

EXPANDED PRACTICES All Over re-practicing multispecies story-telling in times of neoliberal performativity

Paula Caspão (PT/FR)

Truth be told, there aren't many things or deeds I feel enthusiastic about expanding these days, apart from plotting about how to flip the throbbing fact that the planet has been shrinking in so many ways (resources, politics, living and working conditions...). This workshop will be an occasion to collectively and critically re-situate the senses of the 'expanded practices' developed by many of us in the neighbouring areas of choreographic performance and other fields of thought-action, in an effort to understand their specific geographies. It is intended to provide supportive grounds for experimental re-reflexions around the recent expansion of the vocabulary of 'practice' and the uses of the very expression 'expanded practices' across the arts and humanities – definitely on guard against the charming elasticity of the terms and their sometimes overestimated degrees of critical-inventive 'research', 'intermediation' and 'performativity', as well as against their often involuntary complicities with the ongoing massive de-funding and de-materialization of public services. Special attention will be given to the kinds of sociality and work-life conditions (the poetics, rhythms, tones, textures, architectures) this specific 'practice' (re)turn and 'expansion' may help legitimating, re-story-telling, re-story-sounding and/or interrogating, in each particular milieu and global co-dependencies.

BIO

Writer and artist based in Paris, Paula is a research fellow and lecturer at the University of Lisbon (FCT), Centre for Theatre Studies (FLUL), and an associate researcher at the Institute for Contemporary History (UNL). She holds a PhD in Philosophy (epistemology and aesthetics) from the University of Paris-10, and has been a visiting scholar at the Performance Studies, New York University (2018). Her current work tackles the gestures, poetics and ecologies implicated in the specific practices and (im)material labour that constitute the Museum, the Archive, and History making. To emphasize the life/death forms implicated in any circumstances of research and/or composition, she founded T-Fi Cabinet (Paris 2012), a work-field dedicated to all sorts of attachments between theory and fiction, from the most obvious and graspable to the most surreptitious and sneaky. Having worked extensively on modes of (un)knowing from several disciplinary and non-disciplinary fields, Paula has been presenting artistic and theoretical work across Europe, Australia, and the USA since 2005. She is the author of *Relations On Paper* (2013), editor of *The Page As a Dancing Site* (2014) and *Pièces Assemblées* (2017).