

**Workshop "Shifting Dramaturgies in Transmodern Worlds"**

**November 14<sup>th</sup> (beginning: early afternoon) and November 15<sup>th</sup>, 2024; Location: Ruhr-University Bochum, BlueSquare, 4<sup>th</sup> Floor.**

The research workshop "Shifting Dramaturgies in Transmodern Worlds" aims to explore the dimensions of dramaturgy/dramaturgies considering a double shift: The turn towards practices such as rehearsal or research processes (instead of displaying mere productions in the sense of finished works) and the questioning of the European legacy of art and its theory. How did and do aesthetics themselves change due to increasing acknowledgment and integration of non-European discourses into Eurocentric paradigms within the arts? How is the European discourse renewing itself through the appropriation of its 'others' – but also being simultaneously appropriated/transformed in other parts of the world? On the one hand, it becomes more and more evident, that especially in the 20th and 21st century, theatre, dance, performance and other arts were eminently shaped by transnational, even 'transmodern' exchange. On the other hand, aspects such as 'other' epistemologies, decolonization and global justice (also in view of the climate crisis) not only touch the scenic arts as subjects, but rather demand to re-think the core concepts and assumptions of European aesthetics.

European enlightenment produced the idea of art as a specific, separate sphere and of spectators who through aesthetic distance reflect on their position and their being-in-the-world. But today, many artistic practices search for what might be called 'strategies of entanglement': art forms that must be understood as embedded into their social and political environment, as forms of building and working on relations. However, scenic arts do not completely move away from staging 'works', but they do engage much more with their procedural aspects such as in displaying their working methods (thus, the stronger emphasis also on f.e. the 'workshop' as artistic format). As such, they experiment with different ways of worldmaking, offering insights into 'pluriversal' worldings.

It is the notion of dramaturgy that always bears a double function. It signals towards the structure of an artistic work and it also implies working methods as the central link between artistic expression and material conditions. This twofold meaning will be taken as a starting point to question the possibilities, challenges and discontents of dramaturgy and aesthetics in transmodern worlds. If the contexts and the environments of theatre/dance/performance etc. gain more importance, does this create frictions with the often-mentioned politics of representation and perception? What becomes of the idea of dramaturgy, if eventually both of its inherent two functions come into contradiction? For example, working responsibly with vulnerable communities in an artistic way might contradict exhibiting a final product in an aesthetically tangible manner to a non-involved public. Furthermore: Is the very idea of art as something that is necessarily different from everyday-life vanishing? And contrarily: Does the abovementioned 'double shift' towards practices and non-European perspectives really indicate a different understanding of art? Or is it yet another form of 'expansion' of European discourses and institutions that try to incorporate everything up to a certain extent? Where is

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the still dominant discursive power of European institutions as 'gatekeepers' also being used in emancipatory ways? What strategies that undo existing normative conceptions or explore new modes of exchange and thought can be found – within artistic work as well as within art's institutions and infrastructures?

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