

Theatrum Mundi 6: Theatre of the Political Mind
«The performing mind: the politics of the self and the other»

General Topics and Timetable

Dubrovnik, 7. – 12. 9. 2015

The course covers wide variety of topics dealing with theatrical, philosophical, cultural, political issues, as well as issues in the field of cognitive studies.

We are exploring:

- *identity politics and political consciousness,*
- *topics connected to performing gender*
- *dynamics of self identity and cultural identity*
- *the politics of self-determination and self-determination disputes of political groups*
- *identity and political participation*
- *political discourse genres, their structure and their performative dynamics*
- *interdisciplinary approaches to consciousness and the self,*
- *cognitive psychology in political science,*
- *autopoietic performance, identity and cross-cultural storytelling*
- *self and first-person phenomenology*
- *performance, phenomenology, and the cognitive turn*
- *cognitive studies in cultural history*
- *performance strategies, communication networks*
- *actor-training and cognition*

Seminar pokriva širok raspon tema koje se bave kazališnim, filozofskim, kulturnim, političkim pitanjima, kao i temama s područja kognitivnih studija.

Istražujemo:

- *politiku identiteta i političku svijest,*
- *teme vezane uz izvedbe roda*
- *samoidentitetnu dinamiku i kulturni identitet*
- *politiku samoodređenja i samoopredjeljujuće sporove političkih skupina*
- *identitet i političku participaciju*
- *žanrove političkog diskursa, njihovu strukturu i dinamiku njihove performativnosti*
- *interdisciplinarni pristupi svijesti i osobnosti,*
- *kognitivnu psihologiju u političkim znanostima*
- *autopoietičke izvedbe, identitet i preko-kulturalno pripovijedanje*
- *fenomenologiju Ja i prvoga lica*
- *izvedbu, fenomenologiju i kognitivni zaokret*
- *kognitivne studije u kulturnoj povijesti i povijesne «izvedbe»*
- *izvedbene strategije, komunikacijske mreže*
- *kognitivni pristup izvedbenom treningu*

PONEDJELJAK, 7. rujna/ MONDAY, September 7th

9.00 – 9:15

Opening words (prof. dr. sc. Sibila Petlevski)

9.15 - 10.00

Izlaganje/ Presentation:

Prof. dr. sc. Goran Gretić,

University of Zagreb, Faculty of Political Sciences (Croatia)

Heidegger Case: The Contamination of Philosophy With Political Performance

(“Black Notebooks” and Commentary of the film “Only God Could Save Us)

This paper arguments in favor of the thesis that the entire body of Heidegger’s philosophical work – from *Being and Time* (1927) to his late works – has been imbued with ideological elements.

10.00 – 12.00

Film projection:

Only God Could Save Us (Jeffrey van Davis, 2009) , 120 min

The film explores Martin Heidegger’s involvement with the National Socialist movement, and the controversy connected to it.

12.00–12.30

Pauza/ Pause

12.30 –13.15

Izlaganje/ Presentation

Dr. sc. Snežana Kalinić, assistant

Faculty of Philology (Dep. of Comparative Literature and Literary Theory) University of Belgrade (Serbia)

Dialectics of identity and alterity in Samuel Beckett’s “Not I” and Paul Ricoeur’s “Oneself as Another”

This presentation offers a comparative reading of Samuel Beckett’s memory play *Not I* and Paul Ricoeur’s phenomenology of narrative identity. It is focused on the interplay between narrative identity and alterity, as well as on various verbal and non-verbal ways of self-de(con)struction in Beckett’s theatre. His usage of stage synecdoche and of pseudo-heterodiegetic narration, and his

positioning of the protagonists somewhere „off centre“ are analyzed as manifestations of depersonalization of protagonists' selves. This presentation demonstrates how Beckett's "theatre of narration" confirms Ricoeur's thesis that personal identity has to be shaped as a narrative identity. In addition, it reveals how the avoidance of *Ich*-form of narration in Beckett's memory play emphasizes that narrative identity does not have to be experienced as personal identity. Telling stories in *Not I* becomes a sort of narrative imperative, yet it never leads to fixed configurations of narrative identity of Beckett's anti-heroine, who repeatedly articulates her stories as if they were about someone else. As a result, she avoids the *Ich*-form of narration and talks about herself in "pseudo-third person" narratives. Various internal divisions and conflicts dissolve her identity into a sense of alterity of several very distant selves. Thus Beckett highlights the very point which Ricoeur failed to accentuate in his study *Oneself as Another (Soi-même comme un autre)* – that telling stories to oneself or to another (or to oneself as if to another) has the power not only to construct but also to deconstruct personal identity, and that human beings are very rarely capable of controlling those processes.

13.15 – 13.45

Rasprava/ Discussion

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19.00 – 21.00

Evening «Small Talk»

(*Refugee Crisis, Performing Global identities*)

Note: Each evening a different participant introduces the topic for structured polemics.

UTORAK, 8. rujna / Tuesday, September 8th

9.00 – 9:45

Izlaganje/ Presentation:

Prof. dr. Olga Markič,

University of Ljubljana, Dept. of Philosophy (Slovenia):

First person approaches: What can be learned from introspection

Introspection has played a central role in establishing the scientific study of mental processes in the second half of the 18th century. The method was later criticized for various reasons, the most pressing were “how to avoid the interference with the observed phenomena” and “how to build scientific consensus about the results”. With the raise of interdisciplinary research and new approaches in cognitive science, introspection is once again in the focus of debates. In this paper I will reexamine introspection and try to show how first-person and third-person approaches to studying mental processes can complement each other.

9:45 – 10:30

Izlaganje/ Presentation:

Borut Trpin,

Faculty of Arts, University of Ljubljana (Slovenia)

Cognitive metaphors about the balance of political success: an example from Shakespeare

The theory of cognitive metaphors was introduced to provide an embodied account of understanding concepts in terms of experientially known perceptions. This theory was at first developed to explain the understanding of the language and everyday communication. It is, however, also fruitful if we apply it to literary works as it reveals the literary mechanisms that shape our reading. This is demonstrated on an example from Shakespeare's play Richard II, where a megametaphor political success is balance is present throughout the text. I provide a detailed analysis of cognitive metaphors in Act I and demonstrate how singular metaphorical expressions provide a perception of balance, which is intertwined with the political success of main characters (Richard, Bolingbroke) in the narration.

10.30 -11.00

Rasprava/Discussion

11.00 -11-30 Pauza/ Pause

11.30 – 12.15

Izlaganje/ Presentation:

Dr Lucia Leman, The University of Nottingham (UK)

“The Very Antipode of the Stage”: The Quasi-Gothic Intertext of Manfred

(Skype Live Video Conference from Nottingham)

Using Jerome J. McGann’s suggestion that the earliest fragments of *Manfred* might have been written during his Levantine Tour, this paper offers a new perspective on Byron’s first play, taking into account the contemporary dialectic between the Classical and the Gothic, the tradition of the pastoral and of the Promethean hero, the poet’s patrician education and political awareness, as well as his explicit disclaimers with regard to the stageability of *Manfred*. The majority of motifs previously perceived as “Gothic” can thus be seen as “Greek”, and Byron’s “stage fright” is revealed as a calculated manouvre creating both the adequate social impact and the right kind of audience. Finally, my paper surveys the function and dissemination of *Manfred* as an ontologically subversive and politically ambitious mental theatre, outlining its significance Byron’s subsequent poetic and dramatic development.

12.15 – 13.30

Izlaganje/ Presentation:

Ivana Mance (Croatia)

The Art on the Margin: the Asymmetrical Position of Artistic Subject in the Croatian Contemporary Art

The lecture would present how the structural position of *other* is thematised and represented in the contemporary artistic practice. The work of Zoran Pavelić is the particular example of artistic practice articulated and established around the question of the identity of other in the context of the international world of art and the global cultural hegemony in general. With a time he developed intertextual but also highly idiosyncratic language that is essentially uncomprehensive without the identity-code performed by the artist itself i.e. outside the micro socio-cultural community addressed within his work. Being thus self-represented as radically other to the power relations, performing the deep semiotic gap between the positions of the insider and the outsider, Pavelić’s work opens the usual questions about the subject’s subjection and its relation to the power, the autonomy of subject and the limits of its agency, etc.

13.30 –14. 00

Rasprava/Discussion

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19.00 – 21.00

Evening «Small Talk»

(Refugee Crisis, Performing Global identities)

Note: Each evening a different participant introduces the topic for structured polemics.

SRIJEDA, 9. rujna /WEDNESDAY, September 9th

9.00 – 9:45

Izlaganje/ Presentation:

**Prof. dr. sc. Tihomir Cipek,
University of Zagreb, Faculty of Political Sciences (Croatia)**

The Croatian War for Independence on Film

The lecture deals with the different approaches in addressing Homeland war in Croatia on film. First, we intend to show the Hollywood approach. Then we go into discussing Croatian cinematography, in which we discerned three phases in dealing with the topic. At the beginning the produced movies should have supported the defensive efforts of the country; later the films that represented the legitimizing narratives in the comical mode were favored; and finally, the role of the cinematography became the confrontation of public with the war crimes. The main contribution of this lecture will be the analysis of legitimizing narratives – their representation and function regarding the relation of a political order and art.

9:45 – 10:30

Izlaganje/ Presentation:

**Monika Bregović, assistant
University of Zadar (Croatia)**

Emotion Versus Reason: The Paradox of Theatre propaganda

The theatre of Erwin Piscator is characterized by an excessive use of visual technology such as film and photography. The visual documentary material mediated by technology was meant to provide authenticity to the performance and encourage rational emancipation of the viewing audience. However, its effect was often irrational, as the performances encouraged emotional activation for the purposes of direct action. These performances used immersion to produce a totalized community, abolishing possible criticism. Simultaneously, the historical events depicted on the stage are transformed into myth.

10.30 -11.00

Rasprava/Discussion

11.00 -11-30

Pauza/ Pause

11.30 – 12.15

Izlaganje/ Presentation:

Maroje Višić (Croatia)

The Individuality in Mill's and Marcuse's Thought

In his influential essay "On Liberty" John Stuart Mill is primarily concerned with the problem of individuality and society. He observed that with the rise of mass society, loss of negative dialectics and growing mediocrity, the individual faded into oblivion. For Mill the society stops to progress when it loses individuality. Coming from the perspective of "concrete philosophy" Marcuse is also concerned with individual and his status in the "affluent society". For Mill it was mediocrity that impeded progressive potentials of individuality. Following Mill's argument Marcuse also argued that individuality is not lost due to some external causes, but it is lost precisely because of the rationality under which individuals are living.

The intention of the paper is to confront liberal and what could be called "Western Marxism" stances. The set forth arguments should point in a direction that although coming from Marxist perspective Marcuse is primarily concerned with individual and possibilities of his liberated life - an idea that is in his center from early philosophical writings to his late works.

12.15 – 13.30

Izlaganje/ Presentation:

Dr. sc. Goran Pavlić, assistant

Academy of Dramatic Art, University of Zagreb (Croatia)

Material Aspects of Fluid Identities in the Post-Fordist World

The difference between 'real', 'authentic' life and its mere representation saturates the philosophical discourse from its very onset. Debord's *The Society of the Spectacle* usually gets categorized as a further elaboration on this issue. The essential misapprehension of such an understanding lies in the disregard of Debord's constitutive thesis: "the spectacle is not a collection of images; it is a social relation between people that is mediated by images" (§ 4). In such cultural perspectives the 'real' material dynamics of life - relations between people - is being replaced with purported exchange of images which lack any authenticity. The aim of this presentation is to demonstrate still rigid material infrastructure that determinates and structures alleged fluid social relations in the so-called post-Fordist age.

13.30 – 14.00

Rasprava/Discussion

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19.00 – 21.00

Evening «Small Talk»

(Refugee Crisis, Performing Global identities)

Note: Each evening a different participant introduces the topic for structured polemics.

ČETVRTAK, 10. rujna / THURSDAY, September 10th

9.00 – 9:45

Izlaganje/ Presentation:

Prof. dr. Mira Muhoberac (Croatia)

How the City can be smart: Dubrovnik, Theatre, Games/ Plays/Dubrovnik Summer Festival

Human intelligence is associated with the possible intelligence of the city. Exploring the coherence between Dubrovnik's past and present from the aspect of contemplating consciousness and individuality, political awareness, conscience, theory of identity and performance practices as well as theatrical and festival strategy within the sphere of the emergence and existence of Dubrovnik as a City-theatre and city of the Dubrovnik Summer Festival and political games. The question as to whether the city can be smart is concretised in areas of research on social, emotional and other types of intelligence at the intersection of interdisciplinary approaches (diplomacy, urbanism, architecture, science, art, theatre, literature...). Sustainable development steers towards development of cultural identity and scene discourse mapping and existential actor-network in dialogue with the world of the dead, the world of love, the world of pain and the world of creativity.

9:45 – 10:30

Izlaganje/ Presentation:

Ante Armanini (Croatia)

The Rape of the Adriatic Mermaid: War, Money, Canibalism

The topic is the Siege of Zara (Zadar) in the year 1202. It was the major episode of the Fourth Crusade; the first attack on a Christian city by a crusading army, that foreshadowed the same army's assault on Constantinople, the Byzantine capital, in 1203–04. The historical facts are reinterpreted in the context of the current armed clashes between "the East" and "the West".

10.30 -11.00

Rasprava/Discussion

11.00 -11-30

Pauza/ Pause

11.30 – 12.15

Izlaganje/ Presentation:

**Prof. dr. sc. Sibila Petlevski,
Academy of Dramatic Art, University of Zagreb (Croatia)**

*Jacques Derrida Performing Philosophy in Duo with an American Jazz Saxophonist,
Ornette Coleman*

This paper is an attempt at cross-disciplinary understanding of the concepts of improvisation and spontaneity. Although we give readings of Derrida's and some other philosophers' reflections on improvisation, it is our primary aim to explore improvisational elements within their thinking. The focus of this lecture is a reconstruction (deconstruction) of Derrida's stage flop in Paris in 1997.

12.15 – 13.30

Izlaganje/ Presentation:
Mario Šimudvarac (Croatia)

The Number Eight and the Horizon: Space in the Novels of Croats from Bačka Region

The literature of the Croats in Vojvodina should be seen as a separate literary circle (literary category, system), which develops at its own pace; but also as a literary circle which has a lot in common with the dominant literary tradition in Croatia. It develops at the border of the Croatian cultural space, where the cultural identity of Bačka Croats is formed by *Ours-Us-Others* relation.

Taking into consideration the cultural grounds for the development of the Romanesque production of Bačka Croats; one can write interdisciplinary about the two circles in the shape of the number eight, which symbolize Heaven and Earth, i.e., show diachronically the two developmental stages in the novels of Bačka Croats. The first stage is realistic, while the second is (post)modern.

Therefore, we can talk about the poetics of Earth and the poetics of Heaven. These Romanesque poetics arise from the (self) notion of the geographical space, primarily the border, which forms the Bačka cultural and literary identity (Cf. (Milovan Miković, Ante Sekulić, Tomislav Žigmanov). The horizon is a straight, divine line, which is pursued, but can never be reached, a kind of imaginary border between the two contrasted, vertical spaces. These space and time relations make the self-identity dynamics more clear, the Vojvodina literary space more vivid, and the literature of Croats from the Bačka region saved from the oblivion of Croatian literary historiography.

Note: Bačka is a geographical and historical area within the Pannonian Plain. It is divided between Serbia and Hungary. Most of the area is located within the Vojvodina region in Serbia.

13.30 – 14.00

Rasprava/Discussion

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19.00 – 21.00

Evening «Small Talk»
(Refugee Crisis, Performing Global identities)

Note: Each evening a different participant introduces the topic for structured polemics.

PETAK, 11. rujna / FRIDAY, September 11th

9.00 – 9:45

Izlaganje/ Presentation:

Red. prof. Nenad Prokić,

Faculty of Dramatic Arts, University of Belgrad (Serbia)

Voices of the Absent Discours: Karl Kraus

This essay thematizes manifold characteristics of Karl Kraus's play «The Last Days of Mankind» («Die letzten Tage der Menschheit»); the importance of the play, its dramatic form, thematic and interpretational unity, and reception.

(Note: written contribution)

9:45 – 10:30

Izlaganje/ Presentation:

Marina Kovačević

Faculty of Dramatic Arts, University of Arts Belgrade (Serbia)

Theatrical play and its creative impact on the social rehabilitation and (re)socialization of stigmatized groups

Theatre can help individuals gain important insights into their own potential, intentions, identity and place in a society, and to this end it uses different means of artistic expression such as dramatic texts, directorial interventions and actors and their play.

The study focuses on the phenomenon of theatrical play and its liberating and creative impact on the social rehabilitation, reintegration and (re)socialization of stigmatized and vulnerable groups and individuals. We study whether, how and to what extent the process of rehabilitation can be fostered through the arts, literature and theatrical performance.

Human is by his nature and development destined to be on the move, to play. Apart from his basic instincts for self-preservation and continuation of species, his need to move and play has determined and justified the purpose of his existence since the very beginning of his life on earth.

We believe that work on a theatrical performance is the most beneficial since it offers various possibilities of interaction. Although it is not easy, we try to make good use of these possibilities by gradually building up a dramatic process throughout which we do not become who we really are but who we might be, we obtain the features we do not originally possess but could possess them. We will describe how the play “Notes from cell number 12”, that was designed in cooperation with the inmates of the Belgrade County Jail change their identities, and by focusing on a concrete problem stemming from their role they were able to observe the world more easily from a distance and thus ‘experience’ different view points and express their feelings.

Although the performance revolves around one individual-protagonist's personal exploration, a single phenomenon lies in the focus of the whole group enabling all the participants to express themselves freely and creatively.

(Note: written contribution)

11:00 – 18:00

“Débat en plein air”: Refugee Crisis, Performing Global identities

(In case of good weather conditions, the discussion will take place on the island of Lokrum for which details will be given on time.

In case of bad weather, the short discussion follows the presentations in the usual 30-minute format, and participants meet for usual evening “Small Talks” from 19.00 hours on in the Old Town)

SUBOTA, 12. rujna / SATURDAY, September 12th

9:00 – 9:45

Laura Potrović (Sorbonne I, France)

Teleconference discussion

9:45 – 12:00

Evaluacija, završne riječi / Evaluation, concluding remarks with discussion

Odlazak sudionika/ Departure

Note:

This year’s participants taking part in all discussions without written presentations are:

Elena Angelovska (Macedonia/ Zagreb University Doctoral Student), and

Petra Jelača (Croatia)