

When we initially conceived of *PARtake*, we hoped for a “campfire” around which could gather scholarartists from many and varied disciplines, who would both initiate new conversations and enlarge more established ones. This has happened, and continues with this new issue. The articles published in the following pages engage with issues of philosophy and activism, and the link between the two is found in the practical actions taken and explored in both rehearsal processes and performance practices. It has been fascinating to see these concepts and their interconnections appear across a broad swathe of projects and geographical locations; overall, activism has been perceived as a rich, provocative and practice-based way of being-in-the-world (Heidegger). This being-in-the-world has involved, in many of the projects, the creation and cultivation of relationships between “performers” and “spectators,” where acting on or to someone is transformed into co-authoring new ways of being together in a rehearsal room, the street, the desert; in places as far flung from each other as rural town of Castlemaine in the southern part of Australia, to the digitally rendered streets of Los Angeles—abandoned shopfronts and busy schoolhouses in Exeter, UK, to the parched desert of Arizona and returning to the cityscape, this time that of Hamburg, Germany.

We begin with two articles that explore performance’s capacity to question and address understanding of space, place, and location through the practice of walking. Georgia Snowball’s article “Promenade Locale: Walking Practice as Performance” narrates concepts of participant-spectator encounters with place—as outcomes of the practice-led-research—in the multi-part performance of the same name. Snowball aimed to provoke participants to engage with aspects of their own country town in an altered and potentially more dynamic way, demonstrating ways in which PAR research is useful in addressing themes of participation and performativity, as well as different ontological ways of perceiving rural geography and history. Zena Bibler further complicates the construction of geographical and historical meaning, and its relationship to subjectivity, in her article “The Flâneuse in the Virtual City: Exploring *Lost Angeles*.” Bibler centers her discussion on the video installation *Lost Angeles*, in which the viewer digitally inhabits the body of an avatar, performed and embodied within the virtual landscape of Los Santos—a semi-fictional city that serves as the backdrop of the video game *Grand Theft Auto V*. Bibler argues that *Lost Angeles* invites the player into an ambiguous inside-and-outside location within Los

Santos, thus producing multiple *flâneuses* who traverse the virtual city via kinesthetic association with the avatar's movements.

In our next section, we highlight three authors whose work discusses performance and PAR's capacity to work as a force for intervention. Considering corporeality as a way of defining identity and cultural heritage in liminal geographies, Hannah Schwadron addresses the subjects of dance and exile in relation to diverse cultural histories in Germany. *Dancing Exile* is an ongoing improvisation performance project developed across borders, cultures, and experiences; specifically, Schwadron's work examines—through a community-based dance project—the lives of contemporary refugees alongside earlier Jewish Holocaust histories, each tied to Hamburg's cityscape. Through a richly layered conversation with and through dancers from different nationalities, Schwadron questions assumptions regarding migration, mobility, relationship, and cultural exchange. Adriene Jenik's artistic experiment in "immersive learning," Drylab2023, involved a small group of women living with limited water rations for thirty days, in a remote location in the New Mexico desert. Participants were challenged to enact a "near future scenario" of water scarcity (2023) and model how to manage this limited, vital resource. Progress was tracked through online narrative posts. Jenik explores the role of what she terms speculative performance in developing and rehearsing alternate ways of living with climate change—allowing participants, through embodied knowledge-creation, to imagine their future. In her article "Writing the Collaborative Process: Measure (Still) for Measure, Shakespeare, and Rape Culture" Nora Williams investigates to what extent a process of collaborative creation can unseat Shakespeare as a source of cultural authority. The performance and process of creating *Measure (Still) for Measure* was a project blending Shakespeare, physical theatre, devising, and intersectional feminism. Williams' goals were threefold: to reorient the 400-year-old play around its female protagonist, Isabella; to facilitate difficult conversations about consent and rape culture; and to instigate policy change in educational institutions.

In the final contributions to this issue of *PARTake*, we encounter critique and opportunities for the intersection of theatrical performance and philosophy. Daniel Johnston documents, through video and text, a theatre workshop aimed at investigating how philosophical phenomenology might be useful in the creative process of theatre-making. With Anton Chekhov's

*The Cherry Orchard* as a context, Johnston introduced basic concepts of phenomenology in three phases over two days working with professional actors. In this process, and building upon his recent manuscript *Theatre and Phenomenology: Manual Philosophy*, Johnston presents a PAR-informed argument for how theatre phenomenology might enable performers to develop a deeper awareness of their own engagement with the world and creative practice. Following this entry into phenomenology, Rebecca Warzer presents us with a review essay of a performance of *Staging Wittgenstein*. While dissecting the nature of a performance that attempts to stage both the content and intent of one of Wittgenstein's famous philosophical arguments, she considers the nature of this transformation and what it means to "enact" theory, using Natasha Myers' notion of a "rendering" to frame the performance as a productive criticism of fundamental assumptions in the original text.

The emergence of located practice and resultant spatial ontologies as catalyst and almost co-author is an intriguing aspect of this issue, and the way process and place affect, inform and at times instigate PAR practice suggests that far more exploration is warranted. This synergy of activism, philosophical thought and the geographical imagination presents readers of this new issue of *PARtake* with much to absorb, question and hopefully fuel further investigation into their own work, as well as that of others. To that end, draw up a seat with us in this next iteration of the campfire conversation.