

# Conference Drama and Philosophy

**Lisbon, 17, 18 and 19 January 2013**

Instituto de Filosofia da Linguagem

Universidade Nova de Lisboa







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COORDINATOR

Paulo Filipe Monteiro

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Martin Puchner, Paulo Filipe Monteiro

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DESIGN

António Lobo

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**17 January | 9.30 - 10h**

Auditorium **1** - Universidade Nova de Lisboa

Opening, with Vice-Rector of Universidade Nova de Lisboa, Professor José Esteves Pereira, Director of Faculdade de Ciências Sociais e Humanas, Professor João Sâáguas, Director of Instituto de Filosofia da Linguagem, Professor António Marques, and Conference Coordinator, Professor Paulo Filipe Monteiro.

**17 January | 10-11h | Chair: António Marques**

Auditorium **1** - Universidade Nova de Lisboa

Martin Puchner (keynote speaker) | Wittgenstein's Dramatic Heirs

Many of the most important twentieth-century approaches to the study of language, from logical positivism to an anthropological view of language, can be associated with Wittgenstein, and it is therefore through Wittgenstein that we may hope to reach clarity about the claims and limits of language philosophy. *Wittgenstein's Literary Heirs* looks at the endgame of what I call the language century, when novelists, dramatists, and poets, including Iris Murdoch and Tom Stoppard, responded with increasing frequency to Wittgenstein in their own literary experiments. This trend, culminating in the eighties and nineties with figures such as David Foster Wallace and Jorie Graham, affords us a fresh perspective on the extraordinary alliance between language philosophy and literary production in the twentieth century.



Martin Puchner is the Byron and Anita Wien Professor of Drama and of English and Comparative Literature at Harvard University. He is the author of *The Drama of Ideas: Platonic Provocations in Theater and Philosophy* (Oxford, 2010; winner of the Joe A. Callaway Award), *Poetry of the Revolution: Marx, Manifestos, and the Avant-Gardes* (Princeton, 2006; winner of the MLA's James Russell Lowell Award) and *Stage Fright: Modernism, Anti-Theatricality, and Drama* (Hopkins, 2002; 2011), as well as of numerous edited volumes and sourcebooks, including *Karl Marx and Friedrich Engels: The Communist Manifesto and Other Writings* (2005). He is the general editor of the *Norton Anthology of World Literature*, third edition (2013). He also writes on literature, drama, and politics for the *London Review of Books*, *Raritan*, *Bookforum*, *N+1*, and *Inside Higher Ed*.

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Maria Filomena Molder (keynote speaker)

| The dramatic pattern of the Wittgensteinian language-games

In the *Philosophical Investigations* the introduction of the concept of language-games points out to its matrix/pattern: learning how to speak. On the other hand, the examples concerning the variety of language-games send us back again to this matrix/pattern, particularly in *On Certainty*, where Wittgenstein focuses on a bundle of evidences behind which we cannot go further back under the threat of ruining what we call our world. As he says: "It is so difficult to find the *beginning*. Or, better: it is difficult to begin at the beginning. And not to try to go further back." The beginning has a dramatic structure, i.e., two characters acting and reacting. If we went back behind the beginning we should fall out of the world where we live and to which we are not yet acquainted. This is what I aim to show.

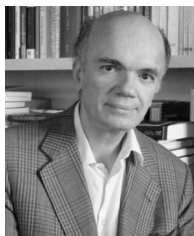


Maria Filomena Molder is Full Professor of the Faculdade de Ciências Sociais e Humanas at the Universidade Nova de Lisboa (UNL). Since 1978, she has been writing about aesthetical problems for several philosophical and literary Revues. Main Original titles: *O Pensamento Morfológico de Goethe*, IN-CM, Lisboa, 1995. *Semear na Neve. Estudos sobre Walter Benjamin*, Relógio d'Água, Lisboa, 1999. Pen-Club 2000 Award for Essay. *Matérias Sensíveis*, Lisboa, 2000. *A Imperfeição da Filosofia*, Lisboa, 2003. *O Absoluto que pertence à Terra*, Lisboa, 2005. *Símbolo, Analogia e Afinidade*, Lisboa, 2009. *O Químico e o Alquimista. Benjamin, leitor de Baudelaire* (*The Chemist and the Alchemist. Benjamin, reader of Baudelaire*), Relógio d'Água, Lisboa, 2011. Pen-Club 2013 Award for Essay.

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## Rui Bertrand Romão | Drama in the philosophical work of Iris Murdoch

This paper aims at analyzing the role played by drama in its many-sided aspects in the philosophical work of Iris Murdoch. I shall not only consider here her Platonist dialogues, a most important part of her strictly philosophical output, but also her other non-fiction writings. The appearance of drama in the texts she was explicitly dealing with philosophy must then be brought together for comparison with the way she tackled philosophical issues, using them in dramatic situations of her novel or even in her scarce ventures into playwriting.



Rui Bertrand Romão has a PhD and Aggregation in Philosophy from Universidade Nova de Lisboa (New University of Lisbon). He teaches at Universidade da Beira Interior. He is a member of the IFL, *Institute for the Philosophy of Language*, where is the Principal Researcher of the FCT funded Project “Skepticism and Conservatism”. He was a Visiting Scholar in 2008 at the GCUNY. He has several books and articles published in Portuguese, in French and in English. His two most recent books, in 2010 in Portugal, are: *Os Caminhos da Dúvida: Cepticismo, Protomodernidade e Política*, [*Paths of Doubt: Skepticism, Early Modern Age and Politics*], and *Montaigne e a Modernidade* [*Montaigne and Modernity*]. His latest articles include: «Scepticisme et Style», in *Rue Descartes*, nº 68, *Philosopher au Portugal Aujourd'hui*, Revue du Collège International de Philosophie, PUF, 2010; and «Iris Murdoch and the rethinking of Shakespeare as a Philosopher » in S. Melo Araújo/ F. Vieira (ed.), *Iris Murdoch: Philosopher Meets Novelist*, Newcastle, Cambridge Scholars Publishing, 2011.

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Laura Cull | What is Performance Philosophy?

This paper will reflect on the question of to what extent we might wish to consider performance as a philosophical activity in its own right: not as the mere illustration of extant philosophy ideas nor according to a predetermined definition of philosophy (such that performance is called upon to produce logical arguments, rational deductions and so forth), but more as a practice that thinks in its own way, and indeed in ways that might equally call upon philosophers to reconsider what counts as philosophy. Drawing from the notion of non-philosophy (or non-standard philosophy) outlined by François Laruelle, as well as from relevant work in the field of Film-Philosophy, I will endeavor to articulate some of the myriad ways in which we might say that performance thinks.



Laura Cull is Senior Lecturer in Theatre Studies and Director of Postgraduate Research for the School of Arts at the University of Surrey, UK. She is author of 'Theatres of Immanence: Deleuze and the Ethics of Performance' (Palgrave, 2013); and editor of 'Deleuze and Performance' (Edinburgh University Press, 2009). Laura is also Secretary of Performance Studies international (PSi) and in 2008 she founded the PSi Performance & Philosophy working group of which she was Chair from 2008-2013. She is now one of the founding convenors of Performance Philosophy – a new professional association for researchers interested in the intersection of performance and philosophy.

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Sinead Hogan | The theatre of authorship: the absent *mise-en-scène* or Derrida between Mallarmé and Beckett.

Derrida's reading of Mallarmé evokes a theatrics of *espacement*. I will put this notion in play with the question of Derrida's non-dialogue with Beckett. The desire for the 'experience or presencing' of absence opens up a dialogue between philosophy and theatre where the possibility of spacing is the aporetic impossibility of *staging* a presence. In Derrida's readings, I propose, there opens up a theatricality within the *mise-en-scène* of philosophy and authorship where 'blank spaces' are not a 'transgression of the limits and measure' of thinking, 'but a dispersal and opening' of thought to the aesthetic (of) *l'avenir* and authorship *sous rature*.



Sinead Hogan is a lecturer in visual arts practice at Dunlaoghaire Institute of Art, Design and Technology, Dublin. She studied philosophy at University College Dublin and wrote her PhD under the title of 'aesthetic thinking ∞ uncanny rhetoric'. Her thesis focused on the dialogue between Heidegger and Derrida and the question of the aesthetics of thinking following the critique of presence.

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17 January | 14 - 17.30 | Chair: Teresa Botelho

PANEL A

Auditorium 1 - Universidade Nova de Lisboa

Tom Stern | Progress, stagnation and repetition in philosophy and drama

With regard to their views about the relationship between human beings and their place in history, many of the significant figures in the history of philosophy may be described either as philosophers of progress, as philosophers of stagnation or as philosophers of repetition. Meanwhile, recent work on the relationship between philosophy and drama has posited a kind of connection between certain philosophical ways of thinking and dramatic ideas or concepts. My paper attempts to offer a further dimension to the relationship between philosophical and dramatic thought, applied to the three categories above. Philosophers of progress, of stagnation and of repetition have all found dramatic ideas invaluable in working out their views and, conversely, that dramatists of various kinds have also explored these themes in their writings.



Tom Stern is a Lecturer in Philosophy at University College London, where he is also the Academic Director of the European Social and Political Studies programme. His research interests include the relationship between philosophy and theatre and the history of German philosophy, especially Nietzsche. His book, *Philosophy and Theatre*, will be published by Routledge in 2013.

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Dina Mendonça | Looking for surprise: insights from drama and philosophy

This paper explores the way in which emotions of a drama promote thinking. The first part of the paper proposes an original answer to the paradox of fiction and the paradox of tragedy, the Experimental Solution, which argues that drama functions as a type of emotional laboratory where emotions are explored and tested, such that with fiction each one of us reworks the subtleties of emotion. The second part proposes that a search for a certain type of surprise feeling is at the base of both philosophical and performance endeavours, exploring the fact that humans set themselves the most outstanding difficult task: that of being surprised in what is familiar.



Dina Mendonça holds a Ph.D from University of South Carolina, Columbia, on Dewey's notion of experience, and a Masters degree in Philosophy for children at Montclair State University, New Jersey. Currently holds a post-doc position at IFL and works on developing a Pragmatist Theory of Emotion ([www.mendoncaemotion.com](http://www.mendoncaemotion.com)). Simultaneously, she does Philosophy for Children, training and counselling teachers, developing new and original material (*Philosophy for children Manual for Kinderganden*, 2011).

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Vanessa Brito | The dramatization of thought (in French)

When Gilles Deleuze was writing *Difference and repetition*, he developed what he called a “method of dramatization”. He writes: “When a concept is given, we can always try to find its drama”. What does it mean to “dramatize a concept”? Is this dramatization a kind of theater of thought? But why should a philosophical thought need to dramatize its concepts? And what kind of effects can this dramatization produce on the philosophical writing itself? In other words, in what way can it change what thinking means? These are some of the questions to which our paper will try to respond.



Vanessa Brito is a full member of Instituto de Filosofia da Linguagem (IFL), holding a post-doctoral position granted by Fundação para a Ciência e a Tecnologia (FCT). She is currently working on the articulation between philosophy and literature. Recently, she organized the international conference “Melville and philosophy: will, words and acts”.

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Bartholomew Ryan | Kierkegaard's Mellemspil, or the performance in philosophy

Søren Kierkegaard's philosophical authorship is a dramatic performance *par excellence*. In the history of modern European philosophy it is Kierkegaard who juxtaposes most effectively thinking via theatre such as in the use of mask and marionette, allegory, pushing language towards image, transforming his writers (the various pseudonyms and personas) into performers, and structuring texts as dramatic works with acts, scenes and interludes. Kierkegaard's performance becomes a critique of philosophy itself, and is an example of how drama can be transposed and utilised to reveal what philosophy cannot achieve, and transform the role of philosophy and drama. I will pay special attention to the term "Interlude" (*Mellemspil*) in Kierkegaard's tragi-comic authorship.



Bartholomew Ryan holds degrees from Trinity College, Dublin (BA, 1999), University College, Dublin (MA, 2002) and Aarhus Universitet (PhD, 2006). He was visiting lecturer at the European College of Liberal Arts in Berlin (2007-2011) and Lady Margaret Hall, University of Oxford (2010). He is currently a postdoctoral fellow at the Institute for the Philosophy of Language, at the Universidade Nova de Lisboa. His current interests include juxtaposing Kierkegaard and Fernando Pessoa. Has written extensively on Kierkegaard and critical theory, and published articles on Nietzsche, Joyce, Shakespeare and Carl Schmitt.

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17 January | 14 - 17.30 | Chair: Teresa Botelho

PANEL A

Auditorium 1 - Universidade Nova de Lisboa

## Costica Bradatan | Philosophy as performance

Under the threat of torture or death a philosopher has to make a choice: to renounce her ideas and stay alive or to remain faithful to them and die. My paper is about this choice. I will examine phenomenologically the crossing of the threshold beyond which philosophy, if it is not to lose face, must turn into something else: *performance*. The assumption here is that the ultimate testing of our philosophy takes place not in the sphere of strictly rational procedures (writing, teaching), but elsewhere: in the fierce confrontation with death of the animal that we are. The worthiness of one's philosophy reveals itself, if anywhere, in the live performance of one's encounter with one's own death; that's how we find out whether it is of some substance or it is all futility.



Costica Bradatan is Associate Professor of Honors at Texas Tech University and Fellow at Notre Dame Institute for Advanced Study. He is the author or editor of seven books, most recently *Philosophy, Society and the Cunning of History in Eastern Europe* (Routledge). Bradatan has taught at universities in the US, Europe and Asia, and writes regularly for such publications as *The New York Times*, *The New Statesman*, *Times Literary Supplement*, *Times Higher Education*. Currently he is writing a book on “dying for an idea”.

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José Maria Vieira Mendes | Theatre is not a space of equality. On theatre and literature

Theatre's traditional version asserts that the theatrical performance is the interpretation or animation of a play. However, at the end of the 19th and start of the 20th century, theatre, in an attempt to proclaim its identity as a genre, tried to conquer its independence from dramatic literature. As a consequence, theatre became the art of confluences, the space for heterogeneity, and is described as a characteristically multidisciplinary genre, that "lost" its identity and limits.

In this paper we shall focus on this paradox and we will try, by crossing our thoughts with Wittgenstein's understanding of knowing as acknowledging, to close theatre's borders without missing its contemporary complexity, variety and movement.



José Maria Vieira Mendes is a playwright and member of the theatre collective Teatro Praga ([www.teatropraga.com](http://www.teatropraga.com)). He is starting a PhD dissertation (to be concluded in 2014) on theatre and literature, entitled "Closing Borders. Theatre and Literature" in the Program in Literary Theory at the Faculty of Letters at the University of Lisbon and with the support of the Institute for Philosophy of Language of Lisbon's New University and the InterArts Program at the Freie Universität Berlin.

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Claudio Rozzoni | The essence of theatre between reality and unreality

This paper wants to deepen the question of how to define the essence of the theatre, starting from works – especially phenomenological ones – which radically raised the question of the ‘strange’ relationship between reality and unreality that the ‘world of the stage’ makes it possible for us to experience. In particular, we will show how, in order to define the essence of the theatre, it is necessary to focus on the *vision* of this essence: a both «paradoxical» and «magic» vision, insofar as it entails in itself an essential not seeing that gives rise to a *play* between opacity and transparency.



Claudio Rozzoni obtained his Ph.D. in «Aesthetics and Theory of Art» from the University of Palermo. He is currently a postdoctoral researcher in Aesthetics at the University of Milan. He is member of the Institute for Philosophy of Language of Lisbon and of the Italian Society of Aesthetics. In Italy, he has just published an essay on the aesthetics of the theatre (*Per un'estetica del teatro. Testi di Simmel, Merleau-Ponty, Fink, Deleuze* [For an Aesthetics of the Theatre. A Critical Path. Texts by Simmel, Merleau-Ponty, Fink, Deleuze], Milan 2013).

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Gabriele Sofia | Theatre, Phenomenology and Neurosciences

From 2006, several theatre scholars coming from the field of Theatre Anthropology (Barba, 1993) and Ethnoscenology (Pradier, 1990) have addressed their researches towards cooperation between theatre cultures and neurosciences (Bartoletti 2007; Sofia, 2009; Falletti, Sofia, 2011; Falletti, Sofia 2013). Following this path of research, a third field appeared in the dialogues between theatre and neurosciences: phenomenology. After the discovery of mirror neurons mechanism (Di Pellegrino, 1992; Rizzolatti, 2008), the cooperation between neuroscience and phenomenology improved very much. For that reason some researches between theatre and neurosciences became structurally organized by some phenomenological paradigms. (Sofia, 2011). The aim of this presentation is to show some bridges where theatre and phenomenology can cooperate and create new interdisciplinary perspectives.



Gabriele Sofia is a post-doc researcher working with the Dipartimento di Storia dell'Arte e Spettacolo at Sapienza University of Roma and the Laboratoire d'Ethnoscénologie of the Maison des Sciences de l'Homme Paris Nord. Since 2006 he has carried out an interdisciplinary research project on the neurophysiology of the actor and the spectator. From 2009 he promoted and organized the first, second, third and fourth edition of the International Conference "Dialogues between Theatre and Neurosciences". In December 2011 he discussed his Ph.D. thesis, titled "The actor-spectator relationship. History, hypotheses and experiments towards the study of the neurobiological level", obtaining the highest academic distinction awarded for doctorates in France and in Italy.

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Ana Pais | “Almost imperceptible rhythms and stuff like that”:

the power of affects in live performance

There is no theatre without an audience. Marked by a passive gaze, the audience is supposed to be subjected to theatrical effects. Yet, because theatre happens in the encounter between spectators and actors, it brings forth a reciprocal dynamic that exceeds dramatic effects. This intangible dimension is often mystified as the “magic of theatre”. In this paper, I will be claiming that theatre needs an audience to be present because it performs a crucial activity inherent to the theatrical event. It sets affect in motion, amplifying and intensifying them, thereby producing a sensitive difference that encompasses theatrical repetition. I will do this by confronting and discussing Deleuzian concepts of intensity and sensation with contemporary theories of the transmission and circulation of affect (Brennan, Ahmed), as well as interviews with performers describing their encounters with audiences.

Ana Pais was born in 1974, in Lisbon. She worked as theatre critic and a dramaturg for both theatre and dance projects. Her research on dramaturgy was published under the title *The Discourse of Complicity. Contemporary Dramaturgies* (Colibri, 2004). From 2005 to 2010 she was assistant professor at the theory department in the Conservatoire of Lisbon. She is presently writing her Phd dissertation on the power of affects in performance.



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17 January | Chair: Suzana Borges

PANEL B

Auditorium 2 - Universidade Nova de Lisboa

Teresa Pedro | The idea of drama in F. W. J. Schelling's interpretation of Greek tragedy  
(in French)

Schelling's theory of tragedy has been studied with particular focus on the content of the tragic conflict. Little attention has been paid, however, to the question in what sense the author considers greek tragedy as drama. My talk will focus on this aspect of Schelling's philosophy, comparing it with the Hegelian conception of drama. I will argue that, while for Hegel the dialogue represents the moment of dramatic expression par excellence, the characterization of drama by Schelling incorporates two aspects: the concept of "action" and the temporal dimension of what Schelling calls the "presentness" (Gegenwärtigkeit).



Teresa Pedro was awarded a PhD in Philosophy by the University Paris IV-Sorbonne.

She is now a post-doctoral researcher at the Institute for Philosophy of Language of the New University of Lisbon and at the Center for Knowledge Research of the Berlin University of Technology. Her research focuses on classical German philosophy and on philosophy of film.

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Bruno C. Duarte | Pasolini's Tragic Chorus

During the second half of the 1960s, along with such works as *King Oedipus* and *Medea*, Pasolini planned to direct a documentary poem-essay “about the Third World”, of which several sketches have remained on film. Among them are the *Notes towards an African Oresteia* (1968-69), an effort to transpose Aeschylus’ tragedy onto post-colonial modern Africa. While facing the dramaturgical concerns implied in the displacement of the tragic form, Pasolini contemplated the figure of the tragic chorus, which he intended to “distribute in its real, realistic, daily situations”. This paradoxical figure – a modern tragic chorus – remains to this day an enigma.

Bruno C. Duarte received his Ph.D. in Philosophy from the University Marc Bloch, Strasbourg, where he studied with Philippe Lacoue-Labarthe. His main research interests lie in the Philosophy of German Idealism, 18<sup>th</sup> and 19<sup>th</sup> Century Poetics, Theory of Tragedy, including authors such as F. Hölderlin, F.W.J. Schelling, F. Schlegel, H. von Kleist, among others. He is a member of the Institute for Philosophy of Language (Faculty of Social and Human Sciences – New University of Lisbon).

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Kélina Gotman | The Real and Its Doubles: Theatre, Philosophy & Change

In *L'objet singulier* (1979), Clément Rosset depicts Oedipus as the ultimate tragic figure who instantiates a false, or fictitious, doubling, which trumps the perceived reality of the oracle with another real: that of life as it actually, eventually, occurred. In this paper, I argue that in Rosset's concept of the tragic double one real is shed for another: an imaginary for an actual real. In the slippage between them, theatricality occurs; theatre, as I will argue, conceived of as transformation: no longer a becoming but a phantasmatic shift, a parallax view, revealing the double as spectre becoming real, between imitation and change.



Kélina Gotman is Lecturer and Convenor of the MA in Theatre and Performance Studies in the Department of English at King's College London. She is translator of Félix Guattari's *The Anti-Oedipus Papers*, and has contributed articles and chapters to *About Performance*, *PAJ*, *Conversations across the Field of Dance Studies*, *Choreographic Practices*, and others. She is completing a book on the language of movement and dance ecstasies in medical discourse.

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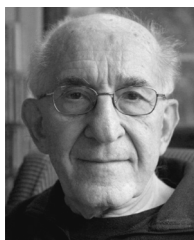
17 January | 18.00 - 19.00h | Chair: Freddie Rokem

Auditorium 1 - Universidade Nova de Lisboa

Herbert Blau (keynote speaker, video conference)

| The Metaphysical Fight: Performative Politics and the Virus of Alienation

Starting with “the metaphysical fight” in an early play of Brecht, where identities are up for sale, or otherwise prostituted, in the “slaughterhouse” of being, the idea of performance will be considered as a testament of remembrance to the difficulties of a possible politics in a demoralized world. This is all the more so with the incursion of media in the age of information, and its factitious subjectivities, where even virtuality can’t escape, as it encroaches on performance, a desire for the mimetic, with a nostalgia for the real. Whatever its disposition, when there is something exceptional in the theater, whether disruptive or fragmentary, it really requires a visceral thinking—what I once called “blooded thought.”



Herbert Blau is Byron W. and Alice L. Lockwood Professor of the Humanities, Emeritus, at the University of Washington. He has also had a distinguished career in the theater, as co-founder and co-director of The Actor’s Workshop of San Francisco, then co-director of the Repertory Theater of Lincoln Center in New York, and as artistic director of the experimental group KRAKEN, the groundwork for which was prepared at California Institute of the Arts, of which he was founding Provost. The work of KRAKEN was a radical departure from the already innovative theater with which he had been associated before, including some of the first productions in this country of various controversial, now canonical dramatists of the modernist period, such as Brecht, Beckett, Pinter, Ionesco, Whiting, Arden, Duerrenmatt, Frisch, and Genet. He wrote about that in his earliest book, *The Impossible Theater: A Manifesto*.

Among his other books are *Take Up the Bodies: Theater at the Vanishing Point*, *The Audience*, *Sails of the Herring Fleet: Essays on Beckett*, *Nothing in Itself: Complexions of Fashion*, and *The Dubious Spectacle: Extremities of Theater*. Recently published were the first volume of *As If: An Autobiography and Reality Principles: From the Absurd to the Virtual*. Forthcoming is *Programming Theater History: The Actor’s Workshop of San Francisco*, an artbook constructed around program notes he wrote for productions at The Workshop half a century ago. He has received various awards for his writings and theater work.

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18 January | 9.30 - 10.30h | Chair: João Pedro Cachopo

Room 2 - Fundação Calouste Gulbenkian

José Pedro Serra | Tragedy and Wisdom

Tragedy is born simultaneously with philosophy in a time of particularly vigorous and creative thinking; influences of the sophistic movement are obvious. Through the analysis of some episodes of Greek tragedy we will try to see how they encompass a tragic understanding of reality, of man and his destiny. As the representation of tragedy addresses the *polis*, together we will also try to reflect on the pedagogical nature of tragedy and how wisdom can root and flourish in it.



José Pedro Serra is Associated Professor of the University of Lisbon (Faculty of Letters - Department of Classical Studies) and member of the Center of Classical Studies where he coordinates the research about “Classical Culture and the origins of European Culture.

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18 January | 9.30 - 10.30h | Chair: João Pedro Cachopo

Room 2 - Fundação Calouste Gulbenkian

Cláudia Madeira | Hybris and Mimesis in contemporary performance art

Various authors have used the concept of “cultural hybridity” to characterize the contemporary scene (Pieterse, 2001; Canclini, 2001, among others). Underlying this concept is an amplification of the mixing process between things, objects, processes, concepts, times and spaces of different orders – which is reflected in all areas of the social. This concept has its origin in the notion of *hubris*, defined in myth as exaggeration and insolence and canonized in Greek tragedy as the driving force behind the fall of the heroes in the face of the “blind forces” of fate. Since then, the progressive mixture of the genres of tragedy and comedy (or drama and farce), as *in life*, has led to various theoretical controversies about the applicability of tragic hubris beyond the Greek origins where it was forged. Taking, as our point of reference, the contemporary *performance art* produced in this context of cultural hybridity (where conflicting meanings emerge from the convergence of art and the social), we will try to identify and analyze the renewed forms of *hubris* and *mimesis* that are being produced today, and the referents from history that we can use for this analysis.



Cláudia Madeira (1972) is a sociologist. She carried out her post-doctoral research, entitled *Arte Social. Arte Performativa? (Social Art. Performative Art?)* at ICS (Lisbon University Social Sciences Institute) (2009-2013). She holds a doctorate in sociology for the same institute, for which she defended a thesis on *Hibridismo nas Artes Performativas em Portugal (Performing Arts Hybridity in Portugal)* (2008). She is the author of the books *Arte Híbrida – Uma Performatividade Expandida (Hybrid Art – An Expanded Performativity)* (Imprensa de Ciências Sociais, forthcoming 2013), *Híbrido. Do Mito ao Paradigma Invasor? (Hybrid. From myth to the new paradigm?)* (Mundos Sociais, 2010) and *Novos Notáveis: Os Programadores Culturais (New Dignitaries: The Cultural Programmers)* (Celta, 2002). She has also written several articles about new forms of hybridism and performativity in the arts. At New University of Lisbon she is currently teaching the seminars *Metamorphosis of the Artistic Performance and Cultural Programming* on the master’s degree courses in *Performing Arts and Communication and Arts*, in addition to the first-degree course *theories of Drama and Performance*.

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Freddie Rokem (keynote speaker) | The Logic of/in Tragedy: *Antigone* and *Oedipus Tyrannos*

My contribution to the conference on “Drama and Philosophy” will offer some preliminary reflections concerning the relationships and interactions between the (deductive) syllogism and tragedy. This relationship will be examined on the basis of *Oedipus Tyrannos* and *Antigone*. I will argue that the deductive syllogism, which has always been an integral component of studies in logic, has some fundamental features in common with these tragic ‘model’-plays; while at the same time their tragic actions can be understood as a dense network of competing and even contradictory syllogisms.



Freddie Rokem is the Emanuel Herzikowitz Professor for 19th and 20th Century Art and teaches in the Department of Theatre Studies at Tel Aviv University, where he served as the Dean of the Yolanda and David Katz Faculty of the Arts (2002-2006). Some of Rokem’s recent books are *Performing History: Theatrical Representations of the Past in Contemporary Theatre*, (University of Iowa Press, 2000; published in Polish 2010 and in German 2013; received the ATHE-prize for best theatre studies book in 2001) and *Philosophers and Thespians: Thinking Performance* (Stanford University Press (2010, is due in Italian 2013).

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Paulo Filipe Monteiro | Objective subjectivity

At the end of the XIX century and the first decades of the XXth, many artists claimed the stage should be liberated from the human presence, from the actor, from psychology and from emotion. Interesting as might have been some of their proposals, we have to break with their system of thought, which still has nocuous effects a hundred years later. And philosophy can help, with a reflection on theatre as a special connection between subjectivity and objectivity, which we can find from Aristotle to Hegel and is common to many of the best theatre creators, from Bausch to Brook.

The point is how to conceive the subjectivity and how to deal with it: again, both philosophers, like Wittgenstein, and artists, like Bartís, have a lot to say on this apparently simple topic.



Paulo Filipe Monteiro was chair of the Department of Communication Sciences at Universidade Nova de Lisboa in 1999-2000 and 2006-2007. He is now the head of the recently created M.A. degree on Performing Arts, and also of the Master's Program in Communication Sciences and of the area Communication and Arts of the PhD Program. He published numerous articles and six books – on art theory and recently on *Drama and Communication* (this book was awarded the Joaquim de Carvalho Prize by the University of Coimbra for best 2010 book and in 2013 was published in Brazil) and on *Images of the Image*.

In theatre, he has worked extensively as playwright, actor (13 plays) and director (13 shows). In cinema and television, as scriptwriter (7 feature films, selected to Cannes, Locarno and Venice, plus 1 tv series) and actor (39 films and series). In 2008, he directed his first short film.

Between 2002 and 2006, he was President of the Portuguese Association of Scriptwriters and Playwrights. He was a founder of the Federation of Scriptwriters in Europe, to which board he belonged in 2005.

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Nuno Nabais | Deleuze and the idea of a theater without image

Deleuze deeply disturbed our idea of what is an “image” or a “representation”. Since the replacement of the idea of image by the saussurean concept of sign (in the book about Proust) to a general classification of images and motion-pictures-time in the books on cinema, through the analysis of the figural paintings of Francis Bacon, all texts of Deleuze break the evidence about what is an image in art. What I try to understand is the relevance of this immense journey through his books on literature, cinema and painting which led Deleuze to the analyses of what is “to make an image” in Beckett’s theater.



Nuno Nabais, Professor, Department of Philosophy Faculty of Arts, University of Lisbon. He was visiting professor at the School of Theatre and Cinema from 1998 to 2001, and a visiting professor at the Arts Department of the University of Évora between 2001 and 2009.

In 2001 he created the bookshop “Eterno Retorno”, in Bairro Alto, specialized in Philosophy and Theatre. In 2007 he created the Independent Cultural Center “Fábrica Braço de Prata”. Since then there have been presented over 3.000 concerts, nearly 400 art exhibitions, and several cycles of performance, theatrical plays, auteur cinema and documentary.

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Ana Godinho | Drama and the specification of the concept (in French)

The hypothesis of specifying the concept through an accurate, though complex, operation implies a “voyage to the bottom of repetition”. Repetition expresses a power peculiar to the existent. And this power implies a real, dynamic differentiation /dramatization movement of discovery of unknown and vital forces for thought and creation. Concepts become elements of a drama, change into others when applied to things, act upon the spirit and life.



Ana Godinho is a postdoctoral researcher at the Institute of Philosophy of Language (New University of Lisbon). She obtained her PhD (“Ontologia e estética em Gilles Deleuze. O estilo na obra deleuziana”) in 2005 from the New University of Lisbon. She holds a Master degree in “Caos, Natureza e Génio na Crítica da Faculdade de Julgar de Kant” from the New University of Lisbon. Most recent publications: (With José Gil), *O Humor e a lógica dos objectos de Duchamp*, Relógio d’Água/IFL, 2011; *Linhas do Estilo - estética e ontologia em Gilles Deleuze*, Lisboa, Relógio d’Água, 2007; Como desfazer para si próprio o seu rosto?” in *Cadernos da Subjectividade*, S. Paulo, 2010. “Eterno Retorno e Jogo Ideal”, in *Nietzsche e Deleuze: Jogo e Música*, Rio de Janeiro, ed. Forense Universitária, 2008. Other publications: papers on Aesthetics, Philosophy of Art and Deleuze, Baudelaire, Francis Bacon.

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José Gil (keynote speaker) | Deleuze, Derrida, Artaud: body and writing (in French)

When speaking of some characteristics of his *Theatre of Cruelty*, Artaud also used to call it “Metaphysical theatre”. We will try to show that what is implicit in Artaud’s expression can be transposed, with certain transformations, to the plan of language and philosophical thought. The result of this transposition does not aim at making philosophy be a metaphor of drama, nor of making “philosophical characters” variants of theatrical characters. Differently, the analysis will try to throw light into essential aspects of philosophical “discourse”.



José Gil is Senior Research Fellow at Universidade Nova de Lisboa, Faculty of Human and Social Sciences, where he taught Aesthetics, Philosophy of Art and Modern and Contemporary Philosophy. He is author of various books on Philosophy of the Body (*Metamorfoses do corpo*, Relógio d’Agua, 1997; publ. in French, Ed. de la Différence, 1985; English ed., Univ. of Minnesota Press, 1998), *Monstros*, Rel. d’Ag., 2006; Italian ed.: Besa Editrice, 2000), on Fernando Pessoa’s Poetics (*Fernando Pessoa e a metafísica das sensações*, Rel. d’Ag., 1987; French ed.: La Différence, 1989), *O espaço interior*, Presença, 1994, *Diferença e negação na poesia de Fernando Pessoa*, Rel. d’Ag., 1999; Brazilian ed: Relume Dumará, 2000), on Dance Aesthetics (*Movimento total*, Rel. d’Ag., 2001; Braz. Ed.: Relume Dumará, 2003), on Aesthetics and Philosophy of Art (“*Sem título*”, Rel. d’Ag., 2005; (with Ana Godinho) *O Humor e a lógica dos objectos de Duchamp*, Rel. d’Ag./IFI, 2011, and on Deleuze’s Philosophy (*O imperceptível devir da Imanência*, Rel. D’Ag., 2008). He published numerous articles on Descartes, Kant, Spinoza, Husserl, Deleuze and Foucault, and essays on Portuguese and Corsican identity, power systems and politics.

His present work is focused on aesthetic problems and the ontological requisites for a Philosophy of the Body.

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19 January | 9.00 -13.00h | Chair: Cláudia Madeira

PANEL C

Portuguese-Brazilian Panel on Performance  
and Philosophy (in Portuguese)

Auditorium 1 - Universidade Nova de Lisboa

Ana Bigotte Vieira | Ideas of Europe for ideas of theatre?

What do the first ACARTE MEETINGS – New Dance Theatre of Europe, which took place in Lisbon in September 1987, have to do with the admission of Portugal to the European Economic Community (EEC), in 1986? In which sense was this kind of theatre considered ‘new’? Are there different ideas of theatre for different ideas of Europe at different times? What idea of Europe is at stake in the ACARTE MEETINGS 87 – New Dance Theatre of Europe? And what aesthetic, philosophical but also economical and existential models are being rehearsed here?

These questions will be addressed by an historical and geographical contextualization, putting ACARTE MEETINGS 87 in perspective relative to European post-WWII theatre and the echoes within Europe of North American experimental performance in the Sixties. The emergence of *IETM - Informal European Theatre Meeting* will also be placed in the broader context of the dominant philosophical (but also political and economical) ideas of ‘Europe’ at the time.



Ana Maria Bigotte Vieira is a PhD candidate in Contemporary Culture at Universidade Nova de Lisboa for which she has received a grant from Foundation for Science and Technology, Portugal. Vieira is currently a Visiting Scholar at NYU Performance Studies Department. She graduated in Modern and Contemporary History at the Instituto Superior de Ciencias do Trabalho e da Empresa (ISCTE), and holds a Post-graduate degree in Contemporary Culture at Universidade Nova de Lisboa. Vieira is a member of the Theory and Aesthetics Research Group of Centro de Estudos de Teatro, University of Lisbon. She received a *Dwight Conquergood Free Registration Award* at PSi # 17, in Utrecht. Vieira has worked as a dramaturge and her articles have been published in *Le Monde Diplomatique*, *Sinais de Cena*, *Obscena* AtelierReal magazine, *idanca.net* and *www.questaodecritica.com.br/*. She has translated Giorgio Agamben, Maurizio Lazzarato, Luigi Pirandello, Mark Ravenhill, Annibale Ruccello, and Spiro Scimone.

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PANEL C

Portuguese-Brazilian Panel on Performance  
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Auditorium 1 - Universidade Nova de Lisboa

Verônica Fabrini | Ao sul da cena

This presentation assumes theater as a privileged locus for the experience of a few crucial points of the *south epistemologies*, as conceived by Boaventura Sousa Santos: openness to Knowledge overshadowed by the hegemonic model of the "North", ecology of knowledge and intercultural translation. This leads us to review the status of the body as *prima natura* for theater and the collaborations with traditional practices that often revitalize theater. Diving in the south of the scene, leads us to the south of knowledge, seeking a deeper comprehension and experience of *otherness*, fundamental to theater.



Veronica Fabrini, actress and director, PhD in Performing Arts USP (2000), with a post-doctor research in Theatre and Philosophy (University of Lisbon, 2005/6). Professor at the Performing Arts Department, UNICAMP (State University of Campinas, Brazil) since 1992, she teaches at the Bachelor and postgraduate programs. Her fields of research are: creative processes, imaginary sciences and myth studies. She is the founder and artistic director of the theatre company (research and production) Boa Companhia (1992) and the coordinator of Rosa dos Ventos (2007), a guest-house dedicate to artistic residence and research with an intercultural approach.

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PANEL C

Portuguese-Brazilian Panel on Performance  
and Philosophy (in Portuguese)

Auditorium 1 - Universidade Nova de Lisboa

Cláudia Petrina Leite da Silva | Por um corpo cénico em devir e suas ressonâncias: o ateliê coreográfico do Rio de Janeiro

This paper seeks to create a dialogue between artistic and philosophical aspects, mapping what we have named the scenic body in permanent becoming, ever escaping the models and powers that exist, originating from a concrete artistic experience. In this discussion, we will consider as *intercessor* the experience provided by the first *Ateliê Coreográfico do Rio de Janeiro* (Rio de Janeiro Choreographic Workshop, a multidisciplinary, itinerant artistic project for investigation, education and creation connected to the Choreographic Center of the City of Rio de Janeiro), which brought together artists from different Brazilian regions.



Cláudia Petrina Leite da Silva is an actress, dancer, art educator and sociologist. She is a PhD candidate in the field of Scenic Arts, after receiving a Master degree in Theater in UNIRIO (State of Rio de Janeiro Federal University). Since 2001 she devotes herself to research and creation on the theme of the interpreter's body as the axis of scenic construction. She presently holds a scholarship from CAPES/PDSE, and she is in Portugal for a four-month period of research.

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PANEL C

Portuguese-Brazilian Panel on Performance  
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Auditorium 1 - Universidade Nova de Lisboa

Robson Carlos Haderchpek | O mito e o simbólico no espectáculo *Santa Cruz do Não Sei*  
(*The Myth and Symbolic in the theater play "Santa Cruz do Não Sei"*)

This presentation proposes a reflection about the function of myth and symbol in the creative process of the theater play "Santa Cruz do Não Sei". We adopt an empirical methodology and analyze the scenic experiment attempting to demonstrate the eternal relation of man with the divine. We assume that man is a producer of symbols *par excellence*, and in the practice of scenic experimentation we rediscover the meaning of myth. We delineate a route that transits from the particular to the universal and we propose a theatre inscribed in a tradition that reveals itself from its ritual function.



Robson Carlos Haderchpek is an actor, director, teacher and researcher graduate and postgraduate by UNICAMP. Teacher and Coordinator of the Theater Course of UFRN, he also teaches in Post-Graduation in Performing Arts and coordinates the Research Project "Theater and Spirituality". Member of the CIRANDAR Research Group and Director of Arkhétypos Theater Group.

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19 January | 9.00 -13.00 | Chair: Cláudia Madeira

PANEL C

Portuguese-Brazilian Panel on Performance  
and Philosophy (in Portuguese)

Auditorium 1 - Universidade Nova de Lisboa

Melissa Lopes | Intimate Gatherings: the relationship between inside and outside in the actor's creative work

This paper aims to discuss and resize (in friction areas, theatrical and philosophical), what happens to the interpreter within the scene. Supported by the concepts of memory, as the recreation of what was lived (Bergson) and of small perceptions (José Gil), our interest is to discuss the actor's work, within a field of pre-sensitive experience, responsible for creating a space of constant instability, where micro-perceptive and micro-affective actions work in the dimension of the "how" to reinvent themselves all the time. Departing from some actors accounts we perceive how these sites are also confused with the concept of *subtext*, created by director Constantin Stanislavski in many of his texts.



Melissa Lopes is actress-researcher of Grupo Matula Teatro and PhD student in Scenic Arts Program of Universidade Estadual de Campinas (UNICAMP), the same university where she did her master (2006) and graduation studies (2001). Nowadays she does part of her PhD at Universidade Nova de Lisboa (Portugal). She was Coordinator of the Scenic Arts Graduation at Escola Superior de Artes Célia Helena, São Paulo (2008 to 2010). She teaches Theatrical Interpretation in Brazil and abroad and is researcher of Fundação de Amparo à Pesquisa do Estado de São Paulo (FAPESP).

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PANEL C

Portuguese-Brazilian Panel on Performance  
and Philosophy (in Portuguese)

Auditorium 1 - Universidade Nova de Lisboa

Antônio Flávio Alves Rabelo | Linhas de emissão de forças, diferenciação e espelhamento

The aim of this paper is to trace relationships between some invisible forces going through the bodies in the process of creation in the field of contemporary performing arts. We are based on the work of José Gil (2005), who seeks to draw these forces from the idea of a mirroring that, ultimately, is the body itself. Drawing this field as a paradoxical space of collectives and trade, permeated by chance, risk and the constant desire to re-establish its creative power of meeting, in a fusion between Art and Life. This doctoral research is linked to another research within the thematic project financed by FAPESP “Memória(s) e pequenas Percepções”, coordinated by Renato Ferracini and Suzi Sperber.



Flávio Rabelo is Bachelor of Performing Arts/Theater/UFAL (2006). Master of Arts/UNICAMP (2009), he develops his Phd research in the Arts Scene at Arts Institute of UNICAMP, with Renato Ferracini and a FAPESP scholarship. Actor, performer, teacher and director, since 2007 he is part of the international Project “Hotel Medea” and develops the projects, “Corpoestranho”, and “Urban Labyrinth”.

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PANEL C

Portuguese-Brazilian Panel on Performance  
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Auditorium 1 - Universidade Nova de Lisboa

Maria Beatriz Mendonça | Étienne Decroux e Georges Bataille: diálogos possíveis sobre a arte soberana

The scenical work of Étienne Decroux can be noticed as a complex relationship between work and game/play, if we take these ideas of Georges Bataille as inspiration for a dialog between drama and philosophy. The experience that Decroux built through his art, named *Corporal Dramatic Mime*, shows an actor's *sovereign art*, creating a different proposal of dramatic art that can be a device for some transgression of the self boundaries. The theatrical *mimesis* performed by Decroux makes a human being in a stage of disfiguration emerge, opening space for the actor's *informe* appearance, artistic figures that are creatures.



Maria Beatriz Mendonça (Bya Braga) is an actress and theatre director. Teacher and researcher in acting theatrical/Improvisation at Universidade Federal de Minas Gerais (UFMG- Brasil), School of Fine Arts, Theater Course and Post Graduation Program in Arts (field of work: creative process and physical theater. Coordinator of the practice research group “Laboratório de Atuação/Laboratory of acting -LAPA”. Coordinator of the Territory and the Scene Boundaries Group of the Brazilian Research Association and Post Graduation in Performing Arts. PhD degree in Performing Arts. Principal of the School of Fine Arts at UFMG.

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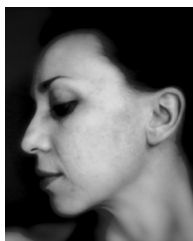
PANEL C

Portuguese-Brazilian Panel on Performance  
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Auditorium 1 - Universidade Nova de Lisboa

Ana Clara Cabral Amaral | Laços entre o desejo e a imaginação no corpo-em-arte

This paper aims to discuss current issues in the field of philosophy as desire, imagination and difference in the experience of movement in dance. In this sense it discusses how these issues can act on the materiality of the body, creating the movement, the ability to recreate in other beings constantly. The dance is then potentiating the possibility of enhancing the search of movement, of differentiation and thus also enhances their imaginative process. The question of imagination is also linked to another theme treated fairly in Contemporary Performing Arts: the question of coexistence in the body of fiction and reality.



Ana Clara Amaral is graduated in Bachelor Dance by the Department of Body Art at the State University of Campinas (UNICAMP/2002). PhD in Arts Scene at the Art Institute of the same University, where she also completed her Master's. Her current research interests are the relationships between Klauss Vianna and procedures LUME- theater. She integrates as a dancer and researcheer the Núcleo Fuga!

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PANEL C

Portuguese-Brazilian Panel on Performance  
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Auditorium 1 - Universidade Nova de Lisboa

Patrícia Leonardelli | Body Awareness and possible dramaturgies for the dancing memory

This paper intends to discuss some points of the issue of Dance drama based on the notions of memory as a recreation of the lived and flow of updates and virtualization, proposed by Gilles Deleuze as well as body awareness proposed by José Gil. From this epistemological dialogue, we wish to point out some theoretical ways to re-establish the notion of *drama* itself, in which the body works as the territory of dynamic syntheses that questions, but also extends, the semantic possibilities of working with the word.



Patricia Leonardelli was born 31/01/1975, in Porto Alegre, Rio Grande do Sul, Brazil. She is an actress, dancer, circus artist and art teacher. She graduated in Social Communication in PUCRS and completed her master's and doctorate in Theatrical Interpretation at the USP, in São Paulo. Currently, she develops her postdoctoral research in theatrical practice at LUME/Unicamp (University of Campinas), where she also teaches in the graduate course. Throughout his career, she held fifteen shows between theater, dance and circus.

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