

TOWARDS RESILIENT PERFORMING ARTS. EL ARBI EL HARTI, DIRECTOR OF THE MARÍA PAGÉS FOUNDATION

Dance, theatre, circus, and —by extension— all the performing arts, due to their artistic and creative nature, have managed to prevail over all the social, political, and economic challenges they have had to face. It has always been that way; but **their regenerative humanist role** has asserted itself much more forcefully in key moments of crisis, putting beauty, emotion, common sense, commitment to life, and critical sensitivity before obscurantism.

Our current times call into question —precisely— beauty, critical intelligence, and good judgement. **The Trumpian, techno-fascist era** —marked by narcissism, megalomania, manipulation, racism, authoritarianism, arrogance, contempt, misogyny, excessive toxic masculinity, unlimited power, intolerance, and violence— structures the present of humanity and imperils its future. These anti-values place the great principles that emerged in the Western world after the Second World War in a position of fragility.

We are gripped by the advent of the era of digital platforms; liberal societies are mutating towards a new form of social, economic, and symbolic organisation. In the digital ecosystem led by **Google, Meta, X, and TikTok, the new feudal lords** capture value through infrastructure, attention, and subjectivity.

In this age of technofeudalism, **what place do the performing arts occupy** in a debate that does not exist and in a resistance that likewise does not exist? What role would they play in a **hypothetical reflection** on our new world? What values of the performing arts and art in general should we defend in **the fluid age of post-art?**