

# L2- on criticism

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00:02

Hello, welcome to my second lecture. This time, I'll be talking to you in a little bit more detail about slippery criticism or some of the conceptual ideas that have been formed, how I think about critical practice. And given the nature of this talk, I'm going to begin with some conceptual or theoretical propositions that perhaps get into a bit more detail around some of the research that I've been doing. I'll continue on with a couple of examples of the kinds of work I'm sort of talking about. And then I'll end up with, I guess, a couple of provocations for us to consider together, surrounding our work. Now, before we start, and before I remove myself off the screen, I'm aware that perhaps if you're listening to this, you are critic, or an artist who's interested in critique, or someone who has an adjacency, or relationship to criticism. And I guess I wanted to do this preamble to acknowledge that I'm going to be talking perhaps a little bit about some materials, or some thinking that is outside of theater and performance studies that I'm bringing to criticism, but also that everything that I'm offering here, and the kinds of thinking that I'm doing, are in no ways seek to exclude the infrastructure of criticism as it stands, I know that that infrastructure is highly precarious in most of the spaces that we work, and that some of the challenges around from resourcing through to space are very real. And they are kind of prescient. And so I guess I offering this, in addition to or is complimentary to the incredible work that's happening to maintain spaces for critical discussion about theatre and performance. And in the belief that expanding how we maintain and facilitate those spaces, but also how we do, the work of rigorous critique is important for because critique is ultimately kind of democratic act of Commons or of gathering. And that's something that's really important to some of the thinking that I'm going to be sharing here. But of course, there's artists and cultural workers, perhaps engaging with this, you will have your own methods and modes of navigating these ecologies, or perhaps articulating some of these same concerns. And I look forward to connecting with that multitude.



02:46

I'm going to be



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talking a little bit about this first part about my own work as a critic and perhaps theorist of criticism, or perhaps from that work. And really, this is been a commitment to examine how criticism constitutes a particular political event. And I mean, both the act of writing about performance, but also, as I'm about to share, more broadly, the act of thinking with or alongside performance. As I've worked as a writer, and editor and artist engaged in projects on criticism, as well as a researcher, both in the UK but in many other European countries, I've been aware that the context of this work has constantly been experimental performance. And I think there's a reason for this, in part

because experimental performance, given it's much more precarious position on a kind of cultural market allows for these multiple ways of relating and thinking about it, but also offers a lot of different spaces through which we might engage in wider political projects together. And so having moved between East and West, particularly within Europe, I'm also aware that the kinds of liners or histories of criticism, some of which kind of center, a return to the Enlightenment project, which I'm about to dispute here, but also the radical work that's been happening within theatre and performance and art, not because in spite of many kind of political changes that have come to shape theatre and performance is really fundamental. And so I'm perhaps speaking a little bit today in in through the UK as a context. And I don't think some of these questions are scalable, easily transported to other places, because those infrastructures can look quite different. But I think some of the challenges are shared as well, particularly around the rise of populism around these wider material and political governances that are impacting where we can speak and with the country. have rigor and with kind of audiences and resources. So there are several strands of inquiry that are entangled into thinking about the question of performance criticism. And I want to follow some of these entanglements here. So in this first part, I'm going to speak perhaps quite conceptually about criticism. As I've said, some of this thinking is specific to the UK in terms of context and position, but migrant sea and transnational work has been really important to shaping this thinking, and I want to acknowledge it here. But of course, we are experiencing not only processes of new liberalization of critical culture, closely connected to moving past what Breanna coons calls the readymade possibilities of discourse around performance, but also questions of recognition as to what is registered as criticism, and perhaps a different moment of the rise of authoritarian populism that's shaping a different relationship both to the market, given the impact COVID has had on already precarious cultural sectors across the board, but also already precarious infrastructures for political debate and thinking that theater and performance. And perhaps one of the things I'm going to come back to, again and again, is the idea that we've come to talk a lot about crisis in criticism, about the crises of criticism, or the kind of impact of these different ecologies and shifts on to the work that we do. And my suggestion here is that we might think of that differently, as an opportunity, not just as a crisis, and there's something about crisis that perhaps feels very and generative, it suggests an impasse or an impossibility of doing something. And my contention is that it is possible for us to not just find these spaces of resistance in through criticism, but also to connect with really much larger and underexplored histories of radical criticism and radical I mean, in lots of different ways.



07:27

So this impart, thinking about the question of the politics of public criticism, and its relationship to contemporary forms of regulation, economic, cultural, infrastructural, has maybe included a much more deeply rooted question about the relationship between criticism and democratic deliberation, political critique, and performance culture, often resulting in multiple fractures between newer experimental and radical forms of criticism, what I call non conforming criticism, and this so called crisis of criticism that I've mentioned earlier. So I'm asking us to consider what are the politics of recognition of criticism? What sets of relations do they implicate? And one institutional logics do we encounter in such processes? So I want in this paper to arrive at thinking besides performance, rather than about performance. And I want to argue that conceptually, this queering of the use of criticism also reflects on its politics of recognition. And this is tied to what I propose is a cultural conflict that's rooted in the Enlightenment with the emergence of certain notions of political rationality, but also the colonial logic of dominant forms of criticism, which are about capture and interpretation, as well as more recently about valuation. So I'm going to spend a significant time unpacking what I mean by this cultural conflict, before returning to an example and kind of moving outwards from there.



09:16

To this part, I've called doing unmastered role politics through criticism.



09:31

In her work on thinking mastery, Julieta sync proposes that mastery involves the subordination of what is on one side of a border to the power of what is on the other. And in the work which speaks to the entanglements of mastery to coloniality power and occlusion. Sing explore explores the political project of resisting mastery through a rethinking of relations of dependence, and she cites Helen xizhou Search for a means of letting something through. So if we recognize that criticism has historical ties or to political events of patient, or two forms of legitimation, and permission, then what modes of paying attention might hold political acuity in what Donna Haraway calls the dwelling in the thickness of the contemporary moment, or being with the trouble. I see criticism as distinctly implicated in mastery as a form of border. And in this entanglement, a note the relation between mastery and binaries that have shaped dominant ideas of criticism, such as rationality, subjectivity, objectivity, and publicness. And I notice things work something about paying attention to materiality, and how it affects discourse. A reminder of the material relations that exceed language and language is something we come back to again and again, when we're thinking about criticism. What is a descriptive act? What is to follow on from the cultural materialists a thick description? What is a moment of judgment or critique? And how do we define rigor in this ecology. But I suggest that thinking besides performance enters in a relation of mutual vulnerability, or dependency, which equally can grant autonomy to performance and to criticism and therefore enable divergent and convergent relations to political participation. And I'm using non conforming criticism mostly as a frame to render legible forms of thinking that our fields still in process or perhaps role are vulnerable, or that reject the category of critique either implicitly or explicitly. So instead of thinking about criticisms, temporal relationships to performance, if it comes after or during, or what some of those timeframes and how they dictate the kinds of outputs that criticism emerges with, I'm kind of interested in a feminum analogy of criticism. So while scholars have spoken increasingly of these transitional shifts that criticism has been making into the digital print into oral into alternative publishing ziens. For example, the ongoing conversation has also concentrated not only on dwindling resources, and changing priorities for arts councils or public funding, but also by threats to expertise. Henry Manson an article written for the Financial Times that provided context around politician Michael goes, now infamous statement that we need to make do with experts stating his inability to cite economic evidence for this claim that the EU can sense 350 million pounds to average to the EU every week. This moment was cited as the importing of post truth politics to the UK, an American term referring to the relation of politics to deliberate deception. Some of us perhaps who come from the east of Europe, might be more cynical towards this idea, not because posters politics doesn't exist, it absolutely does. But because we've seen governance of discourse



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before and in multiple ways. It would be gratifying to claim that this far right attack is on the validity of expertise. But expertise becomes precarious. And so the experts because there's a constantly shifting set of paradigms that legislate the nature and definition of that expertise. This is evident in Gulf statement where the experts stopping experts when they're finding refute the dominant political position. So they become interpreters of facts, and their interpretation is rendered flawed for its presumed political allegiance, and was put through politics makes explicit a convincing case for how organized misinformation and deception have become viable political strategies. It also evidence is a contradiction. We are in need of sustained rigorous intellectual, political and critical engagement. But we refuse to account for how the fabric of expertise is nuanced and articulated. And of course, specifically for criticism, where what counts is fact or the kind of mere suggestion of objectivity raises moral and imperative questions. There's a concealment of this relation to expertise that returns to journalistic objectivity. And that is specifically in the UK because of so much of criticisms. historicization has been in relation to journalistic practice. This becomes problematic when it enters the realm of permission. Because what it does is it essentially creates these cultures were outsiders with outsiders. an insider's on the idea that expertise is somehow innate or built. And we know from the different pathways into criticism that many employed critics particularly have here, that that's not the case that the kinds of expertise that is being defended here is not in fact, a kind of expertise or disciplinary expertise. It's an embodied one. It comes from being a sports commentator for the Daily Mail, and being sent to watch and

review theater over a decade. Or it comes from being a very eager fan of criticism, with a background of English literature. So someone who's perhaps textual or analytical skills in that from that background. So there's a lot to unpack in these ideas. Often, when we are engaging with these discussions, we're also seeing acts of mastery that grant cultural capital without an engagement of the material relations that make them come to be. At the same time, however, criticism has always flirted with the fictional you can see on the slide, Kandinsky, his work dance curve on the dances of Palooka, from 1926, which was a kind of conceptual exercise in perhaps the kind of remixes, but also perhaps a critique. And I'm offering it here as a perhaps playful example of what besides looks like in quite a literal way. In the realm of theater and performance, of course, this concealment of expertise as cultural capital, is problematic, but so is the denial of the power that a critic holds power to make visible or conceal power to grant public attention, power to speak, power to defend. So criticism constitutes engages in an often reproduces networks of power. But of course, the relationship between fact and fiction is not so straightforward. And as we've seen, from the many incursions into the role of fiction as resistance, for example, the role of for example, Afrofuturism, to name but a few. This intentional use of fictionality also points to the ways in which a lot of for example, fake news are, in fact, obviously works of fiction. And so by uncovering this relationship, perhaps we might be more open with the different operations of fiction, which often is rendered in the guise of objectivity. Its political deployment for agendas, for example, political, the far right, but also, it's misused within the context of criticism too, that often is a very effective field, to write about theatre and performance is also to love theatre and performance in some way, shape, or form. And it's perhaps, seemingly paradoxical to claim that love as a kind of intimacy, somehow that still feels like a disruptive thing to say, as if a rigor comes from a sort of disassociation or coldness.



18:19

Many of the conversation surrounding this moment of criticism in the UK, particularly in the early noughties, manifested as this crisis between critics and bloggers and between critics and their papers, and this reveal the structural inability of established forms of criticism to respond to new and diverse forms of performance, on the one hand, whose infrastructures are different than those established circulations of performance, both formally and structurally, but also its own lack of stability. It's very obvious, for example, that the structures in themselves do not enable performances that are a one off that move to festivals that are experimental, who stakes are perhaps quite different. So this distinctly affects not only what get gets written about but what critics get trained to write about, at the same time, the regulation of participation in critical culture. This idea that those who write on blogs are some amateurs and those who write in newspapers or professional is an attempted diligent demise on the basis of a politics of recognition and of competition. And these are both wrapped up together. So if we accept that there is much to be said for criticisms, precarious public positions and sustainability, and its direct threats and risks, we must also accept the overall position that we have in regards to expertise, subjectivity, and its instrumentalisation. Do we need to differentiate between shapeshifting forms of criticism resistant to these confusions and critical engagement that merely instrumentalized us debates on the web? Hand this makes evident the relation criticism has always had to the political quite explicitly, and on the other it resistance to change, to defend the rights participate in cultural politics is not the same as defending the mode of that participation. It's clear that the increasing marketization of criticism leads to a demans of criticality as a mode of deliberation. And this is evidenced in many theorizations of what constitutes a political change or rupture, such as the work of Chantal move on agonistic, pluralism, or cansia, on the distribution of the sensible at a time of sustained functionalisation of instrumental use of criticism of what God Dean refers to as communicative capitalism, we are seeing a turn to this idea of criticism as a space of deliberation. But also, we're seeing in parallel to all of this the increasing presence of the market as something that disturbs the boundaries between critique and PR, or public relations. Instead of deploying this towards audience development, for example, often, this is a kind of functionalisation of criticism that neither provides sharp critique or much needed debate. Nor does it support a healthy ecology of experimental or groundbreaking artistic work. It merely rehearses a kind of center position for which nothing can shift. I'm interested in how this presupposes a relationship between criticism and political rationality that's rooted in the 18th century and this emergence of the figure of the Enlightenment critic, but whose resistance might lie in dwelling in language and in thinking about its vulnerabilities.



22:01

Feminist historians



22:02

of the 18th century such as Jean Alstyne, who was on the slide in front of you, but also Joan Landis', Mary Ryan, Dina Goodman, Amanda Vickery and Nancy Fraser, have argued that the formation of political and public rationality conceals more complex relations between different public spheres of debate and the construction of femininity. I Stein proposes that the problem was a politics of recognition that constituted a public private binary. The politicization of the public is part of an elaborate defense against the tug of the private against the lure of the familiar against evocations of female power. Goodman argues that the very instability of conceptions of public and private spheres of degrade volatile and shifting grounds upon which both criticism and revolution were constructed, and such accounts pointed the ways in which criticism and its relation to gendered notions of rationality serve as a mask for domination, showing how political economy enforces structurally what culture accomplishes and formally, Nancy Fraser proposes that the meaning and boundaries of publicity dependent every point on who has the power to draw the line between public and private. And this interdependence of criticism, political power and publicity, makes evident how mastery is constituted around the conflation of authority with authorship. publicness with exclusion, across scholarship of the 18th century, criticisms relation to authority is tied to cultural conflicts that shaped it, and is connected to a tension between artistic and economic value publicness and rationality, colonial gendered structures that fashioned particular sensibilities tied to power and visibility. Similarly, in an examination of the intellectual politics of the Romantic period in 18th, and 19th century, historian Alex Benjamin argues that two significant traditions of intellectual practice one popular and radical, the other bourgeois liberal characterize this emergence of early forms of criticism. This led both to the development of a contested cultural modernity that laid the groundwork for traditions of criticism, situated within and on the margins of the mainstream press, newspapers, periodicals, pamphlets and Cylons. This cultural conflict served as a process of differentiation and struggle over control of the very basis of intellectual conflict, the idea of an organized public at a time when new modes of intellectual sociability emerged. This analysis is an important reminder of the tie between politics and value across scholarship at the 18th century. Criticisms relation to authority is tied to cultural conflicts that shaped it and connected it to a tension between artistic and economic value publicness and rationality this relationship Ships is awesome, made evident across contemporary scholarship given but teach Lister Pascal kealan Elkins Newman, for example, in her work, critique and post critique Rita Falaschi reminds us of how they tend to affect in literary critique challenges as rationalism and its frequently collective emotion, mood or disposition. This engagement moves beyond the politics of positionality, revealing the potential of alternative modes of resistance and critical cultures. That to draw on Talal Assad's words account for competing conceptions of meaning. Critique then is connected not only to this, modernity is logic, but also to a conception of politics and rationality in which the public voice is already embedded in a politics of exclusion. And this tradition becomes an institution that shapes public discursive spaces rather than participate in them. Meaning we need to perhaps tend to some of these histories more specifically, and how they've constructed institutional logics that dominate what is visible as criticism, who is visible within it, and the political Valence is of its form and content relation. So I'm thinking about non conforming criticism, this writing beside performance as something that operates through its own phenomenological processes of appearance.



26:30

For Hannah Arendt this realm of appearance is constituted by spectated actions. She argues that appearance is something that is being seen and heard by others as well as ourselves, and our feeling for reality in such a relationship to reality is governed by appearances, that which provides a realm in which to see what is worthy of

being seen or heard around to different delineates a notion of appearance that is a fundamental characteristic of the public realm, itself, a necessity of collective political engagement. For around mental activities occur in a world of appearances, and a being that partakes of these appearances, through its receptive sense organs, as well as its through its ability to urge and appear with others. appearance that is about thinking where meaning comes from, when it is multiple, and when it is conflicting. It's connected to what's our Ahmet calls a queer use, that is a temporal discordance between past and present, that manifests itself as a discordance between form and function. In some ways, it becomes a question of fit. It is this misuse or this question, this problematizing of the question of criticism, it's useful to the work that I'm probing in my thinking here. To aren't thinking is interruptive but it also leaves you dazzled feeling unsure of what seems to you beyond doubt. So what does this grip offer to thinking in the context of criticism when it is exposed through peripherals, shifts of attention, adjacent events, fragmented translations. As Eve Kosofsky, Cedric proposes, beside offer some useful resistance to the ease with which beneath and beyond and I would add about turn from spatial descriptors into implicit narratives. For Cedric beside resist dualistic thinking and offers a spaciousness or relation or as I see it, a productive ambiguity between performance and criticism. Of course, its thinking itself is performative besides performance reveals a discursive relation not only between subject and performance work, but also between processes of thinking, and they're effective matter. non conforming criticism that explores this besides performance is not something I'm attempting to historicize it perhaps however, particularly in the UK, emerges in collective experiments, such as open dialogues, a project emerging from writing from live art, which was a two year process in which cultural workers engaged in collaborations with smaller organizations for experimental performance in the UK and the US experimented with different forms of criticism, the legacies of different print cultures, whether they be feminist print cultures or other radical print cultures and their different interventions or incursions into cultural criticism, for example, performance magazine, an experimental publication that started in the late 70s That provided an unprecedented space for funded critical debate so it had public sold subsidy, or the work of new dance Magazine. Perhaps spare rib the feminist publication, but also mcdi and other much smaller periodicals or publications in the kind of naughties and notice that we're at the forefront of both grassroots social justice movements, particularly by women of color, but also on the edges of cultural critique. nonconforming criticism manifests itself to in embedded writing projects, salon discussions, digital collaborations, instead of questioning critique through a kind of paradigm of subjective or objective, it might depart from a commitment to appearance and to thinking about what critical rigor or differentiation looks like now, what do we require of criticism? And how might we do that together. This is an extract from a text responding to a 20 minute silence in a performance by a company called kings of England in 2011. And I'm going to move now into the final section we're going to look a little bit at this example. I'm going to talk perhaps about a couple of instances where this besides performance emerges before we wrap up with a number of publications.



31:26

So the performance revisits the work of physicists Paul Dirac and reenact this 20 minute silence that emerged as part of the performance. The anecdote about Durack, an eminent quantum physicist on which this restaging this text is responding to this restaging is based goes something like this When asked where you will be going on his holidays by an interlocutor, the physicist responded first to the 20 minute silence then with the line. Why do you want to know Mary Patterson's test seeks out these complicit meanings within this reenactment of silence. So this is a short text about a 20 minute silence within a performance work. Silence 20 minutes of it for told at the start of the play but nevertheless that cold shock? Are they really going to do it? Five actors in costume lined up on stage staring calmly at us and then each other, setting it out like this for 20 whole minutes, watching time passing coughs and scratches and whispers amongst an awkward audience. Is this really going to happen? Is this literal passing of time going to be the only real event and an otherwise symbolic performance? Is time too precious? Too difficult to be represented in lighting dance music, costume change? Are we so unused to time as a group as a culture? That we cannot understand it except by staring at it straight on point blank range, no distance no metaphor, I have so much to do. Is is the woman behind me? Whose time is this anyway? Whose time is it to giveaway? If you could choose Is this what you would be doing with 20 minutes? Which do you enjoy more? The muffled silence or the muffled noise? Do you move your head when somebody leaves the rows of seats? Would you stare serenely forwards? As if you can handle

this, you know the game you understand about them and us the performers in the audience. And you want them to know that you are not imagining an escape. In Patterson's test, silence is a way to invoke time and consider its value both on and off the stage. It becomes a proposition, a way of dealing with noise and that which is peripheral. And we might think of this periphery as the soundscape that envelops the performance space when these bodies gathered there, begin to experience this passing of time, or the figurative silence in which action still unfolds but without any grounding or specific intent. Silence most importantly, becomes an unstable space, it is no longer possible to distinguish between who performs and who speaks, because both are occurring simultaneously. And neither is it possible to concede where the critique itself might reside in this text, because this text keeps moving. Dwelling in the space that's made possible by an approach which directs meaning. This text intervenes into the event of performance but also constitutes its own event of meaning, suggesting a thinking besides or with a different politics of relation. And this is perhaps just an example of some of these emergent formalizations of relation. This distinct process oriented phenomenology is rooted in the relationship between document and thinking and all the slippery fragments in the encounter with performance as the word and the world



35:03

So I'm gonna perhaps move in this next phase, non conforming or slippery critique. Thanks for still bearing with me as we wrap up towards some of these exemplars. Perhaps these are some of the questions that I've been asking in the discussion that I've had with you so far. What kinds of frames do we think and do criticism through and what forms of structural huggy m&e, this criticism reproduce what is audible, recognized or seen as legitimate criticism? And what is excluded peripheral, doing the work of rethinking criticism for troubled times. And what happens when we disengage with presumed relations of meaning between criticism and performance?



35:56

We heard a little bit earlier of Eve Kosofsky Sedgwick, and this idea of besides as providing some useful resistance. This to me is a kind of interruptive newness that unfolds in encounters with attention and is in itself an appearance that is vulnerable. So I'm searching here for dissonance rather than homogeneity. If the ground is no longer there, as he does stairwell proposes in her work freefall a thought experiment on verticals perspective. If free fall is something that throws jaw dropping social inequalities into sharp focus, but also places us in a constantly shifting formation, where is criticism situated and where and what are its spaces of debate. The emergence of collectives is an example of the ways in which this reformatting is taking place. Critics of color for example, was founded in 2018 as a collective of UK based people of color that foreground access in its relationship to criticism, and it's hosted by Bridget Maya and more Sabrina Mahfouz and Giorgio Dodsworth. You might already know about the white cube, the collaborative identity of Gabriella that appointed and Serena, Mohammed, who have been working together for quite a long time, I think since 2015 work to shake the art world and its relationship to criticism, bringing a whole new language but also some questions around monocultures or author, these kind of authorial performances of resistance. Here, you'll see they're kind of about, which talks a little bit about kind of their ethos. We are the opposite. They say of old white men with posh accents, and there's no office salary or registered company involved here. Just want to write about art that makes us feel some type of way and to sometimes critique this industry as a whole and the mad ways it fucks people over. You should explore their website if you haven't come across their work and some of the discussion around their prominence within the art sector. In a different vein, the feminist killjoys reading group, which is a research on performance project, co hosted by Rashmi Shah with Sam Zaki, then Acun in collaboration with urban theater projects. It began in 2017 as a drop in conversational group that was based around Sarah Ahmed's blog feminist killjoys, and grew into a community of people who identify as feminists killjoys, or who wish to learn more about the figure of the killjoy. Inspired by Sarah Ahmed's blog. The project manifested through public sessions held every Saturday of the last month and were led by a core group of five young artists were working in collaboration with Shaw and Tana Kuhn. And a lot of this work led to a larger project of inquiry around the practice of listening. And here I absolutely include this collective group into the series of salons and conversations in community project

that center around spaces for sharing, exchanging and listening. Listening has perhaps emerged as a really important strategy through which both to question and do criticism differently. Another example of this is theater club run by Maddy Costa, which is another community project that's facilitated by Costa, which is an open and friendly space for audiences to meet post show without the artist to share their experiences of the performance. Since, as you see here, it's not a q&a, no one who made the show is there. So the space is really about asking questions and saying how you felt, and the learning from perhaps these affective experiences of performance. It's a format that's really made its way into mainstream venues that perhaps fostered a different relationship to audience engagement and critical participation on behalf of audiences that's been quite formative.



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vanishing points was a new anthology of cultural criticism that focused on making watching at the conditions of live art and experimental performance in the UK, edited by Sullivan our game with other long Davies and Bell coverage it and designed by Chani wisdom. The book featured a number of contributions, including from the white cube, but also rocky South Selena Thompson, Cecilia, we, that really explored the intersection between diversity and cultural criticism and sought to offer a different kind of intervention into cultural criticism.



41:14

As perhaps a very



41:15

different kind of example, Alexandrina Hemsley, an artist, activist and writer offers here a written response to a performance called free falling double bill by Hagia Kira through working with poetry in different ways. And this incursion into form is something that's really important to rethinking can what we understand or see as criticism, and the intersections between creative and critical practices. Work by terrified to hear Irani, another artist and writer called the place to sit, which is this case of video commission for performing borders, exploring border crossing. As you see here, it's a performative reflection on borderless thinking in places where geopolitical borders are fiercely observed, where the word border brings forward fears and traumas. And the word borderless seems in itself hard to define it new itself, the work is kind of questioning its own identity. Is it writing? Is it poetry? Is it a chain of words that happen to follow each other. But I'm interested in this provocation, that we might find criticism within explicitly artistic work, and that the spaces for thinking and reception don't have to be disciplined or disciplinary spaces. So as a means of ending, I'm going to leave you with some of these questions as perhaps offerings to a broader conversation. What does cooperation look like in criticism and what are its challenges? What is the difference between collaboration and cooperation? What does it fundamentally question or displays about criticism and authorship? What are its multiple readerships? Is collaboration shifting relations between criticism who gets to do it and how it dialogues it performance work? What are productive structures or modes of writing about experimental work and its own precarious infrastructure? What languages might we carry with us as writers? Those that don't seemingly belong to criticism, but that have shaped language place are listening. What does a criticism that facilitate something look like? And what do we need to create spaces to think together with performance? Thank you very much for listening to this talk. And I hope some of these offer avenues for collective thinking. As with last time, I'm excited to hear your own reflections, disagreements and points of contention. And I will be offering we will be offering a transcript of this session as well. Thanks very much for listening.