

International Workshop

**RE(♯)SON(♯)ANCE(♯) (Re-)Considered –
Philosophy, Performance and the Arts**

BOOK OF ABSTRACTS

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RETHINKING AYURVEDA IN THE MODERN WORLD: AN ANALYSIS OF ITS “PRESENCING ABSENCE”

Ayurveda, the 3000 year-old Indian traditional healing system, unites Man with Nature to balance the human body and mind with the environment. Derived from two Sanskrit words *ayur* (life) and *veda* (science or knowledge), *Ayurveda* involves total herbal treatment and purification of the body, followed by meditation as it believes that the human body is made of nature's elements like air, water and fire. In the late 1800s, when India struggled to preserve the integrity of its traditions under British imperialist rule, many Indian health practitioners began to pursue an education in Western, or allopathic, medicine — in addition to their culture's traditional Ayurvedic methods. Under the British occupational government in India, the millennia-old Ayurvedic tradition struggled to survive the onslaught of the Western medical paradigm. There was a clash of cultures where the East was seen as weak against the powerful knowledge of the West. Both groups tried to differentiate their own set of ideas from those of the other. In the East, medicine was largely pluralistic and there was awareness and acceptance of alternative traditions. Medicine was not viewed simply as a biological phenomenon and emphasis was given to a patient's societal standing, environment, and relation with the therapist. As colonial arteries hardened, claims of the Western superiority and scientific authority isolated Western medicine. Allopathic practitioners saw themselves as modernizers and often treated their indigenous counterparts with contempt for their “inferior knowledge.” Texts recording the political events of India in the late 1800s explain that, in an attempt to eradicate indigenous culture and westernize the country, the British began closing Ayurvedic clinics and dispensaries in an attempt to replace the ancient practice with allopathic medicine. Contrary to the unfolding of historical events, popular belief now inaccurately postulates that the Indian public opted for modern Western medicine in favor of the traditional practices that devoted physicians had carefully cultivated and practiced for more than five thousand years. My presentation seeks to trace the resonance of *Ayurveda* (as a medical science) towards Indian identity creation in the 21st century and how its “presencing absence” in the post-colonial period has been a loss to the human race. I use the term “presencing absence” to reflect on the narratives of dominance of Western medical sciences over India's *Ayurveda* which indicates Western hegemony over Indian scientific knowledge.

BIO

Aditi Basu holds her Master's in Political Science and is an India-based independent researcher. She has written various articles on world affairs, where her research interests focus mainly on Indian Foreign Policy, International Relations, Feminist Power Politics, Soft Power Diplomacy and Climate Diplomacy. Ms. Basu has presented her research papers in conferences and workshops in India, Austria, Brazil, USA, Canada, U.K., Serbia, Croatia, Spain, Portugal, Thailand, New Zealand and South Africa. Ms. Basu holds advanced proficiency in English, Hindi, Bengali and is learning Mandarin and Korean.

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IMPERIAL RESONANCES, ETHNIC ABJECTIONS: REVERBERATIONS OF THE OTTOMAN EMPIRE IN CONTEMPORARY RUM PERFORMANCE

In what ways does the porousness between imperial and (post-)imperial nostalgias demonstrate the abject aspects of resonance? How do ethnoreligious minorities use dance in order to negotiate the gendered politics of ethnicity and citizenship? The largely ignored dance practices of the Rum minority in Turkey and their tensions with Greek traditional dances offer a great vantage point for approaching these questions. The Rum minority in Turkey comprises the Hellenic populations of the Roman, Byzantine, and Ottoman Empires. Their lives have long been defined by the conflicting and mutually constitutive Greek and Turkish nationalisms, although their political investments are not always fully aligned with either country. On November 24 1924 the US and Greek governments organized an event to celebrate the implementation of the population exchange that had “cleansed” the Turkish and Greek nations from their Greek and Turkish ethnoreligious minorities, respectively. Both relevant western diplomatic correspondence and the event itself framed and spectacularized the exchanged Greek Christian children as racialized and orientalized “others.” Following the exchange, far from being welcomed, the transferred populations had to prove their potential legitimacy as Greek citizens and residents of the west through a wide range of performances: from wearing US flags while dressed as ancient Greeks to dancing and singing Greek and US patriotic songs without knowing either Greek or English. My presentation will focus on the exchange’s dance cultures that have received little attention. I will demonstrate how the aestheticization of the exchanged populations as ethnically and racially malleable tabula rasas legitimized the hegemonic politics of forcefully inscribed citizenship and forcefully erased ethnicity. Most importantly, I will show how dance played an important yet ignored role in these dynamics.

BIO

Christina Banalopoulou holds a PhD in Theatre and Performance Studies from the University of Maryland, College Park. She currently works as a visiting assistant professor in the project "Archives of Abjection: Minoritarian Cultural Production in Turkey and Its Diasporas" at the University of Milan. Christina’s primary areas of interest include minoritarian performance, feminist economics, and the intersections between the somatic and the political, with a focus on the Mediterranean. Her essays have been published or are forthcoming in peer-reviewed journals, including *Theatre Research International*, *Interventions: International Journal of Postcolonial Studies*, *Rethinking Marxism*, *The Journal of Philosophical Economics*, and *Performance Philosophy*.

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A METAPHOROLOGICAL ANALYSIS OF RESONANCE'S EQUIVOCAL EPISTEMOLOGICAL FOUNDATIONS

Our intervention will consist of a historical study of resonance, following Hans Blumenberg's initial project of a Metaphorology, as complementary to Conceptual History. As Blumenberg suggests, the history of concepts can be supplemented by an archeology of their intrinsic meanings, which according to him aren't to be found in always more concepts, but rather in metaphors. At its core, Blumenberg's metaphorology can be understood as the project of disclosing and studying not any metaphors, but what he calls absolute metaphors, which preconceptually circumscribe semantic regions from which concepts can be developed and derived. Following commentators of Blumenberg, we can further understand absolute metaphors as "norms of the conceptuality" and "metaphysical basic assumptions of a historical *'Lebenswelt'*." Applying the historical method of metaphorology's to the notion of resonance, we will defend three claims: 1) two distinct absolute metaphors, *hearing* and *seeing*, delimit the semantic regions from which the notion of resonance derives its foundational layers of meaning; 2) By also being founded in the metaphor of hearing, the notion of resonance rehabilitates the ear as an organ of knowledge and source of a specific epistemology for scientific inquiry, legitimizing an *acoustemology*; 3) By virtue of its bipolar epistemological foundations, the notion of resonance is particularly apt to foster a dialogue between disciplines, art forms and their characteristic modes of access to the phenomena they study. In support of our argument, we will show how the phenomenon of resonance was historically formalized in an ontology of the eye and decoupled from its sonic origins. Against some claims that this sonic origin represents a source of confusion for a physical understanding of oscillation and wave phenomena, we will suggest that this foundational semantic layer rather enriches the phenomena we are investigating by allowing for different modes of relationality and access. This will lead us to defend a bimodal epistemological framework, in which both hearing and seeing complement each other synesthetically, with hearing and seeing both transcending strict reference to perceived sounds and/or shapes respectively, and instead being interwoven in a phenomenal realm of blurry boundaries between sensory modalities.

BIO

Frédéric Deschênes comes from Québec, Canada and has studied philosophy and cognitive science there in Montréal. He is currently a PhD candidate in philosophy at the University of Heidelberg in Germany under the supervision of Thomas Fuchs. His research focuses on the explanatory and descriptive scope of the notion of resonance in cognitive science. His research methodology combines historical, phenomenological, and experimental approaches.

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**MATERIAL RESONANCE: MEMORY AND EMBODIED ABSENCE IN THE
WORK OF EMMA NISHIMURA**

What does it mean to resonate with and through the material depiction of absence? What are the artistic processes through which such resonance might be experienced? In this paper, I examine the work of Emma Nishimura who brings an interdisciplinary practice to her exploration of Japanese Canadian families and communities living with the legacy of internment in British Columbia during the Second World War. Nishimura's work examines the gaps and silences in the private and public histories surrounding this period. It also aims at "gestures of memorialization" in an attempt to make tangible an archive of memory that can never fully be recuperated and make present a pervasive but often unacknowledged absence. I am interested in the ways in which Nishimura's work engages with material practices and processes to create resonance for viewers in the gallery. Through printmaking, photography, sculpture and installation Nishimura works and reworks artefacts from the past and present. Key to a large part of this practice are photographs from family albums and a box of her grandmother's sewing patterns – all from the period of internment. I will focus on works such as "Collected Stories," "An Archive of Rememory," and "Baachan's Patterns" to suggest that the process of mark making reinscribes an embodied response to the history depicted – and the recreation of life-sized and miniature patterns as garments produces an invitation to the viewer to inhabit the space of the absent body. In this way, there is a transmission of embodied consciousness that resonates.

BIO

Gabrielle A. Hezekiah is a writer and scholar with research interests in philosophy, contemporary art and theories of the still/moving image. She is the author of *Phenomenology's Material Presence: Video, Vision and Experience* (Intellect Books) and articles in *Paragraph*, *Caribbean Quarterly*, *MIRAJ* and *Small Axe*. She is currently Associate Professor and Associate Dean, Academic Affairs, in the Faculty of Art at OCAD University in Toronto.

KATARZYNA FERWORN-HORAWA

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THE HUMAN BODY IS NONHUMAN: CONCEPTS OF DIS/CONTINUITY AND RESONANCE RECONSIDERED THROUGH ARTISTIC PRACTICE

My research as artist and philosopher concerns embodied sensitivity (derived from the Aristotelian notion of *aisthesis*) as one act of sensing and knowing. Through art I enter the discussion on the body in aesthetics, always already entangled with ethics, epistemology and ontology of human – nonhuman relationality (Askin et al., 2014; Grusin, 2015). To escape the dualism of human – nonhuman, and at the same time acknowledge the difference, I employ Karen Barad's notion of dis/continuity to the concept of identity (Barad, 2010) and Rosi Braidotti's ethics of joy (Braidotti & Hlavajova, 2018) where subjectivity is always embodied, embedded, affecting and affected. The investigation of the creative and cognitive processes as inseparable (in/separable, according to Barad's standpoint) I ask about the work(ing) of art (Bolt, 2004) as the access of the human to the nonhuman, both on their own terms. The problem of access touches on the conflict between speculative realisms and phenomenology regarding the justification of ontological claims of the nonhuman (Booth, 2018; Harman, 2011; Meillassoux, 2009; Sparrow, 2014). I see Barad's agential realism (Barad, 2007), Braidotti's posthuman knowledge (Braidotti, 2019), also Francesca Ferrando's existential posthumanism (Ferrando, 2024), as supporting my original entry point that *the human body is nonhuman*. From this paradoxical perspective —the body of a human is nonhuman in its sensitive, creative and agential potentiality— the heuristic potential of the notion of resonance could be explored not only for thinking and knowledge production but also for irreducibility of creativity in the sensing and knowing as one embodied act of becoming within the world. This perspective touches on the notion of nonhuman where the dynamism of “presencing absence” can be reconsidered from my first-person experience as an artist. I paint large format canvases, laid out on the ground, with my body and acrylic paints. The movements and gestures are performed with withdrawal of the mind and its ideas of what should appear as an outcome. With dis/continuity as the notion which guards us through the concept of presence/absence as a visual form, I invite to discuss artworks as the affective and reflective spaces where human and nonhuman meet halfway.

BIO

Katarzyna Ferworn-Horawa (she, her), living in Warsaw, Poland. Artist (MA, Academy of Fine Arts in Warsaw) and philosopher (PhD candidate in Philosophy, University of Warsaw). The focus of her doctoral research is embodied sensitivity in non-anthropocentric perspective through the lens of agential realism (K. Barad). Her aesthetic approach to creativity as performative dynamics aligns with posthuman thought on ontological interconnectedness (R. Braidotti, R. Marchesini, F. Ferrando) and its ethical consequences. Her involvement in philosophy through art questions the habits of human thought: essentialism, dualism and representationalism, and aims to inspire interdisciplinary, responsible perspectives on human engagement in the world.

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RESONANCE AS IMPROVISED MAKING-SENSE: DANCING WITH THE ENVIRONMENT

The article explores how the concept of *resonance* in dance improvisation can be understood as a process of collective making-sense, where dancers engage in an embodied dialogue with their surroundings and with other bodies. In this framework, resonance goes beyond mere physical vibrations, becoming a metaphor for how dancers "tune in" to the environment, drawing meaning from the interplay between their movements and the world around them. According to the ecological perspective of psychology, the environment, including space, sound, objects, and even other people, is not just a backdrop but an active participant in the dance. It provides affordances that guide the dancer's decisions and actions in the moment: co-creative relationship blurs the lines between subject and object. Improvised dance becomes a way of *playing with* the environment and the other bodies. In this sense, dance is a way of engaging with and understanding the world through movement, where meaning is not pre-determined but emerges organically from the interaction between the dancers and their environment. Resonance as dance improvisation involves an embodied awareness where dancers are attuned to the subtle cues and rhythms of their surroundings. As the dancer moves, they perceive the environment in new ways, unveiling latent potentialities within the space and the bodies. They actively listen to its qualities—textures, rhythms, sounds, and energies—so that movement arises from this interplay. Therefore, perception isn't limited to sight or touch but emerged as a full range sensory experience, starting from proprioception. The dance becomes a form of embodied knowledge, where movement communicates what words cannot—an intuitive understanding of space, time, and relationality. In this sense, resonance could be the process of *making sense* not through intellectual abstraction but through the body's engagement with the world. Dancing with the environment becomes an act of playing and discovery, where meaning arises from openness to the unexpected.

BIO

Michela Bloisi is a PhD student in Philosophy at the FINO Consortium, University of Turin. From a general perspective, her research intertwines dance and philosophy and is devoted to exploring the relation between movement and thought. Her interests include pragmatist aesthetic, phenomenology and theories of embodiment and enactivism. In particular, she studies the aesthetic and the dynamics of dance improvisation and its social and political relevance. She studies modern and contemporary dance, currently attending a dance therapy school.

OMID MASHHADI

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AMATEUR PERFORMANCE AND THE AESTHETICS OF BARENESS

This contribution delves into the concept of “aesthetics of bareness” within the broader context of my ongoing research project, which explores the intersection of politics, performance, and amateurism. Here, I specifically examine the works of the Iranian performance collective “Music of the Maniac”, comprising transgender members, with a particular focus on the piece “Be Who You Are Not.” The piece under investigation is a prime actualization of this concept through the interplay of absence, vulnerability, and invitation to encounter, contributing to a new paradigm of sensory perception. Through a close reading of the performance and scholarly dialogue with the collective members, and drawing upon theoretical frameworks from trauma studies, linguistics, gender studies, and performance studies, this study examines how the piece challenges traditional notions of representation and narrative, particularly in its depiction of trauma. It also investigates the consequences of using “bare” elements, such as the unadorned stage and bodies, as well as imperfect embodiment. On the first level, that is, the level of absence, this contribution reveals that the aesthetics of bareness prioritizes evocation over explanation, resonance over resolution. It encourages a mode of engagement that acknowledges the tension between the perceivable and the withdrawn, the present and the absent, or more precisely, making absence present. On the second level, the role of vulnerability in the performance is highlighted, both in terms of the performers' exposure and the audience's discomfort. The paper investigates how vulnerability permeates the different layers of the piece, from the performers' bodies to the spatial frame, the very form of the piece, and finally how it is transferred to the audience's body. Finally, the article examines the multi-layered invitations present in the work – invitations to intervene, to witness, and to encounter the Other. It concludes by reflecting on the potential of embracing vulnerability and imperfection in research writing practices. The study posits that the aesthetics of bareness, as exemplified in this performance, offers a radical departure from traditional theatrical conventions. It presents a new mode of artistic expression that prioritizes the imperfect, the vulnerable, and the unfinished.

BIO

Omid Mashhadi is a performance artist, dramaturge, and scholar of performance studies. Embracing the principle of “performance as research” and emphasizing the processual and experiential facets of performance practice as central sources of knowledge, he co-founded the artistic research group “Un-Formula” with Nazanin Bahrami in 2013. The collective investigates the questioning and reconfiguration of traditional exhibition forms and narrative/performative constructions. Since 2022, he has been exploring the notion of mourning through performance in his artistic practice, together with Nazanin Bahrami. From January to June 2021, he was a fellow at the EXC “Temporal Communities,” and since October 2021, he has been a member of the Friedrich Schlegel Graduate School for Literary Studies and the EXC “Temporal Communities,” where he is writing his dissertation on the project “Counter Narrative Potency of Amateur Performance: An Aesthetic Strategy.”

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CONVULSIVE BODIES. RESONANCES OF HYSTERIA IN THE POET DIONYSIOS SOLOMOS

In his book on Francis Bacon, Gilles Deleuze identifies hysteria as a quivering presence within the representation of the body. The philosopher found in artists the potential to encounter dangerous presences underneath Western-centric representational systems of thought. More specifically, in Bacon's paintings 'hysteria' turns into the 'living reality' of a body-without-organs. It is a concept that, through its association with anticipation and delay (Hysteron), creates *resonances* of grotesque temporalities situated within a represented body. Another unsung relation with hysteria emerges in the liminal case of modern Greece's national poet, Dionysios Solomos. The *absence* of Greece from postcolonial discussions is itself a challenge to the debate between a colonial 'North' and a postcolonial 'South.' For many, modern Greece holds its own 'incongruous comparison' with the Global South. Especially in Solomos' case, born at the end of the 18th century, and living at the intersection of the Ottoman Empire and the Italian West. In his notes and letters, the poet had outlined figures which evade recognition and present themselves underneath representation, later translating them (literally and metaphorically) within poems that still haunt the 'making' of the modern Greek nation. This presentation draws methodologically from Deleuze's thesis on hysteria to examine the disorder through its conceptual subversive function, culminating in Hélène Cixous' writings and over-appropriating its traumatic reality within medical history. In taking Solomos as a case study—both his own body, described on his deathbed as a 'with national pride convulsive body' as well as the ones he outlined—this paper will challenge the representation of national memory through the performances of grotesque bodies. Hence, this paper will use Philosophy as well as Cultural and Art Theory to intercept untimely the representation of medicalised knowledge and an 'official' cultural history today, following the interdisciplinary field of Medical Humanities.

BIO

Orestis Tzirtzilakis is a third-year DPhil Candidate in Medieval and Modern Languages at the University of Oxford. He studied philosophy (BA at the University of Patras; MA at the University of Warwick) and has a background in Anthropology, Film Studies, and Art Theory. Currently, he is researching critical moments where the iconography and discourses of hysteria intertwine with the making of modern Greek identity. He has collaborated with various institutions and collectives in Greece, aiming for interdisciplinary research between artistic practices (including performance, contemporary art, and filmmaking) and academic inquiry (mainly focused on Philosophy and Cultural Studies).

PATRICIA FEISE

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IN OR BEYOND RESONANCE? ARTIFACTS MADE BY PEOPLE WITH EXTRAORDINARY PSYCHIC EXPERIENCES

Since Hans Prinzhorn's fundamental and discourse-changing publication *Die Bilderei der Geisteskranken*, 1922 (Prinzhorn, 1983), artifacts of people with extraordinary psychic experiences, as it should more adequately be called in accordance with more recent psychopathological (therapeutic) research, can be examined under two basic assumptions: do they allow for resonance relationships, since traces of the human condition can be found in them in a condensed form, as it were? Or are resonance relationships made impossible by an inherent degree of strangeness? The presentation will discuss these —opposing— assumptions on the basis of selected examples (from the historical core holdings of the Prinzhorn Collection in Heidelberg) and argue for a both/and approach. Theoretically and methodologically, I will be guided—in a broadly defined Merleau-Pontyan paradigm— by phenomenological theories of (pictorial) experience, aesthetics and design (cf. Merleau-Ponty, 2003; Waldenfels, 2014; Feise-Mahnkopp, 2019).

BIO

Patricia Feise currently holds the Chair of Media, Communication and Ethics at the Lutheran University of Applied Sciences in Marburg/Germany. Prior to this, she was a junior professor at the Alanus University of Arts and Social Sciences in Alfter near Bonn/Germany, where she achieved habilitation equivalence in the field of phenomenology in a philosophical and (curative) educational context. She completed her doctorate - as a DFG doctoral fellow - in aesthetics / (media) cultural theory at the HU Berlin/Germany. Her research focuses on the phenomenology of (media) art / design (including that of people with exceptional psychic experiences), the phenomenology of exceptional experiences of consciousness as well as (media) anthropology and ethics.

PAULA MUHR
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TIK TOK TIC ATTACKS IN FEMALE ADOLESCENTS AND AFFECTIVE RESONANCE

During the COVID-19 pandemic, there was a dramatic rise in sudden onset severe tic-like attacks, primarily among teenage girls. Although similar to Tourette's syndrome that predominates in boys, tic attacks in girls are currently regarded as a form of functional neurological disorder (FND). Historically known as hysteria, and for a while considered a no longer existing ailment, FND has been recently reconceptualised as a genuine, although still vaguely understood, neurological disorder, with tics being one of its acknowledged but relatively rare manifestations. However, contrary to this interpretation, some medical experts designated the pandemic-related rise of tic-like attacks in young women as a new type of "mass psychogenic illness" (i.e., mass hysteria). Claiming that the tics in girls were caused by the exposure to videos of influencers with tic-like symptoms on social media platforms, these clinicians introduced the disparaging moniker TikTok tics. Moreover, they argued that adolescents with sudden-onset tics did not suffer from a genuine neurological disorder but were merely adopting sick roles and simulating symptoms for various gains. After the pandemic, TikTok tics largely disappeared, and so did the medical debates about the nature of this curious phenomenon. As a visual studies scholar, I am interested in exploring TikTok tics not as a purely medical but primarily as a mediated socio-cultural phenomenon by expanding Reiner Mühlhoff's concept of *affective resonance*. Mühlhoff (2014, 1016) defines affective resonance as "a dynamical entanglement of moving and being-moved in relation, of affecting and being-affected" within "the concrete relational and situational configuration." While the concept was developed to describe face-to-face social interactions, I will expand it to interactions mediated by videos on social media platforms. This will allow me to frame TikTok tics as a specific form of ephemeral affective resonance, channeling the emotionally challenging experience of the COVID pandemic in young people. While my framing has no intention to challenge the medical attribution of sudden-onset tics as an FND symptom, it aims to provide an explanation for their sudden rise during and the subsequent abrupt disappearance after the pandemic. Moreover, by deploying the concept of affective resonance, I wish to shift the blame away from the sufferers, who had been unjustly designated as simulators and attention-seekers.

BIO

Paula Muhr is currently an affiliated postdoctoral researcher at the Institute for Implementation Research in Health Care at the University of Zurich and a visiting researcher at the Department of Social Studies of Science and Technology, Technical University Berlin. She received her PhD in Visual History from the Humboldt University Berlin (*From Photography to fMRI: Epistemic Functions of Images in Medical Research on Hysteria*, transcript 2022; open-access). Her interdisciplinary research is at the intersection of visual studies, media studies, science and technology studies (STS), and history and philosophy of science. She examines knowledge-producing functions of imaging technologies in natural sciences.

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BEING-WITH THROUGH EXPRESSION: THE RESONANCE OF THE OTHERS IN THE PHENOMENON OF ART

In this presentation, I aim to address the resonance that the others have in cultural manifestations, in the form of an absent presence of a collectiveness in the own experience of art. The hypothesis is that artistic expression is instituted (cf. Merleau-Ponty 1945; 2015) by a bodily existence that's always *being-with*, never individualized nor isolated. To this end, the argument will be constructed as follows. Firstly, I will start by stating a basic conception of artistic expression as a meaning-emerging phenomenon that takes place *through* the body—in its perceptual bonding with the surrounding world. The fact that the expression is given *through* the body, instead of as 'produced' or 'originated' by it, allows us to understand its role as a *medium*, which is explored by Merleau-Ponty in the impossibility of catching the body itself in perception and expression. With this, expressing involves, on the one hand, an ever-open sense, since it's not determined by any emitter and, on the other, it's not necessarily a manifestation of an individuality. Secondly, I will explore further into the *medial* character of the body by diving into Emmanuel Alloa's analysis of the *medium* as perspective (cf. 2020; 2021), to emphasize his proposal of *see-with* as the key concept to propose every perspective, therefore, every medium with and towards the world in perception and expression, as always *plural*. Hence, being embodied with a certain perspective implies the opening, not only to the surrounding world but also to a blurred presence of others in an anonymous fashion. And thirdly, this plural perspective in expression will be developed by bringing in Jean-Luc Nancy's proposal of the *being-with* (cf. 1986; 1996), to affirm that artistic manifestations are ontologically based on non-subjective existence. The three mentioned authors will be linked by a common ontology, namely, that of an activity in expression that is interpellated by a foreign activity, experienced as passivity (cf. Ménasé 2003). To better illustrate the hypothesis, it will be exemplified with *Caupolican con Salvador* from the Chilean painter Gracia Barrios, which is impregnated with the collective experience of Pinochet's dictatorship in Chile.

BIO

Paulina Morales Guzmán, PhD in Philosophy Candidate from Pontifical Catholic University of Chile and Leiden University. Philosophy and Aesthetics B.A. by the Pontifical Catholic University of Chile and M.A in Contemporary Thinking by Diego Portales University.

SIEGMAR ZACHARIAS

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CO-SENSING NOT BEING A SINGLE BEING – RESONANCE AND COLLECTIVE GRIEVES

What is the potency of resonance for collective grieves and collective grieving? This paper will explore what it can mean to be given as a resonant body for others on the example of the somacoustic listening sessions, which is a sonic container for collective grieving practices, that I have been developing since 2020. They explore the relation between sound and the nervous system and the politics of collective grieving and collective grieves. Grieves is a term I have coined to draw attention to the fallacy of an universalist concept of grief. I prefer writing grieves with a “v” to highlight that a conceptualisation of grieves has more to do with how we do grieving and how we are undone and done by grieving than with a state of a pre-existing subject. A listening session consist of three parts: an introduction, a collective listening to a binaural recording of sounds produced with my body and voice, and finally an exchange of the participants. The sound material focusses on breath, on wet sounds and humming of certain frequencies and fragments of Romanian Lament singing. The paper will explore how an embodied experience of resonance relates to an experience of “co-sensing” not being a single being, What might it mean to be given as a resonant body for others, in sound and in grief? What might we learn from a practice of attunement through felt experience. What might our bodies tell us about what it is to be enmeshed with humans and non-humans, with the land and the air and the waters, across time and space. Can we learn to resonate with the land by grieving together? How can we grieve for the waters by resonating? How can the metabolic intimacy of the materiality of sound support a connection with absent presences and present absences in grieves?

The paper works with insights from sound/listening studies and sound healing, scholarship on grief and thinking with Eduard Glissant and Fred Moten and black feminist thinker Denise Ferreira da Silva. If you want to listen they are on sound cloud. Here is one: <https://soundcloud.com/siegmar-zacharias/re-generation-master-10-10>

BIO

Siegmar Zacharias was born in Romania and lives in Berlin. She is a performance artist and researcher, a trained death doula and she studies traditional plant medicine. At the intersection of art, radical pedagogy and activism she creates performances, immersive installations, 24hrs praxis symposia that address generative dynamics of transformation. She works with uncontrollable materials such as smoke, slime and drool. She developed a series of somacoustic listening sessions WAVES – listening towards social bodies as containers for collective grieving. She received an AHRC TECHNE grant to develop her PhD project on The Erotics of Grieves and the metabolic intimacies of listening at Roehampton University.

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RESONATING WITH A QUASI-PRESENCE. THE "PHANTOM OTHER" IN
THE ARTWORK *REPEAT AFTER ME*

We walk through an art exhibition, engaging with the pieces presented on the walls, the installations, and the sound environments. Amidst all the displays, one specific piece draws our attention. There is something about it that pulls our bodies into a position of contemplation; in some way, we resonate with it. But this resonance is not one-sided: it resonates with us. In this presentation, we explore the resonant affective experience between an observer and an art piece through the concept of the 'phantom other.' The concept of 'phantom other' arises from research by the IRC group (Battan, Garavito, Cohen, 2020; Battan, Garavito, Cohen, 2023). This concept serves as a tool for understanding intersubjectivity as intercorporeality within the context of affective resonance phenomena, drawing from Husserlian and Merleau-Pontian perspectives. Our research led us to a peculiar phenomenon: the dialogic-affective interaction between subjects mediated by screens. In this case, we investigate the affective resonance elicited by an artwork presented at the last Venice Biennale under the theme 'Stranieri Ovunque': *Repeat After Me* by Open Group. This piece presents exiles through the faces of foreigners presented in close-up, looking directly at the camera. Our resonance is not given in flesh and blood. Yet, it still presents a modulation of affectivity in the filmed subjects, acknowledging the power of expression in the diffusion of emotions. We analyze phenomenologically this paradoxical perception using as a point of departure the Merleau-Ponty's concept of the 'phantom limb' as developed in *Phenomenology of Perception*. This concept allows us to think about a form of presence despite material absence. The other that appears on the screen is a quasi-presence that still counts in our field of affective presence. Although not seen in the flesh or touched, this other is the pole of an intentional projection charged with intercorporeal habitualities. These faces resonate with us because they tell us something about ourselves: in them, we recognize ourselves; we are *ex-tranjerus* too. Fundamental to this analysis are the concepts of resonance, lived body, and affective intentionality.

BIOS

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