

Tanzquartier

Wien

Paper

TQW Paper
Theory & Research
2025

THEORY

tqw.at

IMPRINT

IDEA Linda Samaraweerová **EDITOR** Anna Leon **PROOFREADING** Verena Brinda
DESIGN EXEX – Elsa Kubik, Katharina Luger, Christian Schlager, Jana Lill, Claus Wares, Sophie Kunle, Nikolaus Prinz **PRINTED** by Walla GmbH

T
Q
W

Index	
EDITORIAL ■ P.2	H
A	HOME Laura Anderson Barbata ■ P.10
AFFECTIVE ALLIANCE Marijana Cvetković ■ P.3	
AGEING Nanako Nakajima 中島那奈子 ■ P.3	
ARCHAEOLOGIES OF THE FUTURE Julia Grillmayr ■ P.3	
ARCHIVE Eike Wittrock ■ P.3	
ASSISTANCE Tomislav Medak ■ P.4	
B	
BLINDSPOT Avery F. Gordon ■ P.4	
C	
CHOREO-ETHICS Mariella Greil ■ P.4	
CHOREOGRAPHY Sevi Bayraktar ■ P.5	
CHOREOPOWER Gerko Egert ■ P.5	
CLOUDS Steriani Tsintziloni ■ P.5	
COALITION-BUILDING Maria Vlachou ■ P.6	
COMMUNITY Qalqalah قالقاله ■ P.6	
COMPOUND Raisa Kabir ■ P.6	
CRIP DESIRE Crip Magazine ■ P.6	
D	
DIALOGICAL IMAGINATION Noit Banaï ■ P.7	
DIALOGUE Guy Coels ■ P.7	
E	
ECOLOGY OF PRACTICES Felicia McCarren ■ P.7	
EXCAVATION Jefte Büchsenschiütz ■ P.7	
EXPRESSIVE Juliana Gleeson ■ P.7	
F	
FAKE Thomas Trabitsch ■ P.8	
FATHER Fikri Anıl Altıntaş ■ P.8	
FEMINIST CURATORIAL PRACTICE Biljana Tanurovska-Kjulavovski ■ P.8	
FEMINIST STORYTELLING Ana Vujanović ■ P.9	
FLESH Myassa Kraitt ■ P.9	
G	
GESTURE Rebecca Schneider ■ P.9	
GLOBAL (AFRICAN) DIASPORIC Imani Kai Johnson ■ P.9	
GOZO Susana Ojeda ■ P.10	
H	
I	
IN-BETWEEN Karin Cheng ■ P.10	
INTERVENTION Igor Koruga ■ P.10	
J	
JILLJOHNSTONING Pauline L. Boulha ■ P.11	
JOURNALISM Bettina Enzenhofer & Brigitte Theißl ■ P.11	
K	
L	
LUDIC METHOD Margarete Jahrmann ■ P.11	
M	
MARKISM Matthew T. Huber ■ P.12	
MIRRORBALL Graham St John ■ P.12	
MULTISENSORY Miriam Schickler ■ P.12	
MYTH David Bloom ■ P.13	
N	
NONCONFORMIST Livia Kojo Alour ■ P.13	
O	
P	
PERFORMANCE Mariem Guellouz ■ P.13	
PLANETARY Ben Spatz ■ P.14	
PLOT Ralo Mayer ■ P.14	
POLITICAL FRIENDSHIP Nikita Dhawan ■ P.14	
POST-WORK Helen Hester ■ P.14	
POWERPOINT Olia Sosnovskaya ■ P.14	
PUBLIC TIME Rok Verar ■ P.15	
R	
RECIPROCAL ILLUMINATION Maaïke Bleeker ■ P.15	
RESONANCE Nil Malatino ■ P.15	
S	
SCIENCE FICTION Mitchell Travis ■ P.15	
SEDIMENTING RELATIONALITIES Elizabeth A. Povinelli ■ P.16	
SMELL Sandra Chatterjee ■ P.16	
SOCIALLY ENGAGED PERFORMANCE ART Performatorium ■ P.16	
STANDING Kinga Szemessy ■ P.16	
STUDIO Alexandra Baybutt ■ P.17	
SUBAQUATIC Ayesha Hameed ■ P.17	
T	
TENDER RESEARCH Arjuna Neuman ■ P.17	
TEXTING McKenzie Wark ■ P.17	
TRANSGRESSION Rosemarie Brucher ■ P.17	
TRANSLATION Julischka Stengele ■ P.18	
T::HERE t::here ■ P.18	
U	
UNDERGROUND WORLDS Imayna Caceres ■ P.18	
W	
WEAVING Adi Liraz ■ P.18	

TQW Paper
Theory & Research
2025

These pages bring together the voices of most guests of the TQW theory and discourse programme in the years during which I was responsible for it. I understand theory as a practice of questioning, shifting, generating concepts for grasping the world; and discourse as a practice of language as it is embedded in systems of power. TQW Paper contributors were invited to write about their practice, addressing the questions of why and for whom they pursue it. I asked myself the same questions when inviting them to TQW.

The programme’s diverse formats were committed to a soft but stubborn insistence. Insistence on the relevance of dance theory and history: because dance landscapes are also formed by words, and those words matter; because there is care in the work of historicising dance; because embodied and performative practices process ideas and positionalities in ways that need to be made known. Insistence on critical theory as a necessary input for any endeavour of being or doing in the world: because we cannot take terms for granted; because we need to ask how and why they came to mean what they mean and for whom they mean what they mean; because situatedness within power needs to be named before it can be addressed; because dance has all too often kinetically and corporeally translated ideologies that are currently gaining new ground, and we cannot let that pass. Insistence on artistic research: because theory’s vindication of language needs to be probed; because theory is also anchored in the body, and we need to understand what the body does to the theory it produces; because translating between practices is an exercise in being less sure of oneself; because theory needs non-academic spaces to live in; because a plurality of methods and media is a commitment to complexity and nuance.

If I had to write an entry to this glossary, it would probably be “diasporic curating”: a practice of bringing people – and the concepts and words they carry – together in unlikely encounters; proposing that sense needs to be made not here or there but in-between; looking for resonances between seemingly disparate ideas; imagining belonging in decentralised alliances rather than in internally-coherent categories; translating thought into moments experienced in specific contexts with other people, lest the non-negotiable doykayt of thinking be forgotten, which it cannot be: not now.

Anna Leon

EDITORIAL

AFFECTIVE ALLIANCE

is a term that implies group dynamics strongly rooted in shared values and socio-political visions. It is a way of resisting capitalist individualism, project-based work, competition and “efficiency”. When arts and culture engage minds and bodies immediately (especially in music, dance, theatre, poetry and other group practices), they create social situations for participation and community building. This brings about a specific affective sociality, a form of collective political engagement through a sensible experience of anticipation in a future community. The practice of communing, where everyone is welcome to act and each contribution is valuable, makes this model a sound and fruitful ground for community building through the sensible (Ranciere, 2000). It is based on the belief that different knowledge is allowed and welcome in the arts (“radical amateurism”, Holman, 2016), while artistic practice provides affective economy within a group. Once established, such a community, connected by affects, a sense of sharing, belonging and togetherness, becomes a stronger political actor and is able to think its own political potential. It becomes an affective alliance, where participation and openness for other participants are vehicles for development, sustainability and community building.

Marijana Cvetković

is a producer, curator, lecturer with a background in art history and cultural policy and activist for independent culture in former Yugoslavia focusing on horizontal self-organisation.

AGEING

My focus on the ageing body in dance comes from my traditional Japanese dance community: in Odori, dancers dance better when they are older. So I wanted to be older when I danced. What makes dancers beautiful is not only the strength, flexibility and agility of youth-oriented bodies but also the calm, elegance and steadiness of experienced bodies. We need to create new works that embrace these qualities of movement as well as a new system and aesthetics that embrace these conceptually new beauties. Since a dance community defines what you can and cannot do, dancers learn what they can do before they do it. We will only do what we think we can do; we will not do what is not considered possible. What is possible is defined as technique by aesthetic value systems which have certain goals. If we leave these systems and try the impossible, we lose dance. This is the fate of the dancer. The well-trained dancer is physically, aesthetically and cognitively incapable of breaking free from this limitation: the dancer is haunted by what they can do now. Immense parts of the possible are excluded from dance technique. When we emancipate ourselves from the old common limitations, it no longer matters what dance has always been. What matters now is what we think dance could be.

Nanako Nakajima 中島那奈子

is Faculty Dramaturg at the Banff Centre for Arts and Creativity, Canada, and Associate Professor of Dance Studies at Waseda University, Japan. Forthcoming: *Dance Dramaturgies of Aging* (2025).

ARCHIVE

People often ask me about my (movement) background, to which I always respond: my practice is sitting and reading. In *Choreographing History*, Susan Foster set forth the complexities of this practice: how the historian's own physical history intervenes, shapes their writing and affects their perspective; how the historian enters a choreography with historic bodies, a choreography that ideally intervenes in current regimes of movement and corporeality. Call me a lazy dance scholar, but I've always had a thing for photographs – ever since I lost myself in the head shots and backstage photos of my parents' souvenir programme of the Hamburg production of *Cats* when I was a kid. I feel at home in that fantastic space of imagination where the show happens in my head. The challenge is to get this fantasy back into the world, in writing, teaching or lecturing. I'm highly inspired by José Esteban Muñoz, who on the first page of *Cruising Utopia* talks about his desire for history as a means to imagine a future, to feel out another world beyond the quagmire of the present in this backward glance. That's why I'm seeking out photos which complicate our relationship to the past and the present. Did I show you the one with the dykes choreographing the opening ceremony of the Nazi Olympics?

Eike Wittrock

is Professor of Dance Studies at the Music and Arts University of the City of Vienna, obsessed with queer dance history.

ARCHAEOLOGIES OF THE FUTURE

Under this title, Frederic Jameson studies the “Desire Called Utopia” and helps us cultivate anti-anti-Utopianisms. In “Further Considerations on Afrofuturism”, Kodwo Eshun sends “a team of African archaeologists from the future” to his readers in order to make them see that “the future is a chronopolitical terrain, a terrain as hostile and as treacherous as the past”. And when Ursula K. LeGuin imagines a far-future California, she knows that what she is looking for is not in the ground, but “in thin air, in the wilderness that lies beyond this day and night, the Houses of the Sky”. Wonderfully and weirdly, and typical of LeGuin, she suggests, as the “only archaeology that might be practical”, to take a young baby and go “down into the wild oats” to see if they might see or hear something, or even speak “with somebody there, somebody from home”. Archaeologies of the Future are science-fictional formulas that help us confuse timelines and origins. They complicate our understanding of dead and alive, vivid and inert. They enable us to make contact with deep time creatures and maybe even generate non-cruel optimisms (or at least anti-anti-optimisms). They make us ask what will have happened.

Julia Grillmayr

is a cultural studies scholar at the University of Art and Design Linz. She organises a monthly “Science Fiction Book Club” in the form of a live radio broadcast on Radio Orange 94.0.

ASSISTANCE

In 2022, Nikola Jokic, arguably the best active basketball player in the world, quoted a coach from his early basketball days in Serbia: “Assist makes two people happy, the point just makes one people happy.” In my work that includes theatre, librarianship and political organising, assisting is my primary practice. To provide and receive assistance is essential so that we can extend our collective (societal, intersocietal, interspecies) existence and capacity to transform the conditions under which we subsist in the world. It implies caring and labouring so that the world can continue to subsist and regenerate. It implies depending on the support of others – kin, friends, complete strangers, critters inside us, creatures outside, impersonal institutions – so that we continue to subsist. Existing is passing things on rather than possessing them, assisting rather than scoring. To provide assistance means to help others, boost them in their actions, elevate their joy. To receive assistance means to accept one's own frailty, failing and finitude as a condition in which we depend on others to help us persist in our desires and actions. To assist and to receive assistance, to grow our interdependence, to collectively commit to shouldering the brunt of necessities – these things are central to the practice of organising, a condition for making the world otherwise.

Tomislav Medak

is a former theatre-maker, amateur librarian and political organiser.

BLINDSPOT

I don't have one word that guides my work in trying to remember and describe what's living and breathing – people, places, histories, knowledges, ways of life – in zones of exclusion or blindspots, but I have held close two instructions, variations on intentionality, political standpoint, method, aesthetic. The first is from Chuck Morse. “It is the task of the radical critic to illuminate what is repressed and excluded by the basic mechanisms of a given social order. It is the task of the *politically engaged* radical critic to *side* with the excluded and the repressed: to develop insights gained in confrontation with injustice, to nourish cultures of resistance, and to help define the means with which society can be rendered adequate to the full breadth of human possibilities.” The second is from Italo Calvino, who wrote in the *Six Memos for the Next Millennium* that his “working method ... involved the subtraction of weight. I have tried to remove weight, sometimes from people, sometimes from heavenly bodies, sometimes from cities; above all I have tried to remove weight from the structure of stories and from language.” Removing the weight is important, because if you don't remove the weight, it's too easy to feel, as Calvino put it, that the “entire world is turning into stone”.

Avery F. Gordon

is a writer, educator and radio producer living in London. Among other works, she is the author of *The Hawthorn Archive: Letters from the Utopian Margins* and *Ghostly Matters: Haunting and the Sociological Imagination*.

CHOREO-ETHICS

is a longing for embodied-negotiated ethics formed by the social and the choreographic: a heterotopic practice facilitating social-aesthetic cohesion. The interweaving of socialisation and aesthetic perception permeates our most intimate being and the relations (human/other-than-human; self/world; language/life) that create narrations of (bare) bodies. In search of a language – alive, vital and born from poetic and sensate bodily meaning –, linguistic bodies unfold in material and embodied ways. This opens up relational possibilities in the reciprocal interpenetration of linguistic and sensory bodies. Language is not static; alongside its capacity for sense-making, sensual, communicative matter gets unearthed. Rolling language around in the mouth (*Choreo-graphic Figures*, 2014–18), diffractive dialogues (*Choreo-ethical Assemblages*, 2019–25), onomatopoeic anatomy of plant-human language (*Amaryllisation*, 2020–23) or dancing with the Earth's interior – volcanoes, fissures, caves (*Shaken Grounds*, 2023–26) – these acts reveal depths, thresholds and silences. *Choreo-ethical* narrations expand beyond the edges of language, slipping between (linguistic) body, abstract sound, concrete language, and provoke resistant – at times tongue-twisting – poetics.

Mariella Greil

PhD, Elise-Richter PEEK Fellow (FWF), Senior Artist at Angewandte Performance Lab, University of Applied Arts Vienna, focuses on contemporary performance and its ramifications in the choreographic and the ethical.

CHOREOGRAPHY

My approach to choreography focuses on its potential as both an aesthetic activity and a social and political practice that unites a collective of activists, artists and spectators as subjects who share a common public space. Scholars have extensively discussed the ways in which choreography both reflects and shapes political discourses, using dance as a lens to explore broader social and political issues. In my research, dance serves as a unique prism through which we can look to analyse the impacts of public political opposition in Turkey. I address choreography as both an object of analysis and a heuristic that allows for the theorisation of non-dance bodily acts. Such a treatment of choreography allows me to examine both the deployment of folk dance in protests and the corporeal decisions of activists as performative constitutions of their ethnic, cultural, sexual and political identities, through which they challenge state power. While my research documents a specific period in Turkey's recent history, its choreographic analysis of the tactics deployed by women+ activists in response to rising authoritarianism goes beyond this context, showing alliance with contemporary transnational struggles of women and LGBTQI+ for their democratic rights and bodily autonomy at a global level.

Sevi Bayraktar

is a dance-scholar studying the intersection of dance, gender and politics. She is Professor of Dance, Music and Performance in Global Contexts at the Cologne University of Music and Dance.

CHOREOPOWER

A concept I have been working with lately is choreopower. It describes the techniques of power at work when it comes to governing movement in our society. We can find politics of movement in many areas and the concept of choreopower is in no way limited to the realm of dance. It is a conceptual tool for analysing the politics of movement in scenarios including migration, colonialism or logistics. Drawing on the choreographic knowledge inherent in dance, it uses the practical knowledge of choreographic techniques for critically exploring movement and analysing power. The techniques of this politics of movement and its ideal of seamless circulation and, at the same time, controlling and regulating migration are also at the basis of contemporary logistical capitalism. Its choreographic techniques work based on the datafication of movement, the planning of our built environments (cities, streets, harbours, borders) and the training of our bodies: the way we move, how we want to move, how we can and cannot move. Using the choreographic knowledge of dance also beyond its original realm allows us to understand the multiple power relations and how they work in, on and through movement.

Gerko Egert

is a performance and media studies scholar at Ruhr University Bochum. His research focuses on philosophies and politics of movement, logistics and infrastructure, media, climate justice and experimental pedagogies.

CLOUDS

My practice focuses on researching and contextualising dance, mostly in terms of histories and tensions, by doing, undoing and redoing. The image of clouds poetically brings forth such qualities. Clouds are malleable but strong; they exist between solid and air; they are visible but ungraspable. Clouds are always in a state of transformation and are responsible for crucial processes in their environment. Accordingly, I can describe my work based on cloudlike principles. *Responsive unpredictability*: This is a condition resulting from relations. Clouds respond to atmospheric conditions and change their shape, colour and function accordingly. This connection to others forms the framework for an unstable and porous state which is subject to the laws of interdependence and affectability. *Quietness*: It is a precondition for listening and understanding where one is situated, for taking responsibility for one's positioning among others and comprehending one's contribution to the construction of knowledge and power relations. *Symbiosis*: Each cloud is unique in shape, size and substance, but all consist of similar materials. My practice belongs to the area of academic dance scholarship but also is an expression of my roots, making it a symbiosis and coexistence of different elements: my knowledge and my origins, as complex systems of states.

Steriani Tsintziloni

is Assistant Professor of Dance at the University of Athens. She also works as dance historian, curator and dramaturg.

COALITION-BUILDING

Following the legacy of Black, decolonial, academic-activist feminists, I consider thinking-feeling-doing research, exploring theoretical (re)conceptualisations, writing and disseminating ideas as a process of coalition-building. In a world that keeps dividing us, research should not be something that I do *for* or *about* but *with* people, making it an intentional discovery of a "we". Writing and doing research together can create an interface where different and yet inter-related worlds can meet, exchange, co-create; places where we can stop fighting in isolation. However, I need to remain ethico-politically attentive to different degrees of privilege – to tricky cases in which privilege, marginalisation, power asymmetries coexist. If research as coalition-building is treated with decolonial sensitivity and commitment, instead of ignoring or glossing over our multiple differences, we can use these differences to intentionally undo disciplinary boundaries and epistemic hierarchies produced and reproduced by coloniality. This requires taking risks and focusing our attention on liminal forms of writing, hybrid disciplines and modes of sharing. It requires co-creation of, and a stubborn trust in, knowledge-making spaces that academia and other modern-colonial knowledge institutions negate, devalue and/or destroy.

Maria Vlachou

is a researcher focusing on the intersection of decolonial feminisms and critical migration studies; member of the feminist collective *Loving Coalitions*; mother, yoga teacher, dance lover.

COMMUNITY

More than a publishing space, Qalqalah قَلْقَالَة was conceived as a place of attachments where long-lasting collaborations, relationships and solidarities can be cultivated. As a collective, it is important to note that Qalqalah قَلْقَالَة does not speak unanimously; we all intervene from different positions and experiences, with heterogeneous relationships to the languages and stories we engage with. Qalqalah قَلْقَالَة is thus also a place where we reflect on these relationships from affective and political perspectives. During our online conversation with Ariella Aisha Azoulay, organised during our Research Affiliation at Tanzquartier, one moment particularly resonated with us: "Whatever we are trying to do within the institutions in, and with which, we are working is important; but we should not forget that institutions were built in order to deprive us of other possibilities to be in the world and care for it. I am thinking first about the role these institutions play in destroying communities, and in normalising the existence of institutions that are not made for and by the communities in the places where they are located. Hence, the major question is: how can the things we do contribute to transforming the conditions under which we work in a way that they will generate a community anchored in shared physical spaces?"

Qalqalah قَلْقَالَة

is an editorial and curatorial platform dedicated to the production, translation and circulation of artistic, theoretical and literary research in French, Arabic and English.

CRIP DESIRE

(Eva) Crip Magazine has existed for 10 years now. Sylvia Sadzinski describes it as "a tool for self-empowerment and building an international queer feminist-crip community, (...) a globally accessible space, a crippled institution on its own in which crip perspectives become central instead of marginal and are represented in their diversity". (Mikki) We want to rethink what it takes and what Crip Magazine can be. Which desires, experiences and issues have led you to be here today? (Tanja) Alice Hattricks describes Crip Time as Gardening Time. Crip Gardening Time is the idea of "growing" time when we are sick instead of losing it, which is what capitalist society wants us to believe. Today we're going to put our time on it. We will create space for our own temporalities. Our Crip Time. We will dance with it. We will use it to dance. (Raina) Jenny Sealey of Græc Theatre Company describes the "Aesthetics of Access" as the "ways in which accessibility concerns are not simply last-minute add-ons but actually influence and shape the work in wonderful, unexpected ways". So Access becomes part of the creative process and is not something that is only added later on. I always find that this is so totally understandable and reasonable, don't you think so, too? / Excerpts from an event in the framework of the Research Affiliation "Speculative Fiction with Julia Pastrana, Crip Magazine and C-TV" by Eva Egermann.

Crip Magazine

is a self-published magazine project which was initiated by Eva Egermann in 2012.

In 2022, a loose collective – Tanja Erhart, Raina Hofer, Mikki Muhr – was formed to continue the magazine on a broader basis and in a different form.

COMPOUND

I am a weaver and an artist interested in the relationships between craft, labour and the global industrialisation of textile material processes. My research has focused on complex compound weaving systems and the advancement of draw loom technology, both originating in Asia, and their connections to digital and manual jacquard weaving. I use ideas of tension to critically challenge concepts of production and hyper-industrialisation. I use weaving as a methodology of decolonial practice, as a way of thinking, to develop new structures/systems in society and to protect modes of (textile/embodyed) knowledge that have been subject to epistemic violence and cultural imperialism. I have studied the histories and processes of building looms, from low tech materials to the evolution and migration of loom construction across time and geographies. I feel my practice connects relationships of labour between highly mechanised industrial processes to the craft body-making processes they were derived from. In my work I seek to expand the meaning of craft to incorporate the labour histories of industrial textile workers and the knowledge of uncredited weavers and cloth workers. Deep research has helped me to understand how the migration of textile weavers, their technology and ideas moving across global routes have co-created interconnected hybrid identities.

Raisa Kabir

is an artist based in London. Kabir's (un)weaving performances and tapestries draw on textile mobilities, embodied archives and the geographies of anti-colonial resistance.

DIALOGICAL IMAGINATION

How do artistic practices produce points of intersection through which to analyse dialogical relations between the histories and memory cultures of diverse diasporas in the *longue durée*? In research, writing and teaching, I focus on making visible trans-national comparative networks of diasporic experiences that emerged in tandem with modern/colonial structures, subjectivities and epistemologies. My aim is to expand art historical analysis beyond entrenched national models and their univocal narratives and to articulate the potentiality of dialogical imagination as an agent of multiplicity. Thinking along such lines means identifying how the narratives, representations and material production of various diasporas emerged in relation to each other as, for instance, in the shared experience of World War II era Shanghai, Hong Kong, Singapore and Manila, where stateless people, refugees, internally displaced populations from varied backgrounds forged mutually constitutive yet distinct experiences under intersectional “states of exception”. In today’s increasingly polarised public sphere, histories are frequently segregated, erased or forgotten and memories become battlegrounds for distinct causes and constituents; foregrounding the dialogical imagination through which diasporas emerge and reproduce is an imperative.

Noit Banai

(Columbia University, PhD) is Professor of Diaspora Aesthetics at the Institute for Art Theory and Cultural Studies, Academy of Fine Arts Vienna.

DIALOGUE

as a dramaturgical research practice. I have always defined my dramaturgical practice as dialogical, both in my own work and in my teaching. I see dramaturgical dialogue as a research methodology. It is an open conversation or improvisation. In a good conversation, none of the participants knows in advance what the topics discussed will be or how the flow of the conversation will connect them. It is only the alternation of listening and speaking that establishes an associative chain. Everybody’s utterances in a conversation are usually based on what they already know. It is, however, in the shifts and gaps of a conversation that new insights arise, which don’t belong to one person specifically. It is because of this intrinsic open quality of conversation that the scientist David Bohm (*On Dialogue*, 1996) proposed to practice dialogue in larger groups to recreate a sense of what is “common”. Sociologist Richard Sennett (*Together*, 2012) defends the professional performing arts as a well-suited laboratory for retraining our dialogical skills, especially our listening skills. Philosopher Gemma Corradi Fiumara (*The Other Side of Language, A Philosophy of Listening*, 1990) argues that listening is the precondition for good research and creative thinking itself.

Guy Cools

is a Belgian dance dramaturg. From 1990 to 2002, he curated the dance programme of Arts Centre Vooruit in Ghent, Belgium. Since 2022, he has been a full-time Professor at the dance department of UQAM, Montreal.

ECOLOGY OF PRACTICES

What role do dance and performance play in what Isabelle Stengers calls an “ecology of practices”, addressing the divide across fields of theoretical and practical knowledge with their “contradictory or mutually exclusive visions, ambitions, and methods”? What science makes it to the choreographic stage? What stage has choreography offered to science, medicine, natural history? What do theorists offer to dance performers; and what can they in turn learn from them? Dance responds to knowledges governing life in bodies, not the least of which are sex and gender, sexual science but also discourses of medicine, public health, behaviour, cognition. Choreography has evoked scientific knowledge and nuanced it onstage, proposing an alternative knowledge of the human: How are plants and planting related to dancing? What kind of sympathy might exist between dancers and other living beings? Does dancing like a bird help dancers understand something about birds; can it even create what Evelyn Fox Keller called “a feeling for the organism”? Via this history, and its actuality, dance has a role in what Stengers called a “new alliance” across disciplines: it is a good place for thinking about the discordant and competing knowledges swirling around bodies.

Felicia McCarren

is a cultural historian and performance theorist. She is Visiting Leverhulme Professor at Oxford University. Her most recent book is *One Dead at the Paris Opera Ballet* (OUP, 2020).

EXCAVATION

From early on Freud repeatedly compared psychoanalysis to archaeological excavations. For him, the purpose of psychoanalysis was to decipher his patients’ fragmented memories in order to uncover unconscious desires that he believed gave rise to neuroses. While I don’t seek to repeat the analogy of the dramaturg as a psychoanalyst, I do see language in my practice as more than just a tool for description – it is used as a ritual of excavation, a process of uncovering akin to archaeological digging. This practice involves sifting through layers of ideas, movements, memories and emotions – gently brushing away sediments of embodied skills and acquired knowledge and expectations to reveal remnants of forgotten rhythms and echoes of desires. It is a process of inspection, of uncovering relics, of questioning, expanding and re-constructing. It is about deciphering and stimulating a potential that lies beneath the surface, beyond the obvious. This practice is a dialogue with the unknown, a conversation with ghosts haunting spaces within and between our bodies. The excavation is never complete, never coherent; it often emerges as a murmur, a whisper – the site is always shifting, as new meanings rise to the surface and old ones settle back into the depths.

Jette Büchsenschütz

is a Berlin-based dramaturg, writer and cultural worker in the field of dance and performance with a focus on the ambivalences of “healing” and feminist strategies of world-building.

EXPRESSIVE

Sex is expressive (but not *self*-expressive). What does this mean? Today many believe sex to be simple, settled and forever split between male and female. (This view guides both Donald Trump’s Executive Orders and Viktor Orban’s 2020 edicts banning trans IDs). Sex is declared a “biological reality” – not up for discussion. Yet biologists use the notion of phenotypes *expressing* the forms of sex. In the twentieth century, this became known as sex’s *lability*. Rather than solely anatomy, sex played out through hormonal flows that anyone could change. Not set in stone, sex was *mutable* (if never fully under our direction). But sex changes in another way: all the sciences are part of the “game of giving and asking for reasons”. Terms of art are set, and disputed. In other words, while we think of sex as our most *animal* feature, we express its contours in decidedly *human* ways. Sadly in the case of intersex children, medical sciences behaved quite *inhumanely*. The full diversity of physiological variations was treated as a problem to be solved. Genital cutting and other nonconsensual practices sought to keep sex simple, and twofold. The intersex movement was birthed in the 1990s, when new communication technologies made contact between those subjected to intersex treatments much easier. They found they had been *known over* by the existing order and quickly began to organise against their conditions. My next book *Hermaphrodite Logic* tells the history of this political struggle over science.

Juliana Gleeson

is a writer and communist based in East Berlin (originally a Londoner). She edited the collection *Transgender Marxism* (with Elle O’Rourke) and her first book *Hermaphrodite Logic* is out this June.

FAKE

[it till you make it] This fall I will complete my first scientific work ever, dedicated to all those who have never finished a thesis before either. To be frank, I was quite intimidated by the task after just one class on scientific writing I had taken at the age of eighteen, failed and then only barely passed the second time, mostly thanks to creative cheating. My scientific writing journey was often accompanied by improvisation, subtle subversion and tactical trickery. From early on, I have approached institutions by observing them closely, wondering how exactly the current power structures came to be and how the institutions’ resources might be used differently. Discourse is fundamental to society, allowing us to challenge and change social constructs. Applied to communication and language, seminal to shaping our thoughts and instrumental in making meaning, I encourage the use of strategies such as occupying words. I graduated from art school by opening Vienna’s first gay bar that was not a gay bar, and I didn’t do this alone. The bar’s name suggested that we should interpret laziness as a form of resistance. Today, Vienna has a Queer Museum that has appropriated the symbolic capital of museal spaces. I propose that we rethink societal norms, usurp terminology and reclaim spaces since things need to change, a lot, especially for marginalised people.

Thomas Trubitsch

works as curator, artist and mediator, transdisciplinarily and preferably in queer-feminist, self-organised collectives. Co-founder of Lazy Life, co-director of Queer Museum Vienna.

FATHER

figures in the arts are not only the object of debates but also have the potential to encourage the dismantling of traditional notions of masculinity in the pursuit of a more sustainable, affectionate masculinity. Father figures are often portrayed as authoritative figures who serve as mentors or teachers. They typically embody conventional ideals of masculinity and the paternal role characterised by strength, authority and protection. Non-white father figures, along with their sons, face additional challenges such as racial discrimination and stereotypical and orientalist representations in the media. This can lead to violence and intergenerational trauma, limiting the complexity of discourse. By exploring the dynamics of father-son relationships in readings and texts, I aim to delve deeper into the emotional dialogue surrounding marginalised masculinity and male socialisation. Rather than relying solely on academic approaches and theoretical frameworks, I believe in taking small steps towards fostering sustainable feminist change. This approach reminds men that progress takes time but is inevitable to enable them to detach themselves from harmful gender roles – with the support of caring and vulnerable father figures who show us the way towards a non-violent future.

Fikri Anıl Altıntaş

is an author writing on the topics of masculinities, antifeminism and the (de)construction of marginalised masculinities. His most recent publications include *Im Morgen wächst ein Birnbaum* (2023).

FEMINIST CURATORIAL PRACTICE

My practice of theory is correlated with my curatorial practice and is grounded in creating a resilient and feminist ecosystem in which the production of critical art and discourse can be reinforced. Feminist curatorial practice is contained in the intention. Its ethical and political potential reiterates the redistribution of power in decision-making, negotiating, relating to and renegotiating with each other processes, aesthetic forms of expression and political implications behind them. It challenges the standardised or institutional perspectives but also opens collaborative perspectives based on the “pluriversing” (Escobar, 2018) of the underrepresented, creating a resistant base of togetherness, which enables us to rethink ways of creating equitable spaces and diverse temporalities and voicing diverse experiences in spaces marginalised by politically and economically hegemonic and colonial voices. Feminist curatorial practice enhances and promotes the power of such temporalities, creating a political agency which challenges hegemonic and standardised curatorial approaches and their articulation in the context of space, time and the narratives they produce.

Biljana Tanurovska-Kjulauskovski

(Skopje) is a cultural worker, curator and researcher; co-founder/collaborator of Lokomotiva, NOMAD Dance Academy, Critical Practice Made in Yu, Curating in Context and others.

GESTURE

I often write in response to a call. Sometimes a call is explicit, sometimes understated – the wave of an arm, the tilt of the head, or the bend of a knee. Often my writing is a way of making a response that becomes, in turn, a further call, a further gesture – to artists, to other scholars, to theorists, to those who care to think with and through embodied or otherwise flesh-based practices (for even writing is a flesh-based practice). In many ways, my research practice (dis)orients itself along lines of gesture which I encounter as articulate waveform. My writing is responsive along vectors of antiphony, or antiphony, moving laterally, upwards, downwards, before, after, forward, backward, parabolic, ecstatic (as in beside), with elliptical circularity. The thing I love about gesture is that it never fully completes. Call and response and the interstices among them are always simultaneously anterior and posterior, interior and exterior, always off of themselves and into relation. As a call opens itself to response, and as response becomes a further call opening to others, something like a gathering occurs that is, simultaneously, a dispersal. We roll through each other, we who dance and we who write, or such is the sensation I strive to manifest in words – which is to say, in gesture.

Rebecca Schneider

is Professor of Modern Culture and Media at Brown University. Her current research includes *Standing Still Moving: The Arts of Gesture in Lateral Time and Shoaling in the Sea of History*.

GLOBAL (AFRICAN) DIASPORIC

My work centres on the global (African) diasporic as an analytic framework that captures the heterogeneity of globality through an essential relationship to African diasporic cultures and aesthetics. Africanist aesthetics speak to expressive priorities (like call and response or ritual derision) that recur throughout the diaspora and are often unnamed, denied or flattened due to antiblackness. First formulated about breaking (b-girling/b-boying), it recognises how shared commitments to Hip Hop culture – active across differences in nationality, gender, race – are necessarily informed by Black, African American and diasporic aesthetic sensibilities and expressions. For example, cyphers or ritual dance circles in breaking culture socialise participants into Africanist aesthetics regardless of whether they identify as diasporan. A global diasporic frame recognises that influence and the epistemological lessons embedded in practice that are deepened by knowing more about diasporic peoples and histories. Though at times written as global diasporic, it is not a generic term and thus should name an Africanist influence. By extension, the concept implicates practitioners and fans alike to confront entanglements with blackness and antiblackness relative to their distinct positionalities.

Imani Kai Johnson

is Associate Professor of Dance and Black Study at UC Riverside. She authored *Dark Matter in Breaking Cyphers: the Life of Africanist Aesthetics in Global Hip Hop*.

FEMINIST STORYTELLING

Adriana Cavarero claims that, while philosophy in Western history was established as a male discourse of abstraction and universality, narration has been a feminine art. Its main tactic is description, while philosophy's is definition. Narrative description includes emplotment – the arrangement of the moments and elements that compose an event, some of them consistent with the previous ones, others incidental, even disruptive. While philosophy suppresses the incidental through the dialectical method, narration persists on the unique and incidental and treats them with care. However, since storytelling has developed in a male-dominated culture, it can slip into reproducing gender stereotypes, reaffirming the male heteronormative gaze, propagating sexism, homo- and transphobia, etc. Feminist storytelling thus means working on shedding light on the historical inequalities between sexes and genders; deconstructing the male point of view and related gender stereotypes in the notions that affect the lives of the many (such as freedom, history, body or beauty); and hailing the abolishment of male supremacy and championing equal rights, equal access to resources and equal opportunities for all. In its own language, feminist storytelling is like gathering berries in a carrier bag for those who sleep.

Ana Vujanović

is a researcher, dramaturg and writer in dance, film and culture. She is mentor at SND O Amsterdam and Guest Professor at HZT Berlin. Her most recent book is *Toward a Transindividual Self* with B. Cvejić.

FLESH

Questioning flesh, by writing a prayer to the body in an ongoing search of a practice that confronts the oppressors. A practice that unmask violence, talks back to the gaze, demanding justice. In search of methodologies that refuse the erasure and dismembering of humans, I start with Fanon's words in *Black Skin, White Masks*, as he ends the book with a prayer to his body: "O my body, make me always a man who questions!" Fanon unmasks and rejects the Cartesian dualism that separates mind and body, reclaims the body as inseparable and as an active site of resistance. In search of a practice that resists the reduction of bodies to a binary, a practice that recollects, restores, reclaims and mourns the body that is rendered mere flesh under settler colonial violence.

Oh my body, make me question:
Who is grievable through your gaze?
Who is meaningful and gets your praise?
Can you explain?
Hear voices outside the frame?
Read authors without a name?
The archives of displaced,
inhabitants framed as strange.
They won't fit the nation state.
The deported women of Al-Tantura
–Nakba 1948
I wonder where's the mindspace,
to mourn the flesh beyond the white gaze?

Myassa Kraitt

is a performance artist, director, rapper and social anthropologist, exploring violence, coloniality, patriarchy and necropolitics. She is artistic director of the digital stage GLITCH4 at DSCHUNGEL WIEN.

GOZO

Something along the lines of joy, bliss or rejoicing is an active passion that transcends momentary happiness to become a transformative force. It is the feeling of having the power to change and the awareness that we are changing, together with others. It is to insist, resist and re-exist in a world where fear and excessive consumption offer static happiness, mere satisfaction with things as they are. In Barranquilla, a Caribbean city of carnival, I understood that gozo is resistance. In Colombia, even amidst the pain of war, music, dance and singing are expressions of freedom. In this way of life, gozo disarms the rigid, sad, individual bodies, imposed by the capitalist system, reclaiming the vitality of collectively inhabiting the world based on our transformative potential. My practice explores gozo as a political engine through audiovisual research, collective creative gatherings, community celebrations, vinyl record production and decolonial feminist activism. I feel and think that the potential of artistic work and our political activism should positively transform our lives and our relationships with those around us. Gozo is about growing alongside others and recreating the world we want to live in.

Susana Ojeda

anthropologist, filmmaker and activist, explores decoloniality, ecofeminism and connections with more-than-human beings, honouring ancestral knowledge by means of films, installations, readings, gatherings.

HOME

My long-term practice is based on the belief that we must examine the past in order to identify how we are still immersed in it, and with that information, we can change policies through collective actions. In 2003, I embarked on a decade-long project to repatriate Julia Pastrana (1834–1860), an Indigenous singer, musician and dancer born in Sinaloa (Mexico), who, because of congenital conditions, was exhibited during her life and after her death in an embalmed state. The commodification of her body for 179 years points out dehumanising Victorian systems that are still operating today in the fields of culture and entertainment. In 2013, Pastrana was transported from Norway to her homeland and interred in Sinaloa. Never again will her body be exhibited or exploited. The removal of Julia Pastrana from the Schreiner Collection in Oslo and her repatriation and burial in Mexico is an act of restorative justice owed to her and to all individuals whose bodies and lives have been exploited by institutions throughout the world. Decolonising collections and museums requires institutions to work together with civil society to restore the dignity denied to all those who have been dehumanised and objectified to promote the colonial ideology of white supremacy.

Laura Anderson Barbata

is a transdisciplinary artist born in Mexico City, who often combines performance, procession, dance, music, textile arts, costuming and protest.

IN-BETWEEN

I'm forever motivated to change narratives. I enjoy telling stories. I enjoy creating transformative experiences. I enjoy empowering people through movement and sound. I enjoy reclaiming spaces, centring the unseen and reframing what is seen. I enjoy experimenting with the art of gathering and learning about the depth of connection, searching and finding meaning in subtle and quiet exchanges that often go unnoticed. *In-between*. I've learned that *in-between* is not a weakness. Living in the *in-between* has shaped me. It's where I've found balance, creativity and the ability to hold space for transformation. To exist in these spaces is to live a life characterised by listening, by moving with energy and intention and thus connecting the visible and the invisible. Paying embodied attention to the *in-between* is a practice of presence, of studying the art of sharing, the art of slowing down time, the art of embodied connection, the art of listening... through these practices I've come to understand the beauty of what exists *in-between* moments, *in-between* cultures, *in-between* breaths.

In-between identities lies who you choose to be

In-between breaths lies who you are
In-between purposes lies who you become
Your existence is the truth you never have to search for.

Karin Cheng

crafts narratives through transcultural stories. Her work centres on empowerment strategies using sound and embodiment practices which cultivate conversations and transformative experiences.

JILLJOHNSTONING

or how to let yourself be contaminated by Jill Johnston's life in your practice* theory or practheory or theopracty. Jill Johnston (1929-2010) was a famous US-American dance critic and lesbian feminist in the 1960s and 1970s. Her work is barely known today. She made her life a playground for art criticism, self-writing, performance as an activist tactic, writings as movements, poetry. Jilljohnstoning wonders what Jill Johnston would have done in our time through movements of speculation, through drag practice, through reenactments and remakes. It places a lesbian gaze and queerness experience in the art field and think -feels from these situated knowledges. Jilljohnstoning is above all not to leave art and culture to a heteropatriarchal white elite and to invent relationships with our past and future siblings. Jilljohnstoning means to work with feelings as discomfort, vulnerability and joy. Jilljohnstoning is also about diving into archives and unknown stories. It is an individual or a collective practice* theory.

Pauline L. Boulha

is a performer, choreographer and dance researcher, obsessed with archives, struggles and humour from a lesbian*queer perspective.

JOURNALISM

Is there a need for feminist health journalism when search engines spit out information on every conceivable disease at one click and people gather on social media to share their experiences? We think so, which is why we founded OurBodies.at. For us, feminist journalism means critically questioning sources, reading studies and books and questioning possible exclusions (e.g. classist, ableist, racist, sexist or queer-hostile exclusions), taking people and their experiences seriously and sharing information that can be useful for others. It means representing society in all its diversity, covering issues that aren't adequately covered in other media and providing accessible content. With our own online magazine, we define our own rules and do not depend on social media companies that can delete, censor or hide content at any time. We can also create a valuable archive, something that is often not available in queer feminist contexts – far too little is known about the pioneering work of feminist health activists, for example. We want to document this work and the development of different debates about health and the good life for all – and preserve everything for future generations.

Bettina Enzenhofer and Brigitte Theißl

are journalists with an intersectional feminist approach. In April 2022, they launched OurBodies.at as a side project to their main jobs.

LUDIC METHOD

The ludic method is an experimental system in research; an approach to artistic research is explained in neuro-performances as describing the synchronisation of thought patterns of two or more people in play. Both choreographic scores and scoring in games are radically questioned and viewed critically in this expanded ludic method – the first as too open, the second as too closed. Both ludic play and controlled experimentation are treated as equal. The concept of the ludic method incorporates technological components, such as large language models and AI tools, and exposes brain scan data as a source for prompts in performative sets. Its aim is to see play as a method of close investigation, designing public experiments as a staged knowledge setting. Being part of an interdisciplinary practice between art and science, artists and audience co-develop a method of experimenting with game mechanics, settings and instructions for action in relation to pathfinder technologies as part of a particularly playful form of artistic research. We suggest to apply the ludic method as part of the Psycho-Ludic Approach as an element of Robopsychology performances.

Margarete Jahrmann

is an artist and researcher, Professor of Experimental Game Cultures at the University of Applied Arts Vienna. She leads the WWTF AI artistic research project *Robopsychology*.

MIRRORBALL

Animated in suspension above every night life, the mirrorball counts among the most familiar yet elusive fetishes in modern history. Drawing upon my decades-long experience in the world of raving, clubbing and transformational festivals, I chronicle the mirrorball and offer a cultural history of the vibe. What was originally patented as the "Myriad Reflector" (1917) has revolved above meeting spaces and dancefloors throughout the twentieth century, becoming an enduring sign of freedom in the post-disco era. Simultaneously, spinning above a galaxy of dance scenes, styles and movements, the mirrored globe became a universal icon of "the vibe". But while the ubiquitous mirrored ball became a popular icon of transformation, it is a hyperliminal object. A perfect symbol of unity amid difference, it is a perfectly fraught symbol. I investigate the ancestors of the mirrorball in divinatory and talismatic traditions, an occult legacy that endures in music, film, TV, fashion and design. From high to low culture, from club design to space programmes, as a device and metaphor, the discoball has served purposes charming and radiant. Omnipresent above disparate dancefloors, reflecting love or exposing tragedy, this enigmatic object has spun a remarkable tale in world nightlife.

Graham St John

is a cultural anthropologist of transformational events, movements and figures; Senior Research Fellow at the University of Huddersfield and Executive Editor of Dancecult.

MULTISENSORY

My work is concerned with stressing the entanglements of seemingly disconnected spatiotemporalities. I owe a lot to theory for enabling me to understand those entanglements and their disciplinary fragmentation, and I still lean on language to unearth them. I have, however, lost trust in relying on words when it comes to transmitting these entanglements. I see an analogy between the ways in which life-worlds have been fragmented and isolated from one another and the ways in which most of us have been taught to perceive ourselves, the worlds we inhabit and the histories we inherit. It starts with the binaries of mind vs body, the rational vs the emotional and moves on to the visual vs the auditory and the overall concept of a neatly divided five-sense sensorium. I believe that in order to undo the divisions conveyed to us via historiographic and political discourse, in order to find a relational politics that does not view difference as a synonym of separateness, we need to find new ways towards knowledge-making. I am interested in exploring and reflecting new routes to knowledge that involve all our senses and especially their interconnections. I am curious to figure out how a multisensory relationship to histories would change our perception of them.

Miriam Schickler

works at the intersection of sound, research, performance and education. Miriam currently works as an artistic associate at the Kunsthochschule Kassel.

MARXISM

I got into academic research because I wanted to change the world. More specifically, I felt capitalism was destroying the environment and Marxist theories could help instigate change. During my PhD, however, I discovered that a considerable share of academic research is not meant to shape politics, its purpose being scholars talking among each other and "contributing" to scientific and scholarly literature. So, playing along, I wrote peer reviewed articles with tight literature reviews and a very dense theoretical book called *Lifeblood* about oil and U.S. politics. Ironically, the book was about politics but did not make much impact on politics. Moreover, I felt somewhat ashamed that I was able to enjoy this purely academic pursuit. But then the political world went into disarray in 2016 when Donald Trump was elected as U.S. President right in the midst of a cascading climate crisis. Interest in socialism was revived, and I had a background in precisely the theories for such politics (Marxism). I resolved to write something more overtly political. This culminated in a book – *Climate Change as Class War* (2022) – meant as a polemical critique of the climate movement and advocating a working-class strategy. I knew the book would be read by academics, but I actually wrote it for organisers. I'm not sure if it changed the world, but it certainly gave rise to political debate.

Matthew T. Huber

is Professor at the Department of Geography and the Environment at Syracuse University.

MYTH

While applying to PhD programmes in artistic research a few years ago, I noticed language in the calls asking me to articulate what was *new* about my research, to explain why what I do is so *valuable* – in this I also read *productive* – and to announce what I would be *contributing to the field*. Artistic research might represent alternative methodologies for “generating knowledge”, but the knowledge must apparently be generated nevertheless. My feeling, however, in this moment we are in, is everything but “what humans really need right now is *more knowledge*”. We need to question the idea of progress itself and not just its aesthetics; I don’t mean hanging out and passively allowing things to happen but rather opening spaces for *bodily wisdom*, *communal wisdom*, *ancestral wisdom* to emerge. This is hard, complex, rigorous work; just not towards the end goal of coming up with something new. The difference between a myth and a story is that a story has a beginning, middle and end. A myth is circular, occurring now as much as it did in the past. The story of generating knowledge could become a myth of drawing attention to patterns that are already there. The story of contributing to the field could become a myth of giving to the community. The story of progress could become a myth of transformation.

David Bloom

is a choreographer, dancer, teacher, parent, filmmaker, bodyworker, pianist and fermenting Jewish mystic. He works in diverse contexts and is a PhD candidate at ZHdK and Kunstuniversität Linz.

NONCONFORMIST

My artistic practice is developed around nonconforming, rooted in my unconventional approach to making work and my exclusion from higher education. In search of meaningful artistic discourse, I relocated my early performance practice into London’s underground clubs of the 2000s, where live artists, dancers and club kids collaborated. I formed my artistic identity in rebellion against institutionalised art education and developed modes of border-crossing allowing me to combine different genres and travel within the artistic landscape ignoring race-, gender-, age- or class-limitations. In the past, I have used stereotypes of the Black woman as a mask to enter artistic spaces and then used this access to create radical work in conservative settings, uncovering bias, racism and inequality in the process. Nonconforming has become a political stance. I am interested in how stereotyping, colourism and white supremacy throughout history influence our perception of the contemporary Black female artist and which limitations this sets on Black artistic expression. I’m looking for new ways of radical transcendence and decolonisation. My work is a continuous act of self-liberation. I hope to inspire other Black artists to do the same. Revolutionising the system we are operating in will always be a group effort.

Livia Kojo Alour

is an award-winning queer Nigerian – German-born poet, musician, theatre maker and former sword swallower. She is the author of *Rising of the Black Sheep*.

PERFORMANCE

Why performance? As a researcher, teacher, dancer and performer working on a feminist and postcolonial rewriting of the history of so-called “oriental dances” or “belly dances”, I have chosen to perform my research to give body to the archives, to stage the corpus in order to confront it with the gaze of a wider audience. Performing knowledge to break down academic barriers. Performing knowledge to embrace the duality inherent in the pairs of research/creation and knowledge/art. Performance welcomes multiplicity. Accepting this multiplicity means accepting a welcoming and creative margin. Accepting multiplicity also means accepting the vulnerability of stitches that hurt but heal at the same time. Facing these uncertainties, hesitations and doubts, the performance was a salvation for me. It presented itself as a space of sensitive stitches between academic knowledge and artistic practice and a space where uncertainties and disciplinary blurs could be lived with softness. Performance is a hybrid space where academic discourse can be enunciated differently and where it is possible to escape the canons of the definition of a performing body. It enables us to give substance to the academic corpus and to take on its political and ethical aspects.

Mariem Guellouz

is Associate Professor at Université de Paris Cité, sociolinguist and performer specialising in Arab world dances. She was artistic director of the festival Carthage Choreographic Days (Tunisia, 2018–2022).

PLANETARY

The planetary replaces the international and the global as a way of understanding the sharedness of our condition on the largest possible scale. In a time of rising fascism and the intensifying climate catastrophe, the planetary invokes the fragility of our ecosystem as depicted in the famous “blue marble” image of the earth seen from space. It alludes as much to science fiction as to the sense of earthiness experienced when working with dirt, soil and compost. While the human body easily shatters in the face of the international and the global, the idea of the planetary calls for a certain wholeness: not the rigid coherence of the (implicitly white) citizen but the affective or vibrational solidarity of a song or gesture. I increasingly write and move towards a “black planetary” in which Black studies sings multiple futures of the world.

Ben Spatz

(they/he) is a nonbinary scholar-practitioner working at the intersections of artistic research and critical theories of embodiment and identity.

PLOT

can be so many things. Plot traces geometries, plot involves organising and secret plans, plot is the piece of land that has its potential development and future economic valorisation already inscribed. And plot, of course, refers to the sequence of events that supposedly drives the narrative in popular media like novels, plays, films or series. Since the 1970s, the notion of “site” has been crucial to a range of artistic methods and approaches. Site is all well and good, but at its core, this term is linked to a territorial understanding of places. By contrast, the shimmering concept of plot offers a plethora of meanings to investigate places and their stories. Plot activates temporalities, emotions, social and political layers. In other words, it allows for multidimensional practices to approach, investigate, reflect or respond to a site.

Ralo Mayer

is an artist, filmmaker and story-based researcher living in Vienna. He’s interested in Earth and outer space, likes to lick meteorites and is currently investigating “Plots of Un-Earthing”.

POLITICAL FRIENDSHIP

I am deeply committed to the challenge of building coalitions across distinct forms of vulnerabilities and agencies. Segregation is a fertile ground for totalitarianism, as it makes it impossible to act together. Isolating individuals and groups renders them politically impotent and robs them of agency. It is one of the cursed legacies of neoliberalism that it pits one vulnerable group against the other. Here we are also faced with the challenge of the “attention economy”, where minorities compete against each other when it comes to raising awareness for their causes and concerns. In such a scenario, there is the danger of corrupting the feminist principle of “the personal is political” to “only the personal is political”. This approach reduces politics to self-interest, both individual and collective. As an antidote to neoliberal “divide and rule” tendencies, it is urgent to actively and effectively seek and build alliances by focusing on the intertextuality of our narratives and struggles. The antidote to tyranny and terror is to build and nurture political friendships across difference. Shared experiences and affinities create collectivities, where we listen to each other and find our own voices.

Nikita Dhawan

is Professor of Political Theory and History of Ideas at TU Dresden. Recent publication: *Die Aufklärung vor Europa retten. Kritische Theorien der Dekolonisierung* (Campus Verlag 2024).

POST-WORK

is a productively indeterminate phrase – a placeholder for a world to come. This allows it to serve many masters – Silicon Valley futurists as much as anti-work utopians. As a result, there are many versions of post-work, some more radical than others. While it is often seen in terms of a rigid policy agenda (shorter working week + full automation + UBI = post-work), I find it more interesting as a political and philosophical framework oriented towards freedom. For me, post-work carries a trace of practical utopianism in which the refusal of what is combines with an embrace of what might be, via an investment in the construction of alternatives to the existing social order. Concrete demands are important here but are best seen as transitional, provisional and subservient to the broader perspective. Even in this more expansive form, however, post-work is not a complete or self-enclosed theoretical system. As the name suggests, it is concerned primarily with labour, while visions of the future must extend beyond work. As such, I’d suggest that post-work demands to be seen as one arm of a multi-faceted project (a particular set of emphases and struggles within a wider post-scarcity agenda). It is but one vital strand in a politics of collective abundance.

Helen Hester

is Professor of Gender, Technology and Cultural Politics at the University of West London. She researches techno-feminism, sexuality studies and theories of social reproduction.

POWERPOINT

is a tool used and overused in academia, business and the military to display and transmit certain knowledge(s) in specific spaces – mostly exclusive, enclosed and permeated with power relations and hierarchies – Power – and supremacy of the visual and textual over the sensual – Point. It can also be a tool to tackle the failures of language, whereby limits of representation or transmission manifest both superficiality and abundance. The affects of language rather than meaning are intertwined with an excess of visual effects – as simmer or sparkle or swing, scale swoosh twirl twist – and the materiality of an unspectacular body that performs certain tasks: clicks the slides, presents itself, pronounces texts (Britney Spears lyrics, quotes from critical theory, socialist books on revolutionary mass celebrations). The body’s intention is to exhaust the medium, oscillating between imagination and instruction, pleasure and resistance, structure and contingency in sense-making. .ppt is a poor technology available to a studio-less performer with an unskilled body, without art education, production budget, etc., supported instead by quotes, slides, occasional sounds, the red dot of a laser pointer and sometimes by an emoji’s sweat droplets, movement trajectory and vitamine_ss as interlocutors.

Olia Sosnovskaya

is an artist, writer and cultural organiser, born in Minsk and based in Vienna, working between the festive and the political, part of Problem Collective and Work Hard! Play Hard!

RESONANCE

During graduate coursework, a professor told me to read Carole Maso. He saw me struggling to give language to queer desire, to render that desire visceral on the page. “Is this about childbirth?” a classmate asked, about a scene I had written about fisting. Did you need to be having queer sex, or even that specific kind of queer sex, to understand what I was describing? If I wanted it to be intelligible in a limited way, to a particular kind of audience, was I using enough breadcrumbs for those readers to find their way to the narrative? Was I equivocating? Was equivocation part of the experience? Was the character deliberately ambiguous, afraid of “owning” this desire? What might this ambivalence tell us about the conditions under which queer desires are lived out relationally? Years later, I would read Maso’s *Defiance*, a novel about sexual trauma and repetition-compulsion, revenge and justice. In this novel, the narrator builds a piano out of paper and learns to play it. It helps her to tune out the dire circumstances of her domestic situation, but there’s no resonance. I realised that the questions I had been asking were questions about range: who can hear what, from what distance? Texts are instruments. When I build them, I now think about volume, frequency and about how far I want the sound to travel.

Hil Malatino

is an Associate Professor of Women’s, Gender and Sexuality Studies and Philosophy at Penn State University. He is the author of *Side Affects*, *Trans Care* and *Queer Embodiment*.

PUBLIC TIME

(of dance). A practice of archiving and historicising what bodies do in the art of dance: the how and why; in which circumstances and relations; the narratives of how bodies transgress their private selves, recognising that they contain each other; how bodies are available for what they are able to develop with and between each other and how this extends beyond their private sphere into the public. No single body is ever confined to itself. It is always, first and foremost, a multiplicity of relations. In order to relate, it has to be available and thus is subject to constant change, transformation, activation: becoming. It is time, uncertain and unfinished. What makes public spaces, spheres, media, institutions, communities public is the common recognition of their time extending beyond private clocks, what they publicise and how. Public time is about sharing different pasts and desiring certain common futures. In the art of dance, it is also about recognising that past physicalities inhabit our bodies behind the screens of our coded (private) selves. Everything else is visits of ghosts that come in the evening and sit with you at the table.

Rok Vevar

is a dance historian, archivist, curator, activist and publicist. He founded The Slovenian Temporary Dance Archives in 2012, is a member of Nomad Dance Academy and co-curator of CoFestival.

RECIPROCAL ILLUMINATION

Ideally, my practice is one of reciprocal illumination. This term describes what happens when interactions between experts from different fields bring about new insights, not because one expert teaches the other what they do not know yet, but because the encounter inspires new ways of using their knowledge and skills and triggers new ways of understanding. I take this notion of reciprocal illumination from Roger Kneebone’s book *Expert: Understanding the Path to Mastery* (2020), in which he describes encounters between experts as radically different as surgeons and lacemakers (among others). Being an expert, he argues, is a combination of science (knowledge), craft (skills) and art (creativity), and it is from this combination that experts can begin to engage with other experts and fields very different from their own. I am an academic trained in performance, media, philosophy and cultural theory. I am excited by collaborations with artists, roboticists, astronomers, acrobats, cognitive scientists, mathematicians and other experts from radically different fields, and how such collaborations make thinking move in new directions.

Maaïke Bleeker

is Professor of Performance, Science and Technology at Utrecht University. She also works as a dramaturg in theatre and dance. Her latest book is *Doing Dramaturgy: Thinking Through Practice* (Palgrave, 2023).

SCIENCE FICTION

Law is a traditionally backwards looking discipline. Science fiction, in contrast, examines the endless possibilities associated with the future. These futures highlight the contingency of the present and offer cartographies of both dystopias and utopias. Science fiction gives us the conceptual tools through which we understand, discuss and critique the future. As a result, culture plays an important (and often under-theorised) role in how law responds to and provides for the future. My work with science fiction encourages legal academics, theorists and policy-makers to engage with cultural texts in order to shift their gaze to the horizons and articulate new imaginaries of law and justice. Through science fiction we are able to consider the long and short-term consequences of our past and present political decisions including such important topics as the environment, technology and social cohesion. These temporal invocations not only open the question of “*what* is justice?” but also highlight the related but little raised query of “*when* is justice?” This subtle shift in emphasis invites law (and law-makers) to address the urgency with which issues of social justice must be engaged with whilst at the same time providing the conceptual scaffolding required to achieve it.

Mitchell Travis

is Associate Professor of Law and Social Justice at the University of Leeds. He has edited two books and a special issue on the relationship between law and science fiction.

SEDIMENTING RELATIONALITIES

How to think bodies in motion when we’re thinking the relational sedimentations that emerged during the first wave of European colonial invasion? How to think bodies in motion when part of the motion is motion of history, when bodies we know are the effect of various relational collisions? We don’t begin in ontology but in the sedimentation of relational histories; for me, most importantly, settler colonialism in the Black and Brown Atlantic. If we are interested in the systemic global effects of settler colonialism, still ancestrally present in many bodies – and not just human bodies –, why do we need ontology? What does starting with ontology do? It says, “Let’s abstract ourselves out, come up with an ontology, put it back in the world and see how it plays out.” This is the most Occidental of gestures: the erasure of the practices by which some can abstract themselves. Concepts and theoretical architectures have a territory, come from somewhere and are meant to make visible some aspect of what is actual but not in the forefront. Making visible that actualisation is also meant to intervene in an organisation of power. My thoughts, everything I do, is in a relational space that my Karrabing colleagues and family have in relation to their lands and to a history of settler colonialism. You start somewhere, not with an ontology but a relationality; a material sedimenting relationality.

Elizabeth A. Povinelli

is Franz Boas Professor of Anthropology and Gender Studies at Columbia University and founding member of the Karrabing Film Collective.

SMELL

I started my olfactory work in 2019, researching traditional practices in connection with smells in different parts of the world (incense and perfume making, distillation, rituals around smells) and the qualities of specific scents such as Oudh, Sandalwood, Palo Santo and Frankincense. Together with my collaborators, I read about these scents, conducted interviews to learn about oral history (how are these scents used, what are the practices, stories and histories associated with them?) and carried out physical research into their sensuous aspects: how do they affect the body, what movements do they evoke, what associations, memories, imaginations do they trigger, how do they behave in space, how do they interact with each other and how may all of this emerge into a dance? This sensual and dialogic starting point relates to a circular approach between research and dance that I have been cultivating for two decades; an approach in which questions emerging from my dance practice determine research questions for theoretical inquiry. Dancing to smells has led me to investigating the multilayered dimensions of smell, from idiosyncratic to social and political, with a special emphasis on smells as parameters of social division and exclusion, primarily in the contexts of racism, classism, colonialism and migration.

Sandra Chatterjee

is a choreographer and scholar. Artistically she is interested in involving senses less considered in dance (e.g. the sense of smell). She is co-organiser of CHAKKARs – Moving Interventions.

SOCIALLY ENGAGED PERFORMANCE ART

is a term that we use in order to bring it into being. In proposing it, we refer among others to N. Thompson (2012), who defines socially engaged art as cultural practices which emphasise participation and challenge power. Marking the intersection between performance art and socially engaged art, socially engaged performance art has an effect in the field of arts but also (inspired by J. Butler, 2015) in socio-political frameworks. ENCOUNTER. Physical encounter is key. Socially engaged performance art depends on coming, being, working together physically, in proximity to everyday life, at a critical distance to (art) institutional logics, roles and hierarchies. ELUSIVENESS. Socially engaged performance art as an embodied practice (passed on from body to body) carries non-academic forms of knowledge. Due to its elusiveness, it can only be transmitted fragmentarily and thus is marginalised in its visibility; its transmission requires actualisation. This challenge is associated with its subversive, activist and emancipatory potential. IMPACT. Socially engaged performance art challenges societal structures and practices. Being aware of our diversity and in direct confrontation, we want to rub off on and – as we must at times – against each other.

Performatorium

(Olivia Jaques/Marlies Surtmann) is an artist duo and laboratory for practice-oriented research with and through artistic means. Jaques/Surtmann have been working together since 2012.

STANDING

may look still. But sometimes standing could be the result of someone being on the threshold of orienting themselves towards and away from something or someone. A wobble resulting from simultaneously going closer to and stepping away from something, which is so delicate that it looks as if a person was standing still. This sensation can emerge when a place at which we are is not accommodating (anymore). It shakes us out of comfort, out of the flow of movement and evokes discomfort – in the form of a waver-ing stand. Theoretically, one could train oneself to embrace this discomfort and to observe what agency one has in shaping the place back. This is the focus of my artistic research. There are, however, places that are “suffocating” to an extent that one faints before a stand can even take shape. In such places, only activists are able to remain standing. How can performance makers and a participatory dramaturgy train one to remain standing under any circumstances? In a stand that is not paralysed, not stubborn but attentive, affectable and thus wobbly.

Kinga Szemessy

is a Hungarian performance maker based in Linz, pursuing her degree at the “Wissenschaft und Kunst” doctoral programme of Mozarteum and Paris Lodron University, Salzburg.

STUDIO

A place, a place of mind. A dance studio provides privacy, temporary community, and more than co-existence: co-endeavour. With space for doing, tools for listening, frames for watching and preparing for an eventual scrutinous public. But not yet. It is defined by its threshold: why go in, why leave? To create specific conditions to not be disturbed so that other kinds of disturbance might appear. The studio forces imagination, and the formation, recognition and breaking of habits. Role patterns appear: student, teacher, dancer, director. Studio life relativises its interiority as sometimes less “real” than the “real elsewhere”. But the studio is a real somewhere, it is social-ity up close, stressful, sweaty. It is politics at thresholds of intimacy. The studio could be anywhere you have tools: camera, notepad, computer, body, gravity. But limits to acceptable activity and movement in public indoor and outdoor space make the studio necessary so there is no need to apply for a permit or negotiate permission. Pursuing studio enquiry without walls to co-exist in public space is risky, sometimes necessary. For studio place, or place of mind, separates and focuses. Its theorisation requires knowing the studio’s place in phrasing creation or learning through living its separateness.

Alexandra Baybutt

(UK) works as an artist, researcher and educator interested in space: political, social, cellular.

SUBAQUATIC

A space of low gravity. Interspecies collaboration. An inversion of gravity. A sonic library. A resting of outer space. Residues of storms. Decreasing light and chemosynthesis. Blue sonics. Bleed. Shackles and slavehips. Spaces of quantic & & &. Dolphin solidarity. Seaweed testimony.

I want to think of the subaquatic
As a space of possibility. Of the colour green
Or blue or grey as etymology
Of reversal. I want to think
About the places in the sea
Where light never reaches.

Salt we know is a trace bearer
Of those who drowned. Their half life
Transmuted into testimony. The soil
Has its own counterpart. The trees that drink
From the mulch of bodies undersoil
The mulch of bodies as soil
The mulch at sea unseen

I want to think of no time
Or of time without gravity
Astronaut swimmers. Lungs open
As gills. Sargasso solidarity
Clocks with salt arrows piercing
Their own hearts.

Dark matter black holes bending
Progression. Yesterday as tomorrow
Gilded cities on vents. Darkness and heat
Shackles and life vests. Rain as tectonic current
Echolocates cetacean libraries
The night full of sunset. The sailboats overhead.

I want to think of silt not sand
A disappearing horizon
Fecund with darkness, promise

Ayesha Hameed

explores the legacies of indentureship and slavery through the figures of the Atlantic and Indian Oceans.
She is Professor at Uniarts Helsinki, Kone Foundation Research Fellow and teaches at Goldsmiths University of London.

TENDER RESEARCH

When something is tender, it carries a few meanings, a few senses, a few sensations. My go-to are bruises, which might have been how the Blues (music) got its name. As a bruise bearer, the flesh changes colour, blood vessels have burst or dilated due to an impact and a certain island of skin turns slightly foreign (which is to say overly-sensitive, unhabituated), like a temporary tattoo. A caregiver applying some healing balm or someone close and curious enough to touch the bruise is almost certainly required to have a tender touch. Too much pressure and the blue island becomes shooting pain all over again; image and touch reunited with subcutaneous fireworks. There is a certain synaesthetic complexity in this small moment of sensorial sociality (that could be inflected with sadism), both the bruise and the touch approaching the bruise are tender, but this word means very different things that sometimes come together. In other words: when care and pain meet, the meaning of tenderness becomes physically palpable, familiar (we’ve all squeezed a bruise on ourselves and on others, sometimes to make it heal, sometimes to make it squeal) but also cognitively or discursively blurred. For me, that is the way research proceeds, often, no – very often, starting with a curious bruise.

Arjuna Neuman

is an artist, filmmaker and writer. In his work, he uses essays as the guiding, multi-perspectival and future-oriented form that underpins his experimental research and creative approach.

TEXTING

I used to say I was a writer but what I became, what we all became, is a texter. What still looks like writing has become texting. What characterises the texting era is that it is a two-way relation. I text as a user of an interface which enables me to arrange, display and store my text. And yet at the same time, that text is now continually under surveillance. It is being read by machines for their own purposes before I even get to show it to another human reader. Texting extracts from text for multiple purposes to which I have consented, unwittingly or not, in various end-user agreements. My text may be used to train large language models or to identify me as a potential consumer of various products or as a potential enemy of the state. Now that writing has become texting, whatever writing once was has to be reimagined as a practice. Its critical and creative strategies have to assume that the first reader is now always the machine itself.

McKenzie Wark

is a texter who lives in Brooklyn, New York.

TRANSGRESSION

represents the act of crossing boundaries of all kinds and profoundly influences my theoretical and research practices. For me, engaging in theory, discourse and research means challenging established distinctions and exploring the spaces between them. I achieve this, for example, by questioning traditional identity categories such as gender, age, class and race as well as dualistic opposites. I am particularly interested in transgressing the boundaries of the self. This includes exploring how the unconscious can be harnessed for the arts, as well as examining processes of dissociation and concepts of radical self-dissolution, which involve realms of violence, chaos and the monstrous. Transgression also has cultural and sociopolitical dimensions for me. It involves questioning societal values and norms through art that breaks taboos and challenges “good taste”, exemplified by movements like Viennese Actionism. Ultimately, my practice aims to shatter conceptual frameworks, pointing to an excess that exceeds conventional concepts and norms. This approach addresses topics and societal concerns that I explicitly engage with in my scholarly practice, targeting both the academic community and a non-academic audience.

Rosemarie Brucher

is a theatre scholar and the Vice-Rector for Research at the Music and Arts University of the City of Vienna, with a focus on performance art and gender / queer studies.

T::HERE

This group is a side note. An addition, a commentary, a non-erasable yet smaller and differently stylised constellation of letters, words, untranslatable foreign language expressions. Many acknowledge its importance on the page, but not many dare or are able to make it the core text. It is a little lonely and angry over here. The desire to become the core text is coming and going. Sometimes we make a claim for a missing side note or for one to be embedded in the core text. Or we just turn away from the whole paper. We meet for slow-paced, unproductive dialogues without specific goals or leaders. We practice careful listening within a precarious field of dance theory, in research gatherings, each time kicking off from zero. We make the periphery the sexiest place. We “practise theory” and “theorise practice”, upturning our socialisation in a system of academic institutions that acclimates us to a dichotomy of theory and practice. We contaminate artistic discourse with the politics of the second (European) world. We are grounded in the periphery, the province and the outskirts of the prestigious stages that dictate the discourse. The meetings serve as reality checks, revealing a spectrum of utopias.

t::here

is a translocal online meeting space for East European dance/performance theory practitioners that occasionally turns into in-person events.

Text by M. Hrišik, P. Péter, S. Portyannikova, K. Szemessy, N. Rothenburger, A. Leon.

UNDERGROUND WORLDS

My artistic practice is shaped by the vital knowledges of the places in Peru and Austria that have made me; by Andean Amazonian ontological political worlds that make politics with the cosmos. It is fed by that which exists beyond reason, consciousness and perception. By the irrational, the subconscious that makes consciousness possible and the porosities between them. By dreams and visions. Fed by the subterranean world of spirits and multispecies ancestors, by serpentine thinking with entities and phenomena. By what exists underground and underwater. By the awareness that not everything can be known, nor classified. Not everything can be tasted, heard, smelled, seen or touched. By the awareness of more-than-human labour involved in the making of arts. Shaped by dancing to drum and flute rhythms, by the vibrations that reset and heal us. By the subconscious recollection of immemorial darkneses. And the learnings from beings who live in other temporalities, timelines and dimensions. In between planets and galaxies. By the space/times that exceed the now. By border interstices that produce tears in the space-time fabric of capitalism, that question sociopolitical orders and processes of alienation. A spiritual-political approach that carries knowledges and openings that are essential for facing the ongoing multiple crises that affect us.

Imayna Caceres

(Lima Callao; Vienna) is an artist-researcher whose work expands through collaboration with more-than-human local ecosystems and spiritual-political knowledge sustaining communal life.

WEAVING

In my artistic research practice, I use performance art to create archival production and storytelling. I transform archival material into a commentary on contemporary issues, reflecting on the past to learn how to act in the future. My work and research aim to raise the silenced voices of my ancestors and their community, interwoven with the voices of those in contemporary reality who are still struggling against exclusion, discrimination, racism and genocide. I focus on visual and oral history, observing traces left behind or artefacts produced mostly through domestic labour such as knitting, crocheting, sewing and weaving. I look for symbols and their meanings and explore questions of belonging and community. I resist the singular truths of patriarchy and nationalism that attempt to define a monolithic experience. By creating new constellations of found symbols, organic stains and texts written by silenced voices or post-memories, I create textures and fabrics of representation and share them in a performance of storytelling. I try to imagine a future of justice and shared life by creating a fluid existence on a woven-together common ground.

Adi Liraz

is a Jewish-diasporic interdisciplinary artist and educator who aims to remanufacture the concepts of home and belonging beyond the national, the hegemonic and the patriarchal.

TRANSLATION

I have long regarded myself as a translator and what I do as an artist as translation. I translate complex thoughts, emotions and observations into aesthetic and sensual experiences for various audiences. This is something I have in common with many, if not all, artists. And for many, that process is complete once the piece has made it to the stage or into the gallery. For me, however, talking about the thing I did is almost more important than doing the thing. If I can’t have an exchange with others on how they received what I was saying, I miss something essential. Like a one-sided conversation, a call without a response. Mostly, my art creation is fuelled by a desire to communicate, a desire to gain and create understanding. I am looking for dialogue, for relation. That’s why I love artist talks – both giving and moderating them – as a further form of translation. Putting experiences into words, processing them together, providing access to things, helping everyone present to gain knowledge – that’s what my curious soul delights in. That’s where the satisfaction lies for me.

Julischka Stengele

is an artist, curator, writer, speaker, moderator and educator fluent in German working class and academic tongues, international English and various visual art and performance languages.

A

Adi Liraz

P. 18

Alexandra Baybutt

P. 17

Ana Vujanović

P. 9

Arjuna Neuman

P. 17

Avery F. Gordon

P. 4

Ayesha Hameed

P. 17

F

Felicia McCarren

P. 7

Fikri Anıl Altıntaş

P. 8

N

Nanako Nakajima

中島那奈子

P. 3

Nikita Dhawan

P. 14

Noit Banai

P. 7



B

Ben Spatz

P. 14

Bettina Enzenhofer & Brigitte Theißl

P. 11

Biljana Tanurovska-Kjulavkovski

P. 8

G

Gerko Egert

P. 5

Graham St John

P. 12

Guy Cools

P. 7

H

Helen Hester

P. 14

Hil Malatino

P. 15

M

Maaïke Bleeker

P. 15

Margarete Jahrmann

P. 11

Maria Vlachou

P. 6

Mariella Greil

P. 4

Mariem Guellouz

P. 13

Marijana Cvetković

P. 3

Matthew T. Huber

P. 12

McKenzie Wark

P. 17

Miriam Schickler

P. 12

Mitchell Travis

P. 15

Myassa Kraitt

P. 9

O

Olia Sosnovskaya

P. 14

P

Pauline L. Boulba

P. 11

Performatorium

P. 16

S

Sandra Chatterjee

P. 16

Sevi Bayraktar

P. 5

Steriani Tsintziloni

P. 5

Susana Ojeda

P. 10

C

Crip Magazine

P. 6

D

David Bloom

P. 13

I

Igor Koruga

P. 10

Imani Kai Johnson

P. 9

Imayna Caceres

P. 18

J

Jette Büchsenschütz

P. 7

Julia Grillmayr

P. 3

Juliana Gleeson

P. 7

Julischka Stengele

P. 18

K

Karin Cheng

P. 10

Kinga Szemessy

P. 16

E

Eike Wittrock

P. 3

Elizabeth A. Povinelli

P. 16

L

Laura Anderson Barbata

P. 10

Livia Kojo Alour

P. 13

Q

Qalqalah قلقله

P. 6

R

Raisa Kabir

P. 6

Ralo Mayer

P. 14

Rebecca Schneider

P. 9

Rok Vevar

P. 15

Rosemarie Brucher

P. 17

Medieninhaber und für den
Inhalt verantwortlich:
Tanzquartier Wien GmbH
Museumsplatz 1
1070 Wien
+43-1-581 35 91

tanzquartier@tqw.at
tqw.at

Contributors