

Performing arts acting as sculptures of (more or less expanded amounts of) time within the frame of their events constitute ideal territory for (re)training our ability to understand, practise, and reconfigure attention and the temporalities involved in it. The creation of structures that provide insightful frames for an attentive approach to the “style” in which our communities are and can be (re)imagined could therefore be seen as another necessary principle of work. Important aspects to pay special attention to, in a very material sense, include the space an event takes place in and the modes of sociability it enables; the (preparation) processes that precede an event and participants’ entrance into it; the forms that will take place for its duration; participants’ exit from the event; the way the event will continue after its end, and the possible new common spaces that could depart from it.