COLLABORATIVE ENGAGEMENT ON SOCIETAL ISSUES

WP2 Pilot implementation and Open Call

The movement of an embodied thought

Pilot 2 *Dancing Philosophy* Report

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The movement of an embodied thought
Pilot 2 *Dancing Philosophy* Report

Photo S. Hildebrand – Valenciennes Workshop, UPHF 11-12.04.2022

1. Presentation of the Dancing Philosophy Project and the method followed in this paper

This report is a preprint paper presenting and studying the cooperative research carried out by the *Dancing Philosophy* pilot project, developed within the framework of the COESO project (Collaborative Engagement on Societal Issues) coordinated by Open Edition. COESO has received funding from the EU Horizon 2020 Research and Innovation Programme (2014-2020) SwafS-27-2020 – Hands-on citizen science and frugal innovation, under Grant Agreement No.101006325 (https://coeso.hypotheses.org).

This first paragraph will present the COESO project and the *Dancing philosophy* project; the method followed in this paper for the study of the participatory research will then be explained.

The following paragraphs focus on the study of the collaborative research project, according to the proposed method. I will describe the starting hypotheses, the evolution of the research, and the new developments linked to the opening up of the research to a wide audience.

1.1. Project overview

COESO is a project on participatory research in social sciences and humanities. Its aim is to analyse and encourage research carried out in collaboration between researchers linked to academic institutions and professionals (such as journalists and artists) or citizens' associations. The project brings to light the variety of research practices (heterogeneous in their forms, aims and effects) that focus on society, its conflicts and history. One of the main COESO project objectives is the creation of the VERA (Virtual Ecosystem for Research Activation) platform, a space for co-creation that provides a set of tools to discover potential partners, to define and co-design the activities, to co-create new knowledge and solutions, and to deliver them to society.

From my understanding of the overall project, it can be said that one of the aims of COESO is not only to describe, but also to experiment with certain transformations of existing knowledge practices. The aim is to better respond to the needs and desires of those who engage in research in order to make politics, to do their work, to create something new, but also to live more fully. These transformations concern the University, so that it pays real attention to the research and demands for knowledge that emerge outside of it. But these transformations may also affect the professional and social context in which research arises, insofar as it challenges the academic institution for different reasons (Derrida 2002).

Dancing Philosophy is one of COESO's pilot projects. It is participatory cultural research involving a researcher in philosophy and the history of political ideas (Stefania Ferrando), a choreographer-dancer (Cosetta Graffione), a choreographer-dance notator and movement analyst (Irénée Blin), a team documenting the research work through videos, photos, Transmedia objects

(Sébastien Hildebrand and Daniele Marranca) and a researcher in digital humanities (Clarisse Bardiot). Delphine Riss of the Cadmium Dance Company ensured an important work not only of administration, but also of mediation between all the people involved in the pilot. The project is promoted by the UPHF in Valenciennes and the Cadmium Dance Company.

The *Dancing Philosophy* Project is composed of **two main research practices**.
(A) On the one hand, it is a **collaborative research** between dance-choreography and philosophy based on the questions: 'what is desire?', 'what are human relationships?', 'does the relationship constrain the freedom of the individual or does it support this freedom? Under what conditions does one or the other happen?'.

It is a practice of **research-creation**, in which the exchange between choreographic research and philosophical research aims to generate a new understanding of desire and relationships, experimenting with new ways of knowing through words and dance, and creating choreography (Chapman and Sawchuk 2012; Manning 2016).
The **components** of this collaboration are multiple: creating a choreography; introducing innovations in the teaching of dance but also in the practice of professional dancers (writing performance projects, for example); experimenting with innovations in pedagogy and in the dissemination of philosophy ('to make it more inclusive'); experimenting with research practices that overcome the profound split between body and verbal language that characterises not only modern Western philosophy, but also modern Western educational institutions.

The overall stake is to increase **body awareness** and develop **critical reflection** on the words we use to understand our relationships and desires.
With respect to the general COESO project, through this exchange, we have tried to problematise the opposition between **scientists and citizens**, as the work on the body of the choreographers is a research, following a different form from the one we are often used to in the academy. On this basis, we have also tried to critically examine the words we use to describe our research: is it a **collaboration or a participatory research** (see § 2.2)?

(B) On the other hand, the project aims to provide **documentation** of this collaborative research, through Laban notation for the dance and the creation of *multimedia capsules* through the video annotation software Memorekall (https://memorekall.com). This documentation allows to further deepen the research work, especially the research carried out with a wider audience (see § 4).

The *Dancing philosophy* project consisted of two phases: a **research** phase within the team (in which we associated dance, philosophy and notation more and more closely) and a **workshop** phase (engagement of a wider audience, dissemination of our research, but also carrying out the research in a different way). We facilitated numerous workshops targeting heterogeneous audiences (children and adolescents; members of local associations; university students; pre-professional dancers; university researchers; journalists; interested people; representatives of local institutions) in multiple contexts in Italy and France (Theatre and cultural Centre of Wissous, France; UPHF and University of Rennes 2, France; Centre Norbert Elias in Marseille, France; Dance School of Bologna, Italy).

1.2. Philosophy as a method

The method followed in this paper is that of **philosophical research**. Following this method (that is, literally, this path) is important for two reasons.

(1) Firstly, to account for the research carried out by the pilot itself. In the exchange between dance and philosophy, we worked with some notions from authors of the philosophical canon (primarily Hegel and some of his interpreters) and on some philosophical questions: 'what is desire?', 'what are the human relationships in which we find ourselves existing, acting and thinking...?', 'what is the relationship between body and thought?'.
In our project we tried to hold together a work on being more **aware of one's body** and a work on being more **aware of one's words**. We have done considerable work on words and their meaning, in order to find the most appropriate ones to understand a situation or to formulate a question. This work has been important in the workshops and in the choreographic creation.

Philosophy is the practice that works on the use of words and helps to enrich their meaning or question it. For this reason, following the philosophical method in this paper helps us to understand more clearly how in the project we examined the words that emerged from bodily experience, the words of philosophical tradition and our own assumptions. It helps to understand how, by this work on words, we then deepened our research subject (e.g. associating desire with concrete and embodied relationships between people). The philosophical approach allows us to outline the **movements of thought and conceptual transformations** that took place through the research.

(2) Secondly, through a philosophical approach, in this paper I question some of the concepts used to describe **collaborative research** such as that of our project. Among these concepts, we find: 'participation-collaboration'; 'authority'; 'citizens-citizenship'. The concepts that are used to describe this research must be questioned, because they shape the practice and risk hiding part of the experience or creating tensions (for example, by misunderstanding the research work of some of the people involved).
Working on these words means bringing out, and then questioning, the assumptions we make when using them. It is a philosophical and a **critical** activity, in the literal sense of the term: it is a matter of articulating the criteria of judgement that lead us, for example, to distinguish words that are often used as synonyms (such as 'collaborative research' or 'participative research').

Within the field of philosophy, as in other disciplines, there is a plurality of **methods**. The one followed in this paper is based on (A) the approach of Conceptual History (Brunner 1992; Chingola and Duso 2008; Duso 1999; Koselleck 2002; Skinner 1998) and Philosophy of Social Sciences (Callegaro 2015; Descombes 1996 ; Karsenti, 2013; Joly 2017; Mesure 2012; Michel, 2018). The paper is also grounded on (B) a philosophy that recognises the decisive importance of women's thinking in philosophy (Lonzi 2010; Muraro 2006; Pateman 1988; Scott 1996) and of feminist epistemology (Antony and Witt 1993; Crowley and Himmelweit 1992).

(A) **Conceptual History and Philosophy of the Social Sciences** focus on the connection between socially and historically situated practices and the rising of concepts that are often considered abstractly and ahistorically by philosophy. Thanks to this approach, we recognise that the

concepts with which we mostly think in Europe about politics, our relationships, and in many cases even ourselves, are elaborated within a specific historical framework. This is the history of the rise and consolidation of nation-states in Europe, and their ambiguous relationship to the free market, from the XVII Century (Chignola and Duso 2008; Karsenti 2017; Niccolai 2010; Polanyi 1944). Special attention is therefore required particularly in using concepts that have been strongly deployed in this long social-political history, which from the modern age comes down to us, with its downturns and upturns. Within the framework of our project, I have considered in particular the concepts of 'citizenship', 'participation', but also those of 'the individual' and 'relationships'...

(B) The focus on the **philosophical words of women** and the possibility of linking one's word to a women's genealogy, makes it possible to deepen the situated and embodied aspect of research practice. As I will explain in more detail below, the important challenge of our research is to question the **verbal language (or mind)-body dualism**. A significant part of the feminist tradition has questioned this dualism and tried to overcome it, not only theoretically, as in the case of many men in the philosophical tradition, but also **practically** (Casarino and Righi 2018; Fraisse 2020; Irigaray 1993; Scott 1996; Crowley and Himmelweit 1992).

By the focus on the philosophical words of women it is possible to recognise the valuable thoughts and contributions **excluded or marginalised** in the processes of constitution and then academic institutionalisation of the philosophical knowledge as a discipline, with its norms, legitimate practices, and power relations (Foucault 2017; Derrida 2002). This approach is particularly important for research carried out in cooperation with people professionally placed outside the field of academic philosophy, so as never to monopolise a 'droit à la philosophie' – a right to philosophy. It is the way to prevent philosophy from being an exclusive practice determined once and for all (Derrida 2002).

The text is written in the **first person**, taking the risk of proposing analyses and conceptual tools that may have a different meaning both for the other members of the project and for an external person. This is the tension inherent in any philosophical practice: the philosophical word is suspended between a word always spoken in the first person, and the search for a movement of thought that does not enclose in a defined position, but instead opens up to an exchange and a common understanding of reality (Derrida 2002).
It is important to say that there is no single point of view that describes our entire pilot, but a plurality, from the texts in our blog by choreographer Graffione and the other participants, to Memorekall Capsules and the choreographic score elaborated by Blin and Marranca (see other Pilot deliverables: the blog https://dansophie.hypotheses.org/, Memorekall capsules and the choreographic   score, https://project.memorekall.com/en/capsule/preview/dancing-philosophy---une-personne-prendre-d%C3%A9poser-sasseoir-se-lever). They provide another insight into the collaborative and pedagogical work we have carried out, different from the philosophical one in form and method.

2. The practical-theoretical starting hypotheses and the stakes of the *Dancing philosophy* project

The study discussed in this paper follows the stages of the *Dancing philosophy* research.
The project lasted 10 months (1 September 2021 - 30 June 2022). It brought together a long and continuous temporality of philosophical research (made possible by my contract with the UPHF University) and 5 main moments of residencies and workshops, which took place in theatre, dance halls, audio-visual recording studios and University: Wissous (two residencies), Valenciennes, Bologna, Rennes. In addition to these moments, there were other activities: participation in academic seminars ; participation in COESO activities; work for the collaborative writing of a scientific article; writing the pilot project blog.

I would like to go through these moments of research, in a journey across the project that follows the collaborative research and the creative work carried out. We will begin with the initial practical and philosophical hypotheses, in order to follow the transformations of these hypotheses, point out the theoretical developments that have emerged, and present the practices that have been experimented in the research and workshops.
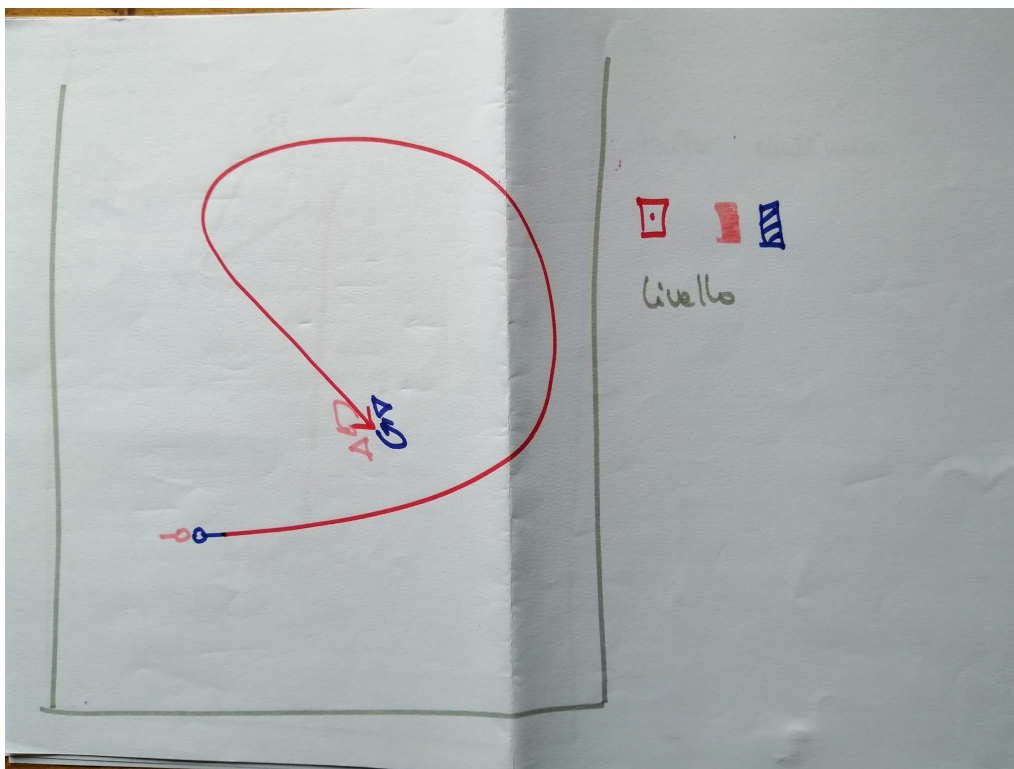
This is one of the traces of the journey, it is one of the materials that emerged from the team's collaboration (dance, philosophy, movement analysis and notation, observation of cooperation).
It is the trace of a movement of which only the path in space and the levels (high, normal, low) are indicated. The transcribed movement is a short performance, created by the choreographer and me working on the word 'truth'. The aim was to hold together the philosophical reflection made on the question of truth during the project and give motion to **the word 'truth' through an actual body**. It is therefore our embodied understanding of the question of truth, proper to the choreographer and me, in a specific moment of our

research – an understanding acted out in space and mediated by **another writing – danse notatation** (Bologna 2022). What emerges in this sketch? We look in different directions, but we are in connection, we take a long turn together and then each of us makes our own circular movement on two different levels, ending up on a different position (we are no longer back-to-back and we are each looking in a different direction).

2.1.   The hypotheses underlying the research: how and why do we work on 'desire' by questioning the words/body dualism?

The project started from a question: 'what is desire?'
And it starts from some hypotheses:

(a) **First working hypothesis**: in order to answer the question about desire, it is important to bring together two approaches, the philosophical one, with its tradition of reflection on this theme (Plato, Aristotle, Scholasticism, Spinoza, Hegel, philosophy of psychoanalysis, feminist philosophy – Demoulié 1999) and the choreographic one (the main reference was Pina Bausch – Bentivoglio 1991).
But why does this twofold approach seem necessary? Because both the experience and the philosophical reflection show us that the question of desire concerns the body as much as the thought (the passions, the impetus towards the object or another person, the presence of the body experienced through needs; the reflection on oneself and on the relationship to the other in the dynamic of desiring; the difference between needs and desires…). The synergy between work on the body (dance and choreography) and work on the words (philosophy) can enable us to grasp the experience of desire more fully.

(b) **Main theoretical assumption**: there is a split between the body (feeling and movement) and the verbal language (mind, intellectual activities). This split, which has a long history, affects both the practice of philosophy and that of dance, although this happens differently for one or the other[1].
In the case of **dance**: in the training of dancers, but in many cases also in the practices of choreographic creation, there is limited space for working on texts, reading, and for conceptual work. This may create difficulties in writing both a dance project and a choreography.
In the case of **philosophy**, the issue concerns, on one side, **pedagogy**: the mind-body split has negative effects on pedagogy and the dissemination of philosophical knowledge (see next point).

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[1] For the analysis of the historical moment in which this split occurred during the modern era, I refer here in particular to Foucault 2005. Foucault highlights that this mind-body split is accompanied by a transformation of the relationship to knowledge: philosophy (like other knowledge) has less and less a practical dimension of transformation of the subject of knowledge. This transformation was previously regarded as a condition of necessity for access to truth. After the "cartesian moment", science becomes an accumulation of knowledge that does not require a personal transformation of the subjects who have access to it.
In philosophical research on the mind-body theme, I refer to the body-mind problem within analytic philosophy and the phenomenological tradition, which focuses on the idea of an embodied cogito, overcoming the Cartesian dichotomy (Armstrong 1999; Mills 2022; Galimberti 1987).

On the other side, the problematization of mind-body dualism leads to a problematization of philosophical **research** practices.

Mind-body dualism is of course a certain way of thinking about the body and including it in philosophical reflection, although this almost always means placing the body and the senses in a subordinate position to other forms of verbal-rational consciousness.
There have been philosophers (Spinoza, Nietzsche, Merleau-Ponty[2], for example) who have tried, in very different ways, to question such a hierarchy between reason and body (Galimberti 1987).
But what has been mostly hidden, in the philosophical tradition, is the **concrete singular body**: not the body as a concept or a philosophical problem, but the body of the thinker and the body as a way of expression and truth[3].

c) **Second working hypothesis**: cooperation between dance and philosophy could help the dance to clarify the concepts that have been used while creating and to bring "harmony" to some stages of this process[4]. The challenge is to understand whether **philosophy can help the audience approach choreographic creations**, offering non-experts a way in through words.
In philosophy, integration of dance and movement experiences helps to make philosophy more capable of **speaking to a diverse audience**, out of classrooms or universities; it, perhaps, enables philosophers to target an audience that may feel held back by the difficult and technical language of philosophy..

I anticipate here the work orientations, with respect to research and philosophical pedagogy, that have emerged through the collaboration with dance. Part of these research directions is connected with my previous research, it confirms it and deepens it[5].
1. As for the philosophical research: the direction is that of a transformation of the **canon** (authors, contents of the history of philosophy); the innovations must also concern the shaping of a **practice of speech and writing** capable of standing in relation to a bodily experience or a choreographed act (with some problems still left: the difficulty of bringing the intensity of bodily experience into philosophy; the possible difference of spaces and the times required by work on the body and language – see §3.2).
2. From the point of view of the **pedagogy** of philosophy: how can philosophy be taught in contexts different from university or high school, especially when it comes to **teaching adults**?

Asking this question also means not taking the notion of **'inclusive'** for granted (when talking about a "more inclusive philosophy"). Who are those interested in learning and experiencing

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[2] Within the philosophical canon, Merleau-Ponty is one of the philosophers who has most intended to redefine thought and consciousness as embodied. He thus moves from the notion of intersubjectivity, proper to phenomenology, to that of intercorporeality, giving precedence to the encounter between bodies. Especially then, through the notion of the 'corps propre', he leads us to observe that the body is not only a source of understanding (the body understands its world without the need for representations), but also a source of meaning for the world, through its own movement in it (Merleau-Ponty 1945).
[3] Michel Foucault finds a concrete practice of the body, as a condition for access to truth, in the spiritual exercises of ancient philosophy and then shows that such a connection between embodied subjectivity and truth is mostly denied in the modern age (Foucault 2005).
[4] According to Verzini 2020, I argue that philosophy does not bring an external order, imposed from outside to a practice, on the basis of a presupposed conceptual scheme. Instead, it brings harmony, that is, the ability to see the relationships between elements already existing in the given practice.
[5] Since my doctorate, I have been working on the relevance of women's political thought in modern European politics, in order to search for alternative traditions to the conceptual framework based on the abstract individual and sovereign power. See for example Ferrando 2018.

philosophy in new ways? Sometimes they are students of philosophy, some other times they are artists or members of associations, or people who attend philosophy festivals; and some other times it is a proposal that comes from philosophy teachers... In all these situations, and in each individual case, the dynamics, the aims, the desires that underlie the circulation of philosophy are not the same. As regards those who practise philosophy professionally, it is a matter of supporting the philosophical research of others without mastery, starting from the actual request. This requires the courage to uncover the mechanisms of exclusion that work within the philosophical practice and that support a fictitious prestige (Verzini 2020).

2.2. The practice of collaborative research and the first obstacles

Among the few philosophers who have questioned the hierarchical subordination of the body to a disembodied reason, there are some who have also reflected on dance.
The relationship between dance and philosophy has taken many forms.
The most prevalent include a philosophical argumentation that focuses on dance, makes it an object of thought, and on this basis transforms some of the categories of the philosophical discourse, in order to be able to account for the phenomenon of dance, or to bring the philosophical thought up to the level of *observed* **dancing experience** (we can mention Valery, Nietzsche, Merleau Ponty – Beauquel and Pouivet 2010; Didi-Huberman 2020; Leroy 2021; Merleau-Ponty 1965; Valery 1921, 1936a, 1936b). Dance is also approached from the questions it raises in the field of analytical ontology, philosophy of action or ethics (Bond 2019; Claire 2017; Davies 2011; McFee 2018).
More recently, we see **collaborations** between philosophers and dancers taking this form: the dancer proposes an improvisation that goes along with the speech of a philosopher (as for example in the Festival of dance *Je danse... donc je suis*, Centre d'art contemporain, Caen/Paris, 2020, directed by Karine Saporta).
Our experimental starting point with regard to the way of organising the collaboration between dance and philosophy differed from these experiences. We wanted to achieve something more **radical**, something that would really enable us to overcome mind-body dualism. Our collaboration is characterised by two aspects: (a) guided access to the practice of the other person and (b) the realisation of collaborative research (and not the translation of one practice into the other).

(a) **Guided access to each other's practice**: During this project, I had an intensive experience of dance; the choreographer experienced reading and writing a philosophical text, the philosophical analysis of the language, and speaking at a seminar.
This form of collaboration is based on a further theoretical-practical hypothesis: in order to reduce the body-words split (see § 2.1) through this work, the collaboration required concrete experience of the other's practice, under the lead of the professional. We felt it was necessary for each of us to bring in something of the other's practice, and to make a place for it among our experiences, to be able to work better as a team, being aware of our different skills. This is because of the revolutionary argument that there is a **source of knowledge and understanding that is not entirely replaceable** by the telling, observing, describing of a practice, perhaps precisely because it involves the subject, the individual person, as much in their body as in their words.

For example: my experience of the repetition required to learn a choreography. It is a form of repetition that I have never met while learning philosophy; one gains access to it by trying to perform a movement to the music, which is something very abstract, if one simply attends a dancer's performance.

I felt particularly involved in this experience of guided access to the practice of the other. While dance already has a knowledge of philosophy and a practice of confrontation with the philosophical texts, the opposite is not true. There is no major presence of dance in philosophy.

Thanks to this experience, the different pedagogical approaches of these two disciplines became clear: dance is taught in different contexts, to different degrees and at different ages (from young children to adult beginners). This fact made teaching practices already available and active, which the choreographer was able to use. The same is not true of philosophy. However, many innovations in pedagogy we see (especially *Philosophy for children*), much still remains to be invented with regard to **new forms of philosophical teaching** beyond high school or university.

(b) **Collaborative research**: The exchange between dance and philosophy did not occur in the form of a translation - the translation of a movement into a discourse or vice versa. Instead, we decided to conduct a research together about desire and then relationship, aiming to create a choreography, to write a text, or to develop pedagogical innovations.

It is a **collaborative rather than participative research.** The idea of participation has an ambiguity that can be risky when one gets confused about one's own practice (see Arendt 1958, 68; 320): does participation mean taking part in an already existing and defined practice - in this case the research practice of which the university would be the exclusive or legitimate holder? Or does participation also mean transforming existing practices, contributing not only to the content but also to the organisation of the practice itself (in this case, for example, through the exchange between research practices, which have different aims, temporalities and approaches)? The idea of collaboration makes it clearer that there is a work done together, with the differences and peculiarities of each person, the differences of one's own profession and practice, but with an eye on a broader work done together and of which there is no legitimate owner.

This means that we need to acknowledge a **plurality of research practices** and not just find ways to include the 'citizens' in the academic research.

I would like to point out here two main issues that arise once one follows such an approach and recognises a plurality of research practices.

1) In such a collaborative research practice, an important **epistemological problem** arises: what is the relationship between the different ways in which in dance and philosophy, we establish what is knowledge and what is truth? Where to seek the emergence of truth, in what is said through the body or through speech? Since we have not admitted a preliminary hierarchy between the different 'regimes of truth' (Foucault 2014, 13), truth is neither absolute nor acquired at the beginning, but is elaborated, always partially, in the exchange, when two people and their disciplines get in touch. This means that even the understanding of reality and the articulation of shared experiences is an object of negotiation, of discovery, but also of possible conflicts.

2) The reflection on participation/collaboration in our project leads to a further question. When we talk about 'citizen science', we have to question the concept of **'citizen'**, not

only with respect to the different uses that the people involved make of it (defining someone as a citizen or refusing this designation), but also with respect to the **concept itself**. The concept carries with it a specific tension which relates precisely to the notion of participation, at least since its re-signification at the end of the 18th century in Europe (during the French Revolution and then, as an object of conflict, during the 19th century). What is this tension?

When we talk about 'citizens', we are talking about individuals who are part of a political body in which they must be able to participate (otherwise stated: collective choices, which are then translated into public norms and policies, cannot be imposed on them from the outside, but are only legitimate if validated by the will of each individual - a direct or more frequently represented will).

As several authors show (ex. Duso 2003; Balibar 2014, Rosanvallon 1998), in the logic of the modern political-legal conceptual framework, citizens are considered as abstract individuals with respect to everything that characterises them concretely - professions, social origins, place of life, differences in their bodies. It is as **neutral-neutralised citizens** with respect to their concrete determinations and differences that their participation is possible (one must not participate as a member of an association, a territorial community, a profession, but as an individual... Rosanvallon 1998). This is where the internal tension of the concept emerges: the modern European concept of the citizen is linked to the need to guarantee the fullest possible **participation** of all citizens in their formal equality. But can we really have a participation that is disembodied and disregards all our concreteness? Or does this disembodied participation in fact expropriate us of any real possibility of action (Duso 2003)?

So, in using the term 'citizens', we must then be aware that the modern concept of 'citizen' is accompanied by this tension. In this way, we can understand whether the concrete practices in which we find ourselves in a collaborative research call for a conceptual revision. Do we need to abandon the term 'citizens', or do we need to understand it differently, for example by focusing on the fact that we are not dealing with citizens in the abstract, but with people who have a certain profession, a certain history, a certain body.... This also obliges us to make explicit the political sense that is implicit in the word 'citizen': why do we think that our research has a connection with common life, its organisation, its justice and injustice?

3.   Research in motion: desire, relationships and feminist thought

In the first part of the project (September 2021; March 2022) we followed a variety of collaborative **practices** to work on the topic of desire (and then relationships):

Co-writing an article on our project for a journal of philosophy;

Working on texts (philosophy, psychoanalysis, literature);

Philosophical practice of "starting from oneself"[6]; Conceptual articulation work;

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[6] This is a philosophical practice that has emerged in Italian feminist philosophy. It places personal experience at the centre of reflection. It is not a matter of being confined to this experience, but of starting from there to question the power and knowledge frameworks that deform experienced reality, Diotima 1996.

Choreographic work on the body without unity, fractured, and the unified body (starting from the work on the mirror stadium in J. Lacan);

Creation of two performances (presented at the open doors as a conclusion of the two residencies at the Centre Culturel St. Exupéry in Wissous - France. See the video here:

https://www.youtube.com/watch?v=9g5ZDiqn5FQ) ;

Body experiences inspired by the choreographic work of David Zambrano (*Flying low* and P*assing through* http://www.davidzambrano.org/); Study of two choreographies. Improvisation of a solo starting from a word (in this video, the words are 'silence' and 'bienveillance-caring': https://www.youtube.com/watch?v=vVlpcDq7ZJ8).

Notation; taking images; observation and movement analysis; creation of Memorekall capsules.

Photos S. Hildebrand, C. Graffione and I. Blin – Alma Danza Bologna 22-24.04.2022, EHESS Paris 8.02.2022, Espace Culturel St. Exupéry, Wissous september 2021;

3.1. From desire to relationships

During our work, there have been some **transformations** of the **research topic**. These shifts did not take place according to the rectilinear form of moving away from the starting point, but according to the spiral movement of deepening the issue and broadening its range.

We began with a reflection on desire: on one hand, the meaning of the word seems obvious - the feeling that drives one to seek something to satisfy a need; the feeling of the lack of a necessary thing. However, through our work with words and the body, we realised that meanings proliferate, and enigmas arise (Demouillé 1999). Gradually, the research issue shifted from desire to relations understood first and foremost as 'human relationships'; from these relationships broadly understood, our research then shifted to concrete relationships: on the one hand, the relations we weave during our history and our collective life (relation to sister, schoolmates, colleagues…), and on the other hand, the relations experienced in the body and in movement.

Why and how did our work on the question of desire lead us to be interested in **relationships**?

It gradually became clear that desire is not the desire for a specific object capable of satisfying a specific need. This clarification emerged through the reading of certain texts on philosophy, psychoanalysis and literature (Hegel, Gualtieri, Lacan), after viewing a work by the choreographer Pina Bausch (*Café Muller*), but also through the work on the body that led to the first performance (on the fragmented body and the mirror stadium).

Because of the lack that characterises it, the desire involves both a direction and an enigma, which lead one to question oneself and what one is looking for. It is not about possession, but the **surprise** of something that leads elsewhere than the pre-established plans (We developed this topic in the article the choreographer and I wrote: 'La parola del corpo. Danzare la filosofia'. *Per amore del mondo* (online), 1, 2022 – https://www.diotimafilosofe.it/per-amore-del-mondo/).

And this experience happens in a relationship: we can think of a relationship in which mutual recognition and the desire for this recognition is at stake (Hegel 1977 (1807); Kojève 1980); or a relationship in which needs are intertwined with an exchange of love and words and are transformed by accessing the infinite horizon of the symbolic (as in the relationship between the child who does not yet speak and its mother, according to some feminist philosophers, Muraro 2006) ; or the relationship of creation, such as that between Pina Bausch and the dancers of her company. More broadly, we can think about relationships as something without which we would not constitute ourselves as **human subjects** - subjects expected in a human world, subjects of speech, subjects who can act in the world and make something unexpected happen in it; subjects of love, loved and who love.

3.2. Relations in the body and in movement. Towards a deepening of the idea of 'gender'/sexual difference

3.2.1. From 'relation to the other' to concrete relations. The signifying body and the 'gender'

Photo S. Hildebrand, UPHF Valenciennes, 12.4.2022

During the workshops (Valenciennes, Bologna, Marseille and Rennes), we proposed two main activities: an exercise with sticks, in which two people balance a stick between them and move together around. It is an exercise which allows us to work on relationships, on the experience of following and leading someone. (§4 for more details).

We then proposed a reflection-creation exercise: after a philosophical discussion

starting from the stick exercise or from a reflection on their own experiences of relationships, we asked the participants to create a performance inspired by one of the words that had been used during our discussion (e.g. attention, care, challenge, confrontation, silence...).

You can find here the video of a performance created, during a workshop, by the students of the UPHF in Valenciennes from a discussion on relationships and the interpretation of an extract from the play *Cain* by M. Gualtieri: https://www.youtube.com/watch?v=paPBbQ39MtU&t=24s . Here a video of workshop participants performance in Rennes, inspired by the words 'control' and 'symbiosis' which emerged in our philosophical discussion: https://www.youtube.com/watch?v=UGn3pXfXShI ; https://www.youtube.com/watch?v=rhohapxQE4w

Thanks to the work on relationships that we did in the workshops - stick exercise and *conceptual performance* work - it became clear how abstract it was to speak generically of 'relationships', 'human relationships' or 'relationship to the other': the participants in the workshops spoke of **specific relationships** - sister, father, mother, friends, classmates, colleague...- and never generically of human relationships. These relationships have a social or symbolic form and a history, from which expectations, possibilities and rules derive. What we are, as concrete and singular individuals, is constituted by the web of these relationships, as well as by our ability to understand and transform them.

Bringing attention to concrete relationships has allowed me to deepen one of my research hypotheses, according to which '**sexual difference**'[7] constitutes an inescapable feature of human relationships. The risk, however, when speaking of sexual difference or gender, is that of constituting two (or more) classes of individuals characterised by certain qualities (may they be understood as essential or as social constructions, which are a consequence of a knowledge-power framework).

Taking concrete relationships into account (as workshops participants did) implied observing when and how sexual difference **modulates relationships from within**: a mother and not only generically a parent, a colleague (collega-cette collègue) and not generically a person with whom one works... This 'modulation' of relationships (in their forms, expectations, constraints, prohibitions, possibilities) requires a '**relational approach' to gender** (Théry 2007), closer to language and experience.

In the sticks exercise (in which pairs change two/three times) another aspect of the concreteness of relationships also emerged. This is **a new element for a philosophical reflection**: it is the concreteness that one encounters in each person's body, in the difference between each person's movements, even simple acts, such as sitting down or picking up a pen (https://project.memorekall.com/en/capsule/preview/dancing-philosophy---une-personne-prendre-d%C3%A9poser-sasseoir-se-lever). It is a concreteness embodied by the singular body and in each person's history - a history that is written in the body in a different way from how it is written in words or in verbalised memories, for example.

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[7] The term 'sexual difference' is used according to the meaning it has in the philosophical reflection of a part of Italian feminism (Lonzi 2010). In using this expression, therefore, it is not a question of defining an essence or nature that would correspond to being a woman or a man. On the contrary, it refers to the experience of those women who do not accept being simply integrated into the world (politics or work, for example) as it is, adhering to a pre-existing model of humanity, assumed to be universal and in reality itself the product of a patriarchal civilisation. The word 'difference' thus indicates a practice: that of recognising and valuing ways of acting and being that differ from such models (Fraisse 2010; Muraro 1996). This use of the expression 'sexual difference' thus echoes some of the instances that accompanied the emergence of the notion of 'gender' (Scott 1986). See also Fanciullacci and Ferrando 2018.

Through the experience of movement and choreography we become a signifying body, a **thinking and expressive singular body.** This experience disclosed a new way of thinking to me.

How did the encounter with this knowledge, within the project, help me to take deeper into research on sexual difference and women's politics? A first step was to write, together with Cosetta Graffione, an article for a feminist journal of philosophy, in which we reflect together on love and creativity through the exchange between philosophy and dance ('La parola del corpo. Danzare la filosofia' in *Per amore del mondo*, 1, 2022).
Another step was to work philosophically on the word 'centre'.

3.2.2. Can the notion of 'centre' become a philosophical concept?

Compared to the initial hypotheses on desire and relationships, new paths of research emerged: how do we experience relationships in bodies? And how can they be described? And then a particularly important question: **can the organisation[8] of movement and body be transformed by a relationship** - such as the collaborative research with a choreographer?
The body research guided by the choreographer Cosetta Graffione led us to work on the organisation of the body: as regards me, I discovered that there are different organisations, articulated on different centres (the waist, the back) and I experienced, at least in part, a different organisation from the usual one (Roquet 1991). The text written by the notator and movement analyst, Irénée Blin, gives an account of a passage in this research (it can be found in our pilot's blog: https://dansophie.hypotheses.org/96).
Working on the organisation of the body and its **centres** firstly allows one to gain a progressive awareness of one's own way of moving and that of the others (movement analysis then provides the descriptive tools and the appropriate writing of movements). Working on one's own centre of body organisation opens up new possibilities for movement, but also for balance; it gives one the possibility of finding more effective or organic movements, always starting from one's own body organisation, which has its own history, and cannot simply be erased or dropped like a dress. It is also about being present to oneself and to others, and in space (as in D. Zambrano's *Flying Low* and *Passing through* techniques), the ability to feel and thus to move in a more conscious way.

With regard to this sense of presence to self and others, a **passage to a philosophical reflection** came up and led me to wonder whether it was possible to make of this notion of 'centre' - which is a notion of dance and movement analysis - a philosophical concept. But how can one move a concept from one discipline to another, and from the horizon of body-movement to that of verbal language? How do the criteria of use and meaning of the word change through this transition? The important thing is that there really is a transition (i.e. something is transferred from the notion used in dance to the philosophical one - *metonymic* use, Muraro 2004) and that there is not merely a metaphorical, and therefore ambiguous, use of the word*.*

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[8] For the meaning of 'organisation', see Roquet 1991. Working on the organisation of the body meant, in the context of the pilot, working on the articulation between the shoulder girdle and the pelvic girdle. In the words of choreographer Cosetta Graffione: we were able to observe that by giving freedom to the pelvic girdle, through a series of exercises, the shoulder girdle was also freed. In fact, for those who sit at a desk a lot, the up part of the body is stressed and a place of tension. Freeing the waist also means making it more of an engine of movement. The body's expressive vocabulary is also enriched.

Introducing a new concept is to open up a new world, to transform the view of oneself and of reality. For me, this is a work in progress. The first step in this movement towards the possible elaboration of a philosophical concept of 'centre' is to link the notion of 'centre' to two philosophical concepts, that of **'authenticity'** and that of **'freedom'**, of which 'centre' can be a deepening. Bodily self-awareness (e.g., being in space and in relations, encountering new possibilities for movement starting from oneself) contributes to expanding the experience - and then the concept - of 'freedom' and 'authenticity', beginning to integrate the bodily experience into them.

With respect to the notion of authenticity, I presented a paper in Barcelona (summarised in the blog post: https://dansophie.hypotheses.org/90): authenticity is not understood as an opposition between absolute singularity and relations, but as a capacity to be present to oneself and to say in the first person what it seems true or good to you (Lonzi 2010).

I mean here 'freedom' as defined by H. Arendt's elaboration of it: being able to initiate something new in the world; a freedom that is not to be reduced to an individual right, but that is a way of action in the world. It is a concept of 'freedom' that was later specified, by some feminist thinkers, as a relational freedom, that is, a freedom that springs from interpersonal and collective relationships (Collin 1999).

This **generative freedom** asks us to think about the relationship that those who act have with themselves, with others and with their own way of rooting themselves in the concrete situation in which they find themselves.

In analysing this relationship, the philosophical tradition has stopped too soon, on the fringes of the bodies. Thus, philosophy has not been provided with the tools to subtly understand what happens in the body and in movement when one acts in the world in the first person, giving life to something unexpected that arises from the presence to oneself, to others, to the context. This is what the **embodied concept of the 'centre' could help us to think about.**

I know of no philosophical texts that have worked on the notion of 'centre' in the sense proposed here, except for the book by historian and philosopher Maria Milagros Rivera Garretas (Rivera Garretas 2020). The notion of 'centre' appears there in a reflection that ties together women's freedom and **pleasure**. The ability of feeling one's own centre is indicated as the condition for acting and thinking without confusing one's own aims, forms of pleasure or practices of freedom with external models, that are models assumed in disconnection with one's own history, one's own embodied thought, one's own feeling. This is at stake for everyone, but it is of particular importance for women who find themselves in institutions, such as the university, or in relationships (at work, but also in couples) in which the question of one's own pleasure - and therefore of freedom - is excluded, hidden, delegitimated.

3.3. From Hegel to feminist readings of Hegel. Revising the canon, transforming practices

The research carried out by Cosetta Graffione and myself is something unthought, indeed in many cases something **unthinkable**, in the philosophical tradition until a few decades ago: two women working together to carry out a work of research and creation (Fraisse 2019). This raised the question of how our work fits within the philosophical tradition, which did not foresee what we were doing or indeed often excluded it (Fraisse 2010; Pateman 1988): how to approach

reflections on the human being, on relationships and desire that did not include us or actively removed us? What work needed to be done with respect to the philosophical tradition, as well in research and in workshops?

We performed three main actions, arising from philosophical practices I had already experienced:

1) **Problematising philosophical texts**, bringing out their unsaid assumptions, revealing the underlying patriarchal constructions that obstruct thinking and understanding of reality, first and foremost the reality we experienced in our research and workshops.

   This problematization primarily concerned Hegel's *Phenomenology of the Spirit*. This concerned especially the parts of the books relating to the emergence of self-consciousness, i.e. the relationship between two persons, through struggle and the relationship of mastery (the figure of the servant and master), and the parts on Antigone, which reveal the Hegelian exclusion of women from history and civil society - i.e. from citizenship and work (Butler 2002; Butler 2012; Irigaray 1985; Lonzi 2010). The questioning of Hegel gave rise to two papers in university research seminars: at the University of Barcelona[9] - a seminar in which Cosetta Graffione also participated, see post in our blog: https://dansophie.hypotheses.org/90 - and at the Atelier PhilosophEs aux féminins - Paris-Sorbonne, 6.4.2022.

   We also radically questioned certain aspects of Freudian and Lacanian psychoanalytic thought, especially the idea of a symbolic order of exclusive masculine-paternal origin (Butler 2012; Irigaray 1986; Muraro 2008 ; Rivera Garretas 2020; Verzini 2020).

   2) **Transforming the philosophical canon**. The questioning of traditional philosophy leads to the study of women philosophers and thinkers: they are both a support and a guide in the radical problematization of Western philosophical thought (in our case Hegel) and in the elaboration of an alternative thought.

   This shift leads to a radical transformation of the philosophical canon, i.e. the set of reference texts for the practice of philosophy. In the case of this project, this shift led me to edit and publish the new edition of **Lia Cigarini's book, *La politica del desiderio - The politics of desire*** (a book by a jurist and feminist, who has been very important in Italian feminism since 1970; the book is invaluable for reflecting on the links between desire, law, and women's politics: https://www.orthotes.com/politica-del-desiderio/).

   Following the final stages of our project's research, another possible field of transformation of the philosophical canon also opens up: a study of the **writings of the 'mystics in the mother tongue'** (Muraro 2014), Margaret Porete and Teresa of Avila, for example. This is a path already followed by other researchers (Kristeva 2008; Muraro 2012, Muraro 2014) and, in the case of our research, it would allow us to find another very important tradition of thought on desire, a tradition in which women have been protagonists.

   With respect to the transformation of the philosophical canon, an article that I will publish in the autumn of 2022 will propose a philosophical **study on relationships starting from texts and interviews of a group of working-class women** in Genoa who, since the mid-1980s, have fought together to reduce pollution in their neighbourhood. To me, this is

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[9] **Diferència sexual una ontologia pràctica?, organisé par Teresa Hoogeveen, Alina Mierlus et Andrea Ugalde** (Seminari Filosofia i Gènere; ADHUC–Centre de Recerca Teoria, Gènere, Sexualitat; Màster d'Estudis de Dones, Gènere i Ciutadania – Universitat de Barcelona), 3.11.21.

an important development of the work on relations conducted in the project *Dancing philosophy*, because it allows me to study, together with the women directly involved, the transformative and sometimes unforeseen effects of their relations, coming directly into contact with their embodied practice of relationships.

3) **Transformation of the philosophical practices of research and teaching**. The transformation of the canon of philosophy does not only entail a transformation of content, but also calls for a transformation of practices, that is, of the ways in which one reads, writes, speaks, follows the inspiration of a thought, and makes history in philosophy. It should also be added that transforming practices means moving towards other contexts of intervention and publication, different from those that are academically foreseen and legitimised (for example, our article is published in an important journal in feminist philosophy in Italy, but which is not listed among those that are academically recognised by the Italian Research Ministry agency ANVUR).

I think that the transformation of practices is the most difficult step, because it is there that we experience the **resistance that comes from institutions** and established forms – university, school, implicit expectations… (Castoriadis 2000). And it is difficult because in each person something very profound wavers and shifts, in a process of transformation that necessarily brings one personally involved. There are times when we do not know how to proceed, no longer having the support of something established, but not yet having settled on new teaching practices.

As far as I am concerned, this difficulty emerged mainly in the **workshops**, where I decided not to do a traditional philosophical lesson, but to engage the participants in a living practice of reflection, starting from their own experience and moving between verbal articulation and putting concepts into motion. There were several moments when I was not sure how to proceed in engaging the audience or in conveying certain philosophical paths. It is a process without predetermined tracks, a proceeding that gives freedom - to oneself and to others - and thus possibility of the happening of a thought, but it can be scary, especially when one has the responsibility of teaching.

Another issue that has arisen, in the transformation of practices, is that of **authority in knowledge** and thus of the criteria by which the elaboration of a discourse is measured. A long tradition of feminist epistemology has shown how difficult it is to attribute epistemic authority, i.e. in knowledge, to a woman, all the more so if she does not follow the forms already provided: a man's word or objection still tends to count more and to propose itself as a measure of reference (Crowley and Himmelweit 1992; Muraro 2006). Breaking away from this tendency requires work on oneself and on relationships, a work which has been necessary, however difficult, even in our project.

4.   A thinking body. The experience of workshops and creativity in participation

During the project, we organised several workshops, in which a heterogeneous audience attended (interested people, members of associations, teenage students of the dance school, representatives of local institutions in Wissous; students of the Master 2 Scénarisation transmedia of the UPHF in Valenciennes; pre-professional dancers, dance school students (7-15 years old) at the Alma Danza school in Bologna; academic researchers, journalists and members of associations at the MLE organised by COESO, La Fabrique des écritures innovantes and the Centre Norbert Elias Marseille; BA students of the Theatre and Educational Sciences at the University of Rennes 2). Each workshop included two aspects: on the one hand, the **dissemination** of our participatory research project; on the other, a **research activity**, to which participants were invited to collaborate, in different ways.
At the centre of each workshop were these questions: how do we think with the body? How does one think about oneself, one's relationships, one's desires, without separating verbal language from the experiences of one's moving body?

To deal with these questions, we have from time to time proposed some of these **activities**:

-Exercise with sticks;

-Transmission of a movement;

-A walking in which one approaches or moves away from one or person; discussion during the walking;

-Discussion on a text (*Cain* by M. Gualtieri; extracts from interviews by Pina Bausch; extracts from the novel *The notebooks of Malte Laurids Brigge* by R. M. Rilke);

-Reference to the thoughts on relationships and desire developed by some philosophers (Hegel, Plato. Irigaray. Lonzi);

-Discussion and philosophical reflection on relationships and desire based on bodily experience or other personal experiences;

-Connection/distinction of the most important words that emerged in the reflection (as care, attention to the other person, silence, gaze, comparison, control, challenge, play);

-Elaboration of a performance through which a word could be embodied and put into motion (*performing concept*);

realisation of a sketch of the proposed movement (starting from Laban notation and movement analysis): https://www.youtube.com/watch?v=UGn3pXfXShI&t=9s ;

- *Passing through* (D. Zambrano's technique)
- Staging and making a video from a text;

- Proposal of a performance protocol to bring out and analyse the differences in the ways of sitting, standing up, taking a pen of all the participants;
- Realisation of Memorekall capsules by the participants.

Photos S. Hildebrand – Alma Danza Bologna 18-22.04.2022

The workshops were a moment of **collective research by our team**, in which we tried to hold together all the components of the pilot (philosophy, dance, choreography, movement analysis and notation, image making, Memorekall capsules for video annotation), in order to involve the participants in the whole project. After an initial research phase centred mainly on the exchange between the choreographer and me, this collective work allowed us to deepen, enrich and transform the research work.
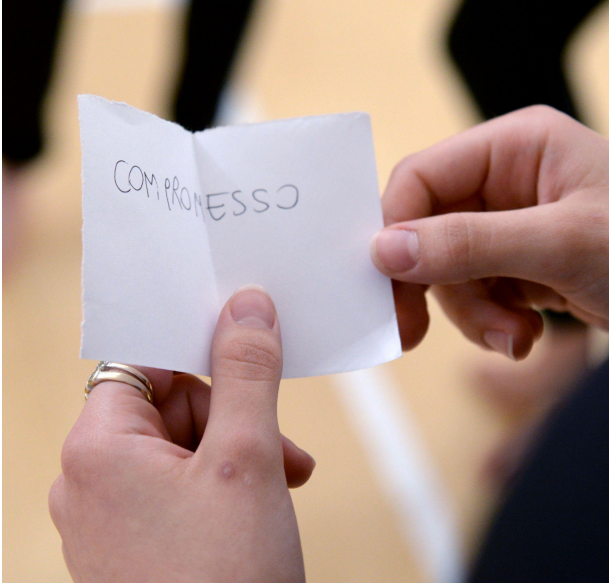
In the moments of workshop preparation or exchange following a workshop, this collaboration made it possible to reflect on our expectations and the stakes of the project, both in research and pedagogy. Thanks to the teamwork, there was also for me an encounter with something very important, which I had lost sight of for some time in this project: a **let-it-happen**, a surprise that inspires thought and movement and displaces one from oneself, from one's own self-image, from what one wants and thinks one knows. I do believe that there can be neither thought nor exchange without these moments of inspiration or openness. There is still an orientation towards the good (towards what one does and the people with whom one does it), but the demands of the self are dismissed and the search for a coincidence of reality with one's own images and goals is left behind. I think this is a great gift that art can give to philosophical thought, calling it back to an openness that we often give up (Muraro 2012).

In the **activities with workshop participants**, we deepened our research on practices that help overcome the split between words and body, in order to bring deeper reflection on desire and relationships. We thus experimented with **various ways of circulating between words, movements and bodily experiences**. We wanted to understand together with the participants how to reinforce and boost words and movements, to see where resistances, blockages, fruitful hesitation emerge, from time to time.
The practice that we invented and finalised during the workshops seems fertile to me: by reflecting on a proposed bodily experience (e.g. the stick exercise) or on a personal experience,

we worked philosophically with the participants' words, until some words that we considered particularly important emerged, and through which we wanted to deepen our understanding (e.g. words such as taking care, attention, symbiosis, challenge, giving ourselves time, control…).

We then asked the participants, divided into groups, to realise a spatial-performance inspired by one of the words (which were assigned by random draw). In the **performing concept** exercise, it was important to work on the word, the transition to movement, but also the collaborative relationship during the creation. Based on an initial introduction to the principles of notation and movement analysis, we then asked them to make a sketch showing a movement in space inspired by a word. The sketch was given to one of the other groups, without revealing the word that had inspired that movement. We then reflected together on the bodily experience and the relationship in creation. And then, once the source word was revealed, we discussed the relationship between that experience and the word (https://www.youtube.com/watch?v=SFk0hl6CWjQ).

In some cases, we asked the participants to create a Memorekall capsule with the performances related to the word, enriching the video with one of their writings, the images of the sketch, and the video of the other group performing the movement on the same word.
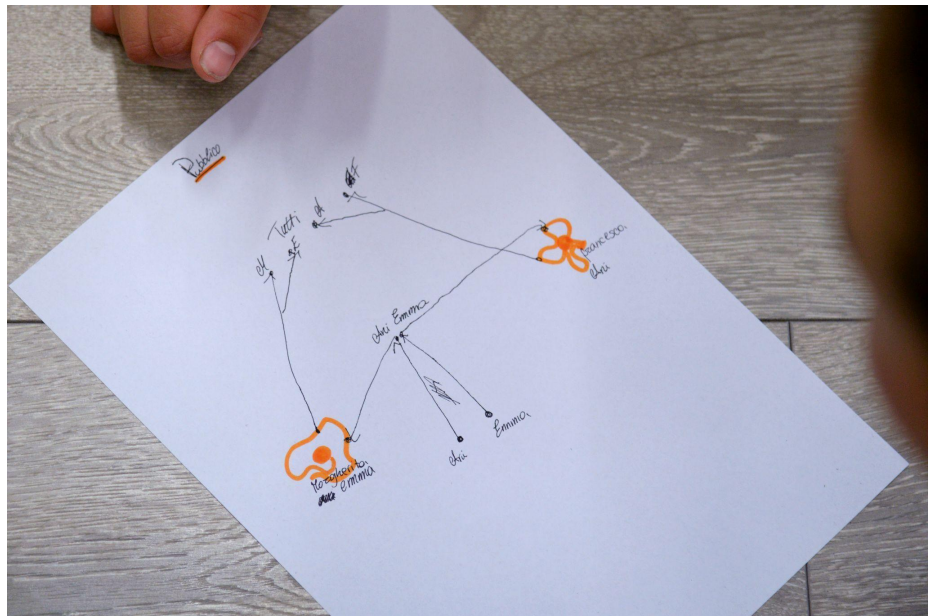
The experience of the movement from the sketches brings with it an important revelation. As the notator pointed out to me, the **writing of movement** does not intend to fix it in a rigid form. On the contrary, dance notation chooses what to record of a spectacle or performance. In this way, it leaves the dancer much greater margins of freedom and interpretation than if the performer is bound to the video or a given performance. There is here a secret of writing that challenges other writings, it is a **writing** t**hat leads people to act through its empty and full spaces**, through the essential that it notes and through all that it gives back to the creativity and the body of each person.

This **workshop practice** was nourished by the ideas and know-how of all the team members and elaborated in the exchange with the participants. Its most important features with respect to our research were: the opening of another access to reflection on the relationship (relationship with the people with whom we create, with those who give us directions to make a bodily experience on the basis of their sketch and notations, relationship with those who propose the research); an experimentation of the way we feel words in the body or the ways in which a movement gives

rise to words; the possibility of beginning to observe ways of thinking, which characterise each-everyone, when reflecting on the experience, exchanging with others, taking up or transforming what others have said.

There is nothing to be taken for granted in the search for **alternative practices**. From the point of view of teaching philosophy, it was important for me to follow a short training in Philosophy for children in order to encounter some new methods different to those of academic teaching (this training contributed to the development of the first version of the performing concept activity). In order to deepen the practice developed in our project during the workshops, however, we still need to develop **new practices for teaching** philosophy for adults.

In my previous work as a teacher at university, I had experimented with certain practices, both in academic teaching (to enhance the collaborative work between students and especially the research proposals of the students themselves, with whom we co-organised a seminar linked to the course) and in non-university contexts. In the latter case, I did mainly interventions in activities organised by associations (feminist or local history of Resistance associations), by secondary schools and by women politicians in local institutions. In these heterogeneous contexts, certain elements emerged as a constant: the need to build relationships of **trust**; the need for a project that lasts **over time** and is not limited to a one-off intervention; the importance of maintaining close contact between philosophy, with its contents, authors and practices, and the **lived experience of the participants**. As bell hooks clearly explains in *Teaching to transgress* (hooks 1994), only by giving importance to the words that are elaborated from each one's experience (without closing in on it) it is possible for each and every one to participate in the first person and contribute to the elaboration of a common thought - as far as this is possible, because sometimes the conflicts between the participants can be too great.

In the case of *Dancing Philosophy*, what is at stake is the search for practices that keep the verbal language in contact with the intense experience that can arise from movement practice.
A set of **open questions** emerges: can one pass on the practice of philosophy or just some of its contents? Can this be done in a short time, or throughout several meetings? To what extent is it possible to sidestep the technical philosophical language? What transformation is required to those who do philosophy to overcome this technical vocabulary? And then: how do you overcome the **resistance that adults** have towards philosophy when this challenges certainties or asks uncomfortable questions (e.g. about the personal sacrifices that girls are asked in dance schools and the violent forms of competition that could occur in those contexts?).

Impacts?

It is not easy to think in terms of 'impacts', because the word carries with it the image of a calculated action that produces something from the outside on a body or context that is merely its object.
If something has happened in the interaction with the participants during the workshops, it is rather in terms of disclosing possibilities, chances of generation and creation, in which we have all participated, in different ways and pathways.
Nobody can say on behalf of others if and how this opening occurred. That would be an unjust and unjustified usurpation of the voice of others, without any title or reason to do so. I will then

report some words of the feedback, which emerged during the workshops or in the final exchanges, as a record of what was positive and rewarding in our project:

I experienced a trusting environment where I was free to experiment, to dare and to have my say. I was surprised to discover something unexpected, in the link between philosophy and dance. We were not seen as recipients of knowledge, as it is almost always the case at university, but we were actively involved in research. I had an experience of real pleasure in working on the body. I came across a different way of thinking about movement and storytelling, which is important in my work (making video games). There is something beautiful and new about taking the time to narrate a choreographic creation. It is an opportunity to change the idea of philosophy as studied at school. There was something within the performance that made me question the relationship I have with some women. I think it was important to introduce the students to the experience of dance notation.
…
I have asked some workshop participants to contribute to the project blog. I will also ask others who we did not initially invite to write. The Project blog can thus be a place where, in a polyphony of voices, what the project was able to create or make happen can emerge.

Conclusion

The *Dancing Philosophy* project, developed within the framework of the COESO Project on collaborative sciences, is based on the collaboration between dance, philosophy, movement notation and analysis, transmedia object creation practices and Digital humanities (Memorekall software).
Dancing philosophy has set itself the important and ambitious task of concretely questioning the **body/verbal language split,** in order to address the issue of desire, concrete relationships and freedom in relationships.
Overcoming that opposition is a long, but important task both for philosophical research, which otherwise unfoundedly excludes an embodied way of knowledge, and for choreographic research, where there is a risk of renouncing the verbal articulation of creation, which is important in the drafting of projects and for creation itself.
In the perspective of our project, overcoming the split between body and words also has an importance with regard to the pedagogy of dance and philosophy, and to the dissemination of knowledge of both disciplines to a broader and more heterogeneous audience than is normally approached.
In our project the choreographer-dancer and the researcher in philosophy carried out a joint research to explore the topic of desire and relationships through embodied thought. Each of us has also had direct access to the practice of the other. This access is the **first necessary step** towards overcoming the body-word split.
One of the most important outcomes of the project was the elaboration of a **research practice**, by which we can circulate between word and movement, integrating notation and movement analysis. This practice was elaborated (and documented) during the workshops, thanks to the work of the entire team.
From the point of view of philosophical practice, which is the one followed in this text, the project made it possible to identify some directions for further development. From the point of

view of research: the transformation of the philosophical **canon**, by opening up to the words of women thinkers and philosophers; the transformation of **research practices** starting from the integration of a constant movement between word and body, which can probably only be achieved through new collaborations with choreographers, dancers, actresses… From the point of view of **pedagogy**: integrating the teaching of philosophy with practices, such as those we have begun to experiment with, which allow for the circulation between words and body.

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