

# PhiloDrama NATURA

## IN MEMORIAM BRUNO LATOUR

Mike Roth and Christine Mok-Wendt

### 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.

To start a Philosophical Drama can be done 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”. Our example is deforestation, clearance of primeval forests. We can offer two versions N1 and N2 of a >philodrama natura< that have been videoed and are presented in transcription.

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?

Keep the question in mind. Our main aim here is to share the experience of doing *Philosophical Dramas*.

Key words: Performative\_shared-philosophizing\_embedded\_in\_theatrical\_action,<sup>1</sup>  
PhiloDrama, PhiloDrama\_Socrates, PhiloDrama\_Greta\_meets\_Socrates,

PhiloDrama\_Socrata\_Crita, PhiloDrama\_existentiaist\_café, PhiloDrama\_natura,  
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. The PhiloDrama created at a 2021 Zurich educational conference (Kümin, Mathis, and Schellenberg 2023) aims at interaction with nature, contact with the foundations of "real human life" (Hans Jonas) - inspired by a new philosophy of nature (Ökosophie - Christine Mok-Wendt 2022). The New Philosophy of Nature runs like a thread through Mok-Wendt's work on >ecosphy<. It is (among other topics) about the realization that unconventional learning methods can be educationally beneficial. This is where this text comes in. New nature-philosophy may be connected with Philosophical Drama.

PhiloDrama was piloted at the 2016 International Congress of Philosophical Practitioners (ICPP) in Bern (Roth 2018: 58-67). At ICPP 2021-online in times of corona- there was a

panel moderated by Lydia Amir, where Roth stated, "The death of Socrates is the kernel of a tragedy and the comedy of Aristophanes, >The Clouds<, - starring: the philosopher - is a stepping-stone to it." The Death of Socrates, painting of Jacques-Louis David 1787 may also be understood as prompt for a philosophical sculpture engaging in the performance of philosophizing as a group activity.

A videod 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 Kriton?**

*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 Kriton. 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/>

At the ICPP2023 in Timisoara Karl Duelli-Loher made a video-recording of a longer session departing from [www.ircep.eu/index.php/home/article/download/27/39/110](http://www.ircep.eu/index.php/home/article/download/27/39/110) Mike Roth & David Sumiacher, Corporal Action and Philodrama in Philosophical Practice. A shorter version of the Short Course on PhiloDrama is available using this link [Timi kurz mit INTRO location +Abspann.mp4 - Google Drive](#).



## PhiloDrama natura

Roth and Mok-Wendt co-operated in two Philosophical Dramas in the context of sustainable (“ecosophical”) education and philosophizing.

N1. The first 'drama' was staged completely spontaneously and without preparation (without a script) in the context of a training course for “nature educators” at the Naturschule Konstanz. (Workshop at the Lake Constance Region Nature School, December 10, 2017: KulturNatur: Video: PhiloDrama in the Parliament of 'Things' (role play with change of perspective), cf. Eberhard v. Kuehnheim Foundation 2012: 37, 52 "How would it feel to be a plant" - "From the primeval forest to toilet paper – and back?" - transcript of 13.12.2017) . The >Konstanz PhiloDrama< was filmed by Josef Mok.

N2. We wrote in the announcement for the >Zurich PhiloDrama<, "On the basis of film material we offer you a workshop that can draw on illustrative material. In addition, during the 60 minutes of the workshop, you can make your own practical experience with the PhiloDrama: Everyone is invited to participate in PhiloDrama!"

This opportunity was used.

We will document no. 2 here first. List of roles and performers:

WOODS - Mike

PHILOSOPHER (Bruno Latour) - Christine

AXE - a primary school teacher

SQUIRREL – stud. at Ludwigsburg College for Educators

POLITICIAN - lect. Bern

BIRD - Uni Leipzig

At the College of Teaching (Pädagogische Hochschule) Zurich/Switzerland 11.9.2021

We have used as a prompt the video of the Konstanz-PhiloDrama (N1).

Warming up: In this 'little philosophical journey' (with adults) we want to give space especially to the question: "Why do you think it is important for all of us to treat other beings with respect?" Welcome round with mutual introductions. Something was to be chosen from

a basket. While introducing themselves, each person said why they had chosen this thing/being today (and/or what they felt-and-thought, when doing it), what their name and job was, and what expectations they had regarding the training event. In Zurich, laurel branches from which all picked a leaf were used in the introductions. Then we showed the video of our Konstanz nature-PhiloDrama as a starter.

Figure WOODS opens,

***“Species-rich woods deserve special consideration!”***

Video 5 min recorded by Arnd 11.9.2021

POLITICIAN on a chair ~~~~~ PHILOSOPHER on a chair

- inbetween one floor lower, (close to the ground) "beaten" (>geschlägerter<, Austrian German variant for “logged”) FOREST, a trusting ANIMAL, a brave SQUIRREL, a HATCH in a wood rush, BIRD with wings in motion

-

Opening sound a loud beat.

AXE (furious) flanked by political decision-maker

WOODS (slumps), ***O hatchet!*** (hatch hacks at its roots) ***O hatchet!*** (groans), two ANIMALS on all fours, BIRD flies over - one animal wails WOODS, ***O hatchet!***

Deciding POLITICIAN: ***We need trees ... We need trees ...***

0.25 PHILOSOPHER: ***I proposed a few years ago - to abolish the Senate*** (2nd Chamber of Parliament) (WOODS listening with interest. SQUIRREL as if ready to leap. HATCHET beats) ***and to replace it with a Parliament in which representatives of the various areas in conflict would sit. There would thus be a representative of the forests***

0.40

WOODS (grabbing his heart): ***Ha!***

***PHIL: (representatives of) -the water, the air ...***

POL: *We need toilet paper -*

WC-PAPER - CONSUMER enters the scene.

Several voices: *We need toilet paper. We need toilet paper!*

SQUIRREL (comes to the sitting forest): *But I can't live in toilet paper!* (in a loud voice)

POL (fluently and in a calm tone): ..., *because we are the people. We are the powerful ones. We can flatten everything*

(Emphasizing flat hand movement - SQUIRREL falls down)

BIRD's chant (remembered): *Yes, you are the people with your values, but these are basic lines and arguments of capitalism. Aren't there other values besides money, power and profit? Money is not everything! (But) that is your perspective. We outlast you and are just as important as you. Why don't you think about that?*

~1.30 WOODS: *Marveling at what you say, O bird, you!*

PHIL: ... *what do the trees say in the parliament of things?*

WOODS: *We, the trees, we are important. - Without trees, no good climate. Without trees* (pause for thought).

~ 2

2.07: PHIL: *The parliament hears the voices of the animals.*

2.22: PHIL: *The little creatures in the ground, what do you say?* (There are no performers for VERY SMALL BEINGS yet).

WOODS jumps in -mainly with pantomimic hand gestures.

BEINGS (Squirrel): *There are so many of us, you don't even know us all!*

~ 3.15 CONSUMER: *We always, always need more for us - toilet paper!*

AXE silently draws down his circle. Comes close to WOODS, now sitting on a chair next to the standing BIRD,

~3.30 WOODS, raising hands and calling out anxiously: *Not me! Not me, I still have to grow. My roots are everywhere here. Where shall the mushrooms go?* (To AXE -looking into the face (of the actress) - in normal speaking voice), *(Do you like mushrooms?)*

POL to the AXE ... (encouraging it to continue).

~ 3.25 SQUIRREL: *Then we'll just turn the tables and attack you.* (LOUD) *We've got claws!* (Politician and toilet paper spokeswoman are gesturally attacked and flinch).

BIRD continues calmly flapping wings next to angry squirrel

4 POL with raised, but slightly amused sounding voice: *Oh, nature strikes back!*

Animals approach first slowly, then quickly, the consumer and the governor.

WOODS (first from OFF): *Yes! Yes!* He seems to join the troop of animals- at the prop table he grabs a green branch. The squirrel has risen up on its hind legs. POL -afraid? - got up from the government chair in the commotion.

4.06: PHIL: *It seems that the parliament of things has just been formed.*

4.15 WOODS with green frond over his head slowly rises from his crouch, stretches: *And I begin growing again!* -looks at the philosopher-

*Sometimes then in 10 x 10 x 10 years...* turns his head to the BIRD and sees that POL now lies stretched out in her chair with her upper body fallen back

...

~ 4.40 WOODS to the previously brash POL: *I'll put on your grave the laurel berries* (covers POL with his bent branch, with laurel leaves and some berries from which new little trees might grow).

WOODS and other characters are softly clapping hands.

//A report on POL's words was asked for later that evening & she responded promptly//

POL: Here summarizing what I said, mutatis mutandis: *On the one hand, I allied myself with the hatchet against the various nature representatives in order to advance our economic interests; on the other hand, I responded to the bird's comments emphasizing our dependence on nature, that expected technological advances should allow us to overcome that dependence. When the squirrel called for rebellion against politics, I showed fear, and then when the advancing time announced how much time had passed, I died 'naturally' and the matter ended with your wonderful gesture of placing the branch on my grave.*



At the end of the session, Christine and Mike, the authors, see the teacher who furiously performed the (language-free) role of the axe, and when we parted, she said, "I'm going to try this with my school kids, too!"

### Reflecting the Acting

It offers good possibilities for reflection when a video is produced. In the University of Konstanz there is a "Kommunikation, Information & Media (KIM)" center, which also produces (on request) event videos. (We had helped ourselves with a private smartphone video recording, it delivered perfect moving pictures, but quiet speech was difficult to understand - also due to the wearing of masks in times of corona). Since Arnd immediately sent the under 20 MB recording, there would have been also the possibility (given the equipment, which lacked there) to watch and discuss the freshly created PhiloDrama immediately after performing. See E. v. Kuenheim Foundation (2012) on "change of perspective", "thought experiments", "dilemmas". A second round can follow, sometimes with new players, in which some passages are performed similarly, but some are performed differently. The possibility to consider alternatives and to explore them in a new impromptu game is an important feature of such a procedure. This is also the place of transition from (inter)acting to joined philosophizing.

Markus Gabriel (2020) advocates "a (mental) journey into Utopia" (p. 77). And he picks up the "veil of ignorance" (Rawls), making it possible to transcend culturally and socially biased and limited perspectives of daily life. Friedrich Kambartel (2016), "the aesthetic connects with the ethical in the question of how our life ... can be given a form" (p. 106).

"Most of what we currently count as art ... are purpose-oriented activities ... or results. This is true of many literary texts ... when, for example, they want to convey a message, visualize certain situations, make them comprehensible or bring us to an insight." (p. 106) Shaping language "for the precise expression of, say, a life situation ... is a high art, a kind of intellectual craft. And here we have again the old use of the word art: in and with language and pictorial means we can do many arts." (p. 107) - Is PhiloDrama one of them? - "Art devoted to the solution of the (aesthetic) problem of form combines with the functionally oriented arts in many ways." And not only >master<works "must in the end speak for themselves" (p. 107). The connection between (plot) scheme and actualization is of concern

here. In the case of the schema or style, the aspect of generalizability through further actualizations is central; in the realization, the particularity, individuality, originality, which cannot be captured in the schematic aspect of actualizations of a schema. "Nature" can inspire us to the mentioned crafts and "demonstrate" solutions. Kambartel brings "the appearances of a river, a mountain, a tree" before the senses of others to illustrate solutions to the >aesthetic problem of form< (p. 106), which go beyond functional requirements.

Reflecting the PhiloDrama at Zurich the 'hatchet' said, "I had it relatively easy. After all, I had an assignment, to cut trees! While playing, I realized how carelessly I simply carried out the order."

The other small animal (next to the squirrel) commented on the remark that the PhiloDrama in the Nature School (Dec. 2017) was performed without watching a video beforehand, without assigning roles, "Watching the video (in Zurich) did not influence me in the performance at all - but I was surprised how I just got into the role, acting along with the others!"

The `bird` said she normally wouldn't have it with drama at all - for the sake of it and because she felt safe in the Philosophical Round (from abuse on the net), she was glad she decided to play - she took with her a positive feeling on her way back.

Mike Roth had already participated in the event "Decisions under the OR magnifying glass" in the same room in which later on the PhiloDrama workshop took place. He asked one of the presenters, Lena, if she could (please) make a video of the envisioned >PhiloDrama Nature<. She agreed. Later, in the situation of the concrete possibility of playing a role in the Zurich PhiloDrama she initiated an exchange with her neighbor Arnd; so he made the recording and Lena became a squirrel. We thank both of them. The first role in the Zurich PhiloDrama was offered by `woods` to a participant interested in actively participating. He puts a wooden winged figure into her hands - the participant accepted. Performing as `axe` in the PhiloDrama she swung this dual-use figure for minutes full of energy!

#### Source of Information

<https://www.srf.ch/sendungen/kassensturz-espresso/kahlschlag-im-urwald-fuer-unser-wc-papier> - >Kassensturz< 03.10.2017 in Swiss television. An environmental report - clear-cutting in the primeval forest for our toilet paper (concise excerpt).

"Wood for toilet paper or handkerchiefs often comes from Sweden. For brands such as Tempo, Plenty or even private labels of the major distributors, the pulp company SCA clears the last natural forests there. This even affects products that are certified for sustainable timber management. Companies like SCA are clearing forests in Sweden that are particularly worthy of protection." This charge comes from Claudine Gubelmann-Largo of Greenpeace. These forests worthy of protection are located in the primeval forest of the north, the so-called boreal forest belt, which consists mainly of spruce, pine, fir and larch. The Swedish government has ...designated many of these forest areas as 'worthy of special protection'."

A forest - 'worthy of special protection'- becomes - toilet paper

(Transcribed spoken text)

Christine/PHILosophical practitioner: ***"Nature must go to parliament!"***

(animal sounds) Entering AXE.

WOODS in protest,

***"Oh hatchet, what are you doing to me? Have regard for the oldest forest in Sweden!"***

SQUIRREL: ***"I can't hide at all! I have no more room ..."***

WOODS with a pine cone hat: ***"We have to get into politics! Nature must go to parliament"***

(is dragged away by the Axe).

PHIL quotes Latour: ***"I proposed a few years ago to abolish the SENATE (second chamber) and to replace it by a parliament where representatives of the different areas in conflict would sit. There would thus be a representative for the W O O D S "-.***

(felled forest is stirring) ***"- the COAST - the AIR"***

(WOODS without pine cone cap looking up interested, an OWL flies into the scene, the FEELING builds up pressure holding a wooden figure in both hands)

POLitically responsible person: ***"... we have found that we can harvest the forest -even those (from areas designated as 'worthy of special protection' and sell the wood)***

***- with the sustainability seal-"***

FEELing: ***"Where are the good stories? I am the FEELING!"***

The old forest - philosopher - feeling - moose - squirrel - owl - politician

FEEL: *"... the good stories?"*

WOODS: *"Wondering about that too -"*

...

AXE after the deed is done: *"We have a product that can be seen. It's from our forest. It is clean. And it's so clean - that others ..."*

FEEL: *"That's not a story!"*

AXE: *"Yes, it is: a success story!"*

FEEL: *"No, lie!!!" - "We have the stories in us. In our heart. Hm, haha: what beautiful stories -" - "humor" "wit"*

The beaten forest fictitiously gets up and walks behind feeling and axe singing Schiller's Ode to joy to the tune of Beethoven.

AXE: *"Where are the trees? I need more trees!"*

Axe, feeling and forest move toward the Politician.

*"Where are the trees?" ...*

The hatchet looks at the philosopher. The animals look tensely in the same direction.

Feeling with lowered eyes and holding on to the figure. The politician behind his desk. Next to it now still, standing - the forest. Feeling at odds with the politician.

POL: *"Jobs"*

Animals and axe in a clinch. Into the confusion one hears the quiet consideration of PHILosophy, *"The trees must go to parliament ..."*

On the stage a CONSUMER rushes and pushes the AXE, *"Toilet paper! I need toilet paper - and that: cheap!"*

The AXE loudly considers cutting down more forest. The animals push AXE and CONSUMER off the stage.

From offstage, the resigned AXE can be heard saying, *"There are no more trees -"* WOODS coming from the right edge of the stage to the center, *"I could start again - I could start again"* - he becomes small. Forest speaks from a crouch, *"A small tree ..."* The animals come closer. *"But it's enough for a squirrel?"*

FEEL questions POL: ... *"Is it really true that in parliament there are people's representatives?"*

POLitics: *"Yes"*

...

The forest grows in height.

PHIL: *"If the trees were in parliament, what would the trees say?"*

WOODS (as if shot out of a pistol): *"Without trees - no good climate!"*

(AXE arranges the branches in the center of the stage and seems to have come to rest).

The owl 'uhus' and flies across the picture.

PHIL, *"What would the animals in parliament say?"*

SQUIRREL quickly, *"We need the trees! Without trees we have nothing to eat and we have no home."*

OWL still flying, *"I can't find a place!"* / 5 min /

...

PHIL: *"What do the little creatures in the ground say- without the trees?"*

WOODS straightening a leafy branch & taking a small branch fork from the center & lifting it up.

FEEL (between axe & politician): *"Ah, look how they (the young trees) are growing already. Haha - beautiful!"* Looks the politician in the face. He smiles now. An animal, *"But you must not cut them down for the next 10 years!"*

AXE: *"...do something else".*

PHIL: *"What would the trees say to the 10 years?"*

WOODS mysteriously: *"We, the ancient trees, we have been here 10 years now - and we will need 10 x 10 x 10 years - and maybe there will grow Northern boreal woods here again."*

FEEL is pleased: *"Science has even determined, if 50% of all living beings are on the way - of togetherness, then the earth will heal itself again" ... "and I ask the parliament: do you join in?"* POL nodding his head, *"We'll go along with that!"*

PHIL: **"The parliament of things is founded"** WOODS; *"-we will remind you!"* Solemn: *"We, the trees" / 6 min 30 / OTHERS; "And we, the animals - in the forest!"*

Christine Mok-Wendt / Mike Roth >From the (Swedish) primeval forest to toilet paper – and back? < Impromptu play at the end of the advanced training event for nature educators in the >Naturschule Region Bodensee< 10.12.2017.

### Conclusion

At the beginning, conducive connections between collaborative action and "loosening tongues" were pointed out. In the Zurich example and in the preceding video of PhiloDrama Nature from the Constance Nature School (used as a "prompt"), this was clear to see. Thus, they can be considered paradigmatic in this respect. Moreover, there are linguistic-philosophical references between actions and speech-introducing acts (Roth 1978) - and simultaneous excitation of speech centers and brain areas responsible for bodily movements, detectable by imaging techniques (Friedemann Pulvermüller 2018).

Jürgen Mittelstraß remarked in "Vernunftethik versus Naturethik" that nature does not speak. "If we nevertheless pretend that nature speaks to us, ... then (it is) always the case that we put ourselves in its place with our knowledge of nature." (Mittelstraß 1991-189)

Bruno Latour 2017, 433: Übrigens habe ich von den Improvisationen... des *Gaia Global Circus* ...mehr gelernt als aus zahlreichen Büchern

"Moreover, I learned more from the actors in "Gaia Global Circus" (note) improvising scenes in the brightly lit monks' cells of the Chartreuse at Villeneuve-lès-Avignon than from many works of literature labeled "ecological." What have I been doing, in these pages, except commenting by way of further improvisations on the "stage writing" that commented on mine? Conceptual characters relocate themselves as they see fit, breaking through all the walls." 257

NOTE: The project called "Gaia Global Circus" was developed at the Chartreuse in 2011, 2012, and 2013 from a text by Pierre Daubigny (unpublished) thanks to the unwavering support of François Debanne, and in Reims in 2013 thanks to the unwavering support of Ludovic Lagarde. It was performed one last time in Calgary in September 2016 in the festival "Under Western Skies."

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

"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 aspects). Our experience so far has focused on pedagogical facilitators. We are interested in feedback on the use of PhiloDrama also in working with children and young people!

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#### Note

<sup>i</sup> We thank our co-actors and the seven cameramen Jo (PhiloDrama Socrates, cf. [streaming.uni-konstanz.de/talks-und-events/2018/philodrama](https://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](https://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 17<sup>th</sup> 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").

Thank you Lydia Amir and thank you Jeanette Bresson Ladegaard Knox (editor of an Anthology *Philosophical Practice and the Arts-* to appear 2024).

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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](http://philopraxis.ch). Participation in the 13<sup>th</sup> International Conference on Philosophical Practice (ICPP) 2014 in Belgrade, "Philosophical accompaniment through bibliotherapy". Co-organizer of the 14<sup>th</sup> 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 (sofar 8 volumes), 2008-2022.

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