

Performance and Feminism Call for proposals to Research Day IV

The research project *How to do things with performance?* organises a fourth research day focusing on performance and feminism with professor Iris van der Tuin as key note speaker on **20 March 2019** at University of the Arts Theatre Academy, Auditorium 1 and lecture room 525.

There is a long tradition of feminist performances, feminist studies of performance and debates on how to perform feminism. From “A Vindication of the Rights of Woman” (1792) to *Queer Ecologies* (2010), from Alexandra Kollontai to intersectionality, feminist theorizing has been foundational for epistemological critique and utopian political thinking. And feminism has been performed, in provocations against patriarchy like Carolee Schneemann’s “Interior Scroll”, Valie Export’s “Genital Panic” or Pussy Riot’s punk rock as well as in subtle autobiographical gestures or collective consciousness raising like MeToo. How else is feminism performed today?

Our key note speaker, Iris van der Tuin, writes:

Feminist research today implies performing with/in accelerated academia, producing and being produced by embodied, embrained, encultured, encoded images and therefore demonstrating enacted, affective, extended cognition. How to perform in feminist ways with/in such a context of exponential growth and lack of time? As most of us do work in dynarchives these days, this talk will reflect on finding and being found in such archives of the 'algorithmic condition' (Colman et al. 2018). Zooming in on case studies around found and finding female philosophers, I will unpack performances of both algorithms and of critical and creative scholars, arguing that the two cannot be distinguished as scholar and algorithmic effect, including the dynarchival item itself, come into being "in the act" (Cassirer 1942).

Iris van der Tuin is professor in Theory of Cultural Inquiry at Utrecht University (Department of Philosophy and Religious Studies). Trained as a feminist epistemologist, she works on the intersection of philosophies of science and the humanities, cultural theory and cultural inquiry (especially pertaining to humanities scholarship that traverses ‘the two cultures’). She co-authored *New Materialism: Interviews & Cartographies* (Open Humanities Press, 2012) with Rick Dolphijn, wrote *Generational Feminism: New Materialist Introduction to a Generative Approach* (Lexington Books, 2015) and edited *Nature for Macmillan Interdisciplinary Handbooks: Gender* (Macmillan Reference USA, 2016). Iris chaired the COST Action *New Materialism: Networking European Scholarship on ‘How Matter comes to Matter’* (2014-18). For more about her work, see <https://www.uu.nl/staff/lvanderTuin>

We invite everybody interested in the connections of feminism and performance, performance art, live art, performance-as-research, research on and in performance, or performance studies to join us in exploring various approaches to feminism and performance. How, in what various ways, is feminism performed today? What aspects of feminist thought are important for contemporary performance art? How can performance art contribute to feminist struggles? How to do feminism with performance?

Please, send abstracts (max 250 words) of proposals for 15 -20 min. contributions and a brief bio, no later than **20 February 2019** to Pilvi.Porkola@uniarts.fi

Information about acceptance and a preliminary program will be available on 1 March. Please note that there are no bursaries available for travel or accommodation, whereas the event is free of charge.

Welcome!

Annette Arlander, Hanna Järvinen, Tero Nauha and Pilvi Porkola