

Towards a Pluriversal Europe? The Performance *Dispak Dispac'h – Crépuscule européen* from Patricia Allio and Her Co-Creators as a Shift from the Universalist Monologue to Pluriversalist Dialogues

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ABSTRACT. This article dreams and thinks the hypothesis of a utopian “pluriversal Europe” thanks to the study of the “agora-performance” *Dispak Dispac'h – Crépuscule européen* from Patricia Allio and her friends, colleagues and comrades. To explore *Dispak Dispac'h – European Twilight*'s pluriversalist aesthetics and politics, the paper investigates two directions. First, it outlines the concepts of “Pluriverse” and “pluriversalism” as a theoretical framework, examining the “ontological turn” in philosophy and anthropology, its political implications, and – briefly – some critiques of this current. In a second part, the aesthetics of the “agora-work of art” *Dispak Dispac'h – European Twilight* is analysed as an antidote to “monological universalism”, enabling to sketch out pluriversalist dialogues, and *Dispak Dispac'h – European Twilight*'s “artist” approach is established as a way of overcoming the modern dualisms between art and life and between artworks and social struggles – even beyond the limits of twentieth-century documentary theatre –, and contributing to the emergence of a new, “pluriversal” Europe¹.

Keywords: Pluriverse, agora-performance, activism, Patricia Allio, *Dispak Dispac'h – European Twilight*

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Figure 1 – Léonie Pernet (music) and Bernardo Montet (dance) in *Dispak Dispac'h – Crépuscule européen*, staged by Patricia Allio, 2023.
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Introduction

On July 21st, 2023, at the Avignon Festival, I had the chance to attend *Dispak Dispac'h – Crépuscule européen*, a six-hour long version of the *Dispak Dispac'h* performance of Patricia Allio, an interdisciplinary artist from the Bretagne region of France who used to teach philosophy in a previous life. This extended form of *Dispak Dispac'h*, which we could describe in its two versions as an “agora-performance”, both moved me, gave me food for thought and motivated me to act politically.

Dr. Alina Noveanu, I then rewrote the paper and translated it into English thanks to DeepL to present it at the conference *Europe – between Idea, Imagination and Reality. New Philosophical Perspectives* at the Babeş-Bolyai University of Cluj on June 24th, 2025. The present text is the new corrected and rewritten version of the translation-adaptation. I would like to deeply thank Patricia Allio, Sophie Lucet, Niels Weidtmann and Alina Noveanu for their great support during this whole artistic, epistemological, ethical and political process.

Dispak Dispac'h – Crépuscule européen (meaning literally *To open up, to resist – European Twilight* in Breton and French languages) is depicted as follows on the website of the Avignon Festival:

Which lives deserve to be mourned? How to open oneself up, how to resist? Sit down in the agora of *Dispak Dispac'h* with its protagonists and listen to the masterful indictment delivered in 2018 by the *Groupe d'information et de soutien des immigrés* (GISTI) in front of the Permanent Peoples' Tribunal, forcing Europe to face the violations of the rights of migrant and refugee people that our continent allows to be committed. Actors and members of civil society will take turns speaking, listening to each other, looking to each other, dancing, and creating with us a space of emotional contagion: such is the device imagined by Patricia Allio, a Breton author, theatre director and filmmaker, whose outlook and practice upend our sensibilities and target our Europe and its renunciations.

After this last representation, the audience will be invited to participate in a meal. The evening will continue with performances and new testimonies, where we will express our refusals and the need for a world without borders.

With the participation of Bridget Anderson, Damien Careme, Moctar Dan Yaye, Jalila Khenissi, David Yambio².

Before beginning the analysis of this performance, a methodological explanation is required. As a doctoral student in research-creation, I try to bring together several disciplines in my artistic practice as well as in my theoretical work, namely the performing arts at the University of Toulouse – Jean Jaurès, and cultural theory at the Eberhard Karl University of Tübingen – a field which combines philosophy, anthropology, literary studies and other approaches to examine cultural facts. This paper will therefore articulate concepts coming from anthropology and philosophy, such as the “Pluriverse”, “pluriversalism” and “pluriversality”, with aesthetic and political reflections coming from theatre and performance studies. As my PhD aims to “feel-think” through the stage what might be “pluriversalist revolutions”, I will focus on the hypothesis that *Dispak Dispac'h. European Twilight* is a paradigmatic performance of the transition from the universalist monologue of modern-imperial³ Europe to what might be *pluriversalist* dialogues in a future utopian Europe.

² Patricia Allio, *Dispak Dispac'h – Crépuscule européen*, Festival d'Avignon 2023. Available online; URL: <https://festival-avignon.com/fr/edition-2023/programmation/dispak-dispac-h-332087>; accessed on 31 August 2025.

³ For an historical and philosophical analysis of the concept of “imperiality” in the modern era until today, see Mohamed Amer Meziane, *The States of the Earth: An Ecological and Racial History of Secularization*, Verso Books, 2024 [2021].

To explore *Dispak Dispac'h. European Twilight's* pluriversalist aesthetics and politics, I will proceed in two steps: first, I will outline the concepts of "Pluriverse" and "pluriversalism" as a theoretical framework for studying *Dispak Dispac'h*. I will then look at the pluriversalist aesthetics of this "agora-work of art" as an antidote to "monological universalism"⁴, enabling us to sketch out pluriversalist dialogues, and *Dispak Dispac'h. European Twilight's* "artist" approach as a way of overcoming the modern dualisms between art and life and between artworks and social struggles – even beyond the limits of twentieth-century documentary theatre –, and contributing to the emergence of a new, pluriversalist Europe.

But first things first, let us get back to basics: what is the "Pluriverse", and what could a "pluriversalism" – or "pluriversalisms" in plural – consist of?

From the "Pluriverse" to "pluriversalisms" and "pluriversality": breaking with Eurocentrism in existence *and* thought

After several centuries of ideological hegemony, "monological universalism"⁵ – to quote the philosopher Fátima Hurtado Lopez –, which we will also call "abstract universalism" or "universalism from above", is today being fought on many fronts by the struggles of peoples all over the planet. To the monologue of the West, unduly erected as *the sole* universal, these peoples are using their polylogues to oppose a whole "Pluriverse"⁶: "a world made up of multiple worlds"⁷, to use the expression of the Zapatista revolutionaries of Chiapas – and by "world" we mean, following the philosophers Sophie Gosselin and David gé Bartoli, "a set of relations instituted

⁴ Fátima Hurtado López, « Universalisme ou pluriversalisme ? Les apports de la philosophie latino-américaine », in *Tumultes*, « Pluriversalisme décolonial », vol. 48, no. 1, Kimé, 2017, p. 39-50. Available online; URL: <https://doi.org/10.3917/tumu.048.0039>; accessed on 31 August 2025.

⁵ *Ibid.*

⁶ Arturo Escobar and several other authors in the field of "pluriversal studies" generally write "Pluriverse" with a lower-case "p", perhaps to avoid the emergence of a new hegemony replacing the old universalist hegemony. For my part, I have opted instead, in my PhD thesis as well as in this article, for a capital "P", otherwise we run the great risk of falling into the conceptual vagueness of speaking of a "plurality of pluriverses", whereas in my view, *the Pluriverse* already constitutes *the whole* that brings together all the cosmologies and all the metaphysics of the peoples of the planet. Just as the astrophysical theory of the Multiverse refers to the hypothesis of *one* totality subsuming all possible *physical* universes, so the anthropological study of *the Pluriverse* already points to a *metaphysical* totality. There can be no other "pluriverse" with a lower-case letter, as I understand it.

⁷ Cf. the Zapatistas' "Fourth Declaration of the Lacandon Jungle": "*Queremos un mundo donde quepan muchos mundos*" ("We want a world where many worlds come together"), quoted in Arturo Escobar, *Sentir-penser avec la Terre. L'écologie au-delà de l'Occident*, Le Seuil, 2018.

between human beings and other-than-human beings in such a way as to inscribe them in a signifying and lasting totality⁸.

Following in the footsteps of the Zapatistas and many other activists and researchers inspired by them and by other insurgent peoples⁹, such as the anthropologists Marisol de la Cadena and Arturo Escobar, I see the Pluriverse as the network woven by the *cosmologies* of the peoples of the Earth, i.e. by their ways of “composing worlds¹⁰”, both materially and spiritually. Hence, the Pluriverse would be composed of “animism”, “totemism”, “analogism” and modern scientific “naturalism”, according to Philippe Descola¹¹, but also of other types of cosmologies not fitting in this “four ontologies” scheme, regarding the important critiques of the “ontological turn” of social sciences made by Indigenous researchers such as the anthropologist and artist Zoe Todd (Red River Métis, Otipemisiwak) and the sociologist Vanessa Watts¹² (Anishnaabe and Haudenosaunee). Furthermore, acknowledging their critiques, which complexify our representations of multiple cosmologies beyond Descolas’s scheme, it is also crucial to include *metaphysical* “interworlds” in our perception and conception of the Pluriverse, such as the metaphysics of the *barzakh* in Sufism, which considers dreams and the invisible as spaces situated “at the edge of worlds” and between them, to paraphrase the philosopher Mohamed Amer Meziane¹³.

In the French translation of his book *Sentipensar con la tierra: Nuevas lecturas sobre desarrollo, territorio y diferencia* (*Feeling-Thinking with the Earth: New Lectures about Development, Territory and Difference*), Arturo Escobar, inspired by the Zapatistas, also defines the *Pluriverse* as the whole formed by *all the cosmologies*

⁸ Sophie Gosselin and David gé Bartoli, « Terre-mondes et personnes-chimères : donner voix au pluriversel. Récit à deux voix et plus », p. 64, in *Chimères*, 2023/2 N° 103, pp. 63-76. DOI: 10.3917/chime.103.0063. URL: <https://shs.cairn.info/revue-chimeres-2023-2-page-63>; accessed 4 April 2025.

⁹ See Alberto Acosta, Federico Demaria, Arturo Escobar, Ashish Kothari and Ariel Salleh (eds.), *Pluriverse: A Post-Development Dictionary*, Tulika Books / Columbia University Press, 2019, which brings together articles from almost every continent, covering a wide range of cosmologies, metaphysics and political struggles, and written by activists and/or researchers.

¹⁰ We borrow the expression “composition of worlds”, as well as the categories of analogism, animism, totemism and naturalism, from the anthropologist Philippe Descola. See Philippe Descola, *La Composition des mondes. Entretiens avec Pierre Charbonnier*, Flammarion, 2014.

¹¹ See Philippe Descola, *Beyond Nature and Culture*, The University of Chicago Press, 2013 [2005].

¹² See Zoe Todd, “An Indigenous Feminist’s Take on the Ontological Turn: ‘Ontology’ is just another word for colonialism”, in *Journal of Historical Sociology* 29(1), 2016 and Vanessa Watts, “Indigenous place-thought & agency amongst humans and non-humans (First Woman and Sky Woman go on a European world tour!)”, in *Decolonization: Indigeneity, Education & Society*, Vol. 2, no. 1, 2013.

¹³ See Mohamed Amer Meziane, *Au bord des mondes : vers une anthropologie métaphysique*, Vues de l’esprit, 2023, and particularly the chapter 5, « *Barzakh* ou comment les rêve font imposer l’ontologie ».

(or ontologies¹⁴) of the peoples of the planet. This whole is thus woven from the ways of *composing a world* specific to each people, i.e. ways of perceiving and organising “reality” on both the physical and metaphysical levels. Visible and invisible, sensation and reflection, human and other-than-human, living and inanimate: all these distinctions, which seem fundamental and intangible in our modern “naturalist” cosmology, are in fact nothing more than *one* way of composing the world, or rather of composing *one* world out of all the others that are possible. For A. Escobar, the Pluriverse therefore refers to the *nexus* containing the multiple cosmologies of peoples fighting against what he calls the modern, colonial, capitalist, patriarchal and anthropocentric “World-1” or “One-World-World¹⁵” (OWW).

Therefore, for those who wish to work towards the liberation of all beings and the renewal of the idea, imagination and reality of Europe, there seems to be an urgent need to develop “pluriversalisms¹⁶” as alternatives to the “monological universalism” that has marked the entire history of the invasion of other continents by European empires since the symbolic milestone of 1492. These “pluriversalisms” would be both necessarily plural and ideally unitary, in order to avoid both the pitfalls of uniformity and those of particularism, which is why we speak of pluriversalisms *in the plural* from the outset, while retaining the *unitary* “ism”. Dismissing postmodern relativism and abstract universalism back-to-back, these pluriversalisms would make it possible to imagine new *cosmopolitical* alliances genuinely made up of *all* the perspectives of the peoples of the Earth, beyond even human peoples: alliances with “river-peoples, mountain-peoples, archipelago-peoples¹⁷”, to quote Sophie Gosselin and David gé Bartoli once again, and many others besides. Other authors, such as feminist studies researcher Madina Tlostanova and linguist Marie-Anne Paveau, speak of “pluriversity¹⁸”, a concept that might make it possible to promote a unitary *and* plural ethic while avoiding the creation of yet another “ism”.

¹⁴ “Ontology here refers to the presuppositions that different social groups have about the entities that *actually* exist in the world [...] By being embodied in practices, ontologies create real worlds.” Arturo Escobar, *Sentir-penser avec la Terre. L'écologie au-delà de l'Occident*, Le Seuil, 2018 [2014], pp. 73-74, my translation.

¹⁵ Arturo Escobar, *Pluriversal Politics*, Duke University Press, 2020.

¹⁶ See Enrique Dussel, « Pour un dialogue mondial entre traditions philosophiques », in *Cahiers des Amériques latines* [En ligne], 62 | 2009, online since 31 January 2013, accessed 04 February 2025. URL: <http://journals.openedition.org/cal/1619>; DOI: <https://doi.org/10.4000/cal.1619>.

¹⁷ Sophie Gosselin and David gé Bartoli, « Terre-mondes et personnes-chimères », *art. cit.* p. 75.

¹⁸ Madina Tlostanova, « Toutes les femmes sont russes, tous les Caucasiens sont des hommes ? Intersectionnalité, pluriversalité et les autres genre-e-s des frontières eurasiennes », in *Les cahiers du CEDREF* [En ligne], 20 | 2015, online since 15 June 2015, accessed 28 May 2025. URL : <http://journals.openedition.org/cedref/830>; DOI: <https://doi.org/10.4000/cedref.830>; Marie-Anne Paveau, « Une analyse du discours contre-hégémonique. Intersectionnalité critique et pluriversalité décoloniale »,

And yet, even without explicitly addressing the question of cosmologies, *Dispak Dispac'h. European Twilight* immediately stroke me as an assembly of witnesses from the Pluriverse. In the second part of the piece particularly, after the “indictment delivered in 2018 by the *Groupe d’information et de soutien des immigrés* (GISTI) in front of the Permanent Peoples’ Tribunal¹⁹”, these witnesses, through the polyphony of the geo-histories they tell us, tear to shreds the monologue of the modern-colonial “One-World-World” that usually saturates the entire media space without leaving any room for the voices of the Pluriverse to express themselves.

According to A. Escobar again, at the opposite end of the spectrum from modern naturalism (i.e. our hegemonic ontology, based on the grand dualism between nature and culture) and the extractivist OWW it has engendered, the Pluriverse refers not only to other *cosmologies*, but also to what I would call *cosmopolitics*, in other words, other ways of *worlding* driven by struggles which, as the preface to the French edition of *Feeling-Thinking with the Earth* puts it, “closely articulate economic, political, ecological, epistemological, ethno-territorial, gender and sexual demands²⁰”. The Pluriverse already exists, then, but on the margins of the modern OWW it opposes, woven from all the cosmologies and metaphysics of the planet, and from the local and cosmopolitical struggles to defend them – including the decolonial and ecological mobilisations in the Global North too (for instance in the *Zones À Défendre* (ZAD) in France, where the anti-dualist and analogist motto “We are not defending nature, we are nature defending itself” flourishes).

Taking seriously the radical critique of the modern One-World-World enabled by the concept of the Pluriverse necessarily implies working out collectively – and in particular through agora such as *Dispak Dispac'h* – alternatives to what the philosopher Fátima Hurtado López calls “monological universalism”, a so-called abstract universalism that, since the beginnings of colonisation and despite its historical mutations, still sets up the point of view of the Euro-Christian white Western male, human, bourgeois and able subject as the only one worthy of being universalised, all other perspectives seeming “particular” in the eyes of this hegemonic universalism. Donna Haraway characterises this universalist gaze as “the god trick of seeing everything from nowhere²¹” in her famous article about “situated knowledges”.

in *Langage et société*, 2023/1 N° 178, pp. 161-190, consulted on 31 May 2025. DOI: 10.3917/ls.178.0149. URL: <https://shs.cairn.info/revue-langage-et-societe-2023-1-page-161?lang=fr>.

¹⁹ Patricia Allio, *Dispak Dispac'h – Crépuscule européen*, Festival d'Avignon 2023. Available online; URL: <https://festival-avignon.com/fr/edition-2023/programmation/dispak-dispac-h-332087>; accessed on 31 August 2025.

²⁰ Arturo Escobar, *Sentir-penser avec la Terre*, op. cit., p. 16.

²¹ Donna Haraway, “Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective”, in *Feminist Studies*, vol. 14, no. 3, 1988, p. 581. JSTOR, <https://doi.org/10.2307/3178066>. Accessed 1 September 2025.

So, what might a “pluriversalism”, or rather “pluriversalisms” in plural or “pluriversality”, consist of as a way out of modern-colonial universalism – particularly in Europe, since Europe’s past, present and future was the topic of the symposium in Cluj in which I presented this paper? This is precisely what *Dispak Dispac’h – European Twilight* gives us to think about as well as to feel, by immersing us in the experience of a work of art as well as an agora, as I will show in my second part.

Pluriversalist aesthetics and politics of a “work-agora” as antidotes to “monological universalism” (Fátima Hurtado Lopez)



Figure 2 – The audience walking and dancing around the musician Léonie Pernet during *Dispak Dispac’h – Crépuscule européen*, staged by Patricia Allio, 2023.

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The *dramaturgy* of *Dispak Dispac’h – European Twilight*, first of all, and what I will call the “spoken texts” of the show (because they are real oral testimonies transcribed by Patricia Allio to transform them into texts learned by heart, while remaining non-fictional texts), seem to me to qualify as pluriversalist because of the

multiplicity of geopolitical worlds they embody. Far beyond “giving a voice” to exiles and other traditionally minoritised people, the aim is to speak *with* them, rather than *for* them. The difference is radical: *Dispak Dispac'h – European Twilight* is not yet another work of fiction written by a white author who would make exiles invisible by asserting his universalist and romantic vision of migration without even consulting the people concerned when writing, as it seems to be the case with some literary and theatrical works. On the contrary, *Dispak Dispac'h – European Twilight* is dramaturgically constituted as a succession of *situated* words, from the global South as well as the critical North, which are then put on an equal footing by the staging, as we shall see later. And even though the testimonies that make up the second half of the show resemble long tirades rather than short lines, they never reproduce the monologism of Eurocentric universalism: conversely, the resonance between the words, a resonance that weaves itself throughout the ritual, provokes a genuine pluriversalist *polyphony* in the audience's listening.

In the longer, six-hour version of the play, known as *European Twilight*, which is the one I saw in person and which is therefore the one I chose to analyse in this article, the testimonies, to name but a few, of Jalila Khenissi, a Tunisian activist fighting for freedom of movement and the right to repatriate the bodies of her two sons Hedi and Medi, who disappeared in the Mediterranean in 2019; David Yambio, a Sudanese activist and founder of *Refugees in Libya*, who himself survived multiple shipwrecks before managing to settle in Europe; or Moctar Dan Yaye, co-founder of Alarm Phone Sahara in Niger, all these testimonies are not just personal life stories, but *also* radical critiques of both the *Frontex* agency, which knowingly refuses to provide assistance to people who risk death at sea and therefore plays a full part in the “necropolitics²²” of the European institutions, *and* of the contemporary *Françafrique*, the neo-colonial structure that continues to plunder uranium and many other mineral resources in Niger for the benefit of French multinationals like Areva, thereby maintaining unequal development between certain African countries and the former colonial power and driving thousands of people into poverty.

But all these pluriversalist viewpoints from the global South do not prevent critical voices from the North from being heard, such as that of Stéphane Ravacley, who went on hunger strike to protest against the deportation of his baker's apprentice, or the voice of Bridget Anderson, researcher and director of *Migration Mobilities* in Bristol, who develops, in the *European Twilight* version of the show, an implacable analysis of the social and political causes that produce the condition of “undesirables” to

²² Patricia Allio directly refers this concept forged by Achille Mbembe during her performance. See Achille Mbembe, *Necropolitics*, Duke University Press, 2019.

which exiled people are assigned. *Dispak Dispac'h – European Twilight*'s cosmopolitical pluriversalism is therefore a move *beyond* Eurocentric universalism, not a step backwards; a polyphony of all critical voices, whether from the South or the North.



Figure 3 – Jalila Khenissi in *Dispak Dispac'h – Crépuscule européen*, staged by Patricia Allio, 2023. © Christophe Raynaud de Lage / Festival d'Avignon

But this pluriversalism, far from being purely dramaturgical, also manifests itself in all the *scenic* dimensions of the creation. Thanks to Mathieu Lorry-Dupuy's set design, when I attended *Dispak Dispac'h – European Twilight* at the Avignon Festival, we were invited to sit on bleachers from the outset, on which were *also* Elise Marie, the actress who would carry the indictment in the first part, *and* all the witnesses who would speak in the second part. Far from reiterating the modern universalist viewpoint of the West through a frontal scenography that would have placed the stage in a position of superiority in relation to the audience, *Dispak Dispac'h*'s quadrifrontal set-up makes it possible, conversely, to institute from the outset a radical and pluriversalist equality between all the people in presence, in

a form of agora²³ that blurs all the modern boundaries between aesthetic works and life, art and activism. Everything is aesthetically conceived, which is why it *is* a work of art; but when I was in the gymnasium of the Lycée Mistral in Avignon, I *also* had the impression of taking part in a political assembly (for instance, to organise a general strike), thanks to the spatial configuration that plunged us into a *real*, non-fictional agora. Moreover, at the start of the second movement of this agora-performance, i.e. after the indictment and at the start of the testimonies, we are invited to sit on the *Benches of Utopia* created by the artist Francis Cape, which brings us even closer to the witnesses, since we are allowed to move from the slightly off-centre bleachers of the first part to benches *in the centre* of the stage. This displacement immerses us even more in the *real* emotional and political power of the agora by further blurring *the separation* between art and life.

Dispak Dispac'h – European Twilight's pluriversalism is therefore a genuine "artivism", in terms of both its dramaturgy and its scenography, in other words a quasi-situationist overcoming of the thoroughly modern *split* between, on the one hand, so-called "art for art's sake" and the pseudo-"autonomy of art" – which is in any case a fiction under capitalism –, and, on the other hand, everyday life in all its "politicity", and all the activisms that run through it.

This presence of "everyday life" was all the more powerful in the long version known as *Crépuscule européen* because, during this agora that lasted nearly six hours, we were all invited to dine together outside between the "classic" form of *Dispak Dispac'h* (which corresponds to the show-agora still touring in France in 2025), and the special "third part" that was only being performed on 21st July 2023 in Avignon, with the presence of a number of additional witnesses. Enjoying a delicious shared meal cooked by the *Grenade et Pistache* restaurant, founded in Marseille by the two Syrian sisters Nahed and Samar Damlaki, we were able to take the time to really meet each other in the courtyard of the Lycée Mistral gymnasium *before coming back* to listen to other witnesses and dancing on the music of Léonie Pernet – again breaking with the capitalist theatrical conventions that have turned works of art into commodities to be consumed in a hurry before heading home as quickly as possible after the show, sometimes without even taking the time to chat with other spectators after the performance. That evening, in contrast, we were not forced but joyfully *encouraged* to meet *during* the performance-agora *itself*, and thus to become aware of the *actions* that we could also initiate collectively *at the end* of the experience.

²³ Patricia Allio herself and the researcher Sophie Lucet use the words "agora" and "theatre-agora". See Patricia Allio and Florian Gaité (dir.), *Autoportrait à : performer les identités relationnelles*, Brest, Éditions Autonomes, 2025, « Nous », « Autoportrait à l'agora », p. 60, and Sophie Lucet, « Faire agora, une nouvelle inflexion du théâtre documentaire ? », in Patricia Allio and Florian Gaité (dir.), *Autoportrait à : performer les identités relationnelles*, op. cit., pp. 62-69.



Figure 4 – The shared dinner imagined by Nahed and Samar Damlaki in the middle of *Dispak Dispac'h – Crépuscule européen*, staged by Patricia Allio, 2023.
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So, it seems to me that *Dispak Dispac'h – European Twilight* goes even further, in its form, than twentieth-century documentary theatre, which, as aesthetically powerful as it was with Erwin Piscator, Peter Weiss and many other directors, still maintained a certain *boundary* between stage and auditorium, between performance and life, between the form “work of art” as an object and the rest of existence. Patricia Allio and her team’s work-agora, contrariwise, by virtue of the very *experience* it institutes, blurs our traditional perceptions: are we still faced with a *representation* outside our daily lives, or are we instead immersed in the very *reality* of the artists and witnesses who speak to us, even if this immersion is nuanced by an aesthetic distancing that protects it from the risks of the spectacular commercial voyeurism of television, for instance? I’m leaning towards the second option: *Dispak Dispac'h – European Twilight* is urging us to resume the work begun by the Situationists, such as Guy Debord and Raoul Vaneigem, of overcoming the economic, political, temporal and other *separations* between art and life²⁴.

²⁴ Guy Debord, *The Society of the Spectacle*, PM Press, 2024 [1967], chapter 1: “Separation Perfected”.

The pluriversalist “artivism” of *Dispak Dispac'h* is also reflected in the graphics of the banners, created by H-Alix Sanyas, which, when unfurled, inscribe militant slogans in the four corners of the scenography, designed both as trilingual demonstration banners in French, Arabic and Farsi, and as works of graphic art; I quote the banners: “Freedom of movement for all; Wall by wall stone by stone; We will destroy the detention centres; No border, no nation, stop deportation”. Just as in another artist creation that was performed in 2023 during the same edition of the Avignon Festival, *Antigone in the Amazon* by the Brazilian Landless Movement and Milo Rau, the slogans of the struggle invade the whole of the stage, reminding us of the urgency of their very real demands: here again, the universalist-modern distinction between aesthetic invention and political struggle is abolished, giving us a glimpse of what would be a pluriversalism that would genuinely bring social mobilisations and artistic creations into dialogue.



Figure 5 – Moctar Dan Yaye and the motto “No border no nation stop deportation” in *Dispak Dispac'h – Crépuscule européen*, staged by Patricia Allio, 2023.
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Finally, the music of Léonie Pernet and the sound designed by Maël Contentin also play a very important aesthetic and political role in this agora-performance. Léonie Pernet's music, who was herself returning from Niger when she played in Avignon, set the pace for the whole dramaturgy of the ceremony, through its cyclical nature as much as through its sensory power, reminding us through experience of the importance of sound spaces and rhythm in the rituals of all societies, all eras, all cosmologies and all metaphysics. Maël Contentin's sound creation also contributes to this rhythm, giving all the spatialisation it needs to Léonie Pernet's music, especially with one protest song that appears at the same time as the banners, and which galvanises us sonically, just as the banners excite us visually. This song, called "Dispak Dispac'h" too, combines the voices of antiracist protesters reclaiming papers and a normal life to the French state with the music of Léonie Pernet; it has now been released in her new album *Poèmes pulvérisés*²⁵.

Through all its aesthetics and politics, from dramaturgy and texts to "sonography" and scenography, from the witnesses present to the staging of their incarnation, from sensitive experience and activism to the overcoming of their modern separation, *Dispak Dispac'h – European Twilight* gives us a multitude of pluriversalisms to feel and think about in polyphony, in a radical break with the "monological universalism" of modernity-coloniality²⁶. Of course, all these pluriversalisms remain to be deployed in much greater detail, in struggles as well as in thought and creation – but the next pluriversalist revolutions belong to us all *collectively*.

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²⁵ Léonie Pernet, « Dispak Dispac'h », in *Poèmes pulvérisés*. Available online; URL: <https://www.youtube.com/watch?v=dn1eL4zm4DQ>; accessed on 31 August 2025.

²⁶ See Walter D. Mignolo, *The Darker Side of Western Modernity. Global Futures, Decolonial Options*, Duke University Press, 2011.

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