

Theatrum Mundi 7: Performing Others in the Self.
Sub-topic: Performing (Europe's) Others In/Between Different
Fields of Artistic and Scientific Research

12. 09. – 17. 09. 2016

Dubrovnik, Inter-University Center

“Stiff shudderings shook the heav'nly thrones! France, Spain, and Italy
In terror view'd the bands of Albion, and the ancient Guardians,
Fainting upon the elements, smitten with their own plagues!”
William Blake: *America: The Prophecy* (1793)

“Shadows of men in fleeting bands upon the winds
Divide the heavens of Europe;
Till Albion's Angel, smitten with his own plagues, fled with his bands.
The cloud bears hard on Albion's shore,
Fill'd with immortal Demons of futurity”
William Blake: *Europe: The Prophecy* (1794)

This inter-disciplinary course covers wide variety of topics dealing with theatrical, philosophical and political issues, as well as issues in the field of cognitive studies (for example, the potential impact of cognitive science on performance theory; general cognition for theatre audience, social cognition in spectating and cultural cognition in history). We are particularly interested in exploring some of the relations between political discourse and political cognition, as well as in analyzing political discourse genres, their structure and their performative dynamics.

The very concept of Europe contains the idea of the Other as its constitutive element. The motto of this year's is taken from two unambiguously «prophetic» texts of William Blake, «America: A Prophecy» and «Europe: A Prophecy». Blake uses the “principle of rhetorical indeterminacy”, forcing the contemporary reader into an active role of having to interpret the complementarity of these two poems beyond the canonized cultural, historical and political interpretative (and valuing) contexts of Blake's time, and even beyond the interpretative logic inscribed into and read out of Blake's poetic “visionary anarchism” and rebellion against the abuse of class power.

Postmodern ethics once again allows that “Other” as the next door neighbor, to enter into the very heart of the moral self to come back from the desert of “calculated interests” where the Other was living in exile. The Other is defined as the “crucial character” in the process through which the moral self has to go to find itself. But is it still possible – in view of the increasingly aggravating refugee crisis – to share Zygmunt Bauman's optimism from the early 90s? Is it still possible to see in the post-modern the opportunity to move out of the blind alleys into which the radical ambitions of modernity led the moral self?

PONEDJELJAK, 12. rujna/ MONDAY, September 12th

9.30 – 10.00

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

10.00 - 10.45

Izlaganje/ Presentation

Prof. dr. sc. Olga Markič

(University of Ljubljana, Dept. of Philosophy)

Moral responsibility and the interplay between culture and cognition

Science is often seen as a discourse of experts, driven by objective knowledge and value-free. But, particularly in the cognitive science, it is impossible to eliminate philosophical and cultural background. In this paper I will discuss some ethical considerations and implications that come from the mechanistic approach. I will point out that there are different frameworks for understanding the mind embedded in different cultural environments and argue for a broader understanding of the results of the scientific research. Because of the complexity and various sources of ethical concerns, I will stress the importance of multidirectional communication between scientists and philosophers to explicate the assumptions on which the research and interpretations are based.

10.45 – 11.00

Rasprava/Discussion

11.00 – 11.45

Izlaganje/ Presentation

Dr. sc. Goran Pavlić, assistant

(Academy of Dramatic Art, University of Zagreb)

Counter-methodologies as European Other

One of the main features Europe claims to be decisive in its epistemological triumph from 19th century on is exactness. In other words, insistence on strict methodological procedures in the production of knowledge warrants best possible outcomes and these are seen as foundation of the great European edifice of knowledge. However, this type of linear progressive narrative avoids any possible disruption which could challenge its coherence. Yet, artistic research,

especially in performing arts, has gained significant achievements exactly in defying this straightforward, developmental logic. The presentation will outline some heterodox research procedures from social sciences, especially political history and historical sociology, which can be particularly fruitful within artistic field.

11.45 – 12.00

Rasprava/Discussion

12.00 – 12.30

Pauza/ Pause

12.30 -13.15

Izlaganje/ Presentation

Dr. sc. Lucia Leman

(The University of Nottingham)

The Gift of Otherness – Performing the Other(s) in the Eleusian Mysteries and in Plato's Dialogues

Inspired by the writings of ancient poets and dramatists matched by the later analyses by Jung, Kerenyi and by a number of feminist writers, this paper focuses on the performative aspects of the Eleusinian Mysteries of ancient Greece, perhaps the oldest known form of mystery play known in Western-European tradition. This in view of the worship of Kore and Demeter, two divine others in regard to Zeus phallogocentric dominion. The ritualistic performance of otherness served to facilitate a form of insight perhaps forgotten in the postmodern world, the insight echoed in Plato's writings and re-attempted in Goethe's *Iphigenia auf Tauris*, Byron's *Manfred* and Shelley's *Prometheus Unbound*. In view of our argument, the very possibility of insight, whether in a “political” or in a more teleological context, seems conditioned on one's ability to “perform the female”.

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, 13. rujna / Tuesday, September 13th

10.00 – 10.45

Prof. dr. sc. Sean Homer
(the American University in Bulgaria)

The Other Does Not Exist

Representations of the Roma are ubiquitous in the history of Balkan Cinema. These films have tended to be by non-Roma directors and have frequently idealized the Roma as Other. In recent scholarship critics have utilized the psychoanalytic concept of “projective identification” to account for the persistent interest in Gypsy culture and life. Through projective identification a part or parts of the Self (usually the bad parts) are split off and projected into the Other. Thus Self and Other are intimately linked together and the representation of the Other functions as a surrogate form of the representation of the Self. In this presentation I will draw on the alternative tradition of Lacanian psychoanalysis and the 1997 film of the Roma director Tony Gatlif, *Gadjo dilo*, in order to problematize the very idea of *the* Roma as a homogenized culture and identity. In short, from a Lacanian perspective not only does *the self* not exist but neither does *the* Other.

10.45 – 11.00

Rasprava/Discussion

11.00 – 11.45

Izlaganje/ Presentation

Prof. dr. sc. Maria Ignatieva
(The Ohio State University at Lima, Theatre Dept.):
Theatre Beyond Political Borders

Although having obtained the status of independent countries, Baltic states have dealt with various consequences of the 50 years of the Soviet occupation, economically, politically, socially, and culturally. To restore the economy, damaged by the centralized Soviet "handling," and to establish European political rule has not been as challenging of a task, as to deal with the cultural policies in the countries where the Russian population unwillingly changed its status from the political

dominance in the 80s to that of political outcast in the 90s. Although between 1990 and 2014 de-sovietization and de-russification stopped being used as synonyms, the annexation of the Crimea and the followed rhetoric about discrimination of the Russians in Baltic States brought the old fears back. What has been the role of Russian culture in Baltic States in the past 25 years? How does it change under political pressure on both sides? How do national cultures respond to Russian culture? How is the national culture represented by the Russians and what is their connection to the European values vs. traditional Russian values? The close look at one cultural institution in Lithuania -- Russian Drama Theatre-- will allow us to see all the problems under the magnifying glass : in its repertory policies, its audiences, its troupe, and the goal of its overall existence.

11.45 – 12.00

Rasprava/Discussion

if one were at home wherever one happens to be“.

12.00 – 12. 30

Pauza/ Pause

12.30 -13.15

Izlaganje/ Presentation:

prof. dr. sc. Mira Muhoberac

(Faculty of Philosophy, University of Zagreb)

Pilgrims, Travellers, Guides and Foreigners

in the year of Držić 1550/1551

The year 1550 marked the turning point in culture travelling and, as such, was recorded in the works of Marin Držić. It was in this year the short carnival comedy *Novela od Stanca* (Joke on Stanac) was performed and prose comedy *Dundo Maroje* (viewed in 1551 also in Dubrovnik) and they are regarded as an axis of new mobility i.e. post disciplinary reversal to mobility (John Urry: 2007). Displacing existential and writing practice spheres of medieval, early modern, pilgrimage and new traveller in the *Novela od Stanca* is accredited to oral and folk heritage (the arrival of a Herzegovinian peasant in Dubrovnik on market day), while in *Dundo Maroje* in literary (“libar od negromancije” – “The Book of Black Magic”) tradition and elite culture (the arrival of a nobleman-trader and traveller from Dubrovnik

for kermis, pilgrimage to the Pope in Rome) on the rim of planetary awareness. The model so-called minor, oral cultural tradition and so-called majority folk culture takes Stanac down dark streets of apparitions with his guide Dživo Pešica, while the model so-called great European and Eurocentric tradition (transferred in writing) fully aware of *colonial matrices* servitude (Dean Duda: 2012) on his research journeys when the annihilation of India is negated by the west in the term of *otherness*, in a world of so-called elite, minority culture, a non-Italian guide to the Croatian minority is Kamilo, the Roman. This paper explores the barely undetected components of Marin Držić's works: the phenomena of a guide, figuration, mapping and locale branding from the perspective of a guide, pilgrim, traveller and foreigner. In both variations, it is a case of theft: on the one hand, beard, goat, villager and village and, on the other, clothing, ducats, nobleman and city. The theft of personality and otherness, folkloric staging and rurality, distinctiveness and ethno-identity is comparable with the travelling of our world between the poles of globalisation and deglobalisation.

13.15 – 13.45

Rasprava/ Discussion

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19.00 – 21.00

Evening «Small Talk»

(Performing Global Identities in the Collapsing World)

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

SRIJEDA, 14. rujna /WEDNESDAY, September 14th

10.00 – 10.45

Izlaganje/ Presentation

Dr. sc. Ivana Mance

(Institute for Art History, Zagreb, Croatia)

„Refugee Challenge“: Art as the ultimate problem-solving discipline

The paper will engage with the expected failure in addressing the Other in the context of the refugee crisis on the level of the contemporary art and related cultural practices. Having in mind that contemporary art is a highly invested cultural practice (both economically and symbolically) i.e. deeply embedded in a the global power structures, and that as such can hardly undertake any objective but reproducing the existing social relations on the symbolical level, the lack of the self-criticism in the mentioned context nevertheless compels the common sense. Following the mentioned line of reasoning few examples of both well-known artists (Ai Weiwei, Banksy) and instantly developed artistic initiatives (The Embassy for the Displaced; What Design Can Do – Refugee Challenge) will be analyzed; addressing the problem of the refugee crisis exclusively from the humanitarian perspective i.e. reducing it to the bio-political category of the endangered life, the artists launched the overt estetization of the human suffering as a secure way of appropriating the political alterity in the field of dominant cultural production without risking any of the own privileges but at least provoking some critical voices in the public.

10.45– 11.00

Rasprava/Discussion

11:00 – 12:00

Book Presentation:

THEATRUM MUNDI. INTERDISCIPLINARY PERSPECTIVES

Petlevski, S. & Pavlić, G. (eds.) (2015) *Theatrum Mundi*.

Internacionalne perspective. ADU: Zagreb.

Speakers: Gretić, Pavlić, Petlevski

12.00 – 12. 30

Pauza/ Pause

Izlaganje/ Presentation

12.30 -13.15

Monika Bregović, assistant
Literature and Its Institutions

The ability of the literary text to produce a multitude of new readings remains its defining feature. Due to the resistance of the literary text to interpretative closure, any attempt to master the text by a theoretical system seems destined to failure. How do we preserve the singularity of the literary text in the study of literature? Can we talk or write about literature within an institutional framework?

Drawing on Derrida's ideas on the literary text, this presentation addresses the relationship between the text and its institutional contexts, with respect to the binary oppositions that this relationship commonly produces, between singularity and iterability, invention and the norm, author and recipient. How to preserve the literariness of the text while writing about literature? Does the singularity of the literary text require a redefinition of teaching? How does creativity figure within the framework of the institution?

13.15 – 13.45

Rasprava/ Discussion

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18.00 – 18:45

Marinko Leš

(Faculty of Philosophy, University of Zagreb – Doctoral studies)

“What is it like to be a bat?”

The famous question Thomas Nagel asked discussing consciousness, could also serve as a starting point when talking about actors performing others in their selves. How does the actor embody someone else's realities and subjectivities?

What will change in acting and performance studies if they include insights from consciousness studies? What we will gain if we include neuroscience into the bigger picture? Can an actor be truthful if he experiences on stage something he never experienced in his life before? Where lies the link between acting and science?

ČETVRTAK, 15. rujna / THURSDAY, September 15th

10.00 – 10.45

Izlaganje/ Presentation

Prof. dr. sc. Tihomir Cipek,

(Faculty of Political Sciences, University of Zagreb, Croatia)

*Who's our neighbour? The nationalism of the Freiheitliche Partei
Österreichs*

On the example of the political programme and the election propaganda - the intention is to present the manner in which the Austrian right-populist party FPÖ uses the nationalism in order to strengthen its position by spreading the fear of immigrants. The discourse of the FPÖ that clearly discriminates between the “good” and “bad” immigrants will be analysed. According to the opinion of the FPÖ, the good ones are those of “the Christian confession, integrated in the Austrian society” and the bad ones are “the Muslims, the criminals, the alienated Turks”. In the centre of the analysis will be the fashion in which the FPÖ has changed the universal Christian message of the love for the neighbour i.e. fellow human in the pre-election nationalistic slogan and the polemics that has arisen as a consequence. It will be precisely shown what where the positions taken by a) the Catholic Church, b) the parties of both centre-right and centre-left, and c) the FPÖ. On the base of this analysis it will be shown how the conjunction between the immigration issues, the interpretation of the religious messages and nationalism might be achieved.

10.45 – 11.00

Rasprava/Discussion

11.00 – 11.45

Dr. sc. Snežana Kalinić

(Department of Comparative Literature and Literary Theory
University of Belgrade)

**Exile as a „one-way trip”: illusory return in Charles Baudelaire,
Isidora Sekulić, Thomas Bernhard and Milan Kundera**

Theoretical framework for this analysis of various kinds of non-belonging is provided by E. Said's *Reflections on Exile*. The paper

interprets several literary representations of illusory return from exile, all of which demonstrate Said's claim that „homecoming is out of the question“. The paper begins with the analysis of *Le Sygne*, Baudelaire's most famous poem about involuntary exile. It continues with an interpretation of Kundera's novel *L'Ignorance*, which also presents involuntary exile, but in an unusual connection with involuntary return which finally becomes an exile of another kind. Both protagonists of Kundera's anti-*Odyssey*, the male and the female one, experience „the epic of the return“ as no longer „pertinent to our time“. A similar impossibility of homecoming is presented in Bernhard's play *Heldenplatz*, but in a different way – in a way which enabled Bernhard to demonstrate, on the 50th anniversary of *Anschluß*, how the experience of exile could become an opportunity for the kind of critique which Said called „rigorous“. Finally, the paper ends with an analysis of I. Sekulić's *Pisma iz Norveške (Letters from Norway)* which describe an entirely different kind of exile – a voluntary exile, shaped as a „nomadic“ and „decentred“ mode of life, very similar to Said's concept of exile as an „alternative to mass institutions which dominate the modern life“. In *Letters from Norway* I. Sekulić depicts her travels from Oslo to Finnmark, during which she became aware of the differences and similarities between Scandinavian and Serbian ways of life, and reached „a particular sense of achievement in acting as if one were at home wherever one happens to be“.

11.45 – 12.00

Rasprava/Discussion

12.00 – 12.30

Pauza/ Pause

12.30 -13.15

Izlaganje/ Presentation

Prof. dr. sc. Goran Gretić

(Faculty of Political Sciences, University of Zagreb)

Some Reflections on Krleža's understanding of Europe

Europe today:

- facing the risk of the disintegration of the European Union;
- Central European countries, France, and to a certain degree some

other countries in a state of emergency.

«Europe Today»:

- written in 1933, by Miroslav Krleža.

Is there anything Krleža's text written in the year 1933, can say to us now, in the time of the global crisis of the project of the united states of Europe?

Epochal events, influencing all forms of social, political, and spiritual life, had marked the fate of Europe in the period between the two world wars. There is an abundance of literature in Europe, analysing, evaluating and interpreting all these events.

It is therefore extremely challenging to see what Krleža, the greatest Croatian writer of the 20th century, perceived as a flagship personality of the former Yugoslavian and Croatian Leftist movement, had written about these events in the text titled «Europe Today».

The result is, unfortunately, negative: it seems to us that Krleža's text, written in in the year 1933, was, and that it remains to be, completely irrelevant for the understanding of the epochal perturbations in the former, as well as in the present-day Europe.

13.15 – 13.45

Rasprava/ Discussion

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18.00 – 18.45

Prof. dr. sc. Sibila Petlevski

(Academy of Dramatic Art, University of Zagreb)

«Demons of Futurity»: Facing the Other as Your Future Self; Minding the Others' Minds.

In her book titled *Fictive Theories: Towards a Deconstructive and Utopian Political Imagination*, Susan McManus, pointed to the fictions that lie at the core of political theory's attempts to ground itself in nature, truth or knowledge of the real, and posed three valuable questions: “Can a mode of political theorizing be articulated that openly acknowledges its fictive origins? Can the failure of knowledge provide a new (groundless) ground of political theory that overcomes the desire to code and contain the political through the delineation of

incontrovertible principles, or the stasis of forms of normativity and codification of forms of proceduralism, once and for all? And can that mode of political theorizing still be adequate to the vital and bold substantive—but no longer legislative—tasks of “inaugurat[ing] a new way of looking at the world, which includes a new set of concepts, as well as new cognitive and normative standards?”

Although our starting point is in the cross-cultural mindreading debate in cognitive social studies, and its possible implications in political debates about migrant issues, refugee crisis and the demographic and socio-cultural identity of Europe in the future, the main topic of this paper is in tracing modes of neo-utopianism in recent American and European political theory and its visions of the future. The title quote is taken from W. Blake’s “prophetic” texts about America and Europe.

18:45 – 19:00

Rasprava/ Discussion

PETAK, 16. rujna / FRIDAY, September 16th

9.30 – 10:15

Izlaganje/ Presentation:

Prof. dr. Nenad Prokić

Faculty of Dramatic Arts, University of Belgrad

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.

10.45 – 11.15

Rasprava/ Discussion

10:15 – 11.00

Rasprava/ Discussion

11:00 – 18:00

“Débat en plein air”: (Performing Global Identities in the Collapsing World)

(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, 17. rujna / SATURDAY, September 17th

10:00 – 10:45

Evaluacija, završne riječi / Evaluation, concluding remarks with discussion.

Pausa/Pause

10:45 – 11.00

11:00 – 12:00

ART & SCIENCE PROJECT DISCUSSION

“How Practice-led Research in Artistic Performance Can Contribute to Croatian Science”

Supported by the Croatian Science Foundation

Announcing International Conference

«Narratology and its Discontents – Narrating Beyond Narration»

Academy of Dramatic Art, University of Zagreb

6th – 8th April 2017

Note:

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

Elena Angelovska

(Macedonia/ Zagreb University Doctoral Student)

Tajana Brenko

(Croatia, Zagreb University Doctoral Student)

Nuša Kalanj

(Akademija za gledališče, film in televizijo, Ljubljana, Slovenia)

Petra Jelača (Croatia)

Srđan Sandić

(Croatia, University of Zagreb, Doctoral Student)