

PERFORMING CARE & CARELESSNESS

AN INTERDISCIPLINARY CONFERENCE • 14 - 16th FEB 2024 • UNIVERSITY OF OTAGO

Haere mai and welcome

Welcome to the Performing Care and Carelessness conference, hosted by the Performance of the Real Research Theme, at the University of Otago

Care is a topic of such enormous relevance to us all, cutting across all geographic, methodological, and theoretical boundaries, that we knew it was the perfect topic for an interdisciplinary conference. The challenging times we live in make it more important than ever to pay rigorous attention to both care and carelessness, at every level of life; as performed both in social institutions, and by artistic performers and practitioners; as focused on both people and the planet.

What has come together, from our call we shared on this topic, is also a truly international conference. Though our research theme is based in Aotearoa New Zealand (paying respect to Kai Tahu as Mana Whenua) we have done our best, with both hybrid format and timing, to accommodate the many participants who are in different time zones around the world.

We are grateful to everyone who has committed to contributing. We hope the three days can provide a space to enact care, in real time, through deep listening to each others' ideas, and to spur each other on towards further committed professional and academic explorations of this crucial topic.

With care,
Susan Wardell (conference co-organiser) and Suzanne Little (Research theme director)

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Performance of the Real

The Performance the Real Research Theme is a multidisciplinary project that investigates why representations and performances of the real are particularly compelling.

At its core is the study of how performance and performativity, in its many cultural, aesthetic and social forms and discourses represents, critiques, enacts re-enacts and constructs/reconstructs the real.

This project includes the investigation of the impulses, desires and/or social and political impetuses behind the drive to represent the real.

The team of researchers offers the first project of its kind by comprehending the ethical, relational, political, social or formal issues involved in representing the real.

Website:

otago.ac.nz/performance-of-the-real/index

Facebook:

Performance of the Real

Email:

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Director

Dr Suzanne Little (Theatre Studies)

Steering Committee

Associate Professor Jennifer Cattermole (Music)

Dr Christina Ergler (Geography)

Associate Professor Hilary Halba (Theatre Studies)

Sofia Kalogeropoulou (Dance)

Associate Professor Karyn Paringatai (Māori, Pacific, and Indigenous Studies)

Associate Professor Hazel Tucker (Tourism)

Dr Susan Wardell (Social Anthropology)

Conference Information

In-Person Locations

Most of the conference will take place in the Tower Block Building, rooms G07 and G08 (155 Union St East). Morning and afternoon tea and lunches on Wednesday and Thursday will take place in the nearby Te Korokoro Social Space. Please follow conference organizers to the space.

Lunch on Friday will take place in the Staff Club, a 10-minute walk across campus. Friday's workshop will take place adjacent to the Staff Club in Allen Hall. See the included campus map for more details.

Times and locations for conference sessions, keynotes, and breaks can be found throughout the schedule.

Online Attendance

Online attendees and presenters will receive a Zoom link for each day's sessions. Please double-check you're joining the link for the correct room and join 15 minutes before the session starts. Test your connection and presentation before the conference.

Recording of Presentations

Presentations will be recorded and made accessible by request at a later date. If you are not comfortable with your presentation being recorded, please let us know in advance.

Wi-Fi Access

Select the "UO Guest" network on your device, create a username (a password will be generated for you) and you are in. The Wi-Fi is limited to 500MB a day and will expire after two weeks.

Conference Etiquette

We are a global conference where internet connections and attendance situations may vary. Please:

- Be patient with presenters, session chairs, and the audience
- Mute your microphone when not presenting or asking a question
- Raise your hand when you want to ask a question to the presenter in person or online (Zoom has a "raise hand" function that will draw the chair's attention to you).

Conference Information

Other Amenities

ATMs can be found in the Link building, with ANZ machines (which allow international withdrawals) on the corner of Albany and Cumberland Streets, and on Union Street West between Cumberland and Great King Street.

There is a Post Shop next to the excellent University Bookshop on Great King Street, over the Museum Reserve from the university, and the Albany Street Pharmacy is in the same direction, close to the intersection with George Street.

Cafés Around Campus

- ITe Mātiti
- Staff Club
- St David's Café
- The Good Earth Café
- Dispensary Café
- Allpress Espresso Roastery Café
- Fluid Espresso

Dunedin Attractions

If you're from out of town and have a few days spare in Dunedin, there is plenty to see and do around the city. For more information, check out dunedinnz.com/visit/see-and-do.

If your spare time in Dunedin is more limited, the Otago Museum is right over the road from the University, and the Dunedin Botanic Garden is just a ten-minute walk away, heading north up Castle Street.

Conference Zoom Links

DAY 1: Wednesday, February 14

Access the following conference sessions in **room G07** with [this Zoom link](#): (Pass code - 277971)

- Mihi Whakatau (8:45 am)
- **KEYNOTE:** Witnesses to Carelessness: life performance as resistance and repair (9:00am - 10:00am)
- **PANEL SESSION:** Maternity, vulnerability, and temporality (10:30am - 12:30pm)
- **PANEL SESSION:** Labour, commodity, and alterity (1:30 - 3:30pm)
- **PLENARY PANEL:** Caring for Taonga Māori in the Age of Digitisation (4:00 - 5:30pm)

Access the following conference sessions in **room G08** with [this Zoom link](#): (Pass code - 533539)

- **PANEL SESSION:** The ethics of representing trauma (10:30am - 12:30pm)
- **PANEL SESSION:** Resistance and restoration in impossible times (1:30 - 3:30pm)

DAY 2: Thursday, February 15

Access the following conference sessions in **room G07** with [this Zoom link](#): (Pass code - 835066)

- **PANEL SESSION:** Wellbeing of performers and audiences (8:00am - 10:30am)
- **KEYNOTE:** Care as Seriality: reflections on waiting at the bus stop for C21 health services (11:00am - 12:00pm)
- **PANEL SESSION:** Geographies and cartographies of care (1:00 - 3:00pm)
- **PANEL SESSION:** Decentering and the anthropocene (3:30-5:30pm)

Access the following conference sessions in **room G08** with [this Zoom link](#): (Pass code - 091505)

- **PANEL SESSION:** Health, illness, and medical care (8:00am - 10:30am)
- **PANEL SESSION:** Citizenship, politics, and public values (1:00 - 3:00pm)
- **PANEL SESSION:** Family, community, state: structures supporting care(lessness) (3:30-5:30pm)

DAY 3: Friday, February 16

Access the following conference sessions in **room G07** with [this Zoom link](#): (Pass code - 516220)

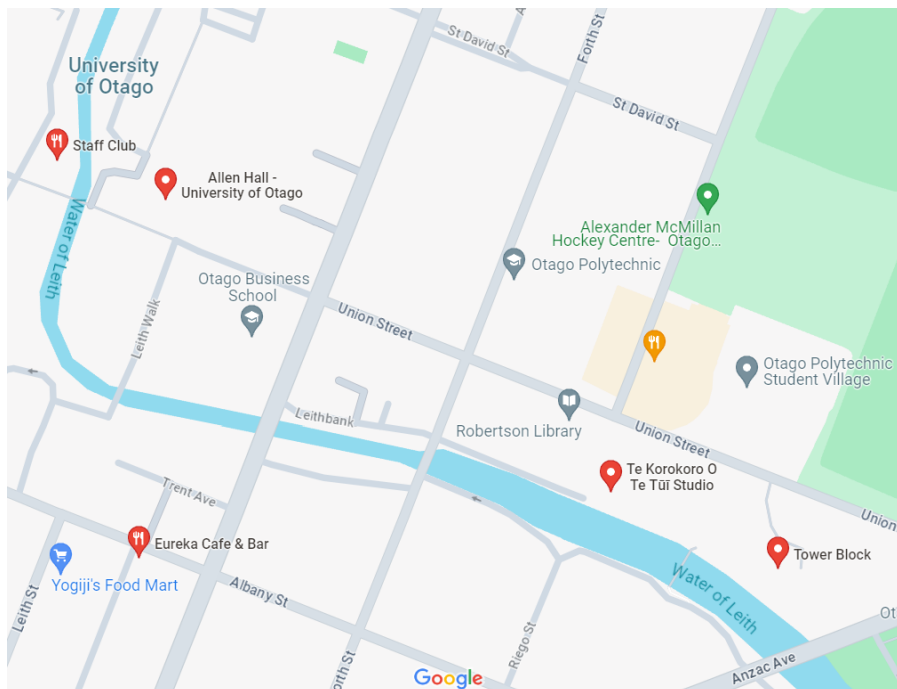
- **PANEL SESSION:** Embodiment, touch, and movement (8:00am - 10:30am)
- **PANEL SESSION:** Waste, craft, and carelessness (11:00am - 12:30pm)
- **PANEL SESSION:** Thinking with and in prisons (4:00-5:30pm)
- Closing Comments

Access the following conference sessions in **room G08** with [this Zoom link](#): (Pass code - 898691)

- **PANEL SESSION:** Care for and with children and young people (8:00am - 10:30am)
- **PANEL SESSION:** Domesticity, gender, and care (11:00am - 12:30pm)
- **PANEL SESSION:** Care and ageing (2:00 - 3:30pm)
- **PANEL SESSION:** Victimhood and (in)visibility (4:00-5:30pm)

The [Zoom link](#) for Friday's "To Research (as) an Ecology of Care." (ID 822 1140 9021)

Campus Map



Tower Block

155 Union Street, Central Dunedin, Dunedin 9016

The majority of our sessions will take place in the ground-floor lecture theaters G07 and G08.

Te Korokoro

141 Union Street East, Dunedin North, Dunedin 9016

Morning and afternoon teas and lunch Wednesday and Thursday will take place in the first-floor social space, a two-minute walk from the Tower Block building.

Allen Hall

Leith Walk, Dunedin North, Dunedin 9016

The Friday workshop will take place here; a 10-minute walk across campus.

Staff Club

Leith Walk, Dunedin North, Dunedin 9016

Friday's lunch will take place here; a 10-minute walk across campus.

Eureka Cafe & Bar

116 Albany Street, Dunedin North, Dunedin 9016

Wednesday night's informal drinks will take place here; a 10-minute walk away.

Conference Overview

DAY ONE

Wednesday, February 14th, 2024

8:30 AM Registration (<i>Tower Block Building</i>)	
8:45 AM Mihi Whakatau (<i>Tower Block Building</i>)	
9 AM Keynote - Amanda Stuart-Fisher (G07) Witnesses to Carelessness: life performance as resistance and repair	
10 AM Morning Tea (<i>Social Space</i>)	
Room 1 (G07)	Room 2 (G08)
Paper Session - 10:30 AM Maternity, vulnerability, and temporality	Paper Session - 10:30 AM The ethics of representing trauma
12:30 PM Lunch (<i>Social Space</i>)	
Paper Session - 1:30 PM Labour, commodity, and alterity	Paper Session - 1:30 PM Resistance and restoration in impossible times
3:30 PM Afternoon tea (<i>Social Space</i>)	
4:00 PM Plenary Panel (G07) Caring for Taonga Māori in the Age of Digitisation	
5:30 PM Informal Drinks (<i>Eureka</i>)	

Conference Overview

DAY TWO

Thursday, February 15th, 2024

Room 1 (G07)		Room 2 (G08)	
Paper Session - 8:00 AM Wellbeing of performers and audiences		Paper Session - 8:00 AM Health, illness, and medical care	
10:30 AM Morning Tea (<i>Social Space</i>)			
11 AM Keynote - Ruth Fitzgerald (G07) Care as Seriality: reflections on waiting at the bus stop for C21 health services			
12 PM Lunch (<i>Social Space</i>)			
Paper Session - 1:00 PM Geographies and cartographies of care		Paper Session - 1:00 PM Citizenship, politics, and public values	
3 PM Afternoon tea (<i>Social Space</i>)			
Paper Session - 3:30 PM Decentering and the anthropocene		Paper Session - 3:30 PM Individual, organisational, institutional: structures supporting care(lessness)	

Conference Overview

DAY THREE

Friday, February 16th, 2024

Room 1 (G07)		Room 2 (G08)	
Paper Session - 8:00 AM Embodiment, touch, and movement		Paper Session - 8:00 AM Care for and with children and young people	
10:30 AM Morning Tea (Social Space)			
Paper Session - 11 AM Waste, craft, and carelessness		Paper Session - 11 AM Domesticity, gender, and care	
12:30 PM Lunch (Staff Club)			
Allen Hall		Room 2 (G08)	
2 PM Workshop - Amanda Stuart-Fisher: Care and the Academy: Acts of Friendship and Resistance		Paper Session - 2 PM Care and ageing	
3:30 PM Afternoon Tea (Social Club)			
Paper Session - 4 PM Thinking with and in prisons		Paper Session - 4 PM Victimhood and (in)visibility	
5:30 PM Closing Comments (G07)			

Panel Schedule - details

Wednesday, February 14th, 10:30am

Room 1 (G07)	Room 2 (G08)
Maternity, vulnerability, and temporality	The ethics of representing trauma
Vanio Papadelli: A reimagining of a maternity ward	Leila Nashef: Organisational care and the Royal Court Theatre: paratheatrical approaches to staging the traumatic
Elena C. Merayo: Distanced Intimacies: Nepalese Migration, Matrescence and Transnational Care in Australia	Linda Hassall & Natalie Lazaroo: The Flood Project
Emiko Artemis: Tender the tendering Care practices and care turn in the arts: How participatory performance and its documentation can imbue the contemporary moment with ideas of tenderness and care	Triss Niemi: Absolutely Fabulist: Critical Fabulation towards the Ethical Emotional Encounter with Queer Trauma Onstage
Rebecca Mayo: Working with The Lactation After Loss Commemorative Quilt	Bridget Mac Eochagain: Performing Rape: Establishing Safety and Care in Intimacy for Actors and Audiences in Suzie Miller's Jailbaby

Panel Schedule - details

Wednesday, February 14th, 1:30pm

Room 1 (G07)	Room 2 (G08)
Labour, commodity, and alterity	Resistance and restoration in impossible times
Bidisha Banerjee: We are a Community of Air: Interspecies Care, Disgust and Alterity	Jodie Jarvis: Embodying care in a digitised anthropocene: sincere performances and resistance- in-place
Bronwyn Isaacs: Do you see me? Care-Influencers & The Digital Mediation of Body and Image	Danielle Pierson: Rest as Resistance: Métis Cultural Art Practices as a Meditative Anti-Colonial Resistance
Nicholas de Villiers: Ethics of Care, Disability, and Sex Work in Tsai Ming-liang's I Don't Want to Sleep Alone and Days	Poppy de Souza: Holding Breath: On collective listening, care and connection across thresholds of experience in the wake of pandemic grief
Oriana Price & Renee Cunial: Performing care as human resource management: Implications of a market logic on caring practices	Lauren Levesque & Carmel Firdaws: Silent Spaces, Healing Presence - Collective Care and Campus Re-emergence Post-Pandemic

Panel Schedule - details

Thursday, February 15th, 8:00am

Room 1 (G07)	Room 2 (G08)
Wellbeing of performers and audiences	Health, illness, and medical care
Alice Marshall: Unveiling the Neglected Well-Being of Performing Artists: Nurturing Support and Advocacy	Andrew Barnfield: Performing self-care with self-administered injections for rheumatoid arthritis
Sophia Lycouris: Affective articulations of care in/as art making	Georgina Cockburn: The Aesthetic of Care within the Live Well & Dance with Parkinson's programme
Tom Cantrell: Care and Tribunal Theatre: The Grenfell Tower Inquiry	Lucy Aphramor: Dietitian as Activist - Liberatory Pedagogy through Poetry
Ava Hunt: Destinies: Uses of Co-creation processes contributing to increased well-being	Farah Hasan Ali: Your Life is not a Crime: The Narrative of Illness in Sarah Kane's 4:48 Psychosis
Pedro Ilgenfritz: Between being careless and careful: Adapting via-negativa in acting training to Aotearoa New Zealand context	

Panel Schedule - details

Thursday, February 15th, 1:00pm

Room 1 (G07)	Room 2 (G08)
Geographies and cartographies of care	Citizenship, politics, and public values
Phoebe Siu: Reimagining 'Careography' in Neo-liberal Higher Education: Dancing with my students through the Multimodalities-Entextualisation Cycle	Emma Willis: The rise and fall of kindness as a public value in Aotearoa
Corrie Tan: Care maps as 'modes of action': the island counter-cartographies of Drama Box	Hyerim Hong: Care and Fatigue in Poetry Performance of Immigrant Artists in Spain
Franz van Beusekom: Geometries of care in the neurological pluriverse: What does it mean to forge care-full spaces in the context of neurodiversity?	Ying Wang: Care and Carelessness in Sensitive Research: Navigating Tensions and Dilemmas through empathy, creativity and cultural appropriateness
Scott Wilson: Cynical Care in a Public Setting: Hostile Architecture and the Doubled Affect of Authority	Ilektra Kyriazidou: Instances of care and carelessness for refugees: reconsidering the concept of hospitality in urban Greece

Panel Schedule - details

Thursday, February 15th, 3:30pm

Room 1 (G07)	Room 2 (G08)
Decentering and the anthropocene	Individual, organisational, institutional: structures supporting care(lessness)
Stef Rozitis: Towards post-human storytelling: Pushing boundaries in decentering the human	Elizabeth Nelson: Caring Beyond Mandate: The Contributions of Community Organizations
Kent Macpherson & Alroy Walker: Hohou Te Rongo Listening to Decolonisation	Rasik Rahman: Politics of care: Unwrapping the health care programmes of Muslim political parties in India
Naoki Kambe: A Non-Western Perspective on Care and Ecological Masculinities	John Erni: Restorative Commoning' as Care Performativity among Moderate Youth
Rebecca Roberts: Conservation Craftsmanship as Sociomaterial Performance in Theatres of Memory	Penny Ehrhardt: Vulnerability, care and carelessness - as performed by single-parents, society and the state

Panel Schedule - details

Friday, February 16th, 8:00am

Room 1 (G07)	Room 2 (G08)
Embodiment, touch, and movement	Care for and with children and young people
Christina Kapadocha: From self-care to shared care: performing touch as care in participatory theatre practice	Maggie Inchley and Sylvan Baker: The Verbatim Formula (TVF): Developing a 'care-lectics' with care-experienced co-researchers
Anna Macdonald: Reasonable Adjustments: Movements of Care	Carina Miles: The Aesthetics of Objects and Care: 'Pass the Parcel', Applied Theatre Workshops with Care Experienced People
Ilya Vidrin: Conceptualizing Care in and through Relational Choreographic Practice	Jieun Cho: Embodying the Nuclear: The Moral Struggles of Family Care in Post-Disaster Fukushima
Alison (Ali) East: Skin and World: A Performed Ecosophy of Care	Denise Goerisch: Maybe they care...: Caring for Student Employees During Crisis
Sofia Kalogeropoulou & Maddy Parkins-Craig: TwentyNineteen: An interplay of performance, care and emotion in the creative process	Sonya Gaches & Michael Gaffney: The Care-FULL Work of Early Childhood Professionals

Panel Schedule - details

Friday, February 16th, 11:00am

Room 1 (G07)	Room 2 (G08)
Waste, craft, and carelessness	Domesticity, gender, and care
Denise N Rall: Carelessness and Clothing: Fast fashion versus the dilemma of the unwearable	Willow Forgeson: Cooking less, Caring less and Still Taking Care of - The ordinary ethics of mothers integrating meal kits into everyday care
Daren Shi-Chi Leung: Touching Other's Waste in a Neoliberal City: A New Approach to Community Engagement and Care	Natalie Schiller: Diffracting practices of care through artistic research
Susan Luckman: Making as Care: Valuing craft skills	Kelly Saunders: Reimagining everyday care in Australia: futuring hoped for futures

Friday, February 16th, 2:00pm

Allen Hall	Room 2 (G08)
2 PM Workshop - Amanda Stuart-Fisher: Care and the Academy: Acts of Friendship and Resistance	Care and ageing
	Sarah Peters: Lost Socks & Polka Dots: A verbatim play about ageing and agency, conflict and care
	Michael Doneman: Animating Elderhood: Datascares of Ageing in Place
	Lisa Vonk: Care and carelessness for older people in sociotechnical care networks

Panel Schedule - details

Friday, February 16th, 4:00pm

Room 1 (G07)	Room 2 (G08)
Thinking with and in prisons	Victimhood and (in)visibility
Peyton Bond: "Experiencing care with (and against) institutions"	Ülfet Sevdî: Showing that we care for the ones who are invisible
Elizabeth Day: Working in the Trouble and Jane Bennett's middle ground: Animating creative projects in the Australian Anthropocene, redux	Sarah Ashford Hart: Facilitating Afecto in Resistance to Violence
Sarah Woodland & Rand Hazou: Listening Through Walls: Towards a 'protective dramaturgy' for hearing stigmatising stories from prison	Loraine Haywood: Quantum: Narratives, Colonial Leaps, and the Superposition of Care in The Mauritanian

Keynote

Witnesses to Carelessness: life performance as resistance and repair

9 - 10 AM | *Tower Block (G07)*

Care ethicists Joan Tronto and Berenice Fisher define care through the concept of repair, describing the act of caring as a process of repairing the world, 'so that we can live in it as well as possible' (Tronto and Fisher 1991). The theme of care and carelessness, which frames this conference, invites us not only to consider how we might repair the world and the community in which we live, through acts of care, but also how we might respond to deficits of care - where, in other words, care is overlooked, refused, or withdrawn just when it is most needed.

In this keynote I want to think about how performance has responded to such moments of care deficit. My focus is on theatrical performances that are specifically concerned with injustices that emerge whenever the State fails to care for its people. Today we are more than familiar with the crisis of care deficits induced by state negligence; indeed, wherever we look, it seems the state - particularly the neoliberal state - has given up on one of the primary responsibilities of any state: the care of its citizens. When state policies no longer operate to protect the most vulnerable but instead, to borrow from Judith Butler, create the conditions in which only 'some lives can be marked as lives' and some 'deaths will count as deaths' (Butler 2003) then, I argue, we confront the most challenging of all care deficits: the carelessness of the state itself. The three performances I want to examine respond to different events of state injustice: the Metropolitan police's flawed investigation into the murder of Black teenager Stephen Lawrence, the Grenfell fire in London, in which 72 people lost their lives as a result of a fire in a social housing tower and the lived experience of the 'stolen generations' in Australia, where thousands of children of Australian Aboriginal and Torres Strait Islander descent were forcibly removed from their families by Australian state agencies and the church missions. In both these instances, care deficits derived from the refusal by the state of the humanity and agency of vulnerable individuals. As a result, I argue, the care deficit was inextricably bound to what I will suggest is a form of 'epistemic injustice' (Fricker 2007), in which the 'victims' of state negligence were silenced, ignored, or simply disavowed as being 'knowers' or witnesses of their own experiences.

The three performances I examine use testimony, verbatim theatre, and other forms of documentary performance to expose the care deficit at the heart of these events; but in so doing, they also use personal lived experience to examine a politics of care. In their engagement with the intersections between the personal and the social; they show, finally, that between care and justice, one invariably discovers narratives that seek to expose the injustices that endure while also engaging in acts of resistance and repair, in which the status of 'victim' is refused.

Plenary Panel

Caring for Taonga Māori in the Age of Digitisation

4 - 5:30 PM | Tower Block (G07)

The digital world, within which all taonga now circulate, can risk undermining the relationships and responsibilities of Māori as guardians of taonga (Ellis, MacDonald and Almeida 2023:373). Museums, for example, can put content online without consultation, and digital content can be easily modified, shared, combined and aggregated. At the same time, however, new and emerging technologies can offer ways to enhance the mana of taonga and communities of origin. In this panel, we focus on *Digitaonga*, a project based at Media Design School (MDS) in Tāmaki Makurau, funded by Manatū Taonga the Ministry of Culture and Heritage, Torrens University, and MDS, which considers how new and emerging digital technologies might assist preservation, reconnection, and repatriation efforts. Drawing upon kaupapa Māori and co-design practices, we also set out how the performance of care and responsibilities entailed within kaitiakitanga and whanaungatanga in this project embrace the performative nature of taonga, the cultural knowledge and priorities of those who take care of them, and the communities to whom they are connected.

The panel includes three sections:

- Digitaonga: codesigning with care.
- Hei korowai mō tātou
- Waharoa by Selwyn Muru: A Demonstration

Keynote

Care as Seriality: reflections on waiting at the bus stop for C21 health services

11 AM - 12 PM | Tower Block (G07)

In the english language biomedical literature, person-centred care appeared in the mid C20 as a desirable alternative clinical paradigm to an overly patriarchal and paternalistic practice of biomedicine. Honoured more in its absence, this ideal of an empathetic and contextualizing practice remained an aspirational hope that guided the most empathetically gifted of health workers onwards to model their own practice styles on those of senior workers whom they most admired. As these clinicians and scientists passed through their generational cycles from novice to expert practitioner however, the wider context of their own workplace spaces began to change.

By the 1990s, it was no longer sufficient to develop the empathy to explore a client's context, for the newly introduced New Public Management (NPM) created complex moral ambiguities as to the point and focus of care which required excellent workers to explore and recognize the impact of their own micromanaged professional contexts on the provision of their care. Although NPM may have passed its zenith, its legacy remains - the inserted layers of unaccountable, short term professional managers spreadsheeting and bullet pointing the path to better customer service; along with the additional complexity of the overlay of Digital Era Governance in 2010s.

This paper draws on various ethnographic insights into the performative ambiguities of care during such philosophical and organizational tumult and critically compares the current ideal of person-centred-ness with a view of care as a seriality. By the latter I mean to think of care as a recurring loose association of diverse selves and institutions, briefly formed into momentary cohesion by shared expectations that the bus of health care ought to be arriving soon...

Workshop

To Research (as) an Ecology of Care

9 - 10:30 AM | Zoom

This workshop engages with the challenges and (im)possibilities of performing (as) an ecology of care in collaborative and interdisciplinary research. Initiated during the COVID-19 pandemic, the ARIAS Care Ecologies research group has been exploring care as a subject and concern in its own functioning over the past three years. Bringing practices and emerging questions from our past gatherings, we invite participants for a collective reflection on approaches for care in developing and sustaining a research group. In an 80-minute hybrid workshop, three interrelated strands of publishing, documentation and organisation will be addressed. After the introduction, participants can join one of the three smaller workgroups for further writing and sharing exercises.

The workshop takes the form of collective writing as a mode of performing care together. We will create three groups, each of them engaging with a different perspective on doing research as an ecology of care. One centers on the organisational dynamic in collaborative research, namely, how to facilitate trusting and care-full exchange between group members across disciplines while welcoming and including new participants. Another strand looks into notetaking, audiovisual recording, and other documentation practices, how to incorporate (non-) human bodies and entities that are present and/or absent, and how to create a living archive that activates and continues conversations in previous gatherings. A third strand explores the kind of care needed when making research public, taking publishing as a mode of performing care in the dissemination of outcomes. By building on and sharing personal experiences, we hope to develop a growing, propositional, and critical document of care practices with workshop participants on ways of working and researching together.

Workshop

Care and the Academy: Acts of Friendship and Resistance

2 - 3:30 PM | *Allen Hall*

The increasing neoliberalisation of the university sector has been much theorised in recent years. Scholars in disciplines such as gender and culture and in higher education studies have drawn attention to how universities have become structured around the logics of competition, individualism and economics. In this context, individual productivity is the focus and ever-expanding audit cultures measure labour through performance-based systems that are aligned with economic gains (Troianu and Dutson 2021). The consequences of this, it has been argued, have led to an intensification of work, increased stress for students and staff (Pyati 2023) and a devaluing of wellbeing and compassion (Lemon 2023, Waddington 2021).

In this interactive workshop, we will work practically together to explore how concepts of care can invite new reflections on wellbeing, self-care and compassion within the academic community. Informed by theorisation that has examined how modes of care can enact forms of resistance, for example, as explored by Black feminist theorist Patricia Hill Collins (1989, 2022), the workshop will consider how self-care and friendship can resist neoliberal practices and open up new ways of being together. Through an exploration of the lived experience of academic life and drawing on a range of practical, participatory activities we will work together to explore how inter-collegial forms of friendship can be enhanced through an attention to micro-cultures of care, opening up important and sustaining forms of solidarity and resistance to the neoliberal structures in which we work.

Abstract

A reimagining of a maternity ward

Vanio Papadelli

Content warnings: childbirth trauma, vaginal examination, violation, dissociation.

My encounter with a midwife in the first moments of my birthing experience became the catalyst for a challenging post-partum recovery and simultaneously the seed for the solo performance research project *Laughing Gas* (2019-ongoing). For this conference, I propose a multimodal presentation that highlights the importance and complexities of language and physical handling in the UK maternity services amidst a climate of underfunded, precarious and understaffed healthcare provision.

Drawing on autoethnographic research for the project, the presentation will navigate multiple linguistic registers blending the verbatim (as remembered and thus inevitably fragmented); the critical reflective, the associative and the poetic alongside selected visual inspiration and documentation from *Laughing Gas* performance (*Oxytocin*, 2023). Through a performative sharing, the received care will be reimagined as a reciprocal encounter between the midwife and the author in line with human and more-than-human kinships and caring 'musicalities' of touch – a symbiosis that embraces contradictions.

Birthing experiences are liminal. Intimately and infinitely rehearsed during gestation and often carefully designed through elaborate 'birth plans' ('storyboards'), they also exist against a backdrop of over-medicalised representations of women in labour saved by (often male) medical experts (Reed, 2019), and other societal pressures. The reality of birthing, however, is beyond representation and planning. In such raw and unpredictable rite of passage, every word and touch matter to an unmeasurable degree. This presentation reflects on how un-caring language and touch associated with systemic de-humanisation of medical staff, lack of time and reductionist and patriarchal approaches to female bodies has paradoxically led to a wild imaginative landscape, an immersive ongoing private journey, a performed kaleidoscopic revisiting. It asks how the performativity of dry instructional language and insensitive physical handling can dissolve, collide, and collapse against the urgency and vulnerable creativity of the real event.

BIO: Dr Vanio Papadelli is a London-based interdisciplinary artist and lecturer specialising in movement, touch, performance installation and embodied writing. Her practice as research lies in the intersections between dance, theatre and performance, arts and health, the politics of the body, ecology and the empowerment of women. Inspired by ecofeminism, phenomenology, surrealism and somatic movement, her work explores contradictions within mother-daughter relationships, female friendships, birthing and mothering experiences. It investigates raw and tender territories of vulnerability, intimacy, memory, care and candidness in human relationships imbued in more-than-human worlds seeking to create spaces for connection, reminiscence and change.

Abstract

Distanced Intimacies: Nepalese Migration, Matrescence and Transnational Care in Australia

Elena C. Merayo

My current research draws on Critical Medical Anthropology to explore the experience of matrescence for transnational Nepalese families in Australia and Nepal. Matrescence is an ongoing biopolitical, discursive, affective, relational and bodily process that accompanies the prospects of birth and becoming (for the first time, or once again) a mother. It is not, however, a self-contained experience. It involves an irrevocable shift on the web of relationships which the mother sits at its centre. In the context of diaspora, matrescence is marked by cultural and physical distance. To engage with this experience, I use a critical idea of care, as an ethical and a praxis statement, drawn from ecofeminist and anticolonial scholars. I argue that contemporary studies about women's antenatal, perinatal and postnatal health and its associated 'care' practices in Australia, have been overly oriented by clinical approaches that explore maternal physical and mental health outcomes only as depicted by biomedical terms. This, consequently, has produced a body of work that is insufficiently critical or reflective of its own ethnocentrism and of biomedicine's historical and ontological situatedness. Drawing on multi-sited ethnography in Australia and Nepal, I aim to explore how Nepalese women negotiate the experience of 'care' during their matrescence in Sydney and through a transnational constellation of 'distanced intimacies'. These 'distanced intimacies' emerge in the interstices between the embodied materiality of care and its ubiquitous negotiations of presence and absence in the diaspora.

BIO: Elena Merayo is a Spanish anthropologist, a PhD candidate and a Sessional Academic in the School of Social Sciences of Western Sydney University. She is also ANSA's (Australian Network of Student Anthropologists) student representative in WSU. Elena is an avid traveller and has a very eclectic professional experience. She has worked in the non-for-profit sector in different parts of the world, specializing in working with migrants, women and families. In Australia she used to work with Indigenous communities in remote northern WA. Her current research project originates from a Dual Award scholarship that WSU offers jointly with the University of Kathmandu, Nepal, and she will be carrying out fieldwork in both Australia and Nepal during 2024.

Abstract

Tender the tendering Care practices and care turn in the arts: How participatory performance and its documentation can imbue the contemporary moment with ideas of tenderness and care

Emiko Artemis

I would like to present documentation of my participatory performance- "the Future Reader", and a discussion around the ideas that inform the performance.

the Future Reader is a durational performance in which I act as an interloper from the future, scribing visions from the public's future selves. In return I give the public who participate a set of penances to perform- which are acts of care- for each other, themselves, the earth.

I will discuss how the medium of performance can be used to engage the public in a transformative state to encourage new perspectives and direct-action outcomes. By performing the future, represented in the character of the future reader, and bringing the audience with me, I am asking them to imagine themselves in their future. Through this act I will be encouraging hope, rather than fear and or disengagement through a sense of powerlessness. I will talk about how performing a fictional idea- a future that the audience can be transported to, can create a reality of action and hope that can transform the present. When the audience participates in a fictional act, we together-performer and audience participant, create a new real-ity.

The performance is documented and the images become a secondary artwork.

The performance rests on the premise that time is collapsible. If time is human construct, can we let go of its constraints and interact with our future selves, freeing ourselves from the burden of shame, guilt, regret? The performance and its subsequent documentation draws on contemporary theories of temporality, and the writings of David Levi Strauss, Bertolt Brecht and Byung Chul Han.

BIO: Emiko Artemis is a South Australian based visual artist working across media. Emiko uses costumes and masking in their work to create immersive environments that question our place today's fast paced world. They are interested in ideas of mysticism, storytelling and ritual and often use the natural world to create narrations of disorder and unease. Their work is informed by theories of phenomenology and exploring the liminal space of interior and exterior worlds is an ongoing motivation. Emiko's practice is informed by a strong feminist philosophy and in their work, they aim to balance theoretical ideas with a sense of beauty, wonder and emotional engagement from the viewer. Whilst screen-based mediums are Emiko's main public practice, they work across medium at all stages of project development and have incorporated drawing, printmaking, installation, sculpture, text, performance and sound into their practice. Emiko holds a PhD from the University of Newcastle, as well as a BA in Visual Arts class one honors with University medal from the University of Newcastle and a Master of Design from the University of South Australia. Emiko is based in regional South Australia and is non binary, queer and lives with disability.

Abstract

Working with The Lactation After Loss Commemorative Quilt

Rebecca Mayo

In this paper and workshop, we demonstrate how the Lactation after Loss Commemorative Quilt performs and produces affective orientations and practices of care. Carroll, Noble-Carr, Mayo and Irvine designed and fabricated the quilt to mobilise findings from an Australian Research Council study on Lactation after Infant Death. The quilt carries parents' voices as screen printed text, made visible with natural dye and breastmilk. This matter laden textile engages health practitioners in parent's real experiences to improve lactation care for bereaved families following infant death. The quilt's ethical and care-informed presence respects evidence that patient perspectives are critical to informing perinatal bereavement and healthcare practice improvements (Rice et al., 2019; Heazell, 2022) without placing the burden on bereaved families to re-tell their story or advocate directly. Interviews with health professionals and bereaved parents found experiences of lactation after loss were highly variable (Waldby et al., 2023). If lactation care was provided, it was limited to brief encounters and aimed at facilitating lactation suppression (Noble-Carr 2021). Further, bereaved parents' lactation experiences and grief can be mediated through offering informed choice and control over lactation and breast care practices (Waldby et al., 2023). We use Joan Tronto's five phases of care to understand the quilt's performative role in workshops, arguing the quilt embodies a feminist, non-hierarchical form of 'soft advocacy'. Karen Barad's 'intra-actions' assist in interpreting how new knowledge emerges through these collaborative performances. This diffractive act generatively supports improved lactation care for bereaved parents. In our participatory workshop, attendees will experience the quilt's momentum, centring parent's voices, while the academic 'expert' stands aside.

BIO: Dr Rebecca Mayo is a Senior Lecturer at the School of Art & Design (ANU). Her practice-based research is grounded in an ethos of collaboration and social responsibility. It sits at the intersection of Critical Plant Studies, feminist care ethics and contemporary art in the field of textiles and printmaking. Mayo's methodology is informed by care ethics and practices, addressing ecological restoration practices, 'plant blindness' and interspecies relations. Recent projects include The Lactation After Loss Commemorative Quilt, with Lucy Irvine and Drs Katherine Carroll and Debbie Noble-Carr and The Plant Sensibilia Machine, a participatory natural-dyeing contraption designed for the field.

Abstract

Organisational care and the Royal Court Theatre: paratheatrical approaches to staging the traumatic

Leila Nashef

This paper reflects upon a research collaboration undertaken between Leila Nashef (Northumbria University) and the Royal Court Theatre, examining the use of 'paratheatrical' elements to support audience care strategies at the Royal Court Theatre. The wider project within which this subproject sits explores the various ethical implications of staging trauma and traumatic events in contemporary British theatre, with particular regard to the impact of those stagings on audiences. The approach of the work is to examine what I've termed the 'paratheatrical', meaning the elements of theatre production which affect the theatregoing experience beyond that which is onstage; elements like how a venue feels as a civic space, the use of trigger and content warnings, provision of self-care guides, signage, and relaxed performances and venues.

In depth investigations at the Royal Court Theatre are ongoing, and so far have comprised qualitative interviews conducted across its staff team. By the time of this proposed presentation, further research activities such as interviews with creatives associated with the Royal Court Theatre will have been conducted and analysed. The aim of the work I would like to present on is to interrogate what is asked of audiences, venues, and organisations in service of the theatrical production of stories which convey traumatic experience, and through which careful means the sometimes fraught assembly required for such conveyances might be rendered less fraught, and potential harm minimised.

BIO: Leila Nashef is a playwright, performer, and PhD candidate at Northumbria University under the supervision of Dr Patrick Duggan. Her doctoral project, entitled 'Enacting Trauma: a creative and critical exploration of the ethical implications of staging the traumatic', focuses on the experiences of spectators in contemporary British theatre which stages traumatic events or experiences. Nashef, now based in Glasgow, trained as an actor at the Royal Central School of Speech and Drama, and has worked as a performer and playwright since her graduation in 2016.

Abstract

The Flood Project

Linda Hassall & Natalie Lazaroo

The paper will discuss dramaturgy as a tool for facilitating community and environmental care and renewal, through rich environmental accounts pertaining to the Rocklea flood in Brisbane Queensland, Australia, (2022). Currently in development, The Flood Project departs from the hyperrealist trend of theatre dramaturgies that explore climate change disaster in Australia as traditional play script. Created as a site-specific applied theatre research (ATR) performance project, the development and design dramaturgies situate real life testimonies of a flood affected community within a suburb described as Ground Zero during the 2022 climate disaster. The confluence of ecoscenography and ecodramaturgy is crucial to the investigation of site specificity in this context, as 'place' itself is the dramatic provocation, a space of resistance, response, recovery and renewal.

Drawing on Hassall's recent research into Australian Climate Gothic analysis (2021), Beer's ground-breaking practices in Ecoscenography (2021), Benner's expertise in dramaturgical development of new work (2022), and Lazaroo's ATR theatre for social justice research (2023), the collaboration positions the Flood Project within contemporary ecocritical discourses that are responding to natural disasters and climate catastrophes from positions of resilience and recovery. The dramaturgies applied are key to creating a communal space for community residents to amplify their voices, reflect on their post-disaster experiences, and cultivate hope, agency and a sense of belonging post disaster. The (inter)subjective and experiential dimensions of site-specific dramaturgies provide rich stimulus for investigating ecological practices in theatre that support sustainability at the heart of production process.

BIOS: Dr Linda Hassall is the Deputy Convener of the Bachelor of Arts, School Humanities, Griffith University. She is also the co-director of the Performance + Ecology Research Lab (P+ERL) at Griffith University, Australia Her research focuses on devising and producing contemporary performance and explores the relationship between theatre and climate change. She further explores the developing of sustainable production technologies in response to theatre's carbon footprint. Linda is the author of *Theatres of Dust: Climate Gothic Analysis in contemporary Australian drama and performance landscapes* (2021). She is an award-winning playwright of *Post Office Rose* (2008) and director of *Salvation* (2012).

Dr Natalie Lazaroo is a Lecturer in Education (Drama) at Griffith University. Her research interests lie in cultural citizenship, socially engaged performance, arts-based research, and decentring/decolonising methodologies. She has received grants for her research with disadvantaged young people in Singapore, where she is engaged in a number of long-term collaborations. Natalie is co-director of the Performance + Ecology Research Lab (P+ERL), and a member of the Griffith Institute for Educational Research and the Creative Arts Research Institute at Griffith University.

Abstract

Absolutely Fabulist: Critical Fabulation towards the Ethical Emotional Encounter with Queer Trauma Onstage

Triss Niemi

Marginalised artists are often saddled with extra-artistic concerns when telling stories about their communities. This 'burden of representation', as Kobena Mercer names it, sees artists primarily concern themselves with the political efficaciousness of their work; its reception, especially by the institutions that "allow" them to be heard (Mercer 62). This paper will use Queer theatre to explore how these concerns can lead playwrights to over invest in the non-Queer response to their work, even prioritising it over the Queer response. Queer visibility becomes the priority in these instances but without additional protection, or care, 'heightened visibility is a trap' (moore 29).

When representing the traumatic lived experiences of Queer folks onstage the need for care to accompany visibility becomes especially important. Playwrights experience a temptation to match the emotional intensity of the original trauma or to re-create it which Little writes can 'promote uncritical empathic responses' (47) in the vicarious-witness. In a Queer context this impulse also leads to the curation of unethical emotional encounters that have potential to leave the Queer survivor-witness retraumatised. This paper will argue to care more about the desirability of a work in the eyes of cisheteropatriarchy constitutes an act of neglect, if not violence. This act of neglect sees the Queer survivor-witness subjected to theatre that is about them rather than for them, or as Mercer would frame it speaks for them rather than to them (Mercer 73). This paper will explore the creative potential of what historian Saidiya Hartman calls 'critical fabulation' as a method through which playwrights can construct politically potent and ethical emotional encounters.

BIO: Tristan Niemi (they/she) is a poet, playwright, dramaturg, and PhD candidate at Flinders University. Their creative and academic work focuses on the development of trauma-informed performance making, the nurturing of marginalised audiences, and the reclamation of Queer stories. Tristan holds a Bachelor of Fine Arts (Drama) from the Queensland University of Technology and a Bachelor of Arts (Drama) with First Class Honours from the University of Queensland.

Abstract

Performing Rape: Establishing Safety and Care in Intimacy for Actors and Audiences in Suzie Miller's Jailbaby

Bridget Mac Eochagain

The persistence of 'rape culture' epitomises the 'carelessness' that is rampant in contemporary Western society. The performance of rape lingers in response, as practitioners have attempted to grapple with its impact on systems of socio-cultural power. Whether used as an exploratory mechanism for conflict, power, violence or trauma, the performance of rape in the cisheteropatriarchy of Western theatre culture has historically had little to do with 'care' or 'safety'. Yet, in the post-#MeToo era, which demanded the radical dismantlement of the patriarchal structures which protect and uphold 'rape culture', the prioritisation of 'care' has been initiated in theatre spaces as a form of social resistance. What has emerged is the seeding of intimacy coordinators and content warnings into productions of a sexually violent nature, making these provisions industry standard. Theatre companies began to prioritise the wellbeing of actors on stage, alongside the once trivialised audience, who have been given agency and informed consent in attending the performance of rape. This paper will explore the indispensable presence of 'care' in the development and execution of staged rape of the 2023 Griffin Theatre Co. production of Suzie Miller's Jailbaby. This includes appraising the ethical commitment of the actors, practitioners, and theatre company in promoting a safe rehearsal environment, especially in the development of its key rape scene. This production demonstrates that the socio-cultural shift in theatre towards safety being at the heart of staged rape is paramount, in that it acknowledges the importance of consent-based and trauma-informed practices, whilst affirming the value of 'care' in sexual intimacy itself. This focus is arguably a successful method for embodying safe sexual practices and promoting the concept of consent as a process we should all do, audience and society alike.

BIO: Bridget Mac Eochagain (she/her) is a first-year PhD student in Theatre and Performance Studies at the University of Sydney. Her academic interests lie in contemporary political theatre, feminism, and the intersection of consent culture with the 'pornification' of rape in entertainment cultures. Her PhD project is the cementing of Radical Rape Theatre as a sub-genre of political theatre, and positioning contemporary Australian and British plays that exist within this sphere. Her most recent work: "'Something has to change': An Examination of Prima Facie, Rape, and the Pursuit of Collective Wellbeing" was published in the Media/Culture Journal in 2023.

Abstract

Performing care as human resource management: Implications of a market logic on caring practices

Oriana Price & Renee Cunial:

Caring human resource management (HRM) is portrayed as emphasising and prioritising employees' basic needs, growth and development, and a genuine concern for employees' physical and mental health and well-being (Saks 2022, p. 6). However, drawing on contrasting logics of care (Kruse et al., 2020), we maintain that neoliberalism is enabling a market logic of care in HRM, which commodifies labour; utilising humans as resources for organisational advantage (Legge 2005). Thus, conversely HRM in practice can be uncaring and/or harmful (Rumbles 2012) to employee wages, conditions, training and wellbeing.

The purpose of this article is to discuss caring HRM in the early childhood education sector (ECEC) in Australia. Drawing on a relational ontology (Schatzki 2002), we utilise the theory of practice architectures (Kemmis et al., 2014; Kemmis 2022) to examine how caring as HRM is enacted in-practice. The findings suggest that the practice conditions in ECEC facilitate market discourses, making educators, who are already some of the most vulnerable workers in our society (i.e., young, female, low paid, casualised), even more susceptible to the commodification of work, and performativity measures. While these findings may be specific to the ECEC sector, the issues we illuminate in terms of (un)caring HRM are important to many employees (e.g., gig, contract workers), settings, and sectors (e.g., theatre and film, eldercare, disability care, hospitality, and services).

BIOS: Renee is a doctoral student in the Department of Management, Faculty of Business and Law at the University of Wollongong (UOW). Renee has an undergraduate and master's degree in Industrial Relations. Renee's doctoral research is concerned with the nature and logic of care in human resource management (HRM). Drawing on the theory of practice architectures (Kemmis et al., 2014), Renee examines caring HRM practices in the early childhood education and care sector in Australia. Renee has taught in the Arts and Business Faculty at UOW since 2007, and in management at Macquarie University since 2016.

Oriana is a Senior Lecturer in the Faculty of Business and Law at the University of Wollongong. Oriana has extensive theoretical and methodological knowledge of practice theory. Her doctoral studies employed Schatzki's practice theory to examine change management in the public sector. More recently, Oriana has used the theory of practice architectures to explore work integrated learning, managerial practices during Covid-19, and performance management in local government settings. She is currently the Pedagogy, Education and Praxis convenor of the UOW hub.

Abstract

Do you see me? Care-Influencers & The Digital Mediation of Body and Image

Bronwyn Isaacs

This paper focuses on the digital aesthetic practices by which Thai migrant care and beauty workers in Aotearoa use their bodies to seek commercial success. Using social media platforms including Facebook community pages, Instagram and Tiktok, migrant Thai workers working in areas such as massage services, yoga, beauty services and sales (of beauty and wellness products), promote their commercial services while also seeking forms community through followers, likes and comments. Care literature has studied the body of the care-worker through facets of experience including exploitation, sexualisation, feminisation, racialisation (eg Kang 2002; Gimlin 2007; Nissen 2011; Sunata 2020). Another important sector of care literature attends to how migrant workers make use of digital media to navigate relationships with family at home & abroad (eg. Madianou & Miller 2013; Francisco-Menchavez 2018). In this paper I want to bring these literatures more directly into conversation with the digital aestheticization of labour, particularly through the mediation of the body on digital platforms. The paper is based on the initial stages of a research project investigates the digital editing practices through which care and beauty workers bodies are represent themselves in non-realistic or “extra-human” versions of themselves. I argue that care-workers utilise what Boellstorff (2011) “virtual chora”, that is, the capacity of virtual communities to invest in a world that has marked difference from non-virtual physical world yet is simultaneously linked to that physical world indexically. By pursuing virtual chora, migrant care workers create “e-diasporas” (Williams 2022) where community members are encouraged to pursue wellbeing through commercialised care practices that promise not only improvement to physical wellbeing, but also community from shared valuing of digital aesthetic labour.

BIO: Dr. Bronwyn Isaacs is a lecturer of anthropology at the University of Waikato, Te Whare Wānanga o Waikato. Her research interests include labour, visual media, politics and Southeast Asia. Bronwyn’s academic publications have appeared in edited volumes and in journals such as *Anthropology Today*, *Journal of Southeast Asian Studies*, *Asia Pacific Journal of Anthropology* & *Journal of Sociology*. Bronwyn is currently writing a book about visual politics and digital labour in Thailand.

Abstract

Ethics of Care, Disability, and Sex Work in Tsai Ming-liang's *I Don't Want to Sleep Alone* and *Days*

Nicholas de Villiers

Taiwan-based filmmaker Tsai Ming-liang's *Days* (2020) features Lee Kang-sheng's intimate encounter with a Laotian migrant male sex worker masseur in Bangkok (Anong Hounghueangsy): a massage session with a "happy ending." *Days* portrays queer sex work as a form of care work, returning to treatments for Lee's actual neck pain first incorporated into the plot of Tsai's *The River* (1997). Tsai's latest film raises issues of diasporic and queer temporality and labor, and "bounded authenticity" in sex work (Bernstein).

The poignancy of watching Lee aging and suffering from neck ailments over eleven feature films with Tsai is enhanced by the juxtaposition of Lee's body's fragility with the caretaking bodies of two other male actors: (1) Norman bin Atun as Rawang, a Bangladeshi migrant laborer in Kuala Lumpur who takes in Lee, a battered homeless man without a passport, and nurses him back to health in *I Don't Want to Sleep Alone* (2006)—Tsai's first film in his birthplace of Malaysia, and depicting a queer ethics of care; (2) the young body of Anong, whose erotic massage seems to offer more relief and comfort than the moxibustion treatment we also watch Lee receiving. Lee gives Anong a music box which plays a song from *Limelight* (Chaplin, 1952) which Tsai used before at the end of *Sleep*, linking the two films.

Analyzing these practices of care in Tsai's cinema, I address temporality and performativity of emotional labor in feminist "ethics of care" (Talia Schaffer) and studies of disability and sex work.

BIO: Nicholas de Villiers is professor of English and film at the University of North Florida and Fulbright U.S. Scholar based in Taiwan at National Central University at the Center for the Study of Sexualities (2023-2024). He is the author of *Opacity and the Closet: Queer Tactics in Foucault, Barthes, and Warhol* (2012), *Sexography: Sex Work in Documentary* (2017), and *Cruisy, Sleepy, Melancholy: Sexual Disorientation in the Films of Tsai Ming-liang* (2022), all from the University of Minnesota Press.

Abstract

'We are a Community of Air': Interspecies Care, Disgust and Alterity

Bidisha Banerjee

We are living in a time of carelessness. Signs of the unraveling of life are everywhere around us. A series of anthropogenic crises has precipitated the decline and even end of multiple life forms. Scholars of care like Maria Puig de la Bellacasa, have called for a move away from anthropocentric forms of care to practices of care that are relational and that pay close attention to "a more than human life sustaining web" (2017: 217), thereby heralding a shift from humanitarian to urgently needed planetary care.

Shaunak Sen's powerful documentary *All That Breathes* (2022), tells the story of two brothers Nadeem Shehzad and Mohamed Saud, and their assistant Salik, who have devoted their lives to saving black kites that have been dropping from the skies of Delhi in alarming numbers for over a decade. They work tirelessly in the makeshift hospital in their cramped basement, taking care of these regal creatures. By analyzing the film's portrayal of entangled interspecies relations via a triangulation of the brothers, the kites and the material environment, this paper argues that Shaunak Sen's documentary provides an example of planetary care through its portrayal of the wildlife rescue work done by the brothers. In proposing a profound ethic of interspecies care, the film I argue, also subtly critiques India's right wing Hindu majoritarianism and the state endorsed violence against Muslims, which provides the film's backdrop. It does so by engaging with a discourse of disgust that is often invoked against Muslims by majoritarian groups in India when calls are made to rid the imagined Hindu nation space of the Muslim Other. Furthermore, I suggest that the filmic strategies used to underscore the urgency of relational, multispecies modes of care, are the same ones used to evoke disgust in the film. By intermingling depictions of care with representations of disgust, the film critiques the national politics of alterity and exclusion while urgently calling for interrelational webs of care.

BIO: Dr. Bidisha Banerjee is Associate Head and Associate Professor of English in the Literature and Cultural Studies Department at the Education University of Hong Kong. Her research and teaching interests include postcolonial studies, diaspora and refugee studies, postcolonial feminist fictions and theory, cultural studies, photography and visual studies. She has published in journals like *Interventions: Journal of Postcolonial Studies*, *Journal of Commonwealth Literature*, *Journal of Postcolonial Writing*, *Journal of Graphic Novels and Comics*, *Visual Studies*, and *Postcolonial Text*. Dr. Banerjee is the Principal Investigator of a transdisciplinary, collaborative project called *Thanatic Ethics: The Circulation of Bodies in Migratory Spaces*. She has recently co-edited a Special Issue for *Interventions: Journal of Postcolonial Studies* on *Thanatic Ethics*. Her monograph, *Traces of the Real: The Absent Presence of Photography in South Asian Literature*, is forthcoming with Liverpool University Press.

Abstract

Embodying care in a digitised anthropocene: sincere performances and resistance- in-place

Jodie Jarvis

The Anthropocene is an increasingly digitised era. As our lives become increasingly entangled with the digital, it is important to reckon with the affective and embodied impacts of these entanglements. While an internet connection allows unprecedented connection to the wider global world, can build communities, create identity, and facilitate tangible change, it can also be a vehicle for alienation and disconnect—both embodied and ecological. This presentation draws on digital autoethnographic research undertaken for my MA to explore the role of care in mediating the relation between virtual and physical spaces and our affective, embodied experiences of both, with a focus on my embeddedness in place—both technological and ecological. I will explore questions such as: how do we perform and embody care when we are so thoroughly entangled within spaces seemingly designed for carelessness? How do we engage with human and nonhuman others in care-full ways? How do we navigate the tensions between digital relations and physical connection? In particular I will focus on the presence of sincerity as care in digital cultures—for example in the trend of ‘sincere memes’—and how against the “ironicised hellscape” of the internet (Hess 2022), the resurgence of sincerity not only reflects a growing emphasis on care, but also a reckoning with the many tensions of life in the Anthropocene and in a more-than-human world.

BIO: Jodie Jarvis is a postgraduate researcher at the University of Otago interested in exploring experiences of being in the Anthropocene, particularly those of young people. They recently completed their MA thesis exploring climate emotions. They are interested in our embeddedness in more-than-human worlds, both technological and ecological, and the role that affect and emotion play in mediating these relationships.

Abstract

Rest as Resistance: Métis Cultural Art Practices as a Meditative Anti-Colonial Resistance

Danielle Pierson

Understanding rest and care as integral parts of activist and community organizations has been central to Black feminist and disability activist spaces for many years. As a Métis-settler student and researcher invested in activist projects, my ongoing master's research intends to articulate a theory of rest as resistance from an Indigenous perspective. This theory of rest as resistance responds to the exhausting ways that the settler state performs devastating carelessness towards Indigenous communities. This response sees rest not as succumbing to these oppressive powers but as a method to actively resist them through caring for all our relations. In this paper, I will utilize practice-based and creative research practices to decipher how Métis cultural art practices offer a pathway to perform care through restful resistance. It will grapple with the tension between the colonial capitalist understanding of art as laborious and my experience of artmaking as a meditative practice that connects me to generations of cultural knowledge. I will consider how Métis people turn towards cultural art practices, like beading, as a means of cultural connection - seeking belonging and wellbeing rather than perfection. From this lens, engaging in art making is a performance of care, emphasizing process over product. This approach to artmaking destabilizes colonial capitalisms attempts to dismantle Indigenous knowledges and commercialize art practices. I will anchor my considerations of these concepts in my own Métis cultural art practices of beading and hide tanning.

BIO: Dani (she/they) is a SSHRC funded master's student at UBC Okanagan in the Interdisciplinary Power, Conflict, and Ideas theme. She is Metis-Settler from Treaty Eight territory (Northern Alberta, Canada) but currently lives, works, and learns on unceded Syilx territory. Their work intends to develop a Métis-feminist theory of rest as resistance. This year, they have presented this research at the Indigenous Graduate Student Symposium in Vancouver, BC and the Urban Indigenous Wellbeing Conference in Kelowna, BC. She has published her research in the inaugural issue of *Pawataatamihk: Journal of Métis Thinkers* (2023) and has led Rest as Resistance workshops in collaboration with UBC Okanagan's Sexual Violence Prevention and Response Office, the Graduate Student Committee of the Student's Union, and Canada Research Chair Dr. Astrida Neimanis's environmental humanities lab, the FEELed Lab.

Abstract

Holding Breath: On collective listening, care and connection across thresholds of experience in the wake of pandemic grief

Poppy de Souza

Holding Breath (2023-ongoing) was conceived as a co-creative, community-based sound project exploring creative possibilities for collective listening, witnessing, care and connection in the wake of pandemic grief (and beyond).

In the first stage of the project (the focus of this paper), I collaborated with women and trans non-binary people who live with the debilitating impacts of Long COVID. Our breathless embodiments were the starting point to gently explore unevenly shared and felt thresholds of experience. Through a series of intimate, generative and reciprocal encounters using an asynchronous exchange of voice-note memos (making, sharing, responding, and reflecting) and verbatim recordings, my collaborators and I explored modes of listening that were 'difference-attuned' (Rice et al., 2021) and sensitive to 'the breath of another' (Szörényi, 2022).

Bringing together intersectional feminist approaches to listening and disability justice approaches to care as radical inter-dependence (Piepzna-Samarasinha, 2018), this paper reflects on the creative development stage of the Holding Breath project, my own situated experience within the work, and the broader structures and relations that prompted and haunt its creation - including who has access to 'care', on what terms, and whose experiences and lives are prioritized, heard, and valued (Wong, 2020). Invoking breath(lessness) as method - breaths held, moments of pause, slowness, discomfort, debilitation - I recount the ways this (sonic, mediated, feminist) archive of voice-notes invite might orient us towards reparative practices of listening, reciprocity and care in (post)pandemic times.

BIO: Poppy de Souza (she/her) is an interdisciplinary researcher based in Meanjin (Brisbane) with a diverse portfolio career that leans across cultural, creative and critical research and practice. Poppy's research focuses on the politics of voice and listening in the context of inequality and injustice, with a critical interest in borders, boundaries, and threshold sites. Her work has examined the relationship between sound, race, and listening; justice-oriented listening in response to community-based media and mediated activism; and the use of sensory and sonic methodologies. Poppy is currently Bridging Hope Postdoctoral Research Fellow with the Big Anxiety Research Centre, UNSW.

Abstract

Silent Spaces, Healing Presence - Collective Care and Campus Re- emergence Post-Pandemic

Lauren Levesque & Carmel Firdawsi

The COVID-19 pandemic deeply affected the ways in which individuals and communities live in shared public spaces (Löw & Knoblauch, 2020). For example, the effects of social distancing and lockdowns contributed to high levels of anxiety, isolation, and loneliness (Harris et al., 2022). One of the public spaces affected by the pandemic has been the university campus (Westgate, 2021; Kumar et al., 2022). This paper examines the dynamics of silence and presence in collective art-making in the public spaces of a particular Canadian university campus. Here, silence and presence are understood as deeply embodied practices (Guillaume & Scheiger, 2019; Douglas & Carless, 2021) with implications for how care is lived out in higher education (Black & Dwyer, 2021; Thompson, 2022).

More specifically, the paper engages with data gathered during a six-month arts-based, contemplative inquiry research project (Walsh & Bickel, 2020). The project addressed the questions: how can collective performances of silent art-making contribute to reinhabiting the shared public spaces of a particular university campus? How can these performances act as instances collective care (Saito, 2022)? What insights can they bring to the ways in which a university campus re-emerges from the COVID-19 pandemic? Using embroidery and book-making pieces completed during the above-mentioned performances, reflective journals as well as transcripts from focus groups, we argue that expanding understandings of silence and presence has the potential to support interdisciplinary conversations on the role that collective art-making can play as intimate, embodied, and caring ways of coping post-pandemic (Gammel & Wang, 2022).

BIOS: Lauren Michelle Levesque is an associate professor in the School of Leadership, Ecology and Equity at Saint Paul University, Ottawa, Canada. Her creative and scholarly works have been published in peer-reviewed journals such as *Art/Research International*, *Research in Drama Education*, and *Studies in Social Justice*.

Carmel Firdawsi is a graduate student in the School of Counselling, Psychotherapy and Spirituality at Saint Paul University, Ottawa, Canada.

Abstract

Unveiling the Neglected Wellbeing of Performing Artists: Through the Gaze of Artist Parents

Alice Marshall

The performing arts, a cornerstone of cultural expression, unveils the human experience, yet beneath the surface of captivating narratives lies a pervasive issue: a systemic disregard for the wellbeing of performing artists. This presentation zones in on the challenges faced, in particular, by those who are parents, exposing the intricate web of issues that arise when artistic commitments intertwine with the responsibility of parenthood.

Focusing on key findings from PiPA and Dance MAMA research, the talk addresses the physical toll, mental health, and financial strains experienced by performing artist parents. The demanding nature of the profession and the added responsibilities of parenthood create a delicate balance, exacerbated by insufficient maternity and paternity leave and a lack of childcare facilities. This delicate balance underscores the urgency of integrating genuine care practices within the industry to safeguard the wellbeing of these artists.

The clash between the inherent instability of artistic careers and the stability demanded by parenthood contributes to heightened stress and anxiety, often shrouded in societal stigma. Financial strains further compound the difficulties faced by performing artist parents, with inadequate support and a scarcity of family-friendly policies within the industry leading to economic instability.

This presentation aims to spotlight the unique challenges of this group of artists, advocating for comprehensive support systems—from family-friendly policies to a culture of understanding. The goal is to catalyse a transformation, acknowledging and supporting the holistic wellbeing of all artist parents, fostering a healthier and more sustainable environment within the performing arts and beyond.

BIO: As a Performer, Choreographer, and Academic of Dance, Alice Marshall (Vale) is known for her diverse work in her subject area and is a published author with Routledge credentials.

Alice's work at the University of Derby and as Artistic Director of Adaire to Dance explores the boundaries of digital projection and dance fusion, feeding into her theoretical research that questions what entertainment is. Her practice informs her teaching where she is committed to training and nurturing the rising talent of young performing artists.

Abstract

Affective articulations of care in/as art making

Sophia Lycouris

Artistic work can embody articulations of care. British photographer John Davies created a series of black and white images of the effect of industrialisation on the British landscapes, both rural and natural (<https://www.johndavies.uk.com/>). This work expresses sadness for the destruction and compassion for these landscapes. He also created activist work for sites that were due to suffer destruction, in order to encourage viewers to organise acts of resistance and stop the destruction (<http://www.logscic.org.uk/artprints.htm>). The visual rhythms and composition of his images encourage viewers to feel the materiality of the sites he captures, the life of these landscapes and trees, how these environments breathe. In my own performance, video and installation work, I approach with care the bodies of the performers as well as those of the audience. I am interested in rhythms and intensities that generate a feeling of expansion in the body, encourage easy and comfortable breathing, bodily awareness and a sense of being in harmony with the environment, for both performers and audience members. This cannot be achieved without approaching with care the spaces in which I work (<https://youtu.be/5klYRWQODYU?si=sAYh7hIE7KqLZP6N>). In this presentation, I would like to discuss how visual and performance work communicate articulations of care through affective means.

BIO: I am an artist working with movement/dance, choreography, improvisation, performance and new technologies since the late 90s. My work involves processes of “listening” to spaces and designing subtle movement interventions, which trigger affective transformations. I am also an academic interested in interdisciplinary research methodologies, and research by creative practice (University of Edinburgh). I hold a PhD on Improvisational Dance Performance (1996). Between 2000 and 2003, I held a Fellowship on practice-led research and interdisciplinarity in dance practice, during which I developed my notion of ‘interdisciplinary choreography’. I am co-editor of the *The Oxford Handbook of Dance and Wellbeing* (2017).

Abstract

Care and Tribunal Theatre: The Grenfell Tower Inquiry

Tom Cantrell

This paper will explore how notions of care manifested themselves in the work of the actors in two recent tribunal plays in London: *Value Engineering: Scenes from the Grenfell Inquiry* (2021) and *Grenfell System Failure* (2023), both of which staged edited proceedings of the public inquiry into the Grenfell Tower fire that claimed the lives of 72 people in London in 2017. The plays were edited by Richard Norton-Taylor and directed by Nicolas Kent, who are pioneers of tribunal theatre in the UK.

The care of the bereaved, survivors and residents groups within the conduct of the Grenfell Tower Inquiry was contested throughout its investigations. Their limited involvement was a source of frustration, as was the lack of representation of those directly affected by the fire in the Inquiry's leadership. How, then, did these two plays serve as a corrective to this lack of care?

These plays were staged during the timeline of the Inquiry: often staging testimony in the evening as new evidence was given to the actual inquiry during the day. How did this proximity to the source affect the actors' work? How did they experience 'care' towards their subject, and how did this inform how they approached the role?

This paper will use new interview material with the actors involved in the first of the two plays, along with my own observation of a rehearsal, to investigate how care functioned in the actors' work.

BIO: Tom Cantrell is a Professor of Theatre and Associate Dean at the University of York, UK. He has recently held visiting professorships at Concordia University, Montreal and Université de Picardie Jules Verne. He has published widely on acting processes, including *Acting in Documentary Theatre* (Palgrave 2013), *Acting in British Television* (Palgrave 2017) and *Exploring Television Acting* (Bloomsbury 2018), co-written with Christopher Hogg. He is currently co-editing *The Theatre Maker's R&D Sourcebook*, which will be published by Bloomsbury next year, and writing a history of the National Theatre Studio.

Abstract

Destinies: Uses of Co-creation processes contributing to increased well-being

Ava Hunt

Destinies was a theatre project using co-creative processes working with young people with care experience, unaccompanied asylum seekers (Derbyshire County Council UK), Sinfonia Viva Orchestra and an applied theatre company. However, the Covid lockdowns of 2020 and 2021, would prevent the project from being realised to a live audience. Instead, Destinies transformed over a two year period, into a fully digitalised, multi-disciplinary award winning filmed theatre piece.

Destinies used a/r/tography methodologies enabling a research structure that could flex and adapt to an ever changing landscape. As artist, researcher and teacher together with young people with care experience, MA Applied Theatre students, and artists the outcomes were impossible to have predicted. The young people's authorship was central to the songs, music, characters, and animation without the 'artists impos[ing] their cultural authority' (Matarasso, 2017). By using applied theatre approaches for, with, and by the young people created a new community - one that contributed to empowerment, connection and well-being. Wagner-Trayner's notion of interrelational communities of practice created a fluid and empowering environment so that young people who felt isolated and traumatised could be encouraged in a safe, gentle and creative space (2015). This paper will highlight the importance of creating a multi-directional learning and skills development environment that benefits everyone - young people, students and artists.

BIO: Associate Professor Ava Hunt has been a practitioner in the field of applied theatre for 40 years. She trained with Boal, Heathcote in Mantle of the Expert practice and is a Senior Lecturer teaching on MA Applied Theatre & Education at University of Derby in Applied Theatre. Her PhD was by publication exploring the role of the bystander. She has published articles on the effect of artists using drama following the COVID pandemic. As well as presenting and performing research in Sri Lanka, Soviet Union, USA, Czech Republic, Palestine, Romania, Australia, New Zealand, India and across Europe.

Abstract

Between being careless and careful: Adapting via-negativa in acting training to Aotearoa New Zealand context

Pedro Ilgenfritz

Via-negativa is a demanding pedagogical strategy to teach the craft of acting. It is a term initially associated with the teachings of Polish theatre director Jerzy Grotowski and strongly connected to Jacques Lecoq's theatre pedagogy. It provokes and confronts students to discover their way into learning through mistakes and failures. The teachers who use this pedagogical strategy tell the students what not to do and never give any answers or help. They never demonstrate how to do the exercises and embrace the difficulty as an essential part of the learning process.

Is there a place for via-negativa in contemporary acting training considering the context of neurodivergent, ethnically diverse, gender fluid and vulnerable students? The application of via-negativa poses questions concerning student health, safety and well-being if applied without consideration. Where does via-negativa come from? What is its purpose? Is it effective? What are the challenges and benefits of its application in acting training?

This paper discusses adapting the pedagogical principle of via-negativa in the context of Aotearoa New Zealand. It examines how it has changed in theatre schools, production companies and workshops since its introduction in the 1970s.

BIO: Brazilian/New Zealander Theatre director, researcher and senior Lecturer in movement, mask and theatre studies at Unitec/Te Pūkenga in Auckland. His PhD research (University of Auckland) examined the undocumented genealogy of French theatre teacher Jacques Lecoq and his descendants in Aotearoa New Zealand. His field of study is the theory and practice of acting training, mask and movement, applied theatre, devising, physical theatre and theatre directing.

Abstract

Performing self-care with self-administered injections for rheumatoid arthritis

Andrew Barnfield

Self-administered injections are increasingly prominent for a range of different illnesses that require self-directed care. In this paper I examine the performance of self-care through the cultivation of a new skill of learning to inject adalimumab for rheumatoid arthritis. The acquisition of skills for self-care is bound up with the cultivation of affects and sense making that is dispersed across bodies, spaces, and objects. This in turn is part of the worlding of a chronic disease, where the performativity of instructions and objects are crucial for maintenance and processes of medicine. Through an autoethnographic account of self-care, I explore how such skills are learnt, developed, and coalesce. Building on recent work in social and cultural geography I argue that performing instances of self-care is developed through an interplay of objects, routines, senses, and times to create spaces of skilful learning. The careful consideration of how new skills are developed is essential to ensure safe acquisition of new skills for the self-management of diseases.

BIO: Andrew Barnfield is a Senior Lecturer in Public Health at the University of East London. His interests include how urban spaces can improve health, the role of performativity in everyday geographies of chronic disease, and research methodologies in public health.

Abstract

The Aesthetic of Care within the Live Well & Dance with Parkinson's programme

Georgina Cockburn

Dance for people with Parkinson's leverages funding and support primarily because it has produced strong 'evidence'. Yoeli et al (2020) have explained that research and the dance practice itself is being shaped, and changed, by systemic demands, to focus more on instrumental benefits and less on connection and art. I want to explore the aesthetic of care at work in this practice and ask how we might tend to it.

Grounding this presentation in my PhD research, conducted in collaboration with People Dancing's Live Well & Dance with Parkinson's programme, and funded by the AHRC Midlands4Cities DTP, I will ask how dance might bridge and break ideological and systemic boundaries that limit 'feeling cared for', for those with chronic illness.

I will explore how governing systems do not currently recognise care-full practice; As dance practice, like that set up by Live Well and Dance with Parkinson's, edges its way into a partially dismantled and ill-cared for 'integrated' NHS, we struggle to hold onto what is most valued. We may risk relinquishing the practice altogether if dance artists themselves are not also cared for. More optimistically, we may find a way to span the boundary between health and dance successfully, through careful support of the service of boundary spanners and objects (Daykin, N. 2020). Perhaps, then, the aesthetics of care within the practice can support a discourse of what is possible when systems and structures value care and love, when ethics 'luxuriates in context' (Tong, R. 2009).

BIO: Georgina Cockburn is a PhD researcher at the Centre for Dance Research (C-DaRE) at Coventry University. She has worked in the UK and elsewhere as a community dance artist and manager, making and supporting dance with different communities, predominantly communities of neurodiverse adults and children. She currently lives in a Wiltshire village, dancing mostly with the under 5's. Georgie enjoys working in partnership, and with other disciplines. She tries to prioritise play, connection, curiosity, and advocacy in all aspects of her work.

Abstract

Dietitian as Artist - Liberatory Pedagogy through Poetry

Lucy Aphramor

This session uses spoken word poetry to explore the impact of 'a praxis of carelessness' in dietetics and showcase an alternative.

The poetry shows how this praxis is enacted through theoretical carelessness co-constituted with an inadequate regard for client's lived, affective experience as a valid, or even significant, source of knowledge. At a deep level the performances highlight the tensions arising from professional allegiance with biomedical norms, the drive to 'improve lives' that propels many people into this and other healthcare professions, and the possibility of enacting the healing justice and liberatory care we intend.

Dietetics (carefully) upholds the protocols and value-systems of evidence-based practice, presented as a methodology that safeguards against bias and ensures clients and populations are offered the most appropriate and effective care. The performance reveals how this carefulness to align with evidence-based practice embeds harm through uncritical reproduction of colonial onto-epistemologies. Because evidence-based practice is constructed around liberal humanism it mobilises narratives of individualism and disconnect that perpetuate inequity, presumes human dominion over the nonhuman realm, and represses ways-of-knowing congruent with a liberatory pedagogy.

The performance is offered as an 'dietitian as artist' intervention, one that queers binary categories of mind/body, Science/story, and more, intending generative disruption.

BIO: Lucy Aphramor (they/qwe) is a spoken word poet and radical dietitian. Lucy researches gender, power and food at the Centre for Agroecology, Water and Resilience at Coventry University using kitchen table pedagogy to expose the deep colonial logic of 'healthy eating messages' as a vector for scientific imperialism and climate injustice. They are council member of the Food Ethics Council, co-founder of World Critical Dietetics, Dietitian as Artist, and co-director of the Trans Nutrition Academy. They have performed widely receiving critical acclaim for their social action theatre.

Abstract

Your Life is not a Crime: The Narrative of Illness in Sarah Kane's 4:48 Psychosis

Farah Hasan Ali

Illness is a circulation of stories, both professional and lay, and it possesses three distinct features. Firstly, physical suffering which is intensified by the social suffering that arises from treating ill individuals as dehumanized victims. Secondly, each patient requires their own narrative to reclaim their sense of humanity. And thirdly, the patients' stories ought to be understood rather than analyzed, to demonstrate their significance and amplify their voices. In his work, "The Wounded Storyteller" (1995), Arthur Frank identifies three narrative templates to depict the journey of illness: the restitution narrative, the chaotic narrative, and the quest narrative. Frank poses the question of how we can comprehend illness stories as they are told through bodies afflicted by disease. This critique focuses on the act of sharing illness stories, particularly considering Sarah Kane's play "4:48 Psychosis" (2000). In the play, an unnamed and ungendered patient figure (referred to as 'they' hereafter) strives to communicate to their doctors that their disease is not merely a pathological mental disorder. They emphasize that their body and mind have transformed into static tools that hinder their attempts to belong and exist in the world. Instead, they argue that their condition is a cognitive disorder which requires treatment through understanding and compassion, rather than medication. By employing Frank's narrative templates and exploring the five types of dramas that occur during the journey of illness, this critique offers commentary and insight into Kane's final play, aiming to challenge the notion that it is nothing more than a suicide note. Through an examination of Kane's personal journey with illness and her eventual suicide, this critique seeks to shed light on the mental health issues faced by both patients and healthcare providers, along with the challenges they encounter.

BIO: Farah Ali, Assistant professor of English at Lahore University of Management Sciences (LUMS). Previously, A Post-Doctoral Fellow at the University of Hull (UK). My area of interest is Post-War British Theatre in which I focus on identity politics, power, oppression, and gender issues. My thesis was based on the identity predicament in selected works of Harold Pinter which was then published as book with Routledge titled: 'Eroding the Language of Freedom: Identity Predicament in Selected Works of Harold Pinter' 2017. Currently working on a second manuscript in which I discuss the theme of the Homo Sacer and its manifestations in later Pinter plays.

Abstract

Reimagining 'Careography' in Neo-liberal Higher Education: Dancing with my students through the Multimodalities-Entextualisation Cycle

Phoebe Siu

This paper focuses on developing critical perspectives towards 'the care of the self' (Foucault, 1997) for negotiating subjectivity, agency and power in Critical University Studies (CUS). This paper highlights the research niche in performing care and carelessness in neo-liberalism. To begin with, the teacher-researcher engages and navigates the pre-dominant care and careless nexus of practice (Scollons, 2004) in neo-liberal tertiary classrooms when universities have been commodified into part of the marketized landscape built in favour of neo-liberalising educational branding, measuring performativity and consolidating managerial imperatives. Through co-creating episodic self-care discovery activities in tertiary classrooms, ranging from Zentangle Art, Digital Storytelling to Gallery Walk through the Multimodalities-Entextualisation Cycle (MEC) (Lin, 2016; 2020), the teacher-researcher investigated multifaceted socio-emotional challenges some teachers and students in Hong Kong may face when pursuing monologic success in neo-liberal tertiary classrooms. To motivate changes in current nexus of practice in neo-liberal universities, the teacher-researcher proposes a fractalizing framework of 'Careography' (metaphorically resonating the embodied practice of choreography) as Critical Pedagogy (Freire, 1998; Soto, 2019) for revitalising a transformative care-oriented approach to tertiary education in Hong Kong. Teachers and students in 'Careography' are guided to experience different stages of planned and spontaneous multimodally-entextualised care-orientations in liberatory tertiary classrooms and share their first-person digital storytelling with the aid of multimodal meaning-making co-designs. To conclude, this paper highlights the research and pedagogical implications of reaffirming the dialogic self (Bakhtin, 1981) and revitalising heteroglossic self-care strategies to sustain individual and social well-being in neo-liberal higher education.

BIO: Phoebe Siu is a lecturer in Corporate Communication and English Language Education. Siu is a doctoral candidate at The University of Hong Kong. Her research projects focus on multimodalities and creativity in EMI higher education. She has presented over 30 international conference papers and co-authored academic books. Phoebe is also a creative writer who completed her M. Phil thesis addressing post-colonial Hong Kong histories and fictions and contributed to the Hong Kong Writers Circle through critical reviews and poetry writing. She also stays active in drama performances and collaboration with local artists in Hong Kong for regular campus-based projects.

Abstract

Care maps as 'modes of action': the island counter-cartographies of Drama Box

Corrie Tan

Off the north-east coast of the city-state island of Singapore lies an even tinier, more verdant offshore island: Pulau Ubin. Away from the metropolis mainland, Ubin is home to a few dozen residents who are largely engaged in domestic tourism, such as running short-distance ferries between both sites, or offering bicycle rental or food and beverage services. Since mid-2023, the socially-engaged theatre company Drama Box has been engaged in dialogue with Ubin residents as part of a long-term arts and performance project, Project 12. The project considers the broader ecological and sociopolitical reverberations of Singapore's exponential urbanisation, and how this unfurls within and against a lush, languid site that is considered one of the final bastions of "old kampung Singapore". Through guided facilitation and mapping processes, the Ubin residents, whether long-time inhabitants or migrant workers, mark out their resource-sharing, mobilities and psychogeographies on and around the island space. This presentation will capture how these community-oriented processes engage in an artistic architecture of care through my observations of the Project 12 pilot as a writer-in-residence with the company. Political theorist Jorma Heier reiterates that a "centering of relationality" is crucial to democratic inclusion, particularly when it comes to constructing a caring democracy (Heier 2020, 64). Heier builds on the seminal work of Joan Tronto, who argues that these long-term, longitudinal relational processes demand "a large investment of time and energy" as part of "the task of learning about other citizens in order to understand caring responsibilities thoroughly" (Tronto 2013, 147). I consider what animates such caring cartographies of social landscapes through Singaporean architectural historian Imran bin Tajudeen, whose reading of Javanese and Malay etymologies of the word *peta* or "map" suggest that mapping itself can be a "mode of action" (Tajudeen 2022). In this way, Drama Box's processes of inclusion and care labour in scaffolding sites of dialogue between Singaporeans offer several modes of democratic participation: firstly, as a caring modality of action; and secondly, a counter-cartography of over-determined state geographies in a neoliberal "democracy with adjectives" (Collier and Levitsky 1997, 430).

BIO: Corrie Tan is a performance scholar, facilitator, dramaturg and critic from Singapore working at the intersection of care ethics, collaborative performance practices and new articulations of arts criticism in Southeast Asia. She has written about the arts and performance for 15 years for platforms such as The Guardian, ArtsEquator and The Straits Times, and is completing her Ph.D. in Theatre and Performance Studies on the joint doctoral programme between King's College London and National University of Singapore. Corrie is also Senior Lecturer at the Nanyang Academy of Fine Arts (School of Fine Art), and the incoming director of the Asian Dramaturgs' Network. www.corrie-tan.com

Abstract

Geometries of care in the neurological pluriverse: What does it mean to forge care-full spaces in the context of neurodiversity?

Franz van Beusekom

The emergence of the concept of neurodiversity in the late 1990s facilitated the development of new ways of engaging with the plurality of human neurologies. Whereas the pathological paradigm – which has long prevailed in neurobiological and psychiatric sciences – conceives of neurological difference in terms of a healthy “normal” and a disordered “other”, a neurodiversity-oriented paradigm envisions neurological difference as a fundamental feature of human diversity. In contrast to the unitary idea of the human put forward within the pathological paradigm, the concept of neurodiversity implies a neurological pluriverse, or the coming-together of multiple neurotypes in time and space. Such a vision has significant implications for how geometries of care (or assemblages of social relations that are founded upon caring about and for one another) are developed and performed in relation to neurological difference. Within the pathological paradigm, care is performed through the prevention and treatment of neurodevelopmental disorders. By contrast, within the neurodiversity paradigm, people perform care by engaging in the creation of socio-cultural milieus that embrace the neurological diversity that exists in society. The performance of care/lessness is an important lens through which to understand this paradigm shift: The drive to “normalise” people’s neurologies is transformed from a performance of care to a performance of carelessness. This presentation, then, asks how we can perform neurocosmopolitan care. How might we shift from a society built upon the othering of neurological minorities towards a neurological pluriverse that enacts new performances of care?

BIO: I am an autistic geography student with an interest in exploring how the intersections between geography and critical autism/disability studies offer insights into how we can develop inclusive spaces and societies. I have recently completed my Master of Arts in Geography at the University of Otago/Te Whare Wānanga o Ōtāgo, with my thesis investigating how autistic young people’s wellbeing emerges through their intra-actions within their socio-material environments.

Abstract

Cynical Care in a Public Setting: Hostile Architecture and the Doubled Affect of Authority

Scott Wilson

Hostile architecture is defined as structures placed “in public spaces designed to make certain actions impossible, or almost so, in the spaces they occupy, for example, benches one cannot sleep on, spikes one cannot stand on, and metal plugs one cannot skate on.” (de Fine Licht, 2) By articulating a negative flow of power that coalesces upon the body of the citizen-subject, hostile architecture, otherwise known as ‘disciplinary’ or ‘defensive’ architecture, occupies a unique position as representing a doubled affective articulation of authority in a public setting: that of providing specific examples of urban respite or care where these might ordinarily be expected, such as with park benches or resting spaces, as well as ensuring a disciplinary measure is applied to the human body to prevent behaviour that contravenes what is sought for in public areas, as with benches that prevent lying down, doorways that use waterflow to prevent homeless persons from congregating, and so on.

This paper examines the use of hostile architecture as a doubled articulation of care and, especially, examines and critiques the various social and civic discourses that surround its design and use in public settings as examples of ‘biopower’ which, as Michel Foucault notes, “operates on our very bodies, regulating them through self-disciplinary practices which we each adopt, thereby subjugating ourselves.” (Pylypa, 22) As examples of ‘biopower’, hostile architecture therefore offers a clear example of the ways in which cynical care for the subject-body can also be designed so as to ensure a wider disciplinary care for the social corpus.

BIO: Scott Wilson is a Senior Lecturer in The School of Music and Media at Massey University. He is the author of *The Politics of Insects: David Cronenberg’s Cinema of Confrontation* (2011) and has recently edited a volume on extreme and unpopular music, *Music at the Extremes: Essays on Sounds Outside the Mainstream* (2015). He can be reached at s.a.wilson@massey.ac.nz

Abstract

Instances of care and carelessness for refugees: reconsidering the concept of hospitality in urban Greece

Ilektra Kyriazidou

Hospitality is a multi-faceted concept that has demarcated anthropological explorations and philosophical discussions. It has been central in the ethnography of Greece and shown to be a dominant reference in national self-representations and a powerful aspect of principles of sociality. Important aspects in the discussion of hospitality concern the hierarchical inclusion of the hosted 'stranger', the gendered aspects of performative hospitality and the cultural values attached.

But what if we rethink hospitality in terms of performing, or not, care, and not in terms of imbalances of power involved in hosting-giving? And to do so without overlooking the power to offer welcome. In this paper I discuss instances of hospitality in relation to care and lack of care. I focus on specific ethnographic cases taking place in the period between 2015-2017 in the northern Greek city of Thessaloniki, and referring to the hospitality offered to people seeking refuge in Europe by people who welcomed them in their homes. In these cases, hospitality stresses the political performance of care. Hospitality materialises care, motivated by the idea of solidarity with refugees and a refusal to abide to the carelessness shown to refugees by state migration policies. The paper places hospitality experiences and care and carelessness in the socio-political and economic settings in which they unfold and in the context of the so called 'refugee crises'. In the ethnography care emerges as a relation, embodied and affective, that demands, resists and envisions.

BIO: Ilektra Kyriazidou is currently a postdoctoral researcher in the Hellenic Foundation for Research & Innovation research program: "Refugees' solidarity city. Institutional policies and commoning practices in Athens, Mytilene and Thessaloniki", at the Aristotle University of Thessaloniki. Ilektra received a PhD in Social Anthropology from the University of Kent and her work has been published in edited volumes and journals. Her research interests include the anthropology of affect and emotions, intimacy, gender, embodiment, social movements, migration and displacement.

Abstract

Care and Fatigue in Poetry Performance of Immigrant Artists in Spain

Hyerim Hong

Hidratar es habitar: Bañar los pies en el poema (To Hydrate is to Inhabit: Bathing the Feet in the Poem) is a performance by Paloma Chen and Yan Huang that took place in the feminist festival *Feministaldia* in Spain, in 2022. In this two-hour performance, the two poets from the Chinese diaspora in Spain take turns every 30 minutes in reciting poems and massaging the feet of the “clients,” participants among the audience. Merging the embodied performance inspired by the real-life labor practiced by Asian women massagists and their own poetic reflections upon the themes of migration, belonging, and racism, this performance invites the audience to consider the experience and meanings of the dual affects of care and fatigue for racialized immigrant women in Spain. By analyzing the performance of foot massage along with the poems recited by the poets, this paper proposes that Chen and Huang perform the “ugly feeling” of fatigue as not only a result of body labor and emotional labor but also as an effect that racialization has on immigrant subjects. Furthermore, this work argues that the creation and public recitation of poetry can become a caring practice for racialized artists themselves and a call for care from the audience that are willing to listen and inhabit the same space with them.

BIO: Hyerim Hong is a Ph.D. student at the Department of Spanish and Portuguese in Northwestern University (Evanston, United States). Her research centers on Spanish contemporary literature and performance by and about racialized immigrant communities and their relationships with care – as labor, activism, and aesthetic practice. By engaging critical race studies, Hispanic literary studies and performance studies, she is creating a project that examines how literature and performance of immigrant artist-activists can criticize care as devalued and racialized labor and at the same time, create a space for performing and fostering care for their communities.

Abstract

Care and Carelessness in Sensitive Research: Navigating Tensions and Dilemmas through empathy, creativity and cultural appropriateness

Ying Wang

This paper delves into the intersection of cultural appropriateness, arts-based care, and the importance of well-being in the context of sensitive research about sexual violence. Focusing on the Asian community in New Zealand, it draws from the author's experiences as an Asian immigrant researcher and arts therapist, including from her diverse academic, clinical, and cultural background.

Care, operating as both an affective orientation and a practical endeavour, plays a central role in this exploration. It is considered from both a cultural perspective and an arts-based research standpoint, showcasing how it uniquely facilitates cultural expression and understanding. This holistic approach not only enhances the care provided to research participants but underscores its significance in nurturing the mental and emotional well-being of the researcher herself.

The paper underlines the critical nature of caring for research participants within the Asian community. Cultural appropriateness is addressed as it occurs, or is missing, within the fabric of the research process, with its role being to give participants a safe and culturally sensitive platform to engage with sensitive topics. Arts-based research methods play a pivotal role in this context, allowing for creative expression and deeper cultural understanding, thereby enriching the care offered to participants. Simultaneously, this paper emphasises the importance of caring for the researcher's well-being when conducting sensitive research. Engaging with sensitive subjects within a culturally diverse community can exact an emotional and psychological toll. To address this, the paper advocates for culturally sensitive self-care strategies, coping mechanisms, and support networks, recognising that the well-being of the researcher is intrinsically tied to the quality and ethical considerations of the research itself.

In summary, this paper encapsulates the essence of culturally appropriate arts-based care in sensitive research, providing insights into how it benefits both research participants and the well-being of the researcher. By embracing these key principles, we can pave the way for more compassionate, culturally attuned, and ethically grounded care for sensitive research in diverse cultural contexts.

BIO: Dr Ying (Ingrid) Wang is a Post-doctoral research fellow at the Centre for Arts and Social Transformation, Faculty of Education and Social Work, The University of Auckland. She is deeply committed to bringing culturally diverse perspectives into clinical practice and academic research. Her dedication stems from her passion for making a meaningful difference in people's health and well-being, and in the pursuit of social justice and equity within communities through the transformative power of arts. Ying is currently leading a research project to explore the manner in which New Zealand schools might better support Asian survivors of sexual violence.

Abstract

The rise and fall of kindness as a public value in Aotearoa

Emma Willis

When Jacinda Ardern's Labour government came to power in 2017, the notion of kindness as a transformative value that might bring about a more caring society was central to the leader's discourse. Ardern was lauded for the empathy she demonstrated in the wake of the 2019 mosque attacks in Christchurch, and the government's 2020 pandemic response put kindness front and centre of its messaging. Yet as the public solidarity that characterized the early phases of the pandemic began to wane, kindness was increasingly derided as an expression of Ardern and her government's shortcomings. The recent election campaign explicitly eschewed the rhetoric of kindness in favour of attack politics: "New Zealand politics moves from kindness to hostility," "Forget kindness—Labour has a new strategy this election." We in Aotearoa are now in a "post-kindness" era.

Engaging a performance studies lens, this paper considers the precarity and contingencies of kindness as a public value, drawing from the Aotearoa example. Focussing mainly on the post-Ardern period and the legacy of her "politics of kindness," I draw from psychologist Niki Harre's framework of finite and infinite games as a way of understanding how a seemingly universal value such as kindness (a recent Australian survey of social attitude found that 96% of people considered themselves to be kind) was so effectively devalued and set aside. I draw from examples of public actions set in direct opposition to Ardern and her government, for example, the online "turn Ardern" campaign that followed the launch of her biography (encouraging people to go into bookstores and turn the book so that her face was no longer visible), and the almost three week occupation of parliamentary grounds that ended in violence, to consider what went wrong in the project of what Harre calls "collective flourishing" that kindness seemed to promise.

BIO: Emma Willis is an Associate Professor of Drama at the University of Auckland. Her research traverses issues of ethics, place, spectatorship, kindness, violence and dramaturgy. Publications include monographs, *Metatheatrical Dramaturgies of Violence: Staging the Role of Theatre* (2021), and *Theatricality, Dark Tourism and Ethical Spectatorship: Absent Others* (2014). From 2019-2022 she led an interdisciplinary research project at the University of Auckland, *Agencies of Kindness*, which resulted in special journal issues in *Performance Paradigm* ("Performance and Radical Kindness") and *Knowledge Cultures* ("The Politics and Practices of Kindness"). She also works as a dramaturge with a particular interest in auto/biographical performance.

Abstract

Towards post-human storytelling: Pushing boundaries in decentring the human

Stef Rozitis

Can storytelling be(come) post-human? If so, how? This presentation shares creative insights from a collaborative inquiry at the nexus of queer, neurodivergent, and ecological writing. Taking up Aline Wiame's (2018) challenge to revive storytelling as 'a political and heuristic tool' involving 'human and nonhuman' processes in response to current human-driven ecological crises, we as a collective of interdisciplinary researchers with a shared interest in creative methodologies reflected on the possibility of achieving Ursula le Guin's notion of replacing patriarchal hero-struggles with a feminist carrier bag notion of storying (Le Guin & Haraway, 2019). We also contemplated how writing might accommodate the agency of species other than humans and entities other than species and heeding Donna Haraway sought a stance of "making kin" (Haraway, 2016), while heeding the materiality of claims such as that of Astrida Neimanis, who reminds us, 'we are literally bodies of water'. Our methods reflected our care for the non-human world and our own futures, while performing a post-human carelessness toward anthropocentrism in our imaginings. This work was informed by theories of writing and art-making as ways of knowing. We engaged in poetic inquiry and co/autoethnography. Responding individually to shared creative prompts, we explored possibilities of writing as non-human entities such as waterfalls, skies, and silverfish. We also problematised ideas about men as hunters and women as gatherers (in life or story). We then compared our writings, observing rhizomatic connections and branchings-out to inform our emerging conceptions of the challenges and possibilities of post-human storytelling. Our presentation describes these insights and signals unfolding directions for ongoing inquiry and the challenges of performing the more-than-human.

BIO: Stef Rozitis, a Masters Student researching Early Childhood Educators is an educated bogan, a casualised academic, a single-mother, and a queer tree-hugger. Their varied experiences and fluid social identity have led to a passion for transformative knowledge production. Stef enjoys writing climate-centred or post-human stories based on classics such as *Alice in Wonderland* as well as poetry that is heavy on wordplay and anger. Stef's previous research explored what is "valuable" university learning to students as well as a discourse analysis of a video promoting single-sex boys' schools. Stef's interests are social justice, the environment, critical sociology and especially gender.

Abstract

Hohou Te Rongo Listening to Decolonisation

Kent Macpherson & Alroy Walker

Mā Rongo ko mōhio. Mā mōhio ko mārama. Mā mārama ko mātau. Ka puta ki te whei ao, ki te ao mārama.

How can active listening and the re-contextualisation of sonic environments lead to the establishment of peace?

We all exist within the Anthropocene (The epoch of man) and according to the WHO, noise pollution is among the top environmental risks to the health and wellbeing of humankind.

What amount of meaningful sonic information is being filtered by our brains due to over stimulation of our environment? How does Mana Whenua connect (or even reconnect) to the responsibility of humanity toward existing in an environment so noise polluted?

How often do we place ourselves in a situation where we ask 'What am I hearing and why am I feeling what I'm feeling?'

The responsibility of humanity is greater than ever to preserve relationships with Atua and the Whenua. The most reliable unwavering template for understanding perfect design is by connecting to, and understanding how our environment affects our spiritual compass. Humanity is the only being that works against sustainability and has the capacity to decide its future existence. Humanity works counter to the natural order of things and human din interrupts this flow. The connection between matauranga Māori and listening starts with the senses – Rongo is the start of the whakapapa (awakening).

We are seeking to pinpoint created frequencies (Orokohanga) through listening to the voices (oro) of the environment, supporting humans to sing in tune or more specifically, respond to existence with informed decision making.

Active listening plays a pivotal role in the re-contextualization of sonic environments, ultimately contributing to deeper understanding of one's place within it. By engaging in active listening, individuals immerse themselves in the intricate layers of sound that constitute their surroundings, unveiling hidden narratives and an openness to cultural nuance. This heightened awareness encourages a more profound understanding of the performative aspects inherent in sonic landscapes, where every sound becomes a participant in a dynamic, ongoing performance captured within the parameters of space and time. In this way, the act of listening becomes a performative gesture, shaping the narrative of sonic environments and, by extension, influencing the broader societal discourse towards a more peaceful and empathetic world view.

Our research looks in to the acoustic relationships between living organisms, human and other, and their environment. The physical and tangible output for this study is a cartographic sound map containing and displaying the field recordings. The sound map becomes an interactive online tool where users can listen to a specific location's sonic character with recordings gathered year after year, revisiting the same locations. This methodology creates a resource that records changes in a soundscape over time [soundscape ecology]. Currently these sound map layers are contained within the New Zealand Sound Map, curated by Kent Macpherson.

BIO: Alroy Walker - Maungatautari hiku, Maungatautari ure, ka ara Koroki-Kahukura i tana rua titiro ake ai. He kimi oranga mō te iwi taku kai, he māra Māori tō te kai ūkaipō. He reo Māori, he tikanga Māori ngā kai e kōrerotia ana. Ko ēnei tikanga katoa he ara whakairo kōrero ki ō mahara pou. I ēnei rā he koretake katoa ā tātou tū māori ki tēnei ao. Ko tāku me pono te tū kei mahi kuri. Ko te taiao he Atua, ko te Atua he tauria pono hei whai mā tātou. Ko tā tātou mahi, kei noho rekereke ki ngā Atua uiui ai kia mārama, whakamātau ai kia mātau.

Kent Macpherson is a multifaceted professional in the realms of tertiary education, sound, and music. Serving as a lecturer in music production and composition at Wintec | Te Pukenga, Kent combines his roles as an educator, composer, and researcher. His artistic pursuits are diverse, spanning sonic art, capturing both known and unknown sounds through specialist microphones, musical improvisation, live performance, and electroacoustic composition. Kent's musical outputs lean towards the realms of noise, ambient, and experimental genres. He holds a deep fascination for synthesisers. Kent is also an avid collector of unique stringed instruments from across the globe. Kent's key research focus is in Soundscape Ecology and he is the curator of The New Zealand Sound Map.

Abstract

A Non-Western Perspective on Care and Ecological Masculinities

Naoki Kambe

Care has been a gendered idea for a long time. While women's traditional gender roles reflecting domestic and familial performances have often been associated with sexist notions of care, traditional notions of masculine care have shown their limited, self-serving, and inward-facing characteristics shaped by male domination (Hultman & Pulé, 2018). Recently, a number of scholars have challenged these notions and explored the nexus of men and care in relation to ecological masculinities (e.g., Darwish, 2021; Hultman & Pulé, 2018; Miller & Corprew III, 2021). For example, Hultman and Pulé (2018) argue that "[a]ll masculinities have infinite capacities to care, which can be expressed towards Earth, human others, and ourselves – simultaneously" and that this kind of approach reflecting ecological masculinities is essential to generate "accountability and responsibility for the well-being of all others" (p. 31). Following their argument and extending my previous work (Kambe, 2021), this paper explores the possibilities of care and ecological masculinities to achieve the goal Hultman and Pulé indicate above in a non-Western context: Japan. In particular, it analyzes some recent Japanese male writers' speaking or writing about caring for Nature influenced by the Great East Japan Earthquake in 2011, which killed 20,000 people and brought the subsequent accidents at the Fukushima Nuclear Power Plant. Seeing their writing and speaking as the performance and performativity of care and attending to some unique cultural characteristics of caring for Nature in Japan, it provides a different perspective on men's capacities to care from that of the West.

BIO: Naoki Kambe is a Specially Appointed Associate Professor at the College of Intercultural Communication, Rikkyo University, Japan. After receiving his PhD in communication studies from Wayne State University (MI, USA), he came back to Japan and has taught a number of courses in gender studies and communication studies at several universities. His current research interests include ecological masculinities, transgender representation, and queer theory. His recent scholarship can be found in *RCC Perspectives: Transformations in Environment and Society* (2017), *Men, Masculinities, and Earth: Contending with the (m)Anthropocene* (2021), and *Confronting Conformity: Gender Fluidity in Japanese Arts and Culture* (forthcoming).

Abstract

Conservation Craftsmanship as Sociomaterial Performance in Theatres of Memory

Rebecca Roberts

Material conservation in the historic environment relies on a continuing tradition of building craft knowledge grounded in the tacit and intangible. Engaging in performative collaborations with the materialities of place, conservation craftspeople are themselves implicated in networks of shifting value exchange as co-agents in unique and perpetual acts of placemaking. The purpose of this research is to consider how such collaborations may inform custodial relations with built ecologies of the future.

In a comparative study of heritage conservation in Australia, the United Kingdom and France, this research uses diffractive ethnography to explore themes of restoration, responsibility and resilience in the conservation practices of traditional craftspeople. Drawing on autoethnographic perspective as a heritage stonemason, I approach the interviews and participant observations as a collaborative wayfaring, aimed at gently drawing out and foregrounding insights of conservation craftspeople unique from comparative studies.

Journeying to quarries, forests, and workshops, from kitchen tables to construction sites, the processes of conservation craftsmanship are revealed as living manifestations of empathic cultural production, expanding existing notions of place preservation beyond heritage discourse. This presentation will explore how values are negotiated via the performative interrelations of endurance and fragility that linger between conservation theory, ideology, and praxis.

This research advances a reframing of sclerotized notions of heritage by conceptualising architectural conservation as both preservation and production. In doing so, it activates modes of built environment conservation as legitimate and actionable conduits to reconnect us with latent capacities for care, repair, and resilience in the built environment.

BIO: Rebecca Roberts is a doctoral candidate with the faculty of Architecture, Building and Planning at the University of Melbourne. Her research draws on over twenty years' industry experience as a qualified stonemason, heritage consultant and project manager in Australia and Europe. Rebecca's research examines the role of traditional craftsmanship in maintaining enduring, adaptable, and resilient cultural identities through the conservation of historic environments.

Abstract

Caring Beyond Mandate: The Contributions of Community Organizations

Elizabeth Nelson

Community organizations perform essential care services that are key to maintaining the wellbeing and survival of their communities. Often, the care work they undertake benefits underserved urban populations. The labor of these organizations and the support they provide may be underrecognized by municipalities that do not understand their role within the community service landscape and who do not offer sufficient support for these groups to function securely. The entrenched neoliberal and hegemonic structures characteristic of Canadian municipalities contribute to a structural neglect that places community organizations, and by extension, the individuals they serve, in precarity. These structures value tokenistic performances of diversity or inclusion over true engagement with or support of non-hegemonic communities. This hinders the functioning of these collectives and the caring labor they undertake. Borrowing metaphors from Liane Newman (2018) and Queer performance literature, this work employs 'placefullness' as a resistance to spatial neutrality. Just as the stage is not a placeless space—so too is the urban landscape of Canadian cities not neutral, but rather laden with history, power, and expectation (what and who is considered transgressive or welcome). Community organizations, as agential weavers of socio-material lives and urban spaces, create a sense of placefullness for their communities through their performance of care work that resists structural oppression. Drawing on research conducted with community organizations in Cornwall, Kingston, and Ottawa, in Ontario, Canada, this presentation will highlight the importance of recognizing the care work of community organizations engaged in placefull activities. It will share the findings of research with these organizations and explore benefits that municipal support systems might gain by supporting community organizations in their critical care work to better meet the diverse needs of their communities.

BIO: Elizabeth recently completed her PhD in the department of Geography and Planning at Queen's University, Ontario, Canada. Her work as a critical, praxis-oriented geographer is characterized by a dedication to responsive and reciprocal research. Her research interests center on equity, diversity, and inclusion (EDI) in urban settings, public memory, municipal heritage practices, and the use of participatory mapping and walking methodologies.

Abstract

Politics of care: Unwrapping the health care programmes of Muslim political parties in India

Rasik Rahman

Caring for the destitute, helping the needy, nursing the ill, all are salient to many religious teachings and practices. Islamic relief and giving provisions like zakat, sadaqah and taking care of the ailing have been significant part of both individual and organised religious performances. While the fundamentals of religious directions to aid and care remain unchanged, the practices have constantly diversified, adapting local political, economic and social conditions. Varieties of health care activities run by the Muslim political parties in India, including costless palliative care clinics, cancer treatment hospitals and blood dialysis centres, offer a dynamic site to look at the multitudes of religious performances of caring the sick, modern spectacles of medical care and community building through these health care networks. This paper will consider care as embodied and performative, rather than care as a virtue ethics or Kantian duty. I wish to explore how the discourses, practices and other materialities of these health care activities of Muslim political parties are constantly being (re) imagined and re-designed in Indian public sphere. I also wish to heed the call to notice the community solidarity building, political mobilisation strategies and everyday affective politics of Muslim political parties by falling back on the logic of 'caring for the community' and society at large. In addition, this paper will also critically engage with the patronising tendencies of 'care relations' between the care provider and receiver or beneficent and beneficiary, and how these relations are being performed in everyday life.

BIO: Rasik Rahman is a doctoral fellow at Centre for Political Studies, Jawaharlal Nehru University, New Delhi. Before doing his Phd he was pursuing Master of Philosophy at the Department of Political Science, Hyderabad Central University. He received his B.A. in political Science from Jamia Millia Islamia and an M.A. in Political Science and International Relations from Indira Gandhi National Open University. He is a recipient of both Junior Research Fellowship and Senior Research Fellowship funded by University Grant Commission, Government of India. His research engagements are mainly focus on the Religion and State, Medical Anthropology and Indian Political Philosophy.

Abstract

Restorative Commoning' as Care Performativity among Moderate Youth

John Erni

In the discussion of youth engagement to perform social care, attention is often drawn to the more “radical” youth who engage in the spectacular and militant forms of protest. Little is understood about the less sensational forms of participation among more moderate youth, or their strategic repertoires of action in conception and in practice. Building on a contextual cultural political analysis of youth engagement for social change in Hong Kong over the past 15 years, and incorporating a critical analysis of ethnographic semi-structured interviews of youth participants in a “Caring Leadership Challenge” program taken in post-COVID times, I attempt to delineate the underlying discursive conditions of possibility that generate a particular form of youth-based “care commons.” It is argued that this care commons is being formed by the moderate youth’s engagements in local and transnational causes along a trajectory that moves between a general liberal consciousness and a discourse of “conscience awakening.” Thus, I trace and connect the rise of a change-maker consciousness/desire among youth with the rise among them of a moral conscience for justice and care. Further, it is proposed that this connection enables a practice of care by way of “restorative commoning,” which contains collective practices of care holding the shared meanings of recovery, healing, and social stabilization through inclusiveness. Examining this trajectory of mobilization between consciousness and conscience, it is argued, will help us gain a better understanding of the predicament of the moderate political identity of youth and the leadership they could offer.

BIO: John Nguyet Erni is Dean of Humanities and Chair Professor of Cultural Studies at The Education University of Hong Kong. Until 2022, he was Fung Hon Chu Endowed Chair of Humanics at Hong Kong Baptist University. In 2017 and 2019, he was elected President of the Hong Kong Academy of the Humanities and Corresponding Fellow of the Australian Academy of the Humanities respectively. His most recent books are *The Cultural Politics of COVID-19* (with Ted Striphas, 2022) and *Law and Cultural Studies: A Critical Rearticulation of Human Rights* (2019).

Abstract

Vulnerability, care and carelessness - as performed by single-parents, society and the state

Penny Ehrhardt

Vulnerability is intrinsic to the embodied human condition. We are all born dependent and we experience lesser or greater needs for care throughout our lives. However, modern capitalist liberalism idealises utility maximising self-interested agency, while seeking to privatise responsibility for dependency within the (marital) family. The dilemma for those who enact care is that, as Fineman observes, the dependency of care recipients (such as children) creates derivative dependency for their usual primary care givers (such as mothers).¹ In this presentation, I examine the performance and portrayals of caring, care and carelessness in the UK Supreme Court judgments on a case brought by single mothers and their children challenging the Government's cap on benefits.² Who must care, who is barred from caring effectively, who is assumed not to care, and why are these postures taken?

BIO: As a legal theorist, Penny Ehrhardt is interested in the intersection of law, ideology and the state. Penny has taught Public International Law at Oxford University and co-convenes the Oxford Children's Rights Network which operates in association with Mansfield College's Bonavero Institute of Human Rights. Her DPhil thesis examines the realisation of the economic-social and cultural rights of single-parent families utilising the United Nations human rights law framework. Penny has published on family violence intervention, public health, social movements, New Zealand history, and human rights.

Abstract

From self-care to shared care: performing touch as care in participatory theatre practice

Christina Kapadocha

This multimodal and praxical contribution combines performative, workshop and video components within a critical framework on touch as caring method in theatre practice. It invites active participation and witnessing of self-caring touch not as self-centred or selfish act, but as an embodied practice that can advance shared caring. The contribution draws from the in-person performance-workshops 'Are We Still In Touch?' that took place at several locations within and outside London between November 2022 and July 2023. These Practice-as-Research activities, part of the wider COVID-responsive project 'From Haptic Deprivation to Haptic Possibilities', look at how self-directed touch and one's own physical contact with the environment can be a source of care, wellbeing and creativity. 'Are We Still In Touch?' as creative methodology combines the formats of a group workshop and a participatory performance, inspired by 1:1 Zoom sessions with research participants from Europe and North America during the pandemic (January to March 2021). Among others, participants in the performance-workshops shared new understandings around the importance and the ethics of touch and the potential for self-directed touch as a health and wellbeing tool. They specifically noted a re-appreciation for the role of touch in fostering empathy and intimacy with others. Filtering these findings through the feminist concept of inter-embodiment that advocates for the significance of distanciation and difference in interrelational negotiations, this contribution suggests that carefully guided self-directed touch in theatre practice can prompt ethical renegotiations between self and other and a stronger awareness of what shared care can be.

BIO: Christina Kapadocha (PhD) is a multi-awarded London-based theatre and somatic practitioner-researcher, a Registered Somatic Movement Educator and founder of Somatic Acting Process®. She has been working as an actress, director and movement director in Greece and the UK since 2007 while she is currently a Lecturer at East 15 Acting School, University of Essex. Her practice-research projects and publications concentrate on the contributions of somatically inspired practices into theatre-performing environments and beyond. She is an associate editor for the Theatre, Dance and Performance Training journal and the editor of Somatic Voices in Performance Research and Beyond (Routledge, 2021).

Abstract

Reasonable Adjustments: Movements of Care

Anna Macdonald

This paper examines movements of care within socially engaged practice, focusing on the quality of responsivity. The term responsivity is used here to describe a sensitivity to affective states, a heightened capacity to respond and the fluctuating exchange between stimulus and action. These relational qualities are explored with reference to my own work in the field of socially engaged dance, focusing on a screendance (dance and film) called Reasonable Adjustments, which was made as part of a project working with people living with chronic pain.

In broad terms, both care and performance involve embodied and relational actions performed in a particular moment and time (Stuart-Fisher 2020). But Thompson (2022) calls for further examination of what he refers to as care aesthetics - the sensory, embodied and relational qualities of care - that he argues are at equally at play within artistic and social contexts. Through the lens of responsivity, this paper will explore both the choreographic qualities of moving with chronic pain and how care informs creative practice with those who have chronic pain. In doing so, it works to expand understandings of what Thomson terms 'careful art and artful caring' (Thompson 2022: 83).

BIO: Anna Macdonald is a dance artist/scholar whose work moves between moving image and live practice. She is interested in the relationship between the body, time and affect and her work is regularly exhibited in both festival and gallery settings. Anna specialises in working with the public and has spent the last ten years developing models for participatory and embodied research that foregrounds lived experience. Her practice has generated interdisciplinary findings in the fields of health, science and law, within large-scale projects funded by AHRC, Arts Council England and Wellcome Trust. She is currently course leader for MA Performance: Society at UAL: Central St Martins.

Abstract

Conceptualizing Care in and through Relational Choreographic Practice

Ilya Vidrin

The aim of this presentation is to interrogate the role of care in choreographic practice. What might we learn about care through choreography? What is the relationship between embodied skills and intention in realizing care? In examining basic epistemic issues related to the ability of exercising care in and through relational movement, I will attempt to distinguish between the phenomenon of care and the feeling of caring. Ostensibly individuals can feel care yet misinterpret sensations – that is, one feels they have some sort of mutual understanding, but the understanding is the result of a false belief that is somehow inaccurate. By distinguishing between the feeling of care and the phenomenon of care, I will highlight the affordances of care that may not be active in the feeling itself. Drawing on the work of feminist epistemologist, Catherine Elgin, I will consider the role of reflective endorsement in care-based action. Elgin argues that “being duly sensitive to circumstances involves being sensitive to the norms of a practice” (Elgin 2017, 51). I will use Elgin’s notion of sensitivity as an entry point for interrogating access of knowledge through the body, and by extension, the potential for deriving knowledge of care in and through movement. If practitioners are attending to subtle bodily nuances in an ongoing, continuous way, then some kind of reasoning might be a necessity. But what is the nature of this reasoning in the realm of dance? What do practitioners need to be attending to in order to manifest care relationally?

BIO: Dr. Ilya Vidrin is Assistant Professor of Creative Practice Research and Core Faculty at the Institute of Experiential Robotics at Northeastern University. Born into a refugee family, Ilya’s work engages with and investigates ethics of interaction, including the embodiment of care, trust, cultural competence, and social responsibility. Most recently, Ilya has been featured as one of Dance Magazine’s “25 to Watch” (2022) and has been an artist-in-residence at the BallettSchwerin (Germany), MIT Media Lab, Harvard ArtLab, L.A. Contemporary Dance Company, Ballet Des Moines, Jacob’s Pillow, National Parks Service, Museum of Fine Arts (Boston), and New Museum (NYC).

Abstract

Skin and World: A Performed Ecosophy of Care

Alison (Ali) East

Skin is not simply a fleshy container or a marker of racialized identity, but our means of connection with others and the world--where the body becomes etched, marked or stimulated by the touch, sensation of the other. When, as improvising eco-somatic movement artists, we engage with each other and the world through physical touch, immerse ourselves completely in the feeling and substance of a person or place, when we move, tread, roll carefully, not wanting to harm others or ourselves, we are performing an ecosophy of care and empathy and as a caring community of practice. Aligning with these ideas, the relatively new area of ecosomatics has been defined as, "a field which encourages direct sensory perception of one's body both in the natural environment, and as the natural environment."

As we move as eco-somatic performance artists from vertical to horizontal, from bipedal to quadrupedal, adopt a reptilian slither and roll, or simply lie or sit very still we begin to take on the perspective of the others who also dwell amongst us, often unseen and endangered. Our actions become political, engaged, participatory, post-human, consciously performative, inter-connected and concerned. Monty Lyman suggests that, "Our skin is not only a physical presence; it is an idea."

This talk will elaborate on a performance practice that draws on multiple disciplinary areas including psycho-geography, perception psychology, indigenous studies, performance studies and more and is underpinned with a deep sense of care for the natural environment.

BIO: Ali East (MPHED) is a New Zealand dance artist and educator, retired Chair of Dance Studies from The University of Otago, New Zealand and currently adjunct Professor in Cultural Studies at Tezpur University, Assam. In 1980, she created the eco-political company, Origins Dance Theatre and from 1989-1996 founded and directed New Zealand's first choreographic tertiary qualification, now the Bachelor of Performing and Screen Arts, Dance) at Unitec, Auckland. Her book 'Teaching Dance as if the World Matters: Eco-choreography - A Design for teaching Dance-making in the 21st Century' was published in 2011. Her current research investigates eco-political and intuitive eco-somatic dance processes and 'Intuitive Ethnography' (East in Tilley ed., 2022).

Abstract

TwentyNineteen: An interplay of performance, care and emotion in the creative process

Sofia Kalogeropoulou & Maddy Parkins-Craig

In this presentation we explore the music composition and choreographic processes employed in the making of the work *TwentyNineteen* in relation to care and performativity. *TwentyNineteen* was a multi-disciplinary performance staged for the 2023 Dunedin Fringe Festival in New Zealand, based on an original piece for string quartet of the same name. Using music, dance, poetry and audio manipulation, the performance told the story of the composer's experiences with depression and suicidal ideation in the eponymous year, with the aim of normalising discussions of mental health and highlighting the role of the arts in the healing process. Hence, we conceptualise performance-making and performativity as an embodied and reciprocal act of care for the creators, performers and the viewers. However, reflecting on our creative practice for this piece, we noted a persistent duality of the technical and emotive in our engagement with our respective processes. Drawing on existing work on theories of creativity (Amabile 1999, Csikszentmihalyi 1988) and taking into consideration that care is experienced as received and acknowledged (Hamington 2012), we posit that this duality functions as a lens of safety for creators to engage with potentially dangerous subject matter. This, in turn, can be read as an act of care for self, embedding care as an essential component in the creation of performances.

BIOS: Maddy Parkins-Craig is a composer, songwriter, producer and multi-instrumentalist. She has a Doctor of Musical Arts degree from the University of Otago, where she currently works as a Senior Lecturer in Music. Her previous areas of practice have been in songwriting and production, however when live performances were ruled out under COVID restrictions, she turned to composition. She has had pieces performed by the Dunedin Symphony Orchestra and the Dunedin Youth Orchestra. Her debut string quartet *TwentyNineteen* received the Music Award at the 2023 Dunedin Fringe Festival.

Sofia Kalogeropoulou is a Senior Teaching Fellow at the School of Performing Arts at the University of Otago. She holds a Masters of Dance Studies (UO) and a Bachelor in Performing Arts (UA). She has taught dance in various institutions in Greece, London UK and New Zealand and was a principal dancer with company Z in Auckland. Sofia is a member of the steering committee of the Performance of the Real Research Theme (UO). Her research focuses on embodied practices and social activism and the interplay between dance, culture and national identity. She also enjoys choreographing for collaborative projects such as *TwentyNineteen* (2023).

Abstract

The Verbatim Formula (TVF): Developing a 'care-lectics' with care-experienced co-researchers

Maggie Inchley and Sylvan Baker

In the UK, there are nearly 100,000 children in state care. Many children are moved to multiple 'placements' with foster carers each year (NSPCC 2021). Half of teenage placements are likely to break down (SCIE 2022), and 'care leavers' are left with little support after the age of 18.

Bureaucratized by a 'defensive' and risk averse system (Munro and Turnell, 2018), young people's stories are written for them by social workers in official files in ways that suppress their feelings and potentials, and which make them feel deeply uncared for.

In The Verbatim Formula (TVF), a UK-based participatory research project with care-experienced young people, TVF has explored these fraught and affective issues. Developing methodologies through artistic practices of listening, movement and music. We have heard young people's accounts of the failures of adults' caring practices and the marginalization of their lived experience.

This presentation will share TVF testimonies that illustrate the sense of care and carelessness and centre the affective knowledge that a young person develops through their care journeys.

Globally, the legacies of colonialism are still very apparent in the disproportionate numbers of indigenous and non-white children who enter systems of care. There are 13 million child refugees (The Children's Society), where war, migration, climate change, and famine throw children into a condition of transit where care must be improvised.

How can participatory arts make a form of 'care-lectics', where multiple histories of care are unlocked, and where adults can facilitate and resource the knowledge of care and carelessness held by survivors?

BIOS: Dr Maggie Inchley is a Reader in Drama, Theatre and Performance at Queen Mary University of London with a background in teaching and directing. She is interested in political and cultural audibility and the intersectional aspects of vocal performance. Her publications include *Voice and New Writing 1997-2007* (Palgrave, 2015); and 'Touring Testimonies: Rebalancing the Public Realm Through Human Rights Activism in Asylum Monologues and Seven', *Lateral: Journal of the Cultural Studies Association*, 5.2 (2016). Maggie is Principal Investigator of the collaborative practice-based research project, The Verbatim Formula with care experienced young people. <https://theverbatimformula.org.uk/>

Dr Sylvan Baker FRSA is a Senior Lecturer in Community Performance Applied Theatre at Royal Central School of Speech and Drama. He is a researcher and practitioner with over 30 years' experience working with creative arts practices. He has worked in Northern Ireland as artistic director of the largest cross-community youth arts project in the province and has been working since 2006 with the internationally acclaimed favela-based social project Afroreggae. He is the former Associate Director of People's Palace Projects. His current research interests apart from TVF include practice research analysis of academics of colour in Higher Education.

Abstract

The Aesthetics of Objects and Care: 'Pass the Parcel', Applied Theatre Workshops with Care Experienced People

Carina Miles

This presentation will share findings from my PhD PaR project, Pass the Parcel, delivered between September 2022 - January 2023. I facilitated the project with a group of care experienced people in the South West of England in my previous employment in the digital Mental Health service, Kooth. Through theatre-based workshops I discovered 'the aesthetic truly acts as the pedagogic' (White 2018: 5), and created a parcel which was posted to three other Care Council groups. The project developed from a report about children in care being 'posted' around the care system like parcels (Children's Commissioner for England 2019). This presentation will discuss how the use of theatrical and performance techniques can contribute to the notion of care aesthetics. James Thompson suggests that society has become 'careless' (Thompson 2023: 72) and we are, perhaps, becoming less accountable for our material world (Nicholson 2014: 165-166). There is evidence of people being treated like objects within health and social care, which my research supports. Likewise, MacNeil refers to the 'McDonaldisation' of young people in care who are being 'processed' through social care like the workings of a factory (2018: 42). This research identified the need to develop care-ful practices in performance, Applied Theatre and social care. Thompson states, we are forgetting 'the radical potential of the freedom to enjoy beautiful radiant things' (2009: 6). This presentation speaks to this idea and I demonstrate how objects might be used productively in social care settings and contribute to help to rebuild a 'caring' society.

BIOS: My name is Carina Miles and I am an artist, Applied Theatre practitioner and scholar. I am a third year (part-time) student undertaking a Practice as Research (PaR) PhD in Performance Practice at The University of Exeter. I also teach in the Drama Department as a Postgraduate Teaching Associate. I studied an MA in Theatre Practice following 16 years' experience as a Youth and Community Worker working in an array of social care and health contexts. This experience propelled me into developing PaR projects exploring objects in performance in relation to contexts of care in society.

Abstract

Embodying the Nuclear: The Moral Struggles of Family Care in Post-Disaster Fukushima

Jieun Cho

Since the 2011 Fukushima nuclear disaster, many families have been grappling with the challenges of raising “healthy” children while living in risk-laden environments. Public discourses, largely focused on biomedical risk of disease and mutation in “Fukushima children,” often overlook the crucial role that family care plays in nurturing these children’s health and well-being. This essay brings to the fore everyday dilemmas that the caretakers, primarily mothers, encounter while negotiating risk models and health norms as they strive to remake their perceptions of and attachments to their children as well as their home environments. The central tension revolves around whether radiation exposure is a transient health risk or an enduring alteration of family life. The performative potential of care is crucial in understanding how parents negotiate this tension by grounding the porosity of their children’s bodies and minds as a basis for enacting what I conceptualize as an ethical labor of “balancing.” Against a backdrop of heightened attention to their children’s biological vulnerability, they redefine embodying the uncertainty of radiation as a moral struggle, rather than a biomedical or technoscientific one, while experimenting with alternative ways to imagine “health” in their children’s everyday.

BIO: Jieun Cho is a postdoctoral associate at the Asian/Pacific Studies Institute at Duke University. She earned her Ph.D. in Cultural Anthropology from Duke University, specializing in gender, environment, and health. Her research, titled “Anxious Care: Radioactive Uncertainty and the Politics of Life in Post-Nuclear Japan,” investigates how middle-class families navigate the challenges of raising healthy children amidst the uncertainties of radiation risk in the wake of the 2011 Fukushima Daiichi nuclear disaster in Japan. It contributes to the ongoing dialogue on social reproduction, toxic ecologies, and environmental futures from the perspective of post-Cold War East Asia.

Abstract

Maybe they care...': Caring for Student Employees During Crisis

Denise Goerisch

On-campus student employees in the US have been adversely affected by the COVID-19 global pandemic as well as other campus crises (e.g., student deaths, racialized and sexual violence, etc.) including inability to work remotely, unsafe working conditions, and not being fairly compensated. As the COVID-19 global pandemic continues, it is imperative to understand how US universities and colleges' responses to crises such as the COVID-19 pandemic as well as other emerging crises, impact how they care and support on-campus student employees. When student employees feel cared for, supported, and valued, this can positively contribute to their physical, mental, and emotional well-being, especially during crisis. In times of crisis, such as during the pandemic, accommodations were made to schedules, work shifted to remote, students received paid sick leave, and in some cases, student employees received cards or care packages from their supervisors. However, often, student employees feel undervalued and not supported, which stems from unhealthy relationships with supervisors and co-workers, unsafe working conditions, and inadequate compensation. Student employees believed that poor work environments and supervision were due to university's insufficient response to crisis. Based on interviews with student employees and their supervisors, this paper will illustrate the ways in which student employees experience crisis and how US universities and college perform care in response to crisis for student employees.

BIO: Dr. Denise Goerisch is an associate professor in the School of Interdisciplinary Studies and director of the Integrative Studies program at Grand Valley State University, Michigan, USA. She received her PhD in Geography from San Diego State University and University of California, Santa Barbara. Her research focuses on the socio-economic lives of children and young people. She is currently researching college students' engagements with the financial as well as socio-cultural and emotional costs of pursuing higher education in the US. She has published on topics related to college affordability, faculty labor, mentoring, and emotional labor and girlhood.

Abstract

The Care-FULL Work of Early Childhood Professionals

Sonya Gaches & Michael Gaffney

All tamariki deserve early childhood settings where they can thrive. Central to these settings is the interplay amongst caring-teaching-learning and how early childhood kaiako facilitate these interactions. Historically (and presently) this caring-teaching-learning work has been taken-for-granted and undervalued, and assumed to be naturally performed by women. These assumptions mask the complexities of providing thriving environments that are responsive not only to the tamariki and their whānau but also to the multiple demands of curriculum, policy, economics, and society.

The purpose of this presentation is to reveal and illustrate the taken-for-granted practices of early childhood professionals as they negotiate care-FULL interactions with tamariki. This will be accomplished through the sharing of narratives co-created with early childhood kaiako which recognise moments of care, teaching and learning practices. Analysis of these narratives will highlight the depth of specialised knowledge with which kaiako engage and how this knowledge informs and drives their care-FULL intentionalities.

This research project was initiated because student kaiako in initial teacher education were often more focused on surface-level technical demands without awareness of the complex, multi-dimensional, relational knowledge that was informing teacher decision-making in seemingly routine moments. Use of these narratives with student kaiako will provide provocation for student kaiako to look deeper into the actions of their mentor teachers and therefore their own practices.

It is hoped that through this presentation, the care-FULL work of early childhood education professionals will be better understood, better valued and given due recognition.

BIOS: Sonya Gaches - Tēnā koe! I am a senior lecturer at Te Whare Wānanga o Ōtākou University of Otago Te Kura Ākau Taitoka College of Education after spending over 35 years as an early childhood educator in the United States and the past nearly seven years here in our amazing Ōtāko. My research interests include teaching/learning experiences in the early childhood education community, children's rights and how these interact with policies and practices. I also teaches papers in the initial early childhood teacher education programme with special foci on infants and toddlers, relationships and the practice of teaching, early literacies, and international perspectives.

Michael Gaffney - Kia ora, I have been at Te Kura Ākau Taitoka, Te Whare Wānanga o Ōtākou for nearly 10 years teaching in the early childhood initial teacher education programme. During this time my research interests have focused on children's rights and inclusion within early childhood settings, especially in relation to disability. Prior to this I spent 15 years with the Children's Issues Centre, a multi-disciplinary research unit, within the university. Supporting the practices of adults to maintain the rights and mana of tamariki and whānau has been an ongoing thread to my work and is a feature of this presentation.

Abstract

Carelessness and Clothing: Fast fashion versus the dilemma of the unwearable

Denise N Rall

The global trend of 'fast fashion' has become an environmental catastrophe. There are mountains of garment waste around the world, from the 'immense cemetery of new and used clothing' in Chile's Atacama Desert, per a BBC report (Paúl 2022). In Australia, a pyramid of 6,000 kilograms of clothes was piled up in the Sydney CBD to show the volume that goes into landfill every ten minutes in Australia (ABC 2022; 2023).

Carelessness in clothing arises through fast fashion, where it is cheaper to buy and discard than to invest time and energy into repair (see www.cleanup.org.au/fastfashion). And even losing a button means the garment has become 'damaged goods' and thereby relegated to the unwearable. Borrowing from Mary Douglas, the unwearable garment is now considered 'tainted' or 'polluted' (Douglas, 1996). This forces the garment into the waste category. Taking care means to mend, repair or re-fashion garments in order to extend the life of the 'already worn' (Gill & Lopes 2010). The trends of up-cycling, re-purposing and re-fashioning can revitalise the worn clothing into something 'pre-loved' but still wearable. Refusing carelessness by 'taking care' of our clothing can work as an antidote to today's fast fashion.

BIO: Dr Denise N. Rall is an Adjunct Fellow at Southern Cross University. Since 2008, Rall has developed her academic and artistic interests in fashion and textiles through the lens of a critical sociology of clothing and its role in society. Publications include: *Women, craft and protest - Yesterday and today* with Moya Costello, and *The size of the problem with the problem of sizing* with Lisa Hackett. Rall has served as commissioning editor of two books: *Fashion and War in Popular Culture* (2014) and *Fashion, Women and Power: The Politics of Dress* (2022). She continues to present at conferences in New Zealand and Australia, including topics: 'How can we mend?' at the University of Sydney, and 'What is Wearable Art?' at Massey University in Wellington.

Abstract

Touching Other's Waste in a Neoliberal City: A New Approach to Community Engagement and Care

Daren Shi-Chi Leung

Climate action attempts to waste reduction have not only scrutinized individual disposal habits but have also called for a renewed attention and care to waste in the context of environmental protection. This article illuminates the emerging waste politics in Hong Kong, particularly, to deal with excessive disposal of food waste in landfills escalated into a societal and environmental crisis. Official initiatives promoting resource recovery strategy have produced a 'careless' subjectification of citizens through technological and moral fixes,—exemplified by campaigns such as 'Don't Be a Big Waster!'. In contrast, community-oriented practices of recycling food waste into compost invite local participants to engage with their kitchen scraps in a more material, situated and reflective manner. This activities of composting and farming has inspired my participatory action research, conducted through a two-year ongoing collaboration with community partners and student participants. Drawing on Guy Hawkins's (2006) concept of 'the arts of transience', I examine a material and embodied form of politics through participants' performance. Their engagement with waste reveals whether they recognise and feel the relational dynamics in between the themselves and waste, thereby fostering a relation of openness and care—it encourages the cultivation of new collective habits that moves away from separation, denial and mastery towards waste. I argue that performing care involves the performativity of waste ethics. Here, participants experience food waste not as a phobic object but part of a relation in which we sense our interdependence with what we discard and feel the force of time and transience.

BIO: Daren Shi-chi Leung is a Research Assistant Professor in the Department of Cultural Studies at Lingnan University. He received his Ph.D. in Cultural Studies from the University of Sydney in 2021. His research focuses on the material politics of food and waste in relation to technology, history, and community in China and beyond. His work has been published in academic journals such as *Cultural Studies*, *Peasant Studies*, and *China Perspectives*. Recently, Leung's research on waste is recognized by the University Grants Committee of Hong Kong with an Early Career Scheme award.

Abstract

Making as Care: Valuing craft skills

Susan Luckman

Released during the first year of the COVID-19 pandemic, The Care Collective's *The Care Manifesto: The Politics of Interdependence* offered a timely intervention into debates which foregrounded the need for enhanced structures of care as at the heart of our communities and politics. Echoing calls from broader critiques of contemporary neoliberal capitalism they observe: "as neoliberal growth policies have become dominant in so many countries, the inherently careless practice of 'growing the economy' has taken priority over ensuring the well-being of citizens" (Chatzidakis et al. 2020, p. 8). Moving beyond the economic and governmental policy discourses prevalent in public debates regarding the importance of Australian-based production, this paper explores the cultural value for individuals of material production. Focussing on craft skills as enablers of repair and care, this paper locates the material affordances of (declining) craft skills in an age of climate crisis and geo-political instability. The presentation draws upon over 50 semi-structured interviews with a broad range of skilled tradespeople, craftspeople, designers, engineers, and manufacturing business owners across Australia, to articulate the ongoing individual and collective identities and meaning attached to being able to make things, beyond the financial value of production. In so doing, it foregrounds the importance of care for the built material, as well as ecological, world, and the importance of sustaining craft skills beyond their all-too easily dismissed heritage value.

BIO: Susan Luckman is Professor of Culture and Creative Industries and Director of the Creative People, Products and Places Research Centre (CP3) at the University of South Australia. She is an interdisciplinary cultural studies scholar whose research focusses on cultural and creative work, with specific interests in intersectionality, diversity and creative employment, craft and making, and rural and regional cultural and creative work. Susan is the author of *Craftspeople and Designer Makers in the Contemporary Creative Economy* (2020), *Craft and the Creative Economy* (2015), and *Locating Cultural Work: The Politics and Poetics of Rural, Regional and Remote Creativity* (2012).

Abstract

Cooking less, Caring less and Still Taking Care of - The ordinary ethics of mothers integrating meal kits into everyday care

Willow Forgeson

Mothers use food to care for their families. However, family dinners can be places of conflict where all members of the family are trying to get their care needs met. The introduction of meal kits into family foodwork, endeavours to meet the needs of all family members at dinner time. Meal kits claim to provide fresh, nutritious and exciting food and make the work of dinners easy, especially for mothers, who are still doing the majority of family foodwork. However, integrating meal kits into a complex dynamic of conflicting care needs at mealtimes requires astute ethical considerations.

During my research into Pākehā middle-class mothers who consistently use meal kits to feed their families, I have found that using meal kits offers mothers the opportunity to meet their own care needs whilst balancing those of their children. However, this is a complicated space for mothers, where they are continually calibrating their actions between care of self and care of their children. Furthermore, how successfully mothers are cared for is dependent on several factors, including differing perceptions of how care and motherhood should intertwine, the willingness of children to accept care in the form of food and other family members sharing the burden of caregiving in the form of cooking the evening meal. I explore how mothers ethically navigate the unexpected situation when the food they use to care for their families, also provides care for themselves.

BIO: I am currently completing my MA in social anthropology at Massey University. My interest lies in the mundane, and the everyday actions that shape lives. With a background in early childhood education as part of my work with Playcentre Aotearoa, I have a particular interest in mothering. My thesis explores the interaction of meal kits, mothering and morals, as mothers integrate meal kits into family foodwork. I have previously explored autoethnographic practice as a way to illuminate the nuances that exist within the everyday and I am also interested in incorporating my performance experience in my work as an anthropologist.

Abstract

Diffraction practices of care through artistic research

Natalie Schiller

What do we care for? How do we care for? Who are we becoming in the process of caring for?

With my performance lecture, I seek to unpack the stated questions above with the support of two of my artistic research moments, namely Cutting grass with scissors and Senses of selves (see pictures above).

My artistic practice was entangled with everyday routines of care, where "[t]he concept of practice include[d]...daily rituals of identification,...domestic arrangements, childrearing and education" (Spatz, 2018, p. 209). In more detail, the two performance sequences I plan to discuss during my presentation, were influenced by actions of care for a pet in my household (Cutting grass with scissors) and the care for my domestic environment, manifested through mundane domestic maintenance tasks, such as vacuuming and water blasting (Senses of selves).

I will elaborate on diffracting notions of care throughout my creative workings, where diffracting is a're-turning - not by re-turning as in reflecting on or going back to a past that was, but re-turning as in turning it over and over again...re-turning as a multiplicity of processes" (Barad, 2014, p. 168). Here, for example, I will investigate caring through a variety of diffracted actions of care, such as cutting (grass), an almost violent action in the name of care, and the actions of constant touching, rubbing, and scrubbing (in relation to executing domestic works).

Moreover, I intent to explore how the processes of diffracting aspects of caring for my domestic field enabled me to elaborate on the question of, who are we becoming in the process of caring for? In this instance, I became a 'cleaning machine', lined up with my fellow cleaners (carers) in Senses of selves. This discourse will be in conversation with Rosi Braidotti's (2019) philosophy on posthuman subjectivity.

Performative and participatory elements will accompany my presentation, where practices of care in relation to my artistic research can be re-experienced, re-performed, and re-disturbed. The sharing of my performance work aims to cartograph ruptures and ripples on practices and ethics of care and to celebrate notions of care in the light of difference, multiplicity, and complexity.

BIO: I am a PhD researcher at the University of Auckland (Dance Studies, New Zealand), where my areas of expertise lie within artistic research, feminist and performance arts, performance philosophy, and posthuman theories. My projects seek to investigate how artistic research supports critical, creative, and affirmative approaches of becoming and being in this world.

Abstract

Reimagining everyday care in Australia: futuring hoped for futures

Kelly Saunders

Amidst compounding crises, women still do the majority of care in what is increasingly a global crisis of care for people and the more-than-human. This calls for reimagining futures in which care is a vital concept and practice for everyone. To date, scholarship on care in the future has focused on the implications of emerging technologies on practices of care. Beyond this, there is a lack of future visioning of everyday care within routines.

My PhD research uses qualitative futures methods to explore people's visions of everyday care in 'hoped for' futures. The notion of everyday care is contested and embodied, making it a complex subject for futures scholarship. Yet, care is also deeply future orientated, with 'care futures' opening up new temporalities, spaces and ways of caring that get beyond existing barriers to embolden care. The findings reveal both the ways that care is currently performed on the edges of productivist time and space, and the performative power of caring differently in futures that transgress binaries of public/private, responsible/irresponsible and work/care. The research shows that reimagining everyday care through futures methods can enliven studies of care and reorientate the present toward ethical and liveable futures.

BIO: Kelly Saunders is a PhD Candidate with the Faculty of Business, Government and Law at the University of Canberra in Australia. Her research into hoped-for 'care futures' challenges productivity and work discourses to imagine care as an everyday practice for everyone. Kelly's interdisciplinary research explores how we might reimagine everyday care in Australia using ethnographic and futures methods to support convivial and transgressive places and ways of caring.

Kelly currently tutors a Masters of Public Policy and consults in the fields of gender, mobility and placemaking; working with clients including the World Bank, Arup, Transport Infrastructure Ireland and SNCF (France) to centre care and women's safety in public space. Prior to her doctoral studies, Kelly worked for many years in law and public policy across government and the private sector in Australia and France, specialising in public transport.

Abstract

Lost Socks & Polka Dots: A verbatim play about ageing and agency, conflict and care

Sarah Peters

Lost Socks & Polka Dots is a verbatim play about ageing, care, memory, and the tough decisions people make about how to care for those they love. It is based on 16 interviews from the triangulated perspectives of people living in aged care facilities, their family members, and those working in aged care. The play was written as part of a practice-led research project which used a verbatim theatre methodology with three goals/phases; to research the lived experience of accessing aged care services, to document the creative process of writing that experience meaningfully into performance, and to investigate the response of audiences to the work. The project is now at the end of phase two, with a finished script for a solo actor ready for production.

In part, the play is a response to the recommendations made by the Royal Commission into Aged Care Quality and Safety in their final reports from 2021, in particular recommendation 26: 'Improved public awareness of aged care', including to 'encourage public discussion about and consideration of aged care needs' (227). Lost Socks & Polka Dots positions conversations and care at the centre of each character's conflict as they wrestle with how best to care for others and for themselves, and who they should listen to along the way. In this paper I analyse the dramaturgy of care in the process of this project and in the world of the play, and reflect on how audiences are invited to participate in this care through the act of listening.

BIO: Dr Sarah Peters (she/her) is Senior Lecturer in Drama at Flinders University and book reviews editor for Australasian Drama Studies. Sarah is a playwright and theatre practitioner specialising in verbatim theatre and community-engaged theatre making. She was a commissioned writer on State Theatre Company South Australia and ActNow Theatre's 2020 Ruby Award winning project Decameron 2.0, and Theatre Republic's 2023 Future:Present project. Her research investigates collaborative theatre making processes within an ethic of care, playwriting based on lived experiences, and dramaturgies of theatre. Her co-authored monograph, *Verbatim Theatre Methodologies for Community-Engaged Practice* was published with Routledge in 2023.

Abstract

Animating Elderhood: Datascapescapes of Ageing in Place

Michael Doneman

Animating Elderhood proposes a transformative approach to digital activism for the ageing population, integrating the concept of performativity as a tool for social change and identity construction. Through a collaboration between RMIT and the University of the Third Age (U3A), the project employs a 'mentor the mentor' model that goes beyond digital literacy, enabling ageing individuals to actively shape and redefine their identities in the digital landscape.

In this context, performativity is twofold: Firstly, it is realized through the roles undertaken by U3A's Digital Mentors group, who enrol not only as learners but also educators, using digital tools and language to reshape the narrative around ageing. This performative act challenges the traditional, often passive, depiction of older adults, instead encouraging and highlighting active participation and agency in the digital domain.

Secondly, the project's methodology itself is performative. Employing digital ethnography and Participatory Action Research to grow a Community of Practice, Animating Elderhood engages participants in the active construction of digital identities. Through communicative acts—both verbal and non-verbal—these individuals express and also continuously redefine their identities. This redefinition serves as a counter-narrative to received notions of ageism, asserting the dynamic and evolving nature of ageing identities.

Aligned with the ARC Discovery grant "Ageing in and through Data" and the international "Aging in Data" project, Animating Elderhood aims to establish an 'eldragogy', a learning system that envisions older adults as integral, co-creative actors in AI and the digital world. This vision of eldragogy is inherently performative, understanding the elderly as engaged in a continuous process of identity (re)formation and expression through their interaction with digital technologies.

BIO: Michael Doneman is a PhD candidate at RMIT's School of Media and Communication (College of Design and Social Context). A member of the 'ageing in place' demographic himself, he brings substantial and diverse professional experience and expertise to the task of collaborative exploratory research in this domain.

Michael is founding director of Edgeware Creative Entrepreneurship, a small business training company, and maintains his own coaching practice. He has a background in the arts, education and community cultural development which inspired work in business design, higher education, vocational education and training, and information technology. He has been writing creatively since he was a teenager.

Abstract

Care and carelessness for older people in sociotechnical care networks

Lisa Vonk

As internet enabled devices become widespread, they are increasingly implicated in the ways older people enact and receive care. Feminist, socio-material theories posit that care is a more-than-human practice involving the alignment of humans, discourses, spaces, and technologies inter alia to produce a sense of living well (e.g. Puig de la Bellacasa, 2017; Hjorth and Lupton, 2020). This body of research points to the ways that digital technologies are active in co-creating the shapes and forms of contemporary care practices.

This PowerPoint-based presentation draws upon two data sets: 16 qualitative interviews with people aged between 70 and 85 and marketing literature and government documents related to technologies designed for older people. Both data sets are analysed to understand the realities and imaginaries of everyday care, and carelessness, in sociotechnical care networks.

Dominant representations of sociotechnical care expressed in government and technological documents centre on the potential for empowerment (where technological interventions achieve health and independence) and connectedness (where technological interventions mitigate social isolation and loneliness). Indeed, interview participants describe ways technologies foster feelings of control, autonomy and 'care at a distance'. However, these technologies are also incorporated into the lives of older people in ways that do not reflect their needs and priorities which hinders care. Inscribed in these technologies are patterns of 'ideal use' which structure how participants engage with them in ways that enable, but also, constrain. Finally, digital technologies are associated with an individuation of the responsibility for care for older people.

BIO: Lisa Vonk is a PhD student in Massey University's School of Humanities, Media and Creative Communication. Her doctoral research examines how digital technology impacts the ways older people in Aotearoa undertake and receive care. She is also a tutor and research assistant with Massey's CARE and PERC research centres.

Abstract

Experiencing care with (and against) institutions

Peyton Bond

In 2021, SOCI103: Crime, Deviance and Social Transformation was offered for the first time at Otago Corrections Facility (OCF). SOCI103 at OCF is an entirely equivalent course to SOCI103 taught on campus; lectures are either live-streamed in or recorded for the incarcerated students, and tutorials happen fortnightly in-person in the prison. This OCF pilot programme, spearheaded by Dr. Fairleigh Evelyn Gilmour, was successful and returned in 2022 and 2023. Incarcerated students have done exceedingly well in the papers each year, and Corrections supports the tertiary education initiative.

In early 2023, we began working on streamlining the process to offer papers at OCF in an effort to sustain and expand the programme. The work of streamlining consists of the creation of two booklets: first, a prospectus to offer to potential incarcerated learners at OCF, and second, a handbook for academic and administrative staff interested in bringing papers into the prison. To create these handbooks, we interviewed people involved in the OCF pilot programme. These interviews have produced valuable administrative and pedagogical information for the handbooks. At the same time, the interviews with University of Otago tutors, lecturers, administrators, and management, demonstrate a keen awareness of a heightened experience of care—between and with all involved, including between those that will not meet, such as administrators and incarcerated people taking the courses—despite and in response to the challenges of the incarcerated environment. This paper speaks to the moments and practices of trust, respect, and mutuality of learning between those involved in the delivery of tertiary courses at OCF.

BIO: Dr. Peyton Bond is a Teaching Fellow and Research Assistant at the University of Otago in Aotearoa New Zealand. Her primary research interest is gendered labour, particularly in feminised service industries. She uses feminist qualitative methodologies in her research and is especially interested in people's stories of their working lives. She is also interested in post-work imaginaries and wishes to pursue more research in this area, including friendship and camaraderie as resistance to contemporary systems of work. She is part of a pilot project teaching inside of Otago Corrections Facility (OCF). On campus, Peyton teaches into sociology, gender studies, and criminology courses.

Abstract

Working in the Trouble and Jane Bennett's middle ground: Animating creative projects in the Australian Anthropocene, redux

Elizabeth Day

'Working in the Trouble and Jane Bennett's middle ground: Animating creative projects in the Australian Anthropocene' is the title of an essay I published in *Care Ethics and Art*, edited by Jacqueline Millner and Gretchen Coombs, Routledge, 2021.

This paper revisits it to foreground key ideas informing my art as a visual practice focusing on the violent imposition of colonial law upon the land called Australia and its indigenous population, what Meera Atkinson has called 'Australia as a crime scene', and the transgenerational trauma it has produced.

To which it seeks to respond with a performance of and by art as ethical, performative, reanimating practice of care, bringing Jane Bennett's influx, efflux: writing up with Walt Whitman to its undertaking.

Against indifference as limit case of carelessness, it strives to present a tender, careful and 'care-full' way of approaching, unravelling and re-animating the colonial damage through creative actions of care.

It is part of my current research at Deakin University for a PhD, which I have titled *Working in the Trouble*.

This research identifies and elucidates the theoretical threads at play in my twenty-five interdisciplinary projects developed both through an idea I call 'the prison on the landscape' and within actual prisons in Australia.

The prison as wound is an image that has informed my textile/text performances, including my ongoing *Invisible Words/Invisible Worlds*, as well as my recent work in *The National 4*, *Carriageworks*, Sydney (2023), and to which images and/as performances my presentation will speak.

BIO: Dr Elizabeth Day is artist/educator/writer/curator. Her art has engaged the subject of the imposition of colonial rule on the landscape and its indigenous population, the transgenerational trauma it has produced, and posited care as a creative response.

Most recently she exhibited her unravelled textile work *The Flow of Form: There's a Reason Beyond a Reason. Beyond That There's a Reason* (1797 Parramatta Gaol), *Carriageworks*, Redfern (2023), in *The National 4* (2023). She completed a DCA at Western Sydney University, her thesis entitled *Discontinued Narratives of Migration* (2013). She is Co-Curator of the Boom Gate Gallery, Long Bay Gaol, Sydney.

Abstract

Listening Through Walls: Towards a 'protective dramaturgy' for hearing stigmatising stories from prison

Sarah Woodland & Rand Hazou

Listening Through Walls is an audio drama and podcast project adapted from a 2019 documentary theatre production, Ngā Pātū Kōrero: Walls That Talk, staged in Auckland Prison, New Zealand. The production featured a primarily Māori cast and was based on verbatim responses from interviews with members of Unit 8 Te Piriti, a therapy unit for those convicted of sex offenses. Its goal was to reveal life behind prison walls and humanise the statistics of racialised over-incarceration.

The script was structured around Te Whare Tapa Whā, a model representing Māori wellbeing in four dimensions: physical, spiritual, mental, and social health (Durie 1994). In interrogating why people should listen to these stories, participants wanted to challenge the stereotypes around criminality. The audio project faced ethical hurdles, including resistance from the Department of Corrections and the Massey University Human Research Ethics Committee.

We engaged a group of 'expert listeners' to advise on the audio drama's potential to stimulate conversations about crime, justice, and the stigma surrounding sexual offending. This led to the concept of a 'protective dramaturgy' comprising Te Whare Tapa Whā, verbatim scripting, the audio drama form, and listening protocols provided to our listeners. This paper develops the idea of a protective dramaturgy, drawing on previous work related to care aesthetics (Thompson 2022) and cultural safety (Papps and Ramsden 1996) and building on Eckersall's (2006) concept of an expanded dramaturgy that embraces collaborative and relational structures in drama's creation and production. We interrogate the potential for a protective dramaturgy to inform the audio representation of stigmatised stories.

BIOS: Sarah Woodland is a researcher, practitioner and educator in applied theatre, participatory arts, and socially engaged performance. In 2023, she completed a three-year Dean's Fellowship in the Faculty of Fine Arts and Music, University of Melbourne investigating how the performing arts can promote social justice and wellbeing in institutions and communities. Sarah is a Senior Lecturer in Theatre at the Victorian College of the Arts and has published widely in theatre and interdisciplinary arts.

Rand Hazou is a Palestinian theatre practitioner and scholar. His work explores the intersections between Arts and Social Justice. His research focuses on how creativity intersects with human rights, citizenship, justice and well-being. In Aotearoa, he has led teaching and creative projects engaging with prison, aged-care and street communities. He recently co-convened the Precarity Creative Arts and Wellbeing Symposium which brought together scholars and arts practitioners to explore the role of the arts in enhancing well-being among precariat communities.

Abstract

Showing that we care for the ones who are invisible

Ülfet Sevdi

One of the questions I always asked myself is the following: When men die or are wounded during a war, they reach the status of heroes. But what about women? Many years ago, after the 'end' of the Iraq-USA war, I learned about the kidnapping of women by sex traffickers. Nobody hears their voices. When I started working on my performance *Numbers Increase As We Count...*, I found out that - according to a dated report - 4000 women were reported kidnaped in the North of Iraq, and nothing further was known about them. But no news talked about that. Even if people have heard about the situation, nobody has been searching for them, or trying to rescue them. Virgins are sold at high prices, then start working in brothels. Forced into prostitution. They are just called 'Prostitutes', reported as numbers. In a 'normalizing' way. And this is happening right now.

In this performative talk, I want to present some of the techniques I use in my performance to show that I care, that we care, and that we should care about these women. Women are so often made invisible in situation of war and aggression. But they are at the same time the most vulnerable ones, and the ones who suffer the most. The current situation of the world calls for us to care about these women everywhere.

I will present the following techniques of care, and explain how I see the profound effects they have on the audience: e.g. putting my words in the audience members' mouth; layering archives of the rehearsals to demonstrate the time frame, the duration; using archives, documentary techniques, interviews. I will also talk about the way this performance has turned into an invitation to care and protest; talk about the many women who have joined me during the last 5-6 years in different versions of the performance; and how I have integrated these women into the performance as they joined me.

BIO: Ülfet Sevdi is a writer, theatre director, dramaturge, visual artist, and Theatre of the Oppressed practitioner based in Montreal. She graduated from the Department of Fine Arts and Theatre at Mersin University, Turkey, in 2001. She holds a Research and Creation Master in the INDI program at Concordia University. She is now a PhD candidate in the INDI program at Concordia University.

Her work deals with oral history and social narratives. Her approach is highly conceptual, experimental, and is theoretically grounded in the critical social sciences. She was the co-founder and artistic director of *nü.kolektif* (2008-2014), an Istanbul-based collective of multidisciplinary artists involved in performances dealing with political topics. She continued this line of work with *Thought Experiment Productions* (2015-) since coming to Montreal, a production company she also co-founded and that she co-directs.

Abstract

Facilitating Afecto in Resistance to Violence

Sarah Ashford Hart

In Colombia, the violence of the internal armed conflict is sustained through patriarchal practices of obliterating the “other”, founded on misogyny and territorial occupation. Many female victims/survivors resist perpetuating violent relations (which are normalized) by caring for life, as heads of households, community leaders, and peace activists. In this context, socially-engaged performance can revindicate their capacity for afecto (radical care), offering a path to peace from below. Following decolonial, Latin American, communitarian feminist thought, this relationality poses an alternative to patriarchal violence, precisely because the female body is the “first territory” of subjugation and resistance. Socially-engaged performance practitioner and leftist feminist militant Patricia Ariza’s work reveals how the female body-territory is dispossessed and reclaimed as a communal life-force. Her long-term practice of collective creation, engaging displaced and victimized communities (usually women) in professional theatre productions about their experiences (often with trained performers), demands justice and accountability by claiming visibility and dignity in the public sphere. It broadens the scope of testimonial theatre to include nonverbal (physical and musical) vocabularies that poeticize the “real”, with notable affective impacts - transforming pain and rage into strength and love, cultivating collective response-ability and healing. However, we might ask ourselves, is large-scale visibility necessary, or can more intimate encounters make longer-lasting impacts? Can female victims be placed center stage without others exploiting their suffering? Ariza’s role in politics also raises concerns about the institutionalization of this radical work - a problem facing applied theatre globally, in times of neoliberal agendas for producing participatory citizens.

BIO: Sarah Ashford Hart is a socially-engaged performance practitioner/scholar from a Canadian-Venezuelan-American background. She completed her BA in Theatre at Barnard College, Columbia University, her MA in Devised Theatre at Dartington College of Arts, Falmouth University, and her PhD in Performance Studies with designated emphasis in Human Rights at the University of California, Davis. Recent publications address contemporary performance in Latin America, devised theatre methodology, the importance of affect to applied theatre in contexts of immigrant incarceration, and embodied approaches to witnessing testimonial performances. Research areas include applied theatre, decolonial theory, affect theory, migration studies, carceral studies, embodiment, trauma and memory.

Abstract

Narratives, Colonial Leaps, and the Superposition of Care in The Mauritanian

Loraine Haywood

In the film, *The Mauritanian* (Macdonald 2021), Mohamedou Ould Slahi (Tahar Rahim) is imprisoned in Guantanamo Bay after the 9/11 terrorist attacks in America. Nancy Hollander (Jodie Foster) agrees to take his case and calls the facility to find him. The military can neither confirm he is there or not there. She states, "Well he either is or he isn't, he's not Schrödinger's cat?". The question becomes one of superposition. What is the status of Mohamedou, is he dead or alive? What quantum colonial leap puts his life in jeopardy and by extension placed him within a framework of imperial thinking? What the film suggests is that we are seeing a version of Schrödinger's cat, a thought exercise in quantum mechanics. But what we are measuring in this film is care.

In this paper I argue that the film presents quantum narratives that make it difficult to evaluate, prove, or understand care. Like quantum particles in flux, they have wave patterns of violence. Arkady Plotnitsky suggests that "Quantum mechanics... is still a theory of individual events and effects" (2006, 113). Samuel Chase Coale suggests that quantum research provides a way to look at art in regard to "quantum flux and narrative flow" (2011, 261). Bodhisattva Chattopadhyay suggests that quantum fiction can "be considered as a variant of an alternate history... a parallel world" (2022, 166). What complicates the situation of the detainees in Guantanamo Bay is the quantum narratives that surround their arrest. Thus, in *The Mauritanian* the event of 9/11 was a singularity that fractured the category of care giving rise to quantum narratives as an entanglement with care performance. The film depicts care performed as violence, care performed as revenge, care as duty and loyalty, caring/not caring for the rule of law, care for family, the manipulation of care, and political care as violent intervention.

BIO: Loraine Haywood is an Honorary Associate Lecturer and Higher Degree Research Candidate in the School of Humanities, Creative Industries and Social Science at the University of Newcastle, Australia. She explores violence and trauma that resonates through performances of the Real in film, and in imagined outer space futures. She is joining researchers in breaking the boundaries of disciplines drawing from quantum mechanics, cosmology, co-futures, quantum narrative, decolonisation, science fiction film as the continuation of colonisation, and the void of 9/11.

Her research draws on the psychoanalytic theory of Sigmund Freud's "dark continents" of the mind that intersect with colonisation and imperial thinking, and Jacques Lacan's theory of the anamorphosis in the recognition that images, and therefore film, could harbour the Real of death.

Performance of the Real Research Theme