

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.

Den ersten Schwerpunkt der Reihe bildet dabei das Verhältnis von Theater und (Post-)Industrie: In der räumlichen Umnutzung von Industrieräumen zu Theatern, in Körpertechniken und ihrer Aufnahme im Theater, in der Darstellung von Arbeit oder ihrer Unsichtbarkeit, im Verhältnis von Arbeitsumwelten und Gender, in technischen Umwelten von menschlichen und nicht-menschlichen Akteuren. Wie werden diese Themen in den darstellenden Künsten verhandelt und in einem internationalen Forschungskontext reflektiert? Was verbindet die Theaterregion Ruhr mit anderen (ehemals) industriell geprägten Zonen? Was ist spezifisch? Wo kann eine Theaterforschung ansetzen, die sich den Potentialen aber auch Problemen im Umgang mit den viel zitierten „Industriekathedralen“ genauso wie den postfordistischen, neuen Arbeitsweisen stellt?

Im ersten Semester der Vortragsreihe sind die Anthropologin Rosalind Morris von der Columbia University New York, die Theaterwissenschaftlerin Rebecca Schneider von der Brown University Providence (Rhode Island) und die Theaterwissenschaftlerin Bojana Kunst von der Justus-Liebig Universität Gießen eingeladen. Die Reihe wird in den nächsten Semestern fortgeführt und kontinuierlich weiterentwickelt.

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 jeden 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>

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RUHR UNIVERSITÄT BOCHUM **RUB**

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THEATER FORSCHUNG RUHR

Internationale
Vortragsreihe am
Institut für
Theaterwissenschaft
der Ruhr-Universität
Bochum

**Rosalind
C. Morris**
Visible
Invisibility

**Rebecca
Schneider**
Algorithms,
Hands, and
Feet

Bojana Kunst
On Dance
and Postfordism

Wintersemester 2018/19

29.11.2018 18-20 Uhr

Rosalind C. Morris

Visible Invisibility: Columbia University, New York

Media, the Manual, and the Post-Industrial

In *The Obsolescence of Humankind (Die Antiquiertheit des Menschen)*, Günther Anders describes a third industrial 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 aestheticization of manual labor and the revalorization of 'craft'. Anders was thinking about highly industrialized societies. He did not conceive, as did Walter Benjamin, the dialectical simultaneity of industrialization and its own ruination, nor of the twinned emergence of technological reproduction and scavenging. For Benjamin, the figure of the rag-picker, foraging in the ruins of the arcades, functioned 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 ragpicker is occupied by the *zama 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 theorizes the histories and forms of becoming visible under this term, while reflecting on the forms of understanding, as well as the possibilities and limits, that inhere in videography and what Jean Rouch once termed "cine-ethnography".

Workshop mit R.C. Morris
am 30. November 10-12 Uhr

Rosalind C. Morris is Professor at the Department of Anthropology, Columbia University, New York, and Andrew W. Mellon Fellow of the Humanities, American Academy in Berlin. Her publications include: *The Returns of Fetishism: Charles de Brosses and the Afterlives of an Idea* (2017), *Accounts and Drawings from Underground: East Rand Proprietary Mines, 1906*, (together with William Kentridge, 2014), *That Which is Not Drawn: William Kentridge in Conversation with Rosalind Morris* (2013) and *Can the Subaltern Speak?: Essays on the History of an Idea* (Editor, 2010).

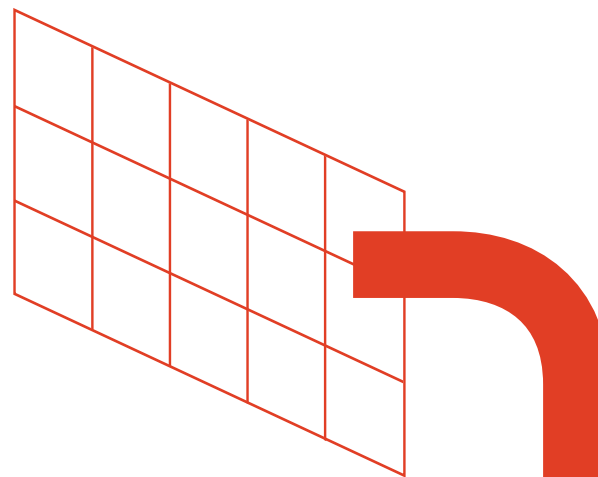
13.12.2018 16-18 Uhr

Rebecca Schneider

Algorithms, Brown University, Providence

**Hands, and Feet
Dancing in the
Intervals of Digital
Time, Labor Time,
and Geologic Time**

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 defined 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 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 possibility of fugitivity in the intervals between steps, or what Andre Lepecki has called "dancing in the interval".



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

17.1.2019 18-20 Uhr

Bojana Kunst

On Dance Justus-Liebig-Universität, Giessen

**and Postfordism:
Between Movement,
Labour and Leisure**

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 how their aesthetical and political potential is being continuously formed in the complicated relation to the existing production modes. Some intersections between the organisation of labour production and the conceptualisation of movement in the history of contemporary dance are 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 intertwined 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 freedom. However, with abstraction in the core of the work, dance could also confront such abstraction with its own dirty work, its own exhaustion, its own material practice. Movement has namely the possibility to unwork its own work, and also disclose new alternatives to the cognitive and communicative side of contemporary labour.

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

Bojana Kunst is Professor and Director of the Institute for Applied Theatre Studies (ATW), Justus-Liebig University Giessen, Germany, where she also leads the International MA in "Choreography and Performance". In 2002, she finished her doctoral thesis in Philosophy at the University of Ljubljana and worked as a researcher there as well as at University of Antwerp (till 2009), and later as a guest professor at the University of Hamburg (2009-2012). She lectured and organised seminars, workshops and laboratories in many European academic institutions, theatres, artistic organisations, and worked continuously with independent artistic initiatives, artists and groups. She is a member of the editorial board of *Maska Magazine*, *Amfiteater and Performance Research*. Her last book is: *Artist at Work. Proximity of Arts and Capitalism* (2015).