'Phenomenology of Performance'*; *'PSi Performance & Philosophy working group'*; *'Performance Philosophy – France'*
- Any member can create a group






PERFORMANCE PHILOSOPHY - FRANCE

Created by Liza Kharoubi-Echenique [Send Message](#) [View Groups](#)

INFORMATION



The aim of the group is to gather scholars living in France around the concept of "performance philosophy" to exchange, develop this field of study, and possibly create future events in French Universities.


Location: **PARIS**
Members: **12**
Latest Activity: **on Wednesday**

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MEMBERS (12)



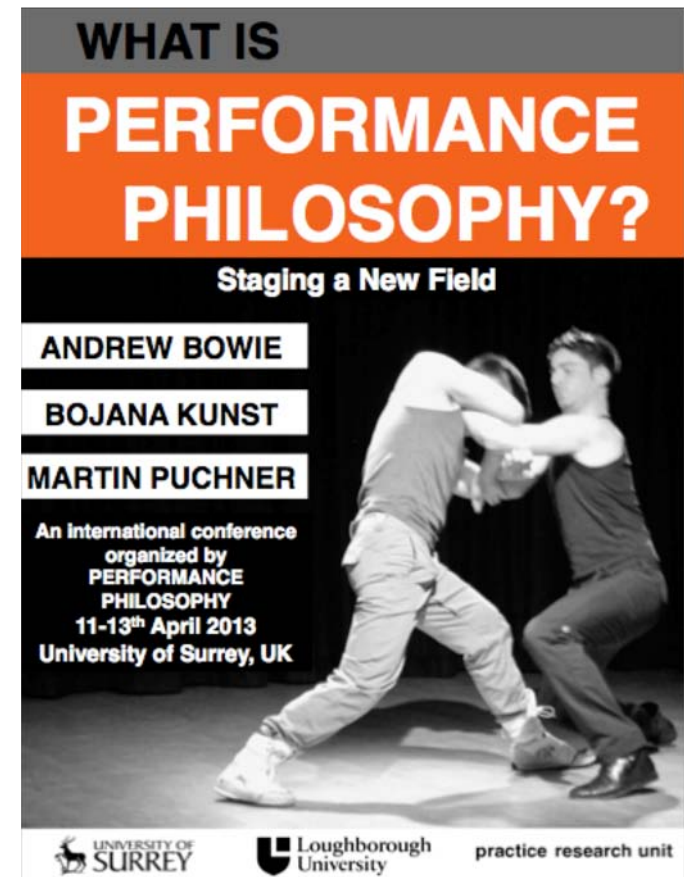
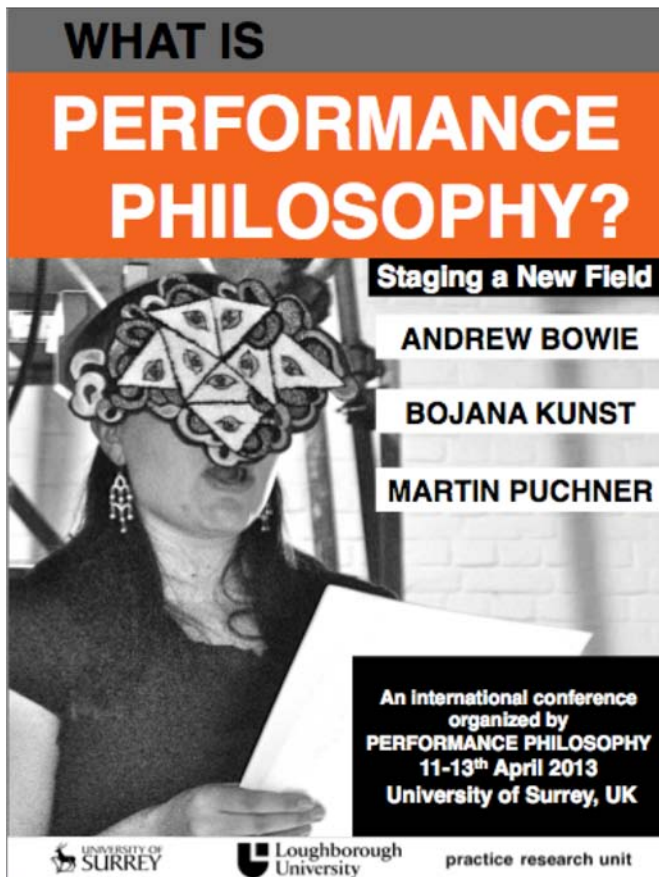
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Events

- Inaugural Performance Philosophy conference: ***What is Performance Philosophy? Staging a New Field - April 11-13th 2013*** (registration closes today!) at University of Surrey
- Includes presentations and workshops from music researchers including Andrew Bowie and Steve Tromans; dance researchers including Bojana Kunst, Stefania Mylona, Andrea Puerta, Christel Stalpaert, Kristianne Mo, Constanze Schellow and Per Roar (see image below from *An Unfinished Story*, 2006) etc.
- Events by other groups within association

Book Series

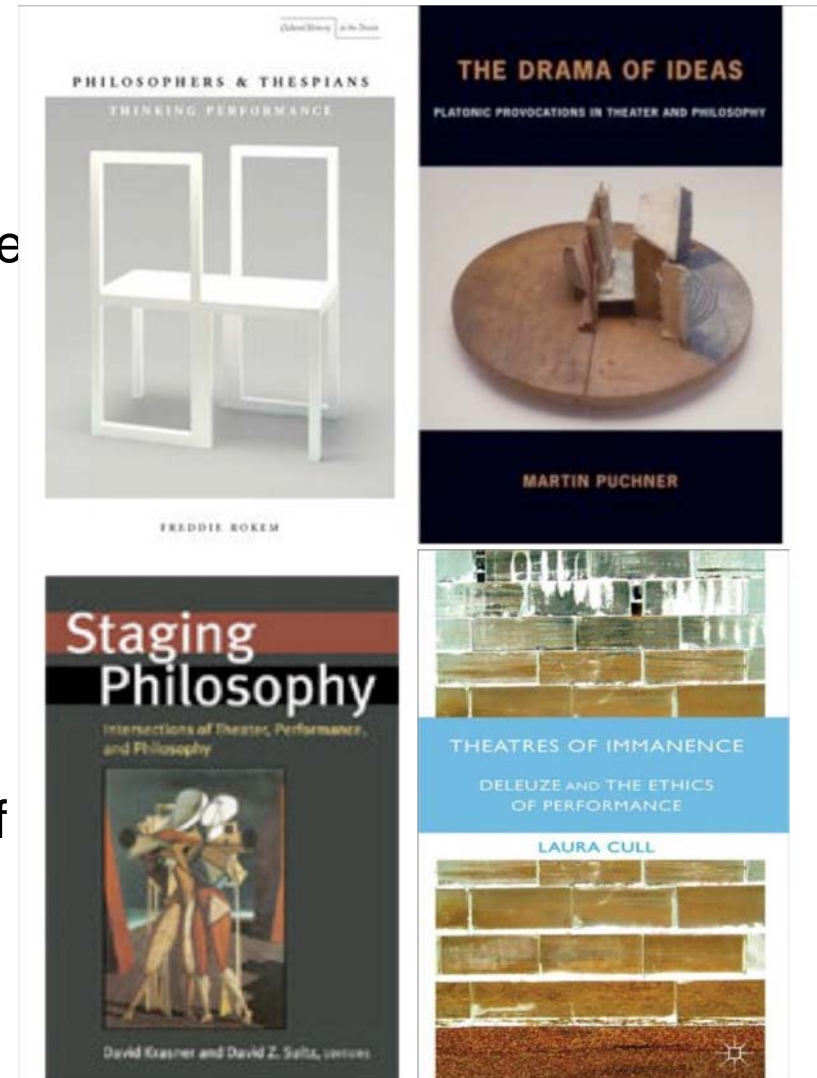


2. What else is Performance Philosophy?

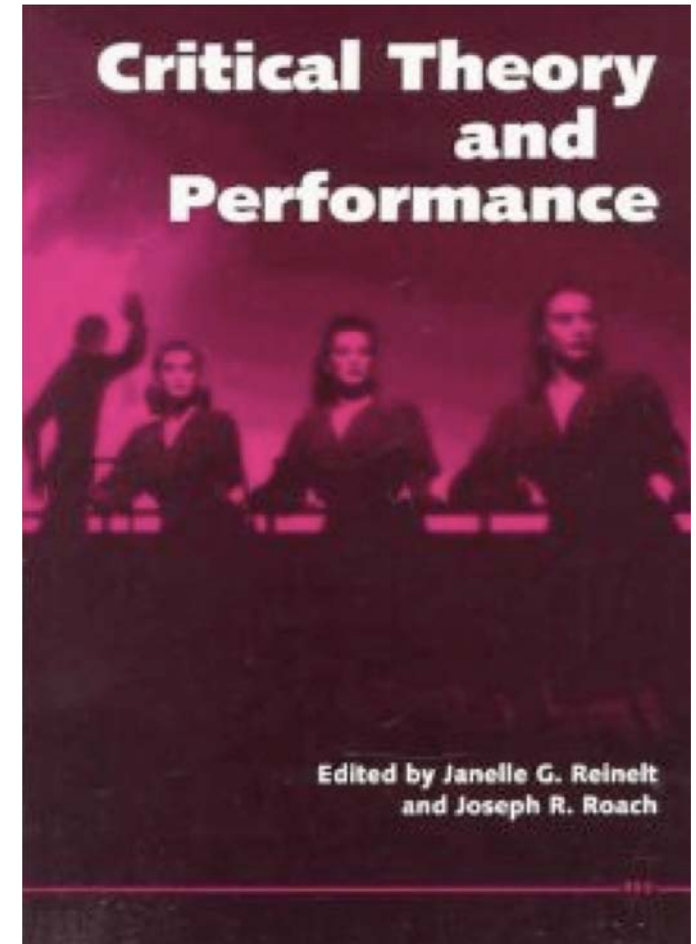
Rapid growth in recent research on performance and philosophy as one reason for thinking of performance philosophy as an emerging field

Performance Studies:

- Cull, Laura (2012) *Theatres of Immanence & 'Performance as Philosophy: Responding to the Problem of "Application"'*
- Puchner, Martin (2012) *The Drama of Ideas*
- Rokem, Freddie (2010) *Philosophers and Thespians*
- Krasner, David and Saltz, David (ed.) (2006) *Staging Philosophy: Intersections of Theater, Performance and Philosophy*
- We have 'entered a phase of critical re-examination of the philosophical foundations of theatre and performance' (Rokem 2010: 228)
- The question of how, performance "thinks", constitutes one of 'the most urgent issues on the agenda of today's institutions of higher education' (ibid., 5).



- Differentiate from “**theory explosion**” in Humanities, including US and European Theatre Studies
- Theory explosion described as having ‘returned the humanities [including performance] to philosophy’ (Reinelt and Roach 1992: 5)
- vs. Returned performance to some philosophies, but not to others – sections include “Semiotics and Deconstruction”, “Psychoanalysis” and “Hermeneutics and Phenomenology”; little or no mention of Descartes, Spinoza, Kant, Hegel, Kierkegaard, Bergson, Deleuze and Guattari, Wittgenstein, Zizek etc.
- Emphasis on critical theory as a *methods* to be applied to performance analysis; **tendency towards application** that we will also see in terms of philosophy’s use of the arts.



- Not just publications but also **research projects, conferences and festivals**

Philosophy on Stage (Vienna, 2005-onwards)

Drama and Philosophy (Lisbon, 2013)

Music and Philosophy study group (London, 2010-onwards)

Soundcheck Philosophie (Halle, 2011-onwards)

- Includes the Dead Philosophers' Café in which 'living philosophers slip on stage into the role of dead philosophers to have discussions together, which history did not allow' (Totzke and Gauß 2012: np).

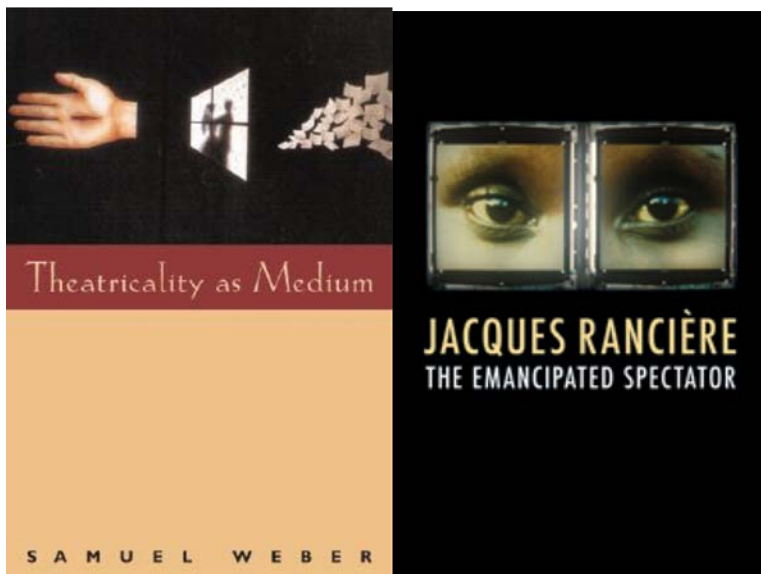
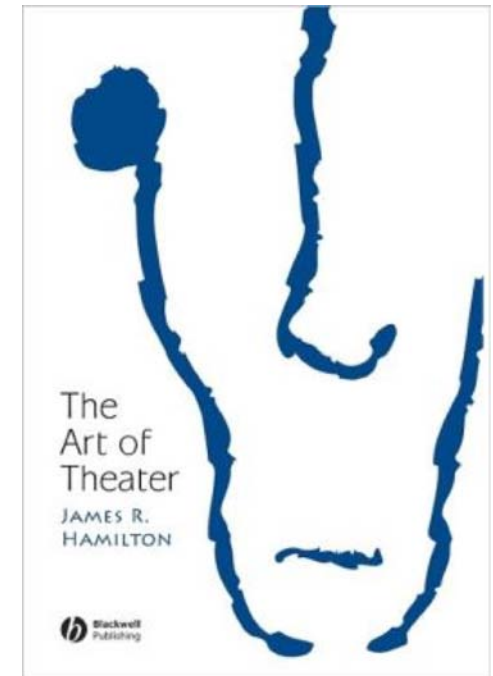
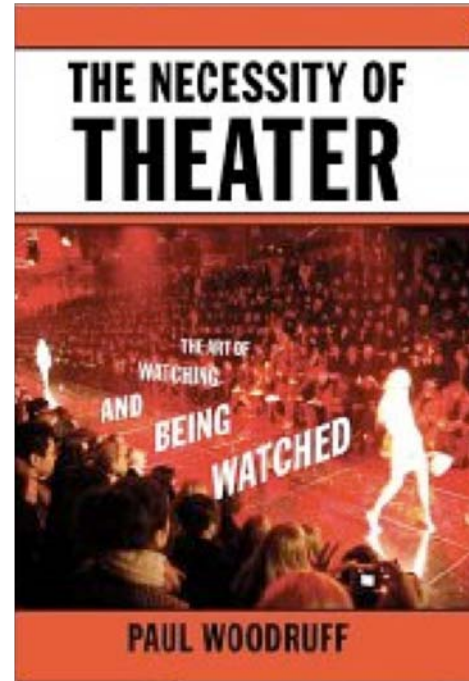


More than just a “philosophical turn” in Performance Studies?

Growth of interest in the relation between performance & philosophy is not just coming from within performance, but from philosophy too

Philosophical Aesthetics

- Hamilton, James R. (2007) *The Art of Theater*
- Stern, Tom (2013) *Philosophy and Theatre: An Introduction*
- Woodruff, Paul (2008) *The Necessity of Theater*



Continental Philosophy

- Badiou, Alain (2005) *Handbook of Inaesthetics* – includes ‘Theses on Theatre’ and ‘Dance as a Metaphor for Thought’
- -----(2008) *Rhapsody for the Theatre*
- Rancière, Jacques (2009) *The Emancipated Spectator*
- Weber, Samuel (2004) *Theatricality as Medium*

3. What might Performance Philosophy *become*?

A new field?

- A new research field (or [sub-]discipline, subfield) that this association and these activities aim to cultivate and represent.
- ***Is it desirable and/or valid to call or conceive Performance Philosophy as a field? How we define a “field” (or discipline) and if Performance Philosophy can be defined as one, what defines it as a field? Can Performance Philosophy be committed to open definitions of ‘performance’ and ‘philosophy’ and still constitute a field? (rather than an ‘unlimited free-for-all’, does a field depend on exclusions?).***
- Fear of loss of identity of ‘philosophy’ if we extend the use of the term too far: already tested by popular philosophy (Philosophy of Buffy, beer etc.). Everything is philosophical (so nothing is).
- ‘Fields’ are already internal differentiated; eg. between ‘proper’ philosophy and its others (analytic vs. continental).



Image: ROLU, residency in 'Open Field' at the Walker Art Gallery

Objection to apparent limitless of the field

- Performance Studies: Critics question the value a seemingly all-encompassing concept of performance could have as an analytic category. If everything is performance, or at least can be seen as performance, then what use is the concept of “performance” as a way of thinking about the qualitative complexity of the world? Concept has a homogenizing effect.



Kaprow, *Basic Thermal Units* (1973)

- In contrast, though, one could also argue that any attempts to fix the necessary conditions for “performance” will have a limiting effect on the discipline—necessarily excluding what might, from another point of view, be the most radical developments within the field.
- eg. 1) Performance must have an ‘**audience**’ seems to exclude experiments in participation / Kaprow ‘performer only’ happenings; or
- 2) **Liveness** is the essence of performance seems to exclude experiments with new media / ignore live dimensions of cinema.

How to do Performance Philosophy?

The application of philosophy to performance / Performance as illustration of philosophy

- See use of film as illustration of existing philosophical ideas – eg. *The Matrix* as illustration of Plato's Allegory of the Cave or *The Truman Show* as a way of teaching Cartesian skepticism (*How do you know that everything around you is real? ...Rather than a kind of waking dream or illusion? What if what seems to be real merely resembles reality? Etc.*)
- Likewise Sophocles' *Antigone* as a way of teaching ethical / moral philosophy, questions of 'right' and/or as illustration of Hegelian conflict between norms of the private and public spheres
- **Edward Spence:** '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'.



- Performance as an **‘enlivening pedagogical resource’** for philosophy – not a bad thing, but not all that Performance Philosophy might be (Sinnerbrink 2011: 119)

But

The problem of application

- Application also enacts a kind of **‘*philosophical disenfranchisement*’ of the arts** – whether film or performance (ibid., 128).
- Performance as example: instrumentalised for the sake of a philosophical argument, which often has little interest in the artwork in itself. Philosophers often use art to illustrate existing ideas rather than prompt new ones.
- Within the **“*philosophy of*”** the arts, art is constituted as the dominated object of knowledge for philosophical reflection and explanation, rather than as a source or site of knowledge in itself; as Sinnerbrink suggests: ‘In the ‘philosophy of X’ approach, philosophy conceptually analyzes and theorizes its object precisely because the latter cannot do so’ (ibid., 7).
- Hegelian tradition suggests **Art needs Philosophy** to be philosophical / for its real value and meaning to become apparent: ‘Art only *becomes* philosophical [for Hegel] when a philosopher brings out its inner voice through translation and clarification. The Truth has a sensuous embodiment in art that needs to be told in words by philosophy’ (Mullarkey 2009: xi – original emphasis).

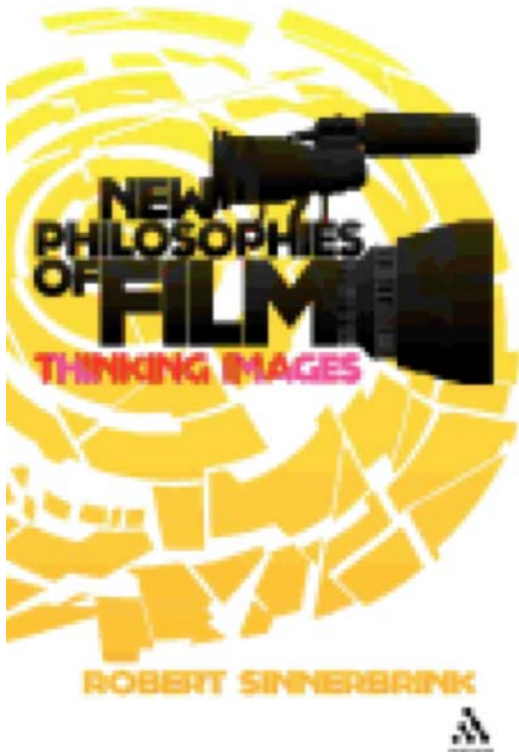
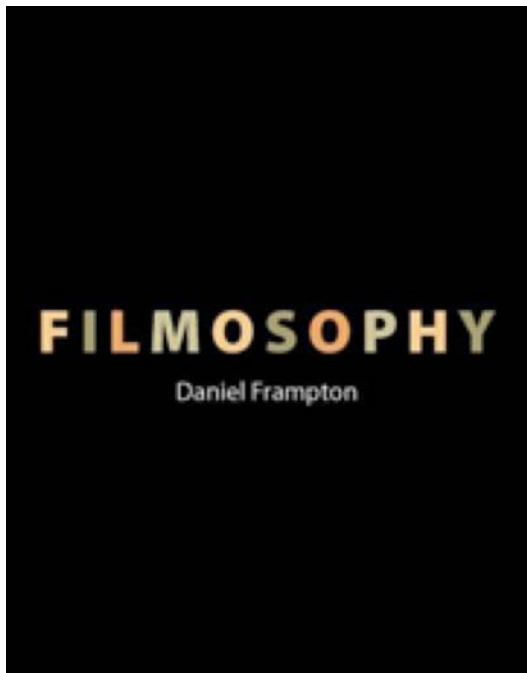
■ **The problem of application goes both ways.**

- **Application of philosophy to performance by performance theorists:** “Performance theorists typically *apply* theories by scholars in other disciplines such as philosophy... If someone we respect has published a theoretical assertion that sounds good and supports our own position, we uncritically adopt and apply the assertion... Because performance theory very rarely *advances original arguments in support of the philosophical principles it adopts*... we are often merely theoretical parasites (Saltz 2001: 154).
- **Application of philosophy to performance by practitioners:** Risk of demands of PaR to evidence its own research dimension vs. experiments at the extreme end of challenging authorial intention. See Kaprow again: saw little value in generating art works that ‘remain only an illustration of a thought’ rather than providing participants with what he called an ‘experienced insight’ (Kaprow 1992: 25). To make performances that stage what we already know is not a ‘worthwhile activity’, according to Kaprow, in contrast to creating the conditions for experiments the result of which remain unknown.
- **Alternatives:** two-way process, performance & philosophy inform understandings of one another; practice providing insights/innovations in terms of how concepts translate into ways of life (as well as being produced by them – re. method of dramatization).

Performance-*as*-Philosophy

Model in Film-Philosophy

- See Film-Philosophers like **Daniel Frampton**, **John Mullarkey** and **Robert Sinnerbrink**: a ‘new-found democracy concerning the origins of thought’ (Mullarkey 2009: xi)
- ‘Film-philosophy argues that film should be regarded as engaging in philosophically relevant reflection via the medium of film itself, or as being capable of *a distinctively cinematic kind of thinking*... It is a way of aesthetically disclosing, perhaps also transforming, our experience of the modern world; one that prompts philosophy to reflect upon its own limits or even to experiment with new forms of philosophical expression’ (Sinnerbrink 2011: 7).
- Or **Stephen Mulhall** who proposes that: ‘(1) films can reflect upon, question, even contribute to our understanding of significant philosophical questions or problems (2) films can question or explore the nature of the cinematic medium in a manner comparable to philosophy (‘philosophy of film’); and (3) films can reflect upon their own conditions of possibility or their own status as cinematic fictions’ (ibid., 120).

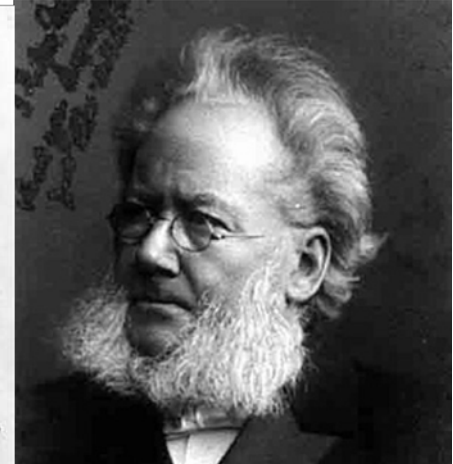
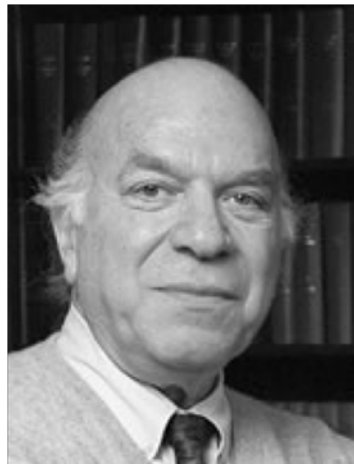
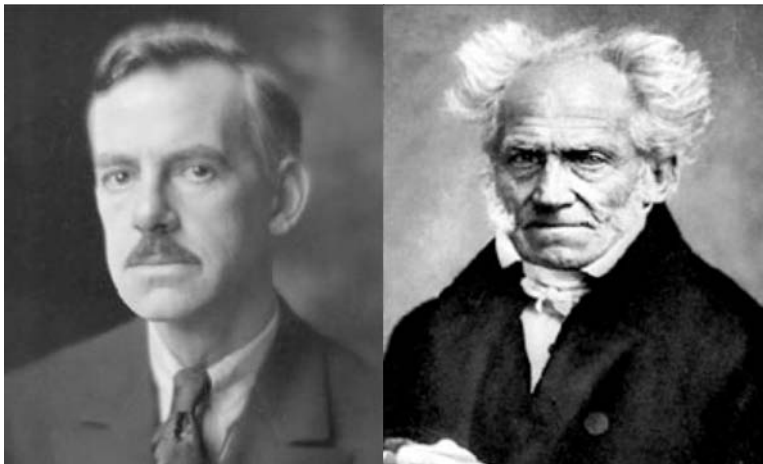


Transfer other questions already raised in Film Philosophy:

[How] Can we 'prove' a performance is philosophical?

When is performance philosophical?

- Is it only if we are able to evidence that a practitioner has engaged with a particular philosopher's work (**Ibsen with Kierkegaard** or Eugene O'Neill with Schopenhauer, for instance)? Or if the author can be proven to have had philosophical intentions. eg. **Shakespeare as Philosopher**, Beckett as Philosopher – 2 most common / least controversial claims
- Is performance-as-philosophy dependent on a **philosophically minded observer?**
- See **Paisley Livingston**: 'Any philosophy to be gleaned from a film is either due to the philosophical acumen of the interpreter, or else is confined to the expression of an explicit aesthetic intention on the part of its maker/s (Livingston 2006, 2009b)' (Sinnerbrink 2011: 117).
- Vs. Approach inspired by **Stanley Cavell**: performing the power of performance to generate new thinking in aestheticised philosophical writing



Critiques of Performance-as-Philosophy

1) The problem of paraphrase

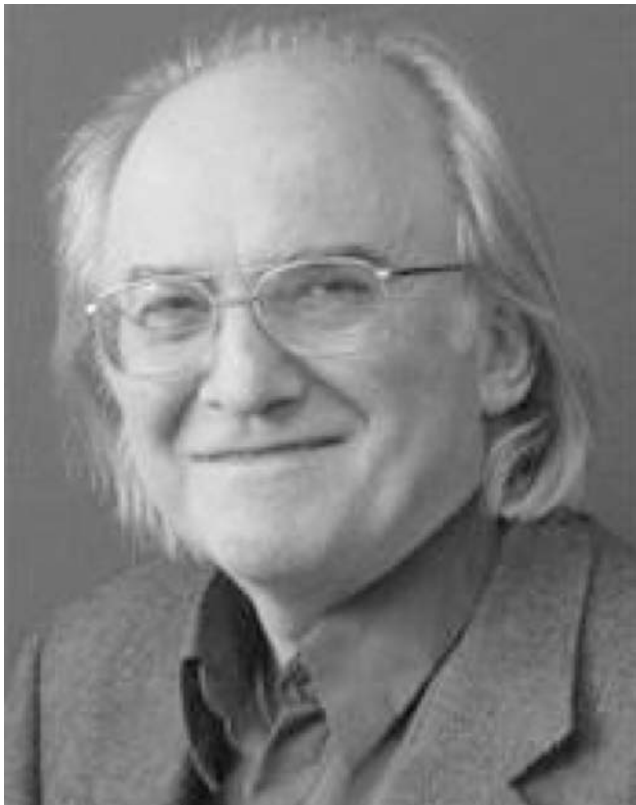
- See Livingstone on film: performance cannot make an independent or exclusive contribution to philosophy. Unless the philosophical contribution of a performance can be paraphrased (namely, articulated in words) it cannot be communicated; but correlatively, if it *can* be paraphrased it is, by definition, no longer exclusive to the medium of performance; it has already been said or might now be said better by traditional philosophical discourse.
- Assumes philosophy is always about saying, neglects idea that philosophy might be communicated in forms other than words.

2) Objection on the grounds of a definition of philosophy

- To say performance philosophizes in an independent manner is ‘merely metaphorical’ since performance cannot make logical and reasoned arguments. But as Sinnerbrink points out, such arguments ‘often assume a too-narrow or reductive conception of what counts as philosophy’ (Sinnerbrink 2011: 117).

3) Objection to homogenization of practices

- We need to ‘mind the gap’; preserve the sense of performance and philosophy as distinct endeavors (Puchner 2013). Paul Kottman suggests that we should resist the ‘nomination of Shakespeare for the title “philosopher”’, arguing that it is ‘precisely insofar as they *move* us – insofar as they are dramatic – the plays are not themselves philosophy’ (Kottman 2009: 17 – emphasis added). But is philosophy unable to move us?



What is at stake in saying performance is *philosophy*?

- The notion that performance is thinking may already be a 'given' for many of us, especially on account of the growth and increasing institutional acceptance of **practice as research** in performance.
- Differentiate research / thinking / philosophy?
- Can performance be too easily sidelined as a lesser kind of thinking in relation to philosophy?
- **François Laruelle's non-philosophy**: 'We must first change the very concept of thought, in its relations to philosophy and to other forms of knowledge' (Laruelle 2012: 4).
- **Non-philosophy is not anti-philosophy**; 'It enlarges the set of things that can count as thoughtful, a set that includes extant philosophy, but also a host of what are often presently deemed (by philosophers) to be nonphilosophies and non-thinking (art, technology, natural science)' (Mullarkey and Smith 2012: 5).





Philosophy-as-Performance

Contribute to contemporary questions of what counts as philosophical thought; the nature and form of philosophy; understanding of philosophy as an embodied practice – conceiving **philosophy as a verb** rather than a noun

- **Deleuze** in 1968: ‘The time is coming when it will hardly be possible to write a book of philosophy as it has been done for so long... The search for ***new means of philosophical expression***... must be pursued today in relation to the renewal of certain other arts, such as the theatre or the cinema’ (Deleuze 2004: xx).
- Again, we know this isn’t new. See **Diogenes the Cynic**: Diogenes ‘did everything in public, including eating, sleeping, masturbating, urinating and defecating...’ (Davis and Vitanza 2005: 133). ‘Any expression of philosophy involves engaging an audience in some way. Diogenes does however take the practice of philosophical performance to an extreme, so much so that it is impossible to separate his life from his thought’ (Roberts 11).
- A philosophy expressed through action; or better, **a philosophy created in the event of its performance.**



Can we say performance thinks without locating thinking in a human subject?

It is not only because it is made by 'reflective practitioners' that performance counts as thinking. The human maker is not the only one doing the thinking in the creation of performance; rather, **Deleuze's definition of thought as creation** allows us to suggest that everything thinks because every 'thing' is immanent to the creativity of life, an expression of how life thinks itself in and as the creation of different 'things'.



Challenges ontological distinction of human and nonhuman on the basis of thought: 'We should no longer think of thought as something representing passive things, but rather as something *that things do themselves alongside us*' (Mullarkey 2009: 207).



Idea that '**everything thinks**' can be traced back to 16th c. notion of Panpsychism, somewhat taken up in Speculative Realism: human thought may be construed as 'a more *complicated* variant of relations already found amidst atoms and stones', but without assuming that more complicated necessarily equals better or more important or valuable or deserving of greater rights (Harman 2009: 212).

Conclusions

- Performance Philosophy is an open field with potential to provide a platform for **interdisciplinary conversations** between researchers otherwise unaware of one another due to disciplinary conventions (little engagement between analytic philosophy and performance studies; or even PS with dance and music)
- Rather than beginning to explore the relationship between performance and philosophy based on narrow definitions of each, which presume a self-sameness and pre-empts their future, we might stage Performance Philosophy as **a site of auto-interrogation**: questioning the nature of the relations between thinking, acting and making; conceptualization and embodiment; texts, bodies and events – in a bit to enable the **mutual transformation** of performance and philosophy by one another.
- Stakes include:
 - challenge to the hierarchisation of different modes of thought and forms of knowledge;
 - supporting and providing alternative perspective to PaR [definition of “research”];
 - contribution to non-philosophical project and challenge to philosophy to theorise its own performance, address its own embodiment;
 - site for debate and articulation of practices concerned with our relationship to ‘the real’, reality in its most fundamental form – however this is conceived (as Truth, language, difference, movement...).