

PhiloDrama 2023

Mike Roth

Abstract

Philosophical Drama (or short: “PhiloDrama”) is suggested as an additional format for philosophical practice. The aim is to re-liquefy philosophy (primarily as a collection of written texts) by shared philosophizing embedded in theatrical action.



POISON CUP used in PhiloDrama Socrates in Timisoara

To start a Philosophical Drama can be done by re-enacting a picture (with philosophical content, e.g. The Death of Socrates) as >a living sculpture<, a talking picture (Roth and Hein 2020a, 50f as well as Roth and Hein 2020b, 183 (10)) - see S1 below.

Another place of departure for a Philosophical Drama can be a report about an event that has a reference to a present “problem of life”. Cf. Roth & Mok-Wendt, PhiloDrama NATURA 2023.

Drama has been happening since the beginning of the European philosophical tradition. The German word for >drama< is “SchauSpiel”. Let us start with the second half. >Spiel< as in Wittgenstein’s Sprachspiel (language-game) refers to an interaction, and in turn, >acting< can be used as a translation for >Schauspielerei< (that is what actresses / actors do in the theater (Schauspielhaus) or in a film. The first part of the compound word >SchauSpiel< bears similarity to (a) “show”. Most of this seems to be relevant to some degree to PhiloDrama as a philosophical practice too. But what makes it a philosophical practice?

Key words: Performative_shared-philosophizing_embedded_in_theatrical_action, i
PhiloDrama, PhiloDrama_Socrates, PhiloDrama_Greta_meets_Socrates,
PhiloDrama_Socrata_Crita, PhiloDrama_existentialist_café, ICPPs_2014_to_2023,
additional_format_in_philosophical_practice

To agree with our life is not to end the revolution of bad conditions (in it).

Friedrich Kambartel

Performances, Art and Philosophy

Philosophical Drama belongs to the newer approach of performative philosophy (for this see Totzke 2017) and to Philosophical Practice (Staude/Ruschmann 2018). PhiloDrama has points of contact with Moreno's account of the impromptu play of Viennese children (and the later "psychodrama"). Aspects of PhiloDrama may also come to mind in the >Un-Art< of Karpow-Happenings, which influenced Yoko Ono’s famous performances in her loft in New York. A precursor is also the parlor game Tableau Vivant described, for example, in Goethe's “Wahlverwandschaften” (Elective Affinities), a -there silent- sculpture made of living bodies. But in contrast to this, a Philosophical Drama is a sculpture that moves and in which spoken philosophy has a role. The scenic embedding has tongue loosening effects and demands interaction in the group performing the Philosophical Drama. In the process, speechless acting may also find a place - also in order to be able to undergo development towards a speaker role.

PhiloDrama was piloted at the 2016 International Conference on Philosophical Practice (ICPP) in Bern (see Roth 2018: 58-67) which I co-organized.

ENDING LIFE with Socrates

Philosophical Scenes >>Sprechende Bilder<< PhiloDrama

Two years before the outbreak of the "Great French Revolution", David painted his famous picture of a philosophical primal scene: The Death of Socrates (1787)
I have placed the picture here in a theatrical frame to make it look like a snapshot of a staged performance of a Socrates play. In the next moment, the half-exposed Socrates grabs the poisoned cup, which is handed over to him by a civil servant. Socrates' upward-pointing, bent left arm seems to be calling out. Perhaps expressed in words: "Remember!"

What could have been spoken before that?

GEMEINSAM PHILOSOPHIEREN

A "philosophical scene" can emerge from the snapshot (picture) when philosophizing in distributed roles. This can be done on the basis of philosophical tradition or "in free impromptu play".

Angenommen der „Sitz im Leben“ ist ein kleines Philosophisches Café. Stühle und Tische bilden ein U. In die Öffnung stellt sich wie im Bild, das als Kopie auf den Tischen liegt, d. Einladende in der Körperhaltung „des Kerkermeisters“ und hält den Giftpocher bereit. Die Teilnehmenden treten nacheinander an die leergelassene Stelle von Sokrates und erheben (wie im Bild) den linken Arm, wenn sie bereit sind zu sprechen. Danach greifen sie zum ihnen hingehaltenen Trinkgefäß . . . Jemand könnte dann beispielsweise sagen: „Besser ist Unrecht zu erleiden als Unrecht zu tun!“

One variation is for the inviter to ask those present in turn what they see in the picture: "Please give the picture your title!" The group can follow on from this and discuss the order in which the topics should be dealt with.

EXAMPLE



The "Sitz im Leben" – passage reads: *"Let's assume we are in a small philosophical café. Chairs and tables form a U. The inviting person stands in the opening in the posture of "the jailer", as shown in the picture, a copy of which is on the tables, and holds the cup of poison ready. One after the other, the participants step up to Socrates' empty seat and raise their left arm (as in the picture) when they are ready to speak. They reach for the drinking vessel held out to them. . Someone could then say, for example: "It is better to suffer injustice than to do injustice!"*



A successfully videoed live event “PhiloDrama Socrates” happened at an InterVision gathering of the Internationale Gesellschaft für Philosophische Praxis (IGPP). The participants were colleagues active in philosophical practice.

PhiloDrama Socrates (S1) – Mike Roth starts with the arm gestures of Socrates in David’s painting. Photographer Jo Magrean observed the initial phase of finding our places “in the picture” (re-created by us, similarly grouping our bodies) through the lens of his video camera and directed our set-up so that everyone playing a role was “in the picture”. This is clearly visible in the first part of the video. Setting the stage and recruiting participants go hand in hand here. The cameraman gives the signal and the Philosophical Drama with Socrates begins freestyle (transcribed & translated here -with slight changes- are 3 min of recorded 8 ½ min):

Flee shall I, O Crito?

Flee, while there is time!

5.30

We are in no hurry. Look: here is the cup. The Athenians want me to leave this life.

But you know you still have a chance -

The chance to drink this cup. That is the law.

But your fellow citizens, they still need you!

You have listened to me a lot, O Crito. Did I not say that one must think of one's own soul? To strive for a good life? Think of yourself!

O Socrates, but here is the last possibility. **6.26**

Sure, the law speaks for you and against you.

But we need You here in Athens - even longer!

O friends, why did I send away this Xanthippe and my son that we might not complain but philosophize?

Only now do I understand you, O Socrates!

<https://streaming.uni-konstanz.de/talks-und-events/2018/philodrama>



containing a quote from the 2017 video



www.metmuseum.org/art/collection/search/436105 Jacques-Louis David (1748-1825) re-uses in the pointing - up – gesture a central part of Raffaels “School of Athens” from 1510-11



performed there by the old Plato with his right hand, because Plato and Aristotle are each holding a book with their left hand. (And Raphael also makes Socrates appear younger than his pupil Plato) - Plato's pointing contrasts to Aristoteles right hand being stretched out in front of him, "staying on Terra" so to speak.

In Roth/Hein (eds.) 2020, 50f one can read that in David's painting we find "Socrates whose right hand is close to the poison-drink already, while his left hand points emphatically upwards like a mark of exclamation ...

What do we think of life and death? What of public affairs? Of civic life?"

In PhiloDrama we place ourselves in the position of figures in the pictures we are using as points of departure. The 14. ICPP poster presentation PhiloDrama 2016 Bern (Stauder/Ruschmann (eds.) 2018, 59f) I had started by taking on the arm-gesture of Socrates and asked who would like to step on the imagined stage and be *another figure* in the scene? Spontaneously the jailer was on my right side offering me the poison ... (thank you, Martina!)



– turning the face away from "Socrates". "Sokrates Sterbehilfe" - The picture is a

frozen moment of a social act (Sozialhandlung) and PhiloDrama may unlock the freeze in interaction, - a first public attempt was [PhiloDrama Sokrates 2016](#).- creating TALKING SCULPTURES out of mute “tableaux vivants”, in fashion since the end of the 18th century (the time of our classicist painting). The forming of the living sculpture -phase 1-was (a year after the inventing of the PhiloDrama Death of Socrates) nicely documented by Jo Magrean 2017, the attentive professional photographer who actively (by providing feedback on what could be seen in the camera image) took part in the forming process (see the link p. 4). The talking sculpture – beginning in phase 2 – may be spontaneous or we might rephrase text from the philosophic tradition, here for example Plato’s CRITO.

At the premiere in 2016 we did a few rounds –initially with me as Socrates- and in a break I have asked the surrounding public, “Have we done enough philosophy in the PhiloDrama?”

A colleague said, “Not enough!” – so I invited her to take on the position of Socrates. She did (thank you, Anette!), and in the role of Socrates she was asked (by me as the new jailer), “Why do you accept that?” And she quoted free style, “It is better to suffer injustice than to act against the law” – adding with turning to the public, “I feel heroic. I have the feeling that I am doing something meaningful with this step which goes beyond my own self. I might not be free of fear, but as you, my philosophical friends, are with me, supporting me, I am in a position to calm the soul” (philosophizing in togetherness). This was discussed.

Für künftige Neuaufführungen des PhiloDrama (Tod des) Sokrates wäre es vielleicht spannend auch die harsche Sokrateskritik von Bruno Latour zu thematisieren. Er könnte als Sprechender die Figur des JAILER (der stumm bleibt) ersetzen und dem Sokrates das Gift reichen (oder es ihm doch verwehren, damit er nicht zum Philosophen-Märtyrer werden kann). Siehe *Pandora’s Hope* 1999, Harvard University Press, MOTTO: *Luzifer ist der Bursche, der falsches Licht bringt ... Ich aber hülle sie (Menschheit) in die Dunkelheit der Wahrheit.* Lakatos an Feyerabend, 7. Sokrates’und Kallikles’ Übereinkunft (zu Platon’s Dialog GORGIAS).

For future new productions of the philo-drama (Death of) Socrates, it might be exciting to also address Bruno Latour's harsh criticism of Socrates. He could replace the figure of JAILER (who remains mute) as the speaker and hand Socrates the poison (or deny it to him so that he cannot become a philosopher-martyr). See Pandora's Hope 1999, Harvard University Press, MOTTO: *Lucifer is the fellow who brings false light ... But I wrap them (humanity) in the darkness of truth.* Lakatos to Feyerabend, 7th Socrates' and Callicles' agreement (on Plato's dialog GORGIAS).



Pia Houni (Suomi) CRITA - middleman me- JAILER Albertus from Prague
at Vila Kimmel (1914)- [Vila Kimmel / Institutul Francez Timișoara - Patrimoniul sub reflectoare](#)
[Timisoara Spotlight Heritage Timisoara \(spotlight-timisoara.eu\)](#)

Short Course Philodrama, International Conference on Philosophical Practice (ICPP) 2023

At the ICPP2023 in Timisoara Karl Dülli-Loher made a video-recording of a longer session, departing from Mike Roth & David Sumiacher, Corporal Action and Philodrama in Philosophical Practice (www.ircep.eu/index.php/home/article/download/27/39/110).

After a welcome-dance I read out that text.

Here



you can see us at the peak (and towards the end) of our work. (Mike-Socrates mirror inverted)

A shorter version of the Short Course on PhiloDrama is available using this link [Timi kurz mit INTRO location +Abspann.mp4 - Google Drive](#).

(You may also look into: [Philosophizing together: Mike Roth and Christine Mok-Wendt - ++ The Philo-Practice Agora ++ \(practicafilosofica.de\)](#)

<https://agora.practicafilosofica.de/mike-roth-und-christine-mok-wendt>

we are running SinnPraxis together and are active in www.philopractice.ch as well as in the University of Konstanz.

streaming.uni-konstanz.de/talks-und-events/2019/philodrama documents joint work)

It was a rainy day. Three of us took a taxi. We found a friendly person in the Institut Francais. Vila Kimmel (1914) and were allowed to create “room to move” in the first floor, the “Belle



Etage”.

Our cameraman Karl is not a professional photographer and did not have the equipment and routine of Jo Magrean. (In the beginning you will find the video pretty pale, a bit like “in the afterlife already” but it’s getting better roughly from min ~8 on)

	Video minutes
Celebrating our Come-together with a Welcome-dance YOU GOT TO MOVE	2
Trying to bring in the Greek Aphorism on my T-shirt (I DO Not HOPE FOR ANYTHING)	6
>THEN ELPITSO TIPOTA<, but just remember that we are bodies in motion! Rain GESTURE UP	8
Different ways to relate to Socrates. Friedrich Nietzsche “Fighting everyday with S...”	
Very many ways of being close	
Taking a seat on the bed of Socrates	9
What you got you also can loose	
The last 2 ICPP-meetings were online Now we can interact body to body	10
PHILOSOPHIZE ! World Congress Philosophical Practice (uni-konstanz.de)	
A cut and Jumping into the year 1932 PhiloDrama SANTé	11

Albert as Aaron, who has to report about Deutsche Phänomenologie.

Budapest practitioner as Beauvoir

S not yet Socrates but Sartre

THEY HAVE GATHERED IN WINTER CLOTHS outside a Parisian Café-Bar

as described in [The Power of Age](#) (1970) by Simone de Beauvoir (La Force De L'âge), which is decades after the –now famous- event.

SANTÉ ! Welcome at the **EXISTENTIALIST CAFÉ** philo

E N J O Y and **DO PHILOSOPHY !**

4

WORKSHOP MIKE ROTH 29. July 2021

(Let the three do the first round. Interruptions welcome in the second round!)

Picture 1, p. 5



A: ...up to now philosophers have put forward abstract theories –

B: ...and the German phenomenologists-?

A: For phenomenologists, the object of philosophy is life itself !

S: As we live it –?

A: Moment by moment

Santé! (A-B-S are sipping apricot cocktails)

A: In the process of phenomenological "reduction" (Husserl) fades out what philosophical questions and answers have been since Plato ...

S: for example?

A: Whether things are real, whether we have certain knowledge of anything...

B: and what is philosophized about instead?

A: We humans have always been thrown into a world in which many things appear to us - the phenomena. Let us look at what presents itself to us and describe it as precisely as possible. So, as phenomenologists, -

B: we might think about our apricot cocktails... S: and make philosophy1 out of it!

(thank you Neil, cf. : [Doing philosophy together : narrative philosophy, fictitious philosophical practitioners & philodrama \(uni-konstanz.de\)](http://www.uni-konstanz.de/~philodrama/))

(alternative link: <http://nbn-resolving.de/urn:nbn:de:bsz:352-2-1a3djekwock9j8>)

On Sarah Bakewell and Wolfram Eilenbergers Narrative Philosophy books **15**

On the Power of Getting Old (Beauvoir) – documenting & encouraging PhiloDrama **20**

SKIP Meno & little p (p4k) PIUS (at 6) Folding and Doubling 22-40

-and cf. further down p. 26 in this text “**On (a paper folding task) inspired by Plato’s MENO**

An attempt to show that philosophy should be as convincing as rational geometry

-what is the relation to PhiloDrama?

Pia on interesting female philosophers **41**

Consequently >SOCRATA< just sleeping Pia as >CRITA< & Albert as the friendly JAILER **43-50**

PhiloDrama ... respecting the law - Don’t drink! *OK, drink for me* 2nd attempt **sad 51-54**

Abspann /End of the movie **to 57**

Transscript PhiloDrama SOCRATA-CRITA-JAILER (mirror inverting the painting):

44:26 **S:** “*We need a person like you, Albert!*”

44.44 **S:** “*Fill in some poison*” (hands him out a cup)

GETTING READY

46. **S to C:** “*You are trying to make Socrates stay & talk to the Athenians...*

46.30 “*You can tell him (the jailer) whatever you want, but I will not be bribed and go away.*”

...

~47 “*The Athenians want me to leave this life and I respect the law.*”

...

~47.33 “*Democracy wants me to die –and I accept. See, I’m 69 and I had a good life.*”

~47.45 “*To be dead is nothing to be feared of. I’ll move on –maybe- to another place. And talk to people, people of great wisdom and ask them questions, which*

*I never had the chance to do. Therefore I accept this drink and **end my life** (on Earth).*

~48 S to the jailer: “*Thank you*” (and turning back to C) “*and thank you too!*”(he grabs the poison cup and lifts it up to his lips)

~48.20 C: “*Don´t drink – don´t drink, Soc...*”

~48.26 S: „*Ok, drink for me*“ - **LAUGHTER**

Switching into the role of the philosophy teacher Mike reminds Pia and the audience that Plato in the dialogue CRITO portrays this old friend of Socrates as a very rich Athenian. He had come quite early that day and offered some money to let him talk to the victim. He found Socrates peacefully sleeping, admired his calmness and watched him. As a partner in PhiloDrama Socrates Mike encouraged Pia to start **a second round**.

~49 C: „*I admired you for being so calm*“

49.20 S: “**In the hour before I die**”

49.25 C to S hard to understand. SORROW

~ 49.30 C repeats incredulously: “*In the hour before you die?*”

S : “**YES**” reaching out for the deadly poison

A pause for >Reflecting the Acting<

Laughing is a relief. Think about it. He is dying. Mike confesses: “*I belong to those philosophers who rather cry than laugh. But we all laughed spontaneously.*”

Shall we do another round?

~51 Socrata seemingly surprised: “*O Crita! Why didn´t you wake me up?*”

C: “*Because you slept (and were) so calm*”

S: “*I was dreaming of meeting wise people. There, in the other world. The Athenians want me to die – and I accept*” Taking the cup with his left and passing it on to the right hand, ready to lift the poison drink to his lips.

~51.30 C: “*Don´t drink, Socrates. Don´t drink!*”

S: “...*We have been philosophizing so much together ... And I am famous for being THE PHILOSOPHER who only follows the strong arguments. You have to look for your own soul. And a good life*” C nods in agreement. “*And when it comes to an end you must have an end which is compatible with leading a just life.*”

~C: “*Wise words!*”

S lifts up the cup to his mouth: “*Santé -*”

C responds solemnly: “*Santé!*” THE END of PhiloDrama 2023..... 52.42

Mike bends down to Pia, “It is a sad story” (too). : Stepping out of character - spoken
in a lively tone,

„*Thank you everybody!*“ 52.55

Pia and more, „*Thank you!*“

Correspondence to

Philodrama2023@gmail.com

56.55 showing the cover of Roth/Hein (eds.) Philosophical Practice Reader



2020.

One can find there pp. 106 – 111 the text **Acting as Greta** (with Anna Schreiber as Greta, Mike Roth as an old Greek, Christine Mok-Wendt as interviewer and Carmen Zavala and Mike in dialogue.



1. Not a “piece of art”, but a picture of a school-girl on the street - in front of the Swedish parliament was my choice for the International Day of Philosophy of UNESCO

“PHILOSOPHY AND EDUCATION IN SMART-UNIVERSITY” (Chelyabinsk) 2018.

Roth: "To do philosophy is to open up a dialogue – also between generations"
Penner (agrees and focusses on Philosophical Practice)

Roth: "May I first suggest to show a picture recently used by colleague Ran Lahav?"



PICTURE 2 (posted by Ran Lahav, 26.10.2018 www.philopractice.org/)

Roth: "What do you see in this picture?"

Penner: "A composition of an upper and a lower part ..."

Roth: "and on the left an arrow pointing top-down -"

Penner: "on the right an arrow pointing up from the lower part (the roots on Earth) into the blue sky – of philosophy"

Roth: "The message with regard to Philosophical Practice:"

Roth: "philosophers in philosophical practice (want to) descend from >the blue< (of philosophical ideas) down to mother Earth."

Penner: "In the text to this picture is also another message (regarding “Deep Philosophy” and Philosophical Practice), but we’ll skip that here¹"

R: "I repeat: philosophers doing philosophical practice descend from >the blue< down to mother Earth" (This is how Cicero speaks of Socrates)

¹ We are sticking to: «Philosophical Practice is an international movement of philosophers who believe that philosophy is relevant to everyday life and to the person in the street.>> See also: Carmen Zavala’s post on www.philopractice.org/ 16.11.2018

R: "In philosophical practice we try to meet >the man in the street< - and as the next picture shows –"



1 3 7 8 9

Interviewing GRETA (1st on the left) in Sweden, five (or six) people passing by, the woman (3) with a pink top looking into the camera. Woman (7) in jeans standing there (somehow involved), Reporter (8) with microphone & camera man (9). **PICTURE 3**

P: "she's a girl-" ()

R: "in Sweden"

R: "Let's imagine for the moment we could switch from our virtual contact to actually meeting there bodily on the street in Stockholm, capital of Sweden."

P: "You want to do a philoDrama² like you demonstrated at the 14th ICPP 2016 in Bern, the capital of Switzerland?"

² See my contribution ENDING LIFE WITH SOCRATES to Detlef Staude and Eckart Ruschmann (eds.), UNDERSTANDING THE OTHER AND ONESELF (2018)

R (speaking from the off): "*Choose a person on the picture, in whose role you are going to speak!*"

P: BUT WE ARE JUST VIRTUALLY "here" - (and cannot step on stage together...)

R: "So, I have to wait until I can do the proposed *Greta-philodRAMA* face-to-face with students of the PHILOSOPHICAL PRACTICE-seminar."

GRETA's poem:

I want to feel safe

When I walk home late at night

When I sit on the subway

When I sleep at night.

But I don't feel safe.

*How am I supposed to feel safe when I **know** that we are facing the most acute **crisis** in the history of mankind? When I know that if we don't act now, everything will soon be too late?*

Greta Thurnberg 2018

Penner: „ ... *THAT IS WHY* you took Greta as an example?"

Roth: "Let me quote the reporter [Masha Gessen](#) October 2, 2018: *Greta Thunberg's protest outside of Sweden's parliament building has made climate change a topic of that country's daily conversation. "SCHOOL-strike FOR THE CLIMATE" / Fridays For Future*

Penner: "*I see, she is sitting down in protest instead of going to school.*"

Roth: “Young as she is, she worries about her changed life conditions in 2050 – & I propose to see **performative philosophy** in it”³.

Penner: “- *this is what Diogenes used to do in Athens!*”

What philosophers could we bring along to
dialogue with Greta? Socrates – Diogenes - Hannah Ahrendt -
Hans Jonas – Martha C. Nussbaum - Peter Sloterdijk...

ICPP and IPCC (International Panel on Climate Change):- ~1 month after my proposal of a Greta-philodrama (round table Philosophy Day Chelyabinsk) the young woman spoke at 24COP⁴ (United Nations Framework Convention on Climate Change, 24th Conference of the Parties, kurz COP) Dec. 2018

- In February 2019:

<https://streaming.uni-konstanz.de/talks-und-events/2019/philodrama>

_Roth_2019-02-22

We will come back to this further down

2. Adding here the beginning of PhiloDrama-natura performed together with Christine Mok-Wendt (who works with Mike Roth in “SinnPraxis”) and participants of an educational course in an institution called “Naturschule” in December 2017.

Spoken TEXT in transcript (slightly abbreviated translation) and *dramatis personae*

Forest: Dr. Roth (+ **Regie**)

Philosophical Practitioner: Mok-Wendt, M.A. quoting Latour, Parlament der Dinge (P. of Things)

Axe: Head of NATURSCHULE Region Bodensee, Dr. Sabine Schmidt-Halewicz

Sentiment / Animals / Politician / Consumer + the watching group: all finishing the course „NaturpädagogIn“

START

Director: „A very old living forest - turned into toilet-paper“

Philosophical Practitioner: „Nature must have a place in Parliament!“

³ Cf. Rainer Totzke (2017), Alternative Formen des Philosophierens – (Alternative Forms of Doing Philosophy), in: Schürmann / Spanknebel / Wittwer (Hg.), Felder und Formen des Philosophierens (Fields and Forms) 78ff

⁴ • Katowice Climate Summit 2018

(Mourning sounds by animals) & AXE

The old Forest: „Axe, what are you doing to me? Respect the oldest forest in Sweden!“

Squirrel: „I can't hide any more. No room left for my life ...“

Forest: „We have to have a say in politics! Nature into parliament“ (is torn away by the **axe**)

Philosopher quoting Latour (from an open book that refers to the French republic): „I have made the proposal a number of years ago: let us change the constitution and replace the Senate by a parliament of representatives of “things” ...like F O R E S T S“ -the cut down **forest** is moving- „...- the COAS T - the A I R“ (Bruno Latour)



(The **forest** looks around for help & an **owl** flies into the scene. **Sentiment** is holding a wooden figure in her two hands)

The responsible Politician: „... and we have found that the new legislation allows to harvest aboriginal forests and give the wood the seal of sustainability ...“

Sentiment: „Where are the good stories?“

... (Skipped passage)

Axe after the work is done: „We have a product that can compete. It is from our Scandinavian original forest. It is clean. ... “

Sentiment: „That is not a good narrative!“

Axe: „A story of success!“

The whole transcript can be looked up in Roth / Mok-Went 2023, PhiloDrama NATURA (2023).

ACTING AS GRETA

ANNA Th. SCHREIBER / CHR. MOK-WENDT / V.M. ROTH / CARMEN ZAVALA

Greta had noticed that (almost non-stop) there is talk-talk-talk about "everything possible" (Heidegger's GEREDE), but one was keeping silent about what is needed to be heard. "*The house is on fire!*" she hence calls out to important decision-makers (in Katowice (Poland) 2018 at the UN climate summit and in Davos (Switzerland) 2019 and 2020 at the World Economic Forum) . At the beginning of her coming out as a "public figure" we see the

15 year old being interviewed. Our line-up mirrors the original picture. So far I had come in my dialogue with Regina Penner .-on the occasion of the UNESCO Day of Philosophy 2018 during Sergey Borisov's round table with international participation "*Philosophy and education: the challenges of our time*", focusing on Philosophical Practice.2

RECREATED AS "A TALKING SCULPTURE": GRETA-PHILODRAMA On the left is the reporter (played by a doctoral student with the topic of ecosophy), in the middle is a silent possible care person (represented by an approachable young man with a cap in the video) and on the right stands Greta (represented by a student at the end of her 1st term in the university). The PhiloDrama Greta begins with the reporter's turn: "*Hello Greta, pleased to interview you here today. Can you tell me what made you take this step and demonstrate (in front of Parliament with "SCHOOLSTRIKE for the CLIMATE*

Greta's head and back are in the picture in front of the microphone. The picture changes after the question. In front of the original image, enlarged on a canvas, the scene is recreated in reverse. In the foreground are the reporter with the mike and Greta. In row 2 the cameraman behind the reporter & in the middle a possible reference person — same arm posture as the woman in the original picture.

GRETA: It is absolutely necessary to act. Because if we do not act, then we have no right — to hope. We must hope that we still have a future. Why should I go to school when I am learning for a future that may soon no longer exist! So we'll just strike until the politicians act!

REPORTER: Interesting — what actually moved you to do that?

GRETA: I've been dealing with climate change since I was 9 years old. And while I read into the subject, I thought: it cannot be that such a terrible crisis is ignored by a lot of people. People shouldn't talk about anything else! Then I looked for ways to get involved. At home, for example, I pulled the plugs to consume less power. I travelled to DAVOS by train and I eat VEGAN. But the public also needs to know that mankind cannot go on like before. People must get up, stand up to the politicians and say that they have lied and that we are now calling for a NEW WORLD ORDER.

REPORTER: What surprises me is that you didn't join one of the groups... (Socrates in a -white T-shirt with Greek printing sneaks into the picture.) ...who are already dealing with climate protection? (Socrates makes the hand gesture known from David's famous painting with the index finger of one hand stretched upwards.)

GRETA: Well, yes. I have Asperger's and climate protection is my topic. At first, others just didn't want to take part in the strike when I suggested it, and then I thought: I can do it on my own...

SOCRATES (approaches Greta): That sounds similar to my life! I am Socrates — old Greek. — We both have something in common.

GRETA: What?

SOCRATES: — we don't care so much about what the others think of us.

GRETA: True! — I don't long so much for being liked...

SOCRATES: ...I didn't either. Came to an end with me, you know — I was already quite old. GRETA: Er...

SOCRATES: So 70... Then I had two options: to die as a free citizen in Athens according to the law — and to be able to philosophize with my friends until the very end.

GRETA: That's consistent!

SOCRATES (does not pronounce the 2nd possibility — escape — and says instead): And there are many more philosophers...

REPORTER: Let's hear which philosophers will come by...

STUDENTS passing by mention names of thinkers, some have been added: Hannah Arendt — Pythagoras — Socrates? — Alexander von Humboldt — Karl Marx? — Albert Schweitzer — Martin Heidegger? — Wilhelm Ostwald — Herrmann Scheer — Peter Singer — Bruno Latour — Rutger Bregman? (historian, journalist, author) — Peter Sloterdijk — Arne Naess — Michael Hampe...

Free End: *We thank you for being so brave!* (This is addressed to Greta Thunberg & also to Anna Schreiber, who plays Greta and reminds herself and us in PhiloDrama of this ongoing task.) COMMENT OF CARMEN ZAVALA FROM LIMA (PERU): "I find this format of performative philosophy very interesting... Perhaps other & controversial voices, which are widespread in society, could also participate. But the most important thing is that you have succeeded in engaging the new generation. The direction is the right one. I was very pleased to see how philosophical practice again takes care of the people in society in a performative way. Philosophy only for a few intellectuals makes little sense in my opinion." (Carmen Zavala 2019)

That goes together well with the HERMENEUTIC RULE in the version of Jürgen Habermas who advocates discursive dialogues on differing perspectives of interpretation via mutually practiced change of perspectives by the participants leading to an expanded shared perspective of interpretation and thus to an understanding on the substance in question. And also with: "Education allows people to question forms of life together: Is it a good life, or do we want to live differently?" (Michael Hampe 2018)

GRETA: what quality of life will be left 2050?

On the trend of gamification and the seriousness of playing `philosophically` (Tiurean)

One of the participants of the ICPP2023, Anca-Cornelia Tiurean (Tiurean 2023) refers to Pierre Hadot's "Exercices spirituels" (translated by his German wife Prof. Ilsetraut Hadot and Christiane Marsch with "Geistige Übungen"; see Hadot 1991). Tiurean tells us that "askēsis—broadly means living life as a spiritual exercise" (p. 102) —or rather living the training of our >spirits< (Geistestraining)?- and she wants to propose „the idea that askēsis is efficiently promoted in individual and group settings by gamification.” She is not writing about computer based gaming, as she continues, “Ever since childhood we have seen that play is a serious endeavor. Children are involved in play with a dedication equal to that of ... hard working adults. Play consumes a lot of energy in a more or less intentional pursuit of competence.” She refers to playing games as “motor of discovery, of understanding and of integrating experience of who we are within this world”. Her view is that ludic activities have to be valued as “instrument for people of all ages due to ... (their) meta-cognitive properties, ... (the) coordination of cognition and motricity, ... emotional balancing properties and ... symbolic-experiential aspects.” But it is not just playing, but also “commenting about one’s own play” that happens as “meta-cognitive activity”. One becomes aware of the corporal action as integral aspect of plays that involve the body (in German philosophy “Leib”) “in the process of thinking.” According to Tiurean gaming (and performing dramas) anchor us perceptively in the present. “Emotional wellness emerges through the symbolic-experiential aspects of play and we are prone to experience ease of being together in the just pretending area of social interaction, as every participant keeps a clarity in mind about the fact that there is more to each of us than the role we’re playing in this particular encounter.”

With respect to the notion of the pointed out “geistige” (not fully grasped by >spiritual<) exercises Tiurean holds optimistically that they set “the ground for peaceful reflectivity in human interaction, as passions are no longer a hindrance, but rather an energy that can drive askēsis, collaborative critical reflection and meta-reflection. Gamification is a way to ease askēsis but also an expression of willful commitment to ... (exercising). Educators, philosophical counselors, ... and coaches ... who introduce philosophical

games ... foster social coherence ... and form spontaneous communities of learning and inquiry which in turn support individual *askēsis* or exercise.“ (p. 103)

Taking up the example of our front runner Socrates again Tiurean holds, “Practice is more important than outcome in philosophical practice -we can find support for this idea in the Apology of Socrates, who sees philosophy as a way of living and not as a way to a purpose. When he was asked: „And are you not ashamed, Socrates, of a course of life which is likely to bring you to an untimely end?” he replied: „a man who is good for anything ought not to calculate the chance of living or dying. He ought only to consider whether in doing anything he is doing right or wrong”. (p. 114f) Remember "It is better to suffer injustice than to do injustice!" (Further up p.3, invitation to the 2016 PhiloDrama Socrates) This in tension with the global concern of young Greta´s “The house is on fire!” and “How dare you?”

Conclusion

"Performative philosophizing" is treated in an anthology Forms and fields of philosophy (Schürmann et al. 2017) under "Alternative Forms" by Rainer Totzke: "Philosophy performances attempt to capture thinking in its bodily dimension and in its liveliness" (90f)-to this end, PhiloDrama is also intending to create opportunities in which thinking shows itself in speech acts (with lingual, social, and corporal, including emotional aspects). My experience so far has focused on students, pedagogical facilitators and working with other philosophical practitioners.

This text is an addition to Roth & Mok-Wendt, PhiloDrama NATURA that has just appeared in the KonstanzOnlinePublishingSystem:
<https://kops.uni-konstanz.de/entities/publication/ac30d661-1f51-419e-844d-3f5e84dc8f25>

Note

ⁱ Thanks to the co-actors and the seven cameramen Jo (PhiloDrama Socrates, cf. streaming.uni-konstanz.de/talks-und-events/2018/philodrama), the two colleagues from KIM (PhiloDrama Greta /meets Socrates, cf. streaming.uni-konstanz.de/talks-und-events/2019/philodrama), Josef (PhiloDrama natura 1), and Arnd (PhiloDrama natura 2) and especially Karl who joined us at the 17th ICPP, flying to Timisoara in Romania to video PhiloDrama2023 Short course, containing - inspired by Sarah Bakewell, *At the Existentialist Café. Freedom, being, and apricot cocktails*, London 2017 – the PhiloDrama “Santé” – roles: Aaron-Beauvoir-Sartre, link [Timi kurz mit INTRO location +Abspann.mp4 - Google Drive](#) as well as an unexpected version of PhiloDrama Socrates with Mike as Socrata and Pia as Crita –(“Plato got that wrong”)- in two versions, a funny and a solemn one. Thank you Lydia Amir and thank you Jeanette Bresson Ladegaard Knox (editor of Anthology PhiloPractice and the Arts) and thank you Zoran Kojcic, Neil Norne, Regina Penner, Anna Schreiber, Carmen Zavala, Christine Mok-Wendt and Egon Hein.

References

- Bakewell, Sarah 2016. *At the Existentialist Cafe: Freedom, Being, and Apricot Cocktails* (Other Press, March 2016) London: Chatto & Windus
- Blanck, Bettina and Lena Maria Möhring 2023. *Entscheidungen unter dem ODER-Lupenblick*. (Decisions under the OR-lens) In: KÜMIN 2023, 91-104.
- Eberhard v. Kuehnheim Stiftung ed. 2012. *Wie wollen wir leben? Kinder philosophieren über Nachhaltigkeit*. (How do we want to live? Children philosophize about sustainability) München: Oekom.
- Eilenberger, Wolfram 2018. *Zeit der Zauberer: Das große Jahrzehnt der Philosophie 1919-1929*. Stuttgart: Klett-Cotta.
- Eilenberger, Wolfram 2020. *Feuer der Freiheit: Die Rettung der Philosophie in finsternen Zeiten (1933-1943)*. Stuttgart: Klett-Cotta.
- Eisenmann, Barbara 2023. *Another Earth, another Globe, invoked by another People*. Vom Diskurs der Rechte der Natur. Autorin und Regie: Barbara Eisenmann, Redaktion: Wolfgang Schiller. Produktion: Deutschlandfunk 2023. Erstsendung: Dienstag, 04.04.2023, 19.15 Uhr
- Gabriel, Markus 2020. *Moralischer Fortschritt in dunklen Zeiten*. (Moral progress in dark times) Berlin: Ullstein.
- Hadot, Pierre 1991. *Philosophie als Lebensform. Geistige Übungen in der Antike*. (Philosophy as a form of life) Berlin: Gatzka.
- Hampe, Michael 2009. *Das vollkommene Leben. Vier Meditationen über das Glück*. München: Hanser
- Hampe, Michael 2011. *Tunguska oder Das Ende der Natur*. München: Hanser.
- Hampe, Michael 2014. *Die Lehren der Philosophie. Eine Kritik*. Berlin: Suhrkamp.
- Hampe, Michael 2018. *Die Dritte Aufklärung*. Berlin: Nicolai Publishing & Intelligence

Hampe, Michael 2020. *Die Wildnis, die Seele, das Nichts. Über das wirkliche Leben*. München: Hanser.

Kambartel, Friedrich 2016. *Philosophie der humanen Welt. Abhandlungen* (Philosophy of the human world. Essays) Frankfurt/Main: Suhrkamp –Zur Philosophie der Kunst (philosophy of the arts), 103-114.

Kümin, Beatrice, Christian Mathis, and Urs Schellenberg, eds. 2023. *Philosophieren und Ethik: Aktuelle Perspektiven zum Philosophieren mit Kindern und Jugendlichen*. (Philosophizing and ethics: current perspectives on philosophizing with children and adolescents) München: kopaed.

Lahav, Ran 26.10.2018. www.philopractice.org/

Latour, Bruno 1999, *Pandora's Hope*, Harvard University Press, chp. 7 on Sokrates & Kalikles in Plato's Gorgias

Latour, Bruno 2016. *Die Natur muss ins Parlament*. (Nature must go to parliament) Philosophie Magazin 02/2016, 35-39.

Latour, Bruno 2017 online

<https://grattoncourses.files.wordpress.com/2019/06/bruno-latour-facing-gaia-eight-lectures-on-the-new-climatic-regime.pdf>

Mittelstraß, Jürgen 1992. *Leonardo-Welt*. Frankfurt am Main: suhrkamp

Mok-Wendt, Christine 2023 *Ökosophie*. (ecosophy) In: Kümin 2023, 247-263.

Mok-Wendt, Christine 2022. *Ökosophie. Notwendigkeit einer philosophisch-ökologischen Lebenskunst. Wie ein ökosophes Leben aussehen könnte*. (The need for a philosophical-ecological art of living. What an ecosophical life could look like) Berlin: Logos.

Mok-Wendt, Christine 2020. *Notwendigkeit einer philosophisch-ökologischen Lebenskunst. Wie ein ökosophes Leben aussehen könnte*. <https://kops.uni-konstanz.de/handle/123456789/52783>

Mok-Wendt, Christine 2015. *Philosophie und Nachhaltigkeit im Umgang mit der Natur – Versuch einer NEUEN „naturphilosophischen Argumentation“ für eine gerechtere, lebensbejahende Zukunft*. (Philosophy and sustainability in dealing with nature - attempt at a new "nature-philosophical argumentation" for a more just, life-affirming future) Saarbrücken: Akademiker Verlag.

Pulvermüller, Friedemann 2018. *Neural reuse of action perception circuits for language, concepts and communication*. In: Progress in Neurobiology, 160/2018, 1-44.

Roth, Mike 2023. P4k „Philosophy for kids“ nach Plato's Meno(n) : in the neighborhood of PhiloDrama. <https://kops.uni-konstanz.de/handle/123456789/40>

Roth, Volkbert M. 2018. *PhiloDrama "Talking Pictures"*. In: Staude, Detlef and Eckhart Ruschmann eds. 2018. *Understanding the other and oneself*. Cambridge: Cambridge Scholars Publishing, 59-67. See also for a short illustration [PhiloDrama Sokrates 2016](#)

Roth, Volkbert M. 1978. *Vier Stufen der Spracheinführung*. (Four levels of language introduction) In: Mittelstrass, Jürgen and Manfred Riedel eds. 1978. *Vernünftiges Denken*.

Wilhelm Kamlah zum Gedächtnis. (Rational Thinking. In memoriam Wilhelm Kamlah) Berlin/New York: de Gruyter, 71-86.

Roth, Volkbert M. and Egon Hein eds. 2020a. *Philosophische Praxis 6.1, Philosophize!* For 16.1 International Conference on Philosophical Practice "Philosophical practice for self-knowledge by means of intellectual creativity", interactive eBook ISBN 978-3-9822987-1-9 Amazon.de: Kindle-Shop. – contains Acting as Greta, see also <https://streaming.uni-konstanz.de/talks-und-events/2019/philodrama> (Roth_2019-02-22)

Roth, Volkbert M. and Egon Hein eds. 2020b. *Philosophische Praxis 6.2, READER* after 16.1 International Conference on Philosophical Practice. ISBN 978-3-9822987-6-2 printed in Wroclaw: Amazon.

Roth, Volkbert M. and Neil Horne 2021. *Doing philosophy together: narrative philosophy, fictitious philosophical practitioners & philodrama*. 16th.no2 International Conference on Philosophical Practice (online). https://kops.uni-konstanz.de/bitstream/handle/123456789/54421/Roth_2-1a3djekwock9j8.pdf?sequence=3&isAllowed=y.

Roth & Mok-Wendt 2023, *PhiloDrama NATURA*. KonstanzOnlinePublishingSystem: <https://kops.uni-konstanz.de/entities/publication/ac30d661-1f51-419e-844d-3f5e84dc8f25>

Roth, Mike and David Sumiacher 2021. *Corporal Action and Philodrama*. In: Archives | Interdisciplinary Research in Counseling, Ethics and Philosophy - IRCEP. Issue 3. Vol. 1 No. 3, 75-79.

Staupe, Detlef and Eckhart Ruschmann eds. 2018. *Understanding the other and oneself*. Selected papers of the 14th ICPP Bern 2016. Cambridge: Cambridge Scholars Publishing.

Tiurean, Anca-Cornelia 2023. *Askēsis and the seriousness of playing philosophically*, Interdisciplinary Research in Counseling, Ethics and Philosophy, vol. 3, issue 8, 100-120.

Totzke, Rainer 2017. *Alternative Formen des Philosophierens*. (Alternative forms of philosophizing) In: Eva Schürmann, Sebastian Spanknebel, and Hector Wittwer eds. 2017. *Formen und Felder des Philosophierens. Konzepte, Methoden, Disziplinen*. (Forms and fields of philosophizing. Concepts, methods, disciplines) Freiburg im Breisgau/München: Karl Alber, 78-97.

Yoko Ono's Art of Defiance. An article by Louis Menand, NYer June 13, 2022. Published in the print edition of the June 20, 2022, issue of the NEW YORKER with the headline "The Grapefruit Artist".

Zavala, Carmen 16.11.2018. www.philopractice.org/

Zoller-Morf, Eva 2006. (3rd edition 2021). *Philosophische Reise – Unterwegs mit Kindern auf der Suche nach Sinn und Lebensfreude*. (Philosophical journey - on the way with children in search of meaning and joy of life) Zürich: Atlantis.

APPENDIX

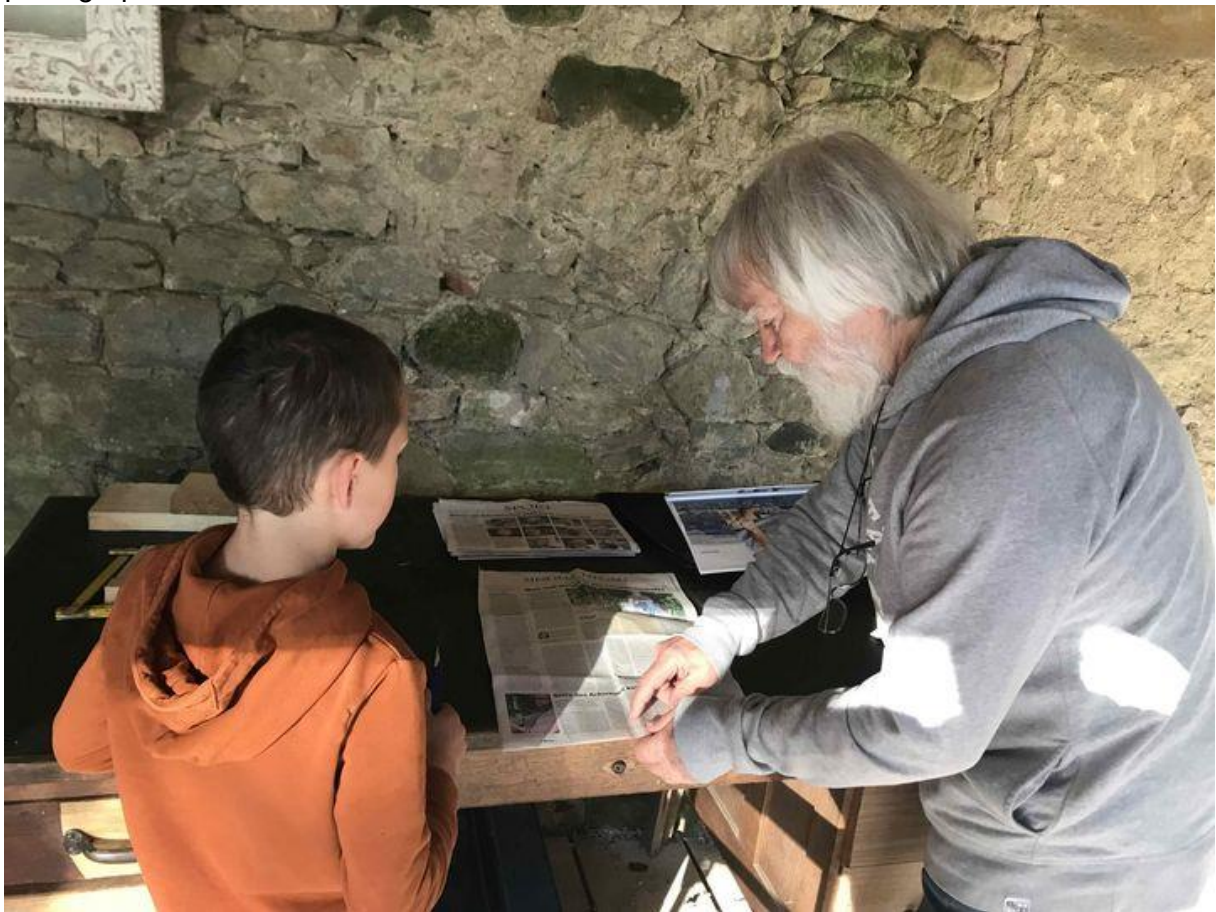
On the MORE GEOMETRICO training in Plato's dialogue **Meno**

Cf. p 12 above: "**SKIP Meno**" & little p (p4k) PIUS (at 6) Folding and
Doubling 22-40 in the ICPP2023-video

An attempt to show that philosophy should be as convincing as rational geometry and possibly a contribution to “philo” with kids

Early on a Saturday morning I am finding the garden-door open. The sun is up and so is Pius.

I had asked his mother for permission to do some /"little p" (Dr. J – for Jackson- in “p4c” => philosophy for kids, so I’ll speak of p4k / and regard it as an activity with closeness to David Sumiacher’s practice of philosophizing incorporating corporal action. I am inspired by Plato’s Meno(n) in co-operating with Pius, who entered school last summer. Theresia made this photograph of a “Socratic moment”.



Here we are



P: What are we going to do?

M: Do you know shapes? Do you know sizes? I have brought a meter measure.

P: I know squares - even sym-me-trical ones.

M: Show me. There are some pieces of wood here.

And here is the meter measure.

//P folds the beginning of the meter measure into a triangle.

M: Is that a square?

P: (joyfully) Yes -

M: Count the corners -

P: 1-2-3

M: Triangle? And quadrangle -

//P does it, bends one more link from the meter and bends right angles.

P: Quadrangle



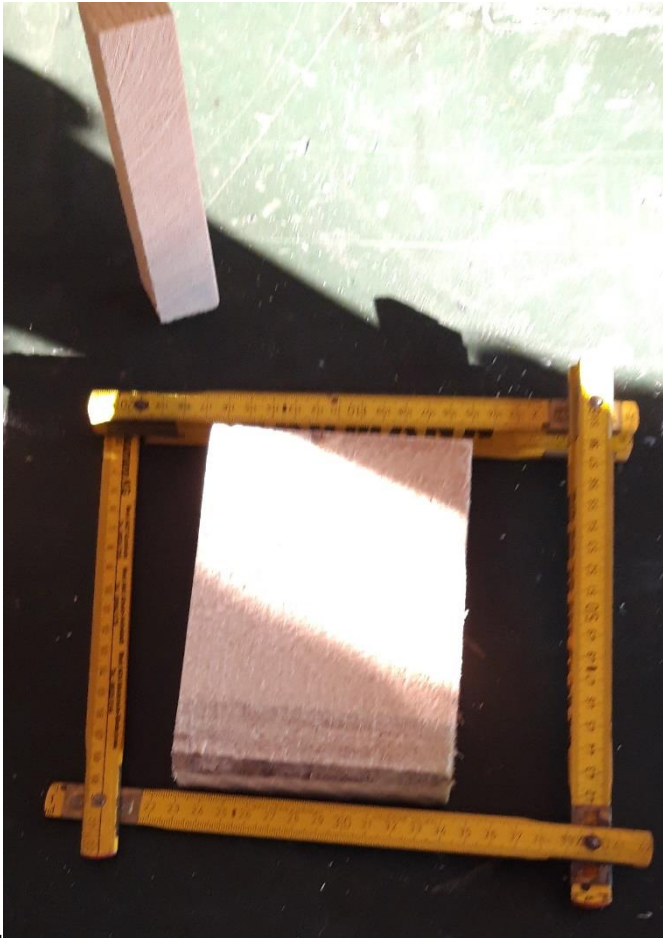
// P builds this spontaneously

M: Great! -Which are the symmetrical ones?

//P points to the top two

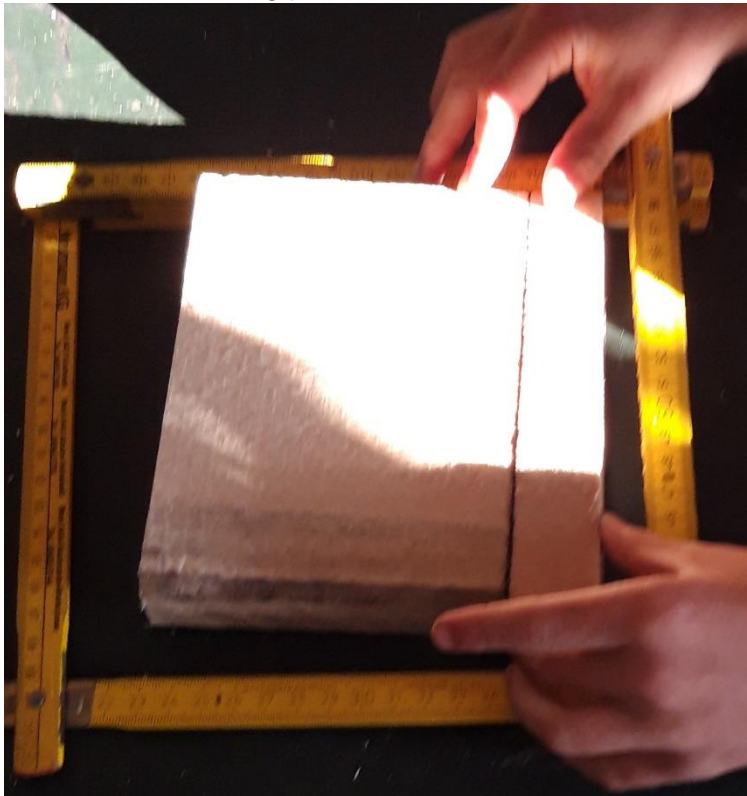
M: So you know shapes (triangle, quadrangle, square). You made the square out of the folding rule.

//M puts a piece of wood in it. There is still missing a bit in the wood, until it becomes a



square.

//P adds the standing piece of wood



P: this is more like a square





M: And now we work with paper!
(Yesterday's newspaper was accompanied by an advertisement made of somewhat stronger paper.)

//I started (reconstructing MENO(N) in a modern version) with a central longitudinal fold. //



The insert had three layers. Did we need only 2?



When folding, the top and bottom edges should match as closely as possible. The upper pages were printed in color. The back pages in shades of gray. The third page helped to determine the distance of the cross fold for the first two pages. To do this, I cut off the folded third page and asked Pius, the "boy", to try out whether he could insert it into the longitudinal fold of the nested first two pages in such a way that a measure for the position of the cross fold was given. He had already quickly tried it out "by feel" before.



After a first cutting, the loose 3 corners are folded in and form the middle. Bottom side is more grey. The square we started with is fully visible in top position, showing green plants and a man's beady face. 3 folded triangles indicate the solution. In MENO(N) Socrates gives a "boy" the task to make a second square with double area. The area of the first square is now to be seen as consisting of 2 triangles. One of these is the fourth triangle of the solution.



Pius folds the last corner of the two-ply paper. Mission completed!

I did a second cut with my pocket knife and we ended up with the following.



“Thank you so much dear Mike, every day I become more convinced that the interaction, when it develops with a deep, dynamic and authentic corporal action, becomes much more philosophical. Really nice the interaction you describe,

Thanks for sending this document to me!

David (Sumiacher) 3.12.2023

Just in time. Theresia came, for now it was time for breakfast.



As a reward for his cooperation, Pius received 4 apricots. We had *philosophized together before* he had eaten anything. When I came, he was riding his bike already. Now Pius says, "I'm starving." Using a "saw" kitchen knife, he carefully cuts the flesh of an apricot into 4 pieces. His little sister opens her mouth.



Theresia had also offered squares of freshly made toast spread with raspberry jam. Pius had eaten his slice in no time at all.

Now he looked at my slice of toasted bread. I offered him another quarter of it. He took it quickly and I ate it with obvious pleasure. Then there were 2 quarters left. Both of them I cut

from corner to corner in triangles.



How does one put the (right-angled) triangles together in such a way that (again) a square is formed? *We did that together* and Pius didn't wait long and ate 3 quickly. One was given to the younger sister.

Biographical note Mike Roth

Studies in philosophy (Erlangen & Oxford). Dissertation Dr. phil., "Some logical structures of contemporary German. On the use of predication in deliberation/consulting" (D 1969 Erlangen). Visiting lecturer at Sydney University, General Philosophy 1976. Dr. phil. habil. 1976, On Value Form Analysis, since then faculty member (philosophy) at the University of Konstanz. 1980 onwards research project "Therapy in the family affected by aphasia".

2007 member (also on the board) of the network philopraxis.ch. Participation in the 13th International Conference on Philosophical Practice (ICPP) 2014 in Belgrade, "Philosophical accompaniment through bibliotherapy". Co-organizer of the 14th International Conference on Philosophical Practice (ICPP) 2016 in Bern, "Philodrama", contributions to ICPP 2020 & 2021 (online) and 2023 in Timisoara. Publisher of the series: Philosophische Praxis (Philosophical Practice) Konstanz, 2008-2022 so far.



Correspondence to Dr. Roth, 13 Merzengasse, D 78479 Reichenau and philodrama2023@gmail.com or Volkbart.Roth@uni-konstanz.de