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A non-linear testimony

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Three Acts of Care in Performance and Beyond

A non-linear testimony

ÖZGÜL AKINCI, KONSTANTINA GEORGELOU, JENNIFER JOAN THOMPSON

More than two years into a global pandemic, there exists an undeniable need, an urgency in fact, to enunciate what care is and how to care for one another. 'Our world is one in which carelessness reigns', is the first sentence in *The Care*

Manifesto: The politics of interdependence. The manifesto argues that the current pandemic has highlighted the long-existent undermining of care services, resulting from the neoliberal prioritizing of financial capital and the excessive devaluing of care work. It also describes how the capitalist economic order has by now normalized

such reigning carelessness by postulating it as 'necessary collateral damage on the road to market-oriented reforms and policies' (The Care Collective 2020: 10). In other words, care has been subjugated by the relentlessness of market metrics, which are in turn determined by profit speculations for the few.

If the above is a depiction of what and how care is *not*, then before aiming to describe what care is we may need to glance away from the front-stage narratives and operations of state policies, economies and politics that are driven by profit and notice where care manifests and how. We began our collaboration in 2019, as co-curators of the 'Materiality and Corporeality' stream in Performance Studies international's (PSi's) conference 'Crises of Care: Act respond engage'.¹ The conference did not take place, but, its theme became more urgently lived, and we kept coming back to one another, our little makeshift collective, to reflect on what care meant for

vulnerable bodies in crisis and their broader material circumstances and relations. But the ground on which we approached these questions – as well as our own preoccupations – seemed to be continually shifting as we reckoned with what care's crises meant to our work as performance scholars within and independent of universities, as dramaturgs, as well as to our intimate lives as we struggled to make art, raise children and care for older family members – as we sought to care in what has felt like an abysmal vacuum of any support – or care – for that care.

In a lecture, Catherine Malabou underlined the significance of 'wonder' – as it was proposed by Spinoza especially – which refers to the human capacity to be curious and open to difference (2013). She explains how neuropathology has now opened the relationship between biology and the social, through the study of the disaffected subject. Neuroscience has namely recognized the opposite of wonder, that is indifference: the medicalized outcome of social and physical traumas and injuries, leading to human disaffection and lack of wonder. Malabou's argument lies mainly in how state apparatuses, instead of caring for or curing disaffection, take advantage of and seek to inspire indifference as a means to facilitate their

exercise of power. This pathway is created, as she explains, by the constant flow of shocks that gradually and violently make one indifferent to one's

Fredric Jameson famously wrote that it is 'easier to imagine the end of the world than to imagine the end of capitalism' (2003: 76). If carelessness is attendant to late capitalism – as I think we all seem to feel – this then speaks to the massive leap of imagination required to reinstate care in our worlds. At the macro and micro levels, I'm not sure this means physical violence – which is anathema to care – but certainly some kind of epistemic violence, or rupture, and some kind of leap into a void.

We are writing with regret to announce the cancellation of PSi Rijeka 'Crises of care' planned for the second half of 2020. Our situation has been made considerably more difficult by COVID-19 and the continued uncertainty about when travel will be possible, as well as local conditions in Croatia, including the recent earthquake and the discontinuation of the European Capital of Culture programme, which have resulted in prohibitive budget cuts. (PSi organizers 2020)

¹ We were a team of four who came together with Eylül Fidan Akıncı's invitation. We would like to thank Eylül for her partnership and valuable contributions in the process of developing this piece.

own powers of acting, and thus deprive one of the capacities to resist and to have faith in one's body's forces. This happens, for instance, by the production of fear, depression and shame that has no symbolic projection to the world once such affects are only seen as organic, individual conditions and not as social and political. If indifference is itself an absence of care, then can engaging with what Malabou positions as its opposite – wonder – prompt and reveal, even constitute, acts of care?

Our contribution here represents an effort, through the material practice of writing, to engage our wonder, as framed by Malabou, and to link it – both theoretically and practically – to care and performance. Our writing is underlain by the proposition that both scholarship and dramaturgy are practices fundamentally grounded in wonder: through the research question or the dramaturgical prompt or provocation. Here we seek to tease out how this grounding in wonder is itself a care-full praxis, which we trace through theatre-making and enact through our writing. Finally, we ask how such a praxis might stick and echo into the future, creating the possibility, perhaps, for more care.

We thus began our process with an open prompt: 'What is care for us now?' We each wrote a first proposition that traverses theoretical, professional and personal testimonies. Each one then responded to every proposition through questions that sought to listen to, sustain and stand with the proposition, probing and enacting a material practice of care through scholarship. We then drew further additions, revisions and standstills from within each proposition. Seeking to evoke experiences of expansive, dilated attention for the readers, that can hopefully also activate care as wonder, we worked to a large extent rhythmically on the article. We alternate regularly but not evenly between short and longer singular voices, we interrupt a thought process, we merge authorial voices and drop or repeat other voices – of 'found text', or from our responses to one another – when the singular authorial voice gets more dominant. The main body of this article thus situates our collective and singular thinking and co-authored argumentation around the theme of care, while the texts on the margins are material testaments

of our non-linear procedures of writing, questioning, affirming and exchanging with one another.

Much like the experience of both care and crisis, our writing process has been singular and collective as we have endeavoured to reflect our distinct geopolitical and situated positions as performance scholars and artists. Each of us refers to one performative event that unravels experiences of care, which we have witnessed, experienced or been part of. The range of performances and experiences we draw from is broad, as we write about LASTESIS' protest-performance in Chile, a dance performance that is part of a living performative practice by Jija Sohn, Andrea Zavala, Lucy Wilke and Oneka von Schrader (2020–) in Central Europe and the rehearsal process of *As Much* (2019) that took place in Istanbul. Our take on care specifically works to enjoin these examples of practice, while these practices also show the heterogenous and multiple manifestations care can take. While we aim to safeguard authorial opacity, we hope that by teasing out the affinities between care and performance (in theatres, rehearsal rooms and streets) as affective, material, social and intersubjective practices we might point towards the rhizomatic possibilities performance offers to care –and the way such practices resist the carelessness of late capitalism, imperialism and patriarchy.

Now, to return to Malabou, we ask: what happens at the sidelines, in the streets and on the borders, in the formations and deformations of uprisings, interdependent socialities and relationalities? Whether this involves trying to help refugees out in the open seas, creating community networks of solidarity to those in need, protesting in the public space against racism, fascism and patriarchy or regularly checking in with and supporting the more vulnerable around us, it is important to state that care, in the sense of embodied opposition to violence, still manifests in this 'careless world'. In view of the regnant carelessness announced and the affirmation of caring on the sidelines of the state, the pressing question now is perhaps not so much 'What is care?' but rather what is needed for care to manifest and what are the procedures that can support its manifestations.



■ Figure 1. Kuzguncuk Pier's facade, Istanbul.
 Photo courtesy Yoğunluk Art Collective

The following meditations on care arise from certain murmurations that have piqued our curiosity, that have drawn us in, with wonder, as manifestations of the presence of care in our careless world. But how do they speak to one another - mediated as they are through our own reflections and interpretations? What kind of care do they offer? To us? To one another?

And we therefore propose:
 Thinking Care
 Amidst its crisis
 In rehearsal
 A curious care

Sandra Ruiz and Hypatia Vourloumis have referred to 'curious care' (2021: 137), which resonates with Malabou's notion of 'wonder'. By underlining the affect of wonder also as a capacity of being surprised, Malabou invites contemporary philosophy to face potentially disaffected

subjecthood in its absence. From a different theoretical backdrop that critically builds on and politicizes Georges Bataille's notion of *l'informe* (the formless), Vourloumis and Ruiz propose that care is curious, in the sense that it is akin to social love, vulnerability, ethical compassion and creative experimentation. With this proposition, they signal a kind of care that cannot be separated from opacity and unknowability. It is through the 'encounter of relentless curiosity for one another' (137) that solidarity and multiversal relationalities can eventually resist the 'representational clarity and absolutism that often violently consume all life energies' (56). In Ruiz and Vourloumis' book, care emerges in what they call 'formless formation', which denotes resonant frequencies and murmurations of aesthetic-life-worlds, that is an agglomeration of traversal uprisings and socialities.

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I'm thinking about *As Much*, an immersive site-specific play that premiered at the twenty-third Istanbul International Theatre Festival in 2019 at a historical pier in Kuzguncuk (Istanbul), which I worked on as a director. Our source material was *King Lear*, but our dramaturgical motivations for the project surrounded the ethics of certain kinds of care, specifically the ethics of asking someone how much they love you and also an answer to that question that dares to say 'nothing'. The answer neither ignores nor answers the question; rather it suspends it in the air, revealing its inherently impossible desire to. After all, how do you assess your love for the other? How do you meet the demand?

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I'm thinking about the living performative practice *Lands of Concert* (2020). Sohn, a Japanese-Korean dance artist, in the last few years explores human relations, being alone and together, and she recently started engaging in community projects. This is her first work in that direction. The description of *Lands of Concert* on Sohn's website explains that the 'intention is to welcome a new sustainable system, one that focuses primarily on a notion of Care, meaning – being present for what one needs and to listen to the needs and perspectives of others' (Sohn *et al.* 2020).

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I'm thinking of care as an affectively driven attachment that fosters relational bonds oriented around collective flourishing. This expansive relationality is fundamentally counter to an extractive, late capitalist model that would by its very nature sever those bonds or situate them in opposition to each other. And here I think of the protest performance of the Chilean feminist collective LASTESIS, and the way their work combats the systemic violence of the capitalist hetero-patriarchy through a practice of collective care.

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Sara Ahmed has characterized affective attachments as 'sticky' and noted how that stickiness is both physical and temporal – projecting us towards others as well as towards

a hoped-for future. Affectively driven attachments are motivated by feeling-with or feeling-for – and though they can take many forms they are an acknowledgement of interdependence and connection, of investment, of curiosity. Care as affect points at once to an interior experience of that care – and therefore, to follow Ahmed, materially instantiates difference – yet also points towards a fundamentally intersubjective relationship that might dissolve those material boundaries and highlight interdependencies. And care is also a practice, a praxis – and this polyvalent dynamic offers its kinship with performance, which is at once affectively vibrational and marked by material sets of practices. Protest performances, like those of the Chilean collective LASTESIS, represent formations of collective flourishing because they operate across these levels: there is first the catharsis of the communal act itself: the doing together, the assertion of the claim that offers itself an opportunity to heal and to assert a subjectivity at once. It allows both the individual and the collective to assert claims. That they have a kind of vibrancy in the present, but that they are oriented around a new notion of (non-) state formation, or at least the possibility of a new formation. As Ahmed writes, "The moment of hope is when the "not yet" impresses upon us in the present, such that we must act, politically, to make it our future' (2004: 184). In October 2019,

What are some images, or formations, of collective flourishing?

Could you give an example or an image of both, the 'affectively driven attachment'?

I think that revolution is the only thing that can bring about a more care-full world. And relatedly, I think that care is the antidote to the claims that revolutions operate via negative claims – care provides the tangible roadmap for a future; care allows for political efficacy and the fostering of sociality through the preservation of difference. If we can build rhizomatic networks of care, we might have hope for a better world.

Chile erupted in a series of massive protests spurred by a small metro-fare hike, but that were in fact a response to the vast inequality brought about by the country's aggressive neoliberalism: the absence of state care for the ageing (the pension system), for the young (the educational system), the cost of health care and extreme income inequality. The scale of the protests – their radical demands for care – led the government to instill curfews and respond with state violence at a performative level not seen since the dictatorship of Pinochet. In this context, theatres stopped being operational (a number of their buildings made themselves public spaces of care – offering restrooms and first aid to protestors), and many performers and artists brought their work to the streets. One such group was LASTESIS, a collective that engaged the task of translating feminist theory into practice. They adapted a section of a play they had been working on to be performed in the streets. The resulting work, *Un violador en tu camino* (A rapist in your path), consists of a catchy chant and simple choreography that rejects the systemic violence of the patriarchal rapist state:

And it's not my fault, not where I was, not how I was dressed
 The rapist was you.
 The rapist is you.
 It's the cops.
 The judges.
 The state.
 The president.
 The oppressive state is a macho rapist.

The oppressive state is a macho rapist.
 The rapist is you. (LASTESIS 2019)²

The lyrics and accompanying choreography interpellates the state itself as the perpetrator of that violence – and the bodies present in the street claim space and demand care for feminist, queer and dissident subjectivities. The performances themselves offer a kind of

catharsis – an act that is itself a mode of care and coming together (witnessing the multiplicity of bonds) in the unequivocal denunciation of state violence. The collective made the performance easily replicable – translating and publishing the lyrics and musical beat online – and posting videos on social media. As a result, the performance was soon staged around the world – becoming a flashpoint not only in the Chilean movement, but a viral response to the virality of state violence around the globe – establishing a rhizomatic network of care that calls for revolutions beyond state borders and through collective action.³

Performances such as that of LASTESIS galvanized and lent energy to the Chilean movement, which made some remarkable gains. In 2020 Chileans voted in favour of drafting a new Constitution – the first such document to potentially overturn the one governing Chile since Pinochet's dictatorship. The convention that drafted the Constitution was the first such body to have full gender parity and was initially led by an indigenous activist.⁴ The document they produced represented an effort to transform Chile into an ecological, feminist, plurinational state and sought to ensure more than 100 individual rights – a mode of state formation that runs counter to the neoliberal subsidiary state enshrined in the previous 1980 Constitution. In 2022 Chileans also overwhelmingly voted to elect the youngest president in their history, Gabriel Boric, a former student activist who has famously stated that 'Chile was the birthplace of neoliberalism and it will be its grave'. However, as of this writing, Boric's approval ratings have plummeted, and the Constitutional draft was resoundingly rejected in a plebiscite on 4 September 2022. Despite these considerable setbacks, and the ascendance of a powerful reactionary movement, the Chilean social movement reflects a deep desire for and tangible efforts towards creating a different kind of state care – desires that required radical new modes of imagining the state, its construction and operations. These imaginings – even in their failed possibility – connect us to an affective longing for an other world, a longing that will continue to project into the future.

³ LASTESIS facilitated this international re-performance by putting the music online to be downloaded and encouraging other groups to perform the song, record it and share it online. As of 2019 the song had been performed in more than 200 cities (Cuffe 2019).

⁴ The terms of the Constitutional Convention stipulated that it would have two presidents, serving six-month terms. The first, Elisa Loncón, is a Mapuche linguist and indigenous rights activist. The second, María Elisa Quinteros, is a doctor and professor of public health.

² This translation is my own.

Revolution... I love the word. I long for its doings, for its manifestations. I'm also afraid of the failed hopes it has brought on as well as the actual violence it has historically been connected to.

Kathleen Stewart argues, ‘at once abstract and concrete, ordinary affects are more directly compelling than ideologies, as well as more fractious, multiplicitous, and unpredictable than symbolic meanings’ (2007: 3). We might also use this line of thinking to step back from larger political gestures (such as the protest) and think about the more daily practices that make performance: the rehearsal. In the corporeality of a collaborative project care is manifested in the most ordinary moments. Throughout the rehearsals of *As Much*, I invited the performers to improvise around the expressions of love towards a parenting figure. I monitored and tried to cherish the best moments of creativity while always working on how they would serve the dramaturgical structure. Selecting the anecdotes from some intense memories of childhood and putting them in a meaningful dialogue with others required caring at many intersubjective levels such as audience-artist, director-performer or

director-production team. An act of care is never a one-way street and always beyond human relations. Treating space as another and perhaps primary source material, we spent a considerable time making sense of specific spatial qualities in bodily, dramaturgically and artistic terms. This search led to a route where the audience (a group of ten people for each performance) was invited to follow during the performance. Playing with the space and personal associations around certain questions broke us free from *King Lear*, carefully. For instance, our fascination and wonder about the cliff scene led to a series of attempts to adapt it spatially and finally culminated in a collective text based on associative and spatial improvisations on the sensation of falling down. We let go of the original text and

Is care
quantifiable?
Is it a
social
obligation?

■ Figure 2. The Teatro del Puente, repurposed as a first aid station and covered in graffiti art, Santiago. Photo courtesy Archivo Teatro del Puente



continued to play with the central sensation it holds for us. What kind of freedom does breaking ties with a source of inspiration bring, then? Being carefree? Curious care?

It starts with you imagining yourself falling down. Like a feather. But you are a human. You have a body that hits the ground hard. But what if suddenly you feel them? Your wings? What if you can fly? Not fall. What if you are lifted up all of a sudden? Your fear drives you mad. Your imagination runs havoc. You can make yourself think you are fearless just because the fear is unbearable. Let's imagine there is no air. We would get rid of the problem of falling, then. What a relief. No air, no gravity, nothing. You are alive. Your chest is moving with your breath. You are lucky.

Maggie Nelson argues against 'reducing care to giving, protecting, and fixing' and suggests to

treat it as a negotiation of needs that involves assuming strength in the other, resisting the temptation to provide all the answers, inevitable failure and disappointment, allowing for the fact that our desires for others may chafe against what those others want for themselves, and making space for pain, individuation, and conflict without falling apart, or without losing an underlying conviction of fellowship and love. (Nelson 2021: 168)

Care necessitates such deep listening especially in the moments of disagreements. Material obstacles we faced, such as searching for financial support or tensions around organization of rehearsals, absorbed most of our energy and fed an atmosphere of indifference in Malabou's terms. In the aftermath of *As Much*, what is most felt at the level of skin for me is the remnants of emotional effort to attend to recurring need to care and be taken care of and yet get *nothing*.

The public performance of *Lands of Concert* makes evident how care as a 'negotiation of needs' can manifest between abled and disabled bodies (Nelson 2021: 168). It is a performance that takes approximately an hour and involves five women. At the outset, bird sounds can be heard, and two women are lying on foam mattresses, Lucy Wilke and Andrea Zavala Folache. Wilke is being caressed by Folache and she is given a head massage while they chat. Entangled, the two bodies will stay together for almost the entire performance, changing their positions regularly and according to the



■ Figure 3. An image from the performance, *As Much*. The cliff scene at the staircase, Istanbul. Photo courtesy Yoğunluk Art Collective



needs of Wilke, who we gradually realize is physically disabled. Wilke expresses her needs by lucidly asking, for instance, for a pillow to be placed under her head, for her pelvis to be pulled up or for more performers to come and help her change position. Moving together, all performers practice a mode of connecting and playing, where their bodies are interdependent, able to offer and receive care, while affirming themselves as sensuous, sexual, poetic and musical. In one of the most energetic scenes in the performance, Wilke raps on a song about sexuality while Folache helps her shake her butt. Moreover, two exercises of somatic imagination are given, one addressed to the audience and one from Folache to Wilke, where experiences of floating, flying and of having cosmic bodies are set forth generating curiosity about differing corporealities. The performance ends with an exhaling together of an imaginary web that passes through and around Wilke's body, extending out of her breath.

Practicing listening, undertaking ordinary movements to offer and to receive support, and imagining together in moving and talking, are significant procedures in *Lands of Concert*,

and they point to a kind of care that is first and foremost curious, in the sense of staying curious and wondering for one another. Here curiosity is not resolved; it is rather probed and practiced. The curiosities about one another's bodies, needs and experiences are playful, practical and imaginative, allowing for opacity to animate relationality between the performers, extending towards the audience who become the varied witnesses of this connection unfolding on stage and arguably enmeshing them in it.

In her recent work, Sohn has deliberately moved away from a focus on artistic outcomes that are disconnected from other facets of life that might be considered as more regular and ordinary, such as giving care (Sohn *et al.* 2020). The consuming of life energies that Ruiz and Vourloumis write about also generates the need for more sustainable and caring ways of living and working, which Sohn practices in this case by employing dancers' knowledge on movement and physicality to a direction that is joyful and caring and that, by additionally taking the form of a performance, aims to extend its web towards audiences, artistic institutions and cultural policies. bell hooks reflects on how

■ Figure 4. Still from the recording of *Lands of Concert* (2020), camera operators: Ely Chevillot, Camille Sultan & Carol Van Hemelrijck. Editor: Baptiste Dussert. Film Coordinator: Ely Chevillot. Photo courtesy Jija Sohn

educators' caring for their inner well-being and self-actualization is a way towards pedagogical processes that practice freedom (1994: 17). This well-being, a practice of care and joy, is not only necessary to education but to all engagements with others, especially against the backdrop of state mechanisms of disaffection, indifference and carelessness.

The procedures of listening, offering and receiving, and imagining together through different somatic experiences, are valuable for intervening into the state of carelessness with an affirmative pivoting gesture. Those attending the performance are invited to witness these forms of relationality, weaving themselves into this web. The imaginative somatic exercises that extend to them especially evoke a feeling of entanglement and co-dependence through which the curiosities of care amplify. Further, the need to recover our relationalities through an uncompromising caring that is bound to curiosities and opacities is also a decolonial practice. For scholar Rolando Vázquez it 'implies moving away from the projecting forward of enunciation, to the opening of reception, moving towards an awareness of the precedence of what sustains and surrounds us' (2020: 157). To receive, to host and to humble become the ways in which care happens, despite of, or precisely against, a state of carelessness.

Thinking Care Amidst its crisis In rehearsal A curious care

I write these words as a new parent, and I am also feeling the exhaustion and utter depletion that comes with caring amidst its overwhelming systemic absence. Of caring for and about in an infrastructural void. Reading the news from my home, while my daughter is next to me – trying to think and write and imagine something else without the time and space that child-care might provide; but also having this small person here and her dependency remind me so tangibly of how far the world is from what I would wish or hope for her. Things feel very personally political – and maybe this is part of the future orientation I am talking about with care. The combination

of feeling that I do not have room in my brain to even think right now – when that process of thinking and writing is the only way I know how to contribute to the world beyond the confines of my home.

As I wonder about the relationship between care and parenting, being a parent myself, I am reminded of the day I returned to my academic work after four months of maternity leave. On the first meeting of that first day, I was told that my contract sadly could not be extended and that I had to leave, with a lot of uncertainty about whether I could return with another temporary contract after half a year. Things have felt personally political for me too since then. The discrepancy between the utter lack of institutional care and the overwhelming need to care for an infant was a decisive experience in making me realize that caring is much more than a 'subjective disidentification' with neoliberal structures.⁵ This experience politicized care for me.

Speaking of the infant – what of the infant's future relation to the parenting figure? Every bit of memory about one's parents lives in its own compass. Bonds of care grow in the soil of conflict while constantly swinging in between: natural/artificial, familiar/strange, comforting/disgusting, loving/hateful. For *As Much*, I compiled the texts based on three performers' improvisations through completing the sentence 'I love you because...' What follows is an excerpt from that part, not fully abiding to the original:

You loved them. They taught you how to ride a bike. You trusted them holding you while they were not anymore. Because hey, you were doing it, all by yourself. They let you go. You loved them. Because they were watching you while you were on the stage for the first time in your life. You wanted to be seen, is that so? Or you manufactured a desire that you strive for only when it appears. You did not mean to keep the memory. Yet, it has its own life, now. You loved them like you loved the Bosphorus bridge. You loved them like you loved the itchiness on your back. You loved them as much as you loved your friends whose faces you forgot. You loved them like you loved the noise in the background while you tried hard to concentrate. You loved them as much as you loved listening to their investment for their burial costs. You loved them because one day, they won't be here anymore. No response, nothing.

⁵ Peter Fleming phrases this very well when he writes about academia, 'Indeed, a healthy dose of skepticism about commercialization among executives may help facilitate the corporatization process: "I don't like this more than anyone else, but we have no choice." On some occasions this subjective disidentification with neoliberalism can run down the entire management hierarchy, including individual schools, centres and departments, creating a double life for personnel; harsh technocracy at the coalface on the one hand and a culture of left-leaning complaint on the other, where junior staff and Associate Deans bemoan the draconian trends afoot as they enact them anyway' (Fleming 2021: 15).

AFTER CARE

In writing together across continents, practices and interests, we have had to grapple with both how to preserve our own differences and resist the urge to condense our thinking into an overly simplified argument (the academic imperative!), or an argument that elides the contextual circumstances that shape our cases. Yet, we still wish to say something about care. And perhaps, what we *can* say is tied as much to the process of sitting, with wonder and in fellowship, with our cases and what they might say to and through us as to a theorization of the works themselves. In the process of drafting this article, we found that writing on what we produced, attended and witnessed became, for us, a form of after-care: an effort to shore up, affirm, reinscribe the acts of care that have taken place; to allow them to *stick* and for their residues to go forth into some kind of care-full future.

If neoliberal structures isolate and atomize both the practices of care and the care-giver – a phenomenon heightened even further by the pandemic – we have been drawn to these diverse performances for the ways they offer a different politics for care, and for the way writing *after* them offered us care. LASTESIS's multitude, the probing questions of *As Much* and the invisible web created by Sohn offer a way of expanding care – practices of care that build networks, leave traces and offer glimpses of a new horizon. Performances such as these help to envision an alternative politics of care, one in which connections and relations might be woven together in new ways.

Attending to the affective space where care practices resonate through multiple agents and bodies long after the first encounter took place, we see the various ways in which care manifests – as sticky, curious, wondering and insistent. Intangible networks of performance practice entangle and arise through these encounters that do not foreclose the ongoing effects of care-full artistic practices. After-care marks the

We are disappointed to have to cancel after the time and effort we have all invested, but we hope that we can continue to find ways to develop the work we have been doing (PSi organizers 2020).

after-life of intensity and offers the possibility of a more intimate encounter. We have sought to listen with care to the residues of those intense experiences and to allow them to reverberate through a practice of writing together – an after-care that has felt to us intimate and healing even as it pulled us in unanticipated directions.

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