Mit der internationalen Vortragsreihe „Theater Forschung Ruhr“ startet im Wintersemester ein neues Format in Lehre und Forschung am Institut für Theaterwissenschaft der Ruhr-Universität Bochum: Namhafte Forscherinnen und Forscher stellen ihre aktuelle Arbeit in einem öffentlichen wissenschaftlichen Vortrag vor, in einem am nächsten Tag daran anschließenden Workshop wird die Diskussion mit den fortgeschrittenen Studierenden vertieft.


Alle Vorträge finden in Raum GB 5/160 (Dekanatssaal) statt. Die Vorträge sind jeweils in der Sprache des angegebenen Titels. Der Eintritt ist frei und die Vorträge sind öffentlich. An jedem Vortrag ist ein Workshop am nächsten Tag, 10–12 Uhr geknüpft. Anmeldung zu den Workshops unter: theaterforschung@rub.de

Weitere Informationen unter http://www.rub.de/theaterforschung
and the Post-Industrial Media, the Manual, well as the possibilities and limits, that inhere in videog- orizes the histories and forms of becoming visible under occluded and fetishistically remarked term. The lecture the- a film with individuals who occupy this simultaneously to and for normative understandings of the migrant. Over trial revolution, characterized not only by the substitution of humans by technology, and the subsequent mimicry of Raphael and what Jean Rouch once termed “cine-ethnography”. In The Obsolescence of Humankind (Die Antiquiertheit 29.11.2018 14-20 Uhr Rosalind C. Morris Visible Invisibility: Media, the Manual, and the Post-Industrial

In The Obsolescence of Humankind (Die Antiquiertheit des Menschen), Günther Anders describes a third indus- trial revolution, characterized not only by the substitution of humans by technology, and the subsequent mimicry of machines by humans, but by an improbable lack of poverty, an incapacity to keep up with the economy’s demand for ever-increasing ‘needs’. The symptom of that strangely doubled lack was to be found in the aestheti- zation of manual labor and the valorization of ‘craft’. Anders was thinking about highly industrialized societies. He did not conceive, as did Walter Benjamin, the dialectical simultaneity of industry and its own ruination, nor of the twinned emergence of technological repro- duction and scavenging. For Benjamin, the figure of the rag-picker, foraging in the ruins of the arcades, func- tioned as the visible sign of this entangled co-emergence — which made even waste a source of value. Yet Benjamin too, remained focused on European modernity. What might our understanding of de-industrializing and postindustrial life look like if it included the spaces of the colonized world? In the abandoned mines of southern Africa, the figure of the rag-picker is occupied by the zama miner: an undocumented itinerant who scavenges for gold in the abandoned skeletons of deep industrial mines. This figure is at once hypervisible as figure, and invisible to and for normative understandings of the migrant. Over the last three years, Rosalind C. Morris has been making a film with individuals who occupy this simultaneously occluded and fetishistically remarked term. The lecture the- orizes the histories and forms of becoming visible under this condition, while reflecting on the forms of understanding, as well as the possibilities and limits, that inher in videography and which Jean Rouch once termed “cine-ethnography”.


Algorithms have been compared to Adam Smith’s “invisible hand” of capitalism and are often said to rule or shape our world in the digital age. They are also commonly de- fined as a “set of steps” undertaken by computers toward the completion of tasks. Taking up the gesturing of hands and the stepping of feet, Schneider thinks of algorithms as cross-temporally. The micro-seconds of digital time, the labor time of the capital relation, and the ongoing geologic time of prehistory are engaged to ask after the possi- bility of fugitivity in the intervals between steps, or what Andre Lepecki has called “dancing in the interval”.


How is the disappearance of the dividing line between labour and leisure time related to contemporary dance and conceptualisation of movement? The lecture will start to reflect the appearance of contemporary dance forms in the 20th century, especially on the ways their aesthetic and political potential is being continuously foregrounded in relation to the existing produc- tion modes. Some intersections between the organisation of labour production and the conceptualisation of move- ment have only recently been critically re-examined and presented. Here, dance is not close to the questions of work because it can function as a mere representation of work, an image of a working process, but because it is work in the sense of its material rhythms, efforts, in the ways how movement inhabits space and time. The political potentiality of dance then remains focused on European modernity. Movement modes. Some intersections between the organisation of labour production and the conceptualisation of movement? The lecture will start to reflect the appearance of contemporary dance forms in the 20th century, especially on the ways their aesthetic and political potential is being continuously foregrounded in relation to the existing production modes. Some intersections between the organisation of labour production and the conceptualisation of movement have only recently been critically re-examined and presented. Here, dance is not close to the questions of work because it can function as a mere representation of work, an image of a working process, but because it is work in the sense of its material rhythms, efforts, in the ways how movement inhabits space and time. The political potentiality of dance then has not to be searched in an abstract or democratic idea of freedom, but in the ways how dance is deeply inter- twined with the power and exhaustion of work, with its energy and dispersion, virtuosity and failure, dependence and autonomy. Maybe movement is emancipatory because it opened the way for a new expression, it opens itself for an unlimited flow of desire, which was not anymore related to its dirty materiality, but to the abstracted idea of flexible autonomy. Maybe movement is emancipatory because it opened the way for a new expression, it opens itself for its dirty materiality, but to the abstracted idea of flexible autonomy. Maybe movement is emancipatory because it opened the way for a new expression, it opens itself for another future: gesture in the times of hands up” in Theatre Journal (2014), “Slough Media” in Remain with Jussi Pankan (forthcoming with MIT Press), and over fifty essays in the field, including “That the Past May Yet Have Another Future: Gesture in the Times of Hands Up” in Theatre Journal and “What Happened, or Finishing Live” in Rep- resentations.

Workshop mit R. Schneider am 14. Dezember 10-12 Uhr

Workshop with B. Kunst am 18. Januar 10-12 Uhr


Workshop mit R. Schneider am 14. Dezember 10-12 Uhr

Bojana Kunst is Profesor and director of the Institute for Applied Theatre Studies (ATW), Justus-Liebig University Giessen, Germany, where she also leads the International MA in “Dance and Performance”. In 2002, she finished her doc- toral thesis in Philology at the University of Ljubljana and worked as a researcher there as well as at University of Antwerp (2009), and later at the university of Giessen, Germany, as professor at the University of Hamburg (2009-2012). She lectured and organised seminars, workshops and laboratories in many Euro- pean academic institu- tions, theatres, artistic organisations, and worked continuously with several political and artis- tic initiatives, artists and groups. She is a member of the editorial board of Mafoto Magazine, Amfiteater and Performance Research as a guest editor. Her book is: Artist at Work. Proximity of Arts and Capitalism (2015).