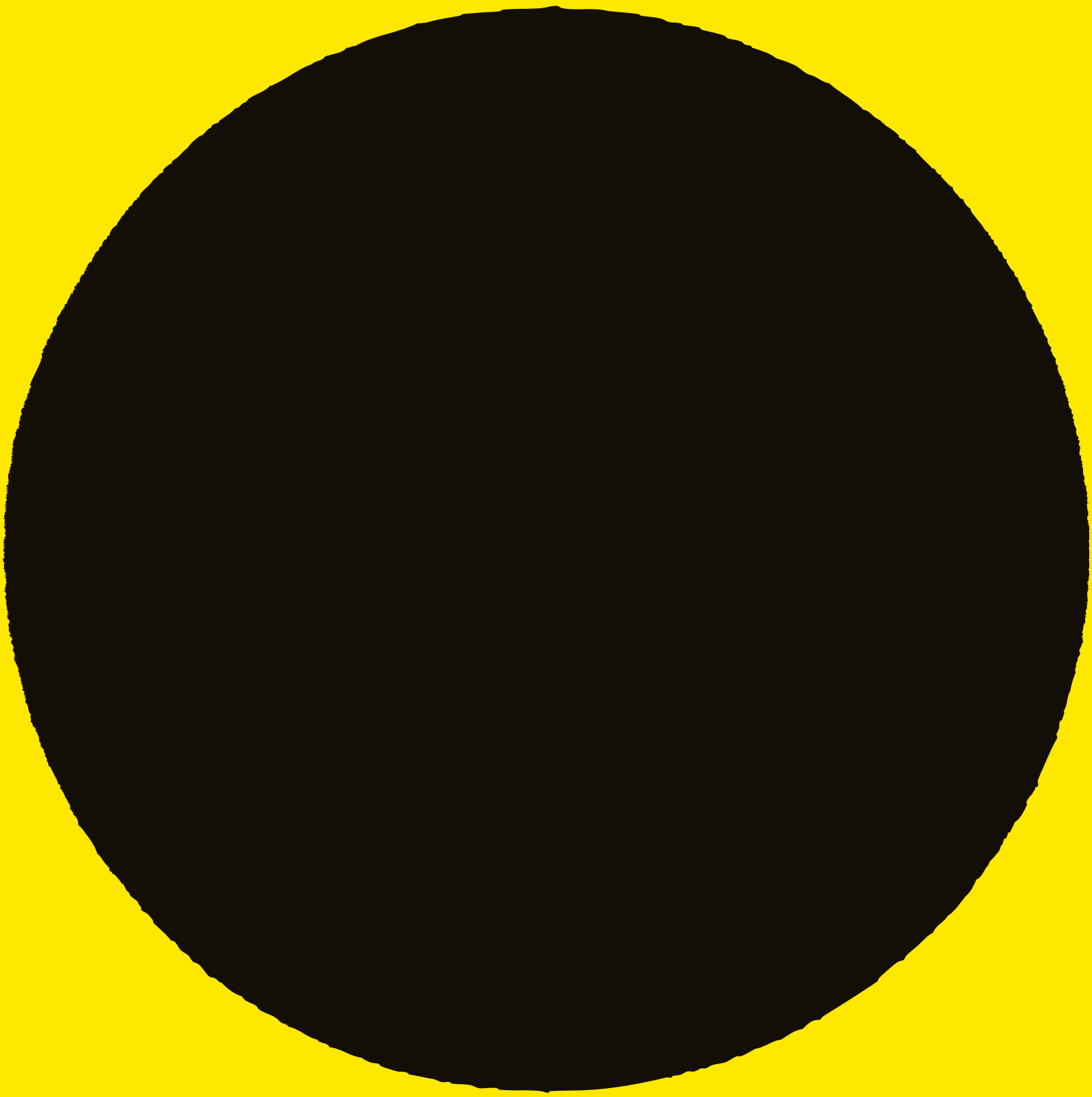
Performance Studies international conference #17

Wednesday 25th May



Technology, Memory, Experience

Prelude Panel

12.00–17.00

UTRECHT CITY THEATRE, BLAUWE ZAAL,
LUCASBOLWERK 24 **I**

Emerging as an interdisciplinary field of study from the 1950s and becoming institutionalized from the 1980's with, among others, the establishment of departments at NYU and Northwestern, Performance Studies by now has a history that is constitutive of its current identity. This history was the subject of the prelude panel at PSi#15 in Zagreb (2009), where prominent European and US Theatre and Performance scholars reflected on the transformation of Performance Studies since its emergence as a US-based development, and often (but not always) conceived of in opposition to Theatre Studies. The expansion of Performance Studies into continental Europe has considerably changed the performance of Performance Studies, including its relationship to Theatre Studies. This question of the relationship between Performance Studies and the specificities of the culture from which it is performed will be taken up and further explored during the Roundtable organized by the International Committee during PSi#17 in Utrecht this year as well as by PSi#18 next year in Leeds. This year's prelude panel will continue the discussion started in Zagreb from a different angle, taking as its starting point the ways in which performance and performativity have become key terms in a wide variety of fields, and how this has informed new movements of thought.

More than being an analytical and/or artistic approach to phenomena of various kinds, performance and performativity are performative themselves. They have become our system and style, the emergent forms through which things are said and seen. Not only do they constitute new objects of analysis, for example behavior and acts rather than material objects and texts, but performance and performativity also produce new subjects of knowledge, new conceptions of what constitutes knowledge, how things can be known, and what it means to know. This subject of Performance Studies will be our concern and we propose to approach this subject from the intersection of science and the humanities, that is, from the intersection of fields of research that have been considered intrinsically disconnected or even incommensurable. Nowadays, similar movements of thought emerging from within these very different fields invite new modes of interdisciplinary interaction. How might such interaction expand and transform what is considered to be the subject of Performance Studies as well as our understanding of how Performance Studies is performed?

Programme

12.00–12.10
OPENING:
Maaike Bleeker & **Iris van der Tuin**

12.10–12.50
Brian Rotman

Embodied Performance and Mathematics
In his lecture, Brian Rotman shall link the domains of mathematics and performance through two concepts: gesture, a 'disciplined mobility of the body', and *diagram*, the trace or projection of an embodied thought – the first, a central mode of human and mammalian interaction as well as a crucial element in all forms of embodied performance, the second a semiotic device and conceptual resource permeating science and mathematics. The connection of performance to mathematics that he will make will be two-fold. In a literal and practical manner, the link will go by way of introducing a performance project Rotman has developed for materializing mathematical abstractions, consisting of a movement scheme allowing concepts enshrined in an important class of mathematical diagrams to be choreographed. On a theoretical plane, this will be preceded by a framework of motivation and justification for such a project drawn from the work of the mathematician Gilles Chatelet. Specifically, he shall exposit the principal ideas in his essay *Figuring Space* which, though devoted to the particular issue of the geometrization of mathematico-physical space through historical case studies, offers a vividly articulated and radically unorthodox picture of the nature and process of all mathematical thought. In particular, it will be Chatelet's understanding of diagrams, as they are related to gesture on the one hand and to symbols on the other, that not only explains their importance (and ubiquity) in mathematics, but offers a certain naturalness to the project of physicalizing mathematical ideas.

Brian Rotman has a doctorate in mathematics from London University and is currently Humanities Distinguished Professor in the department of Comparative Studies, Ohio State University. His writing has appeared in a range of scholarly journals and in the Guardian Newspaper, London Review of Books, Times Literary and Educational Supplements. His books include *Signifying Nothing: the Semiotics of Zero* (Stanford 1991), *Ad Infinitum ... the Ghost in Turing's Machine* (Stanford 1993), *Mathematics as Sign: Writing, Imagining, Counting* (Stanford 2000), and *Becoming Beside Ourselves: the Alphabet, Ghosts, and Distributed Human Being* (Duke 2008). He is also the author of several stage plays and a radio drama.

12.50–13.00
RESPONSE BY: **Nicolás Salazar-Sutil**

Nicolas Salazar-Sutil is a Chilean cultural theorist and performance practitioner based in London. He has published mainly on the subject of technology and performativity, and the interface between symbolic languages (mathematics and computer languages), and performance. He is also a performance practitioner, and he has developed a number of cross-artistic works with his company Configur8. He is a member of the board of directors of PSi.

13.00–13.40
Alva Noë
University of California, Berkeley

Philosophical Scores
Choreography is a philosophical practice, and philosophy a choreographic one. To explain this claim, Alva Noë will discuss two poorly understood phenomena -- writing, and practice. Philosophy and choreography are different styles of engagement with writing practice. Practice (in general) is fundamental for an understanding of human life. Philosophy and choreography insist on making scores and this insistence is the ground of their importance. In making this argument, the author draws on the idea that human consciousness is not something that happens in us, or to us, but that it is something we do. We achieve the world's presence through skillful engagement. He has explored this idea in his books *Action in Perception*, *Out of Our Heads*, and in his forthcoming, *Varieties of Presence*. The ideas he presents here are informed by his ongoing collaboration with performers and choreographers.

Alva Noë is a writer and philosopher at UC Berkeley, where he is also a member of the Institute for Cognitive and Brain Sciences and the Center for New Media. For the last decade or so his philosophical practice has concerned perception and consciousness. His current research focus is art and human nature. He is the author of *Out of Our Heads: Why You Are Not Your Brain and Other Lessons From the Biology of Consciousness* (Hill and Wang/Farrar Strauss and Giroux, 2009) and *Action in Perception* (The MIT Press, 2004).

13.40–13.50
RESPONSE BY: **Bojana Cvejic**

Bojana Cvejic is performance theorist and maker, working in contemporary dance and performance. She studied musicology and aesthetics Belgrade, and currently writes her PhD at the Centre for Research in Modern European Philosophy (CRMEP) at Middlesex University in London. She teaches dance and performance theory at Utrecht University and P.A.R.T.S. (Brussels).

13.50–14.30
BREAK

14.30–15.10
Michal Kobialka

Performance Studies: Materialism of the Encounter
Confronted by what happened on November 9, 2009 during the official celebrations as well as during those minor performative events commemorating the twentieth anniversary of the Fall of the Berlin Wall – from the official moments staged by the heads of States to recreating the "knocking over" of the Wall, now made out from the 1000 individually painted Styrofoam dominoes, and to French President Nicholas Sarkozy's facebook page featuring him "whacking" the wall a few times with an axe on November 9, 1989, even though he did not arrive in Berlin until November 16, 1989 – Kobialka is invoking here not only performance and performativity, well-known tropes in PSi, but also materiality and the situatedness of thought. This materiality and the situatedness of thought confronts the inadequation between objects and those aspects of objects which reality glosses over in order to assign present intelligibility to them. That is to say, he would like to explore the idea of materialism of the encounter between performance studies and political activity, which not always was translated, as it is today, into the art of mediatized image. This materialism of the encounter questions performance research caught in the activity of abstracting thought and practice under duress of reconciling Performance Studies with the sciences; and promoting confusion between representation and the reality where the radical transformation did not take place.

He in doing so is motivated by the kind of move one finds in, for example, Walter Benjamin who exemplifies materialism of the encounter by drawing attention to the object in the state of unrest – that object, which exposes itself to reveal what dominant cultural formations submerged in it so that it could become the narration readable and teachable to all.

Michal Kobialka is a Professor of Theatre in the Department of Theatre Arts & Dance at the University of Minnesota. He has published over 75 articles, essays and review on medieval, eighteenth-century and contemporary European theatre, as well as theatre historiography. His most recent book is *Further on, Nothing: Tadeusz Kantor's Theatre* (University of Minnesota Press, 2009).

15.10–15.20
RESPONSE BY: **Iris van der Tuin**

Iris van der Tuin is Assistant Professor of Gender Studies at Utrecht University. She studied Gender Studies and Philosophy of Science, and publishes in the field of Feminist (Continental) Philosophy. Working on the material turn in the humanities, she is interested in onto-epistemological questions pertaining to matter, time/generation, and sexual difference.

15.20–16.00
Jon McKenzie

Disastronautics, Inc: Toward a Performance Consultancy
For decades, Performance Studies scholars have drawn on various methods and perspectives from the sciences – including anthropology, cognitive science, ethology, psychology, and sociology – using them to analyze and critique performances. What if, in addition to casting ourselves as cultural critics, we also transformed ourselves into cultural performance consultants, miming the discourse of management science in order to counter the values associated with neoliberal institutions by working from both outside and within?

Why consult? The Yes Men have developed methods of "identity correction," forcing targeted organizations to issue embarrassing public announcements, building on the Guerrilla Girls' decades of exposing sexism and racism in and beyond the art world. Media theorist Gregory Ulmer's e-consultancy emerAgency calls on humanists to act as "consultants without portfolios," proposing such projects as a national monument to those killed in car accidents. And anthropologist George Marcus has served on an actual consultant team to the World Trade Organization, hired to study and report on its multinationalist culture. This presentation will explore performance as a gateway drug for mainstreaming critico-creative discourse into central nodes of performative power, addressing such transvaluable questions as: how to teach the double affirmation in an MBA program? how to queer a war machine? and how to democratize experimental theory?

Jon McKenzie is Associate Professor of English at the University of Wisconsin-Madison, where he teaches courses in performance theory, new media, and civil disobedience. In addition, he coordinates a major initiative there in digital humanities involving new media studies, studio-based practices, digital learning, and quantitative humanities research. McKenzie is author of *Perform or Else: From Discipline to Performance* (Routledge, 2001), and such articles as "Democracy's Performance," "Global Feeling: (Almost) All You Need is Love," "High Performance Schooling," "StudioLab UMBRELLA," and "Abu Ghraib and the Society of the Spectacle of the Scaffold." He is also co-editor of *Contesting Performance: Global Sites of Research* (Palgrave Macmillan, 2010), which focuses on performance research around the world.

16.00–16.20
RESPONSE BY: **Rosi Braidotti**

Rosi Braidotti is University Professor at Utrecht University and founding director of its Centre for the Humanities. She has published on French philosophy, feminist and gender theory, European and cultural studies. Her books include *Transpositions: On Nomadic Ethics* (Polity Press, 2006) and *Metamorphoses: Towards a Materialist Theory of Becoming* (Polity Press, 2002). A second edition of *Nomadic Subjects: Embodiment and Difference in Contemporary Feminist Theory* will come out in May 2011 (Columbia University Press).

16.20–17.00
Discussion with all speakers.

THE PSi#17 PRELUDE PANEL IS ORGANIZED IN COLLABORATION WITH THE CENTRE FOR THE HUMANITIES AT UTRECHT UNIVERSITY AND MOTION BANK/ THE FORSYTHE COMPANY, AND WITH THE SUPPORT OF THE UTRECHT RESEARCH FOCUS AREA CULTURES & IDENTITIES.

Opening

☐ UTRECHT CITY THEATRE, DOUWE EGBERTSZAAL, LUCASBOLWERK 24 I

17.30–19.00
With welcoming speeches by

Aleid Wolfsen
Major of the City of Utrecht

Edward Scheer
PSi President

Wiljan van den Akker
Dean of the Faculty of the Humanities, Utrecht University

Richard Gough
General Editor of Performance Research

Maaike Bleeker
PSi#17 conference director

☐ UTRECHT CITY THEATRE, FOYERS LUCASBOLWERK 24 I

19.00–22.00
Food & Drinks

SPONSORED BY UTRECHT CITY HALL AND THE BOARD OF THE FACULTY OF THE HUMANITIES, UTRECHT UNIVERSITY

Shifts

☐ **Bicycle, Map, Spoon**
DEPARTURE FROM FIETSPUNT B.V. AT NOBELSTRAAT 293 XIV
12.00–17.00

Laurie Beth Clark and **Michael Peterson**,
as the collaborative team Spatula and Barcode
(University of Wisconsin)

One possible alternative model for a theatre of memory: to bicycle according to a hand-drawn map en route to a surprising bowl of soup.

The bicycle accelerates time and compresses distance; it is a *technology* inseparable from the experience of modernity, yet it is still human-scaled and intimately connected to the landscape. Vernacular cartography represents memory, not as suspended in abstract space, but as a record of passage through place. The spoon is the simplest and most evocative human tool designed to make possible a range of *experience*.

Bicycle, Map, Spoon is a performance link between PSi#17 and its place, the environs of Utrecht. Participants will cycle to series of performance sites mapped out in a progression suggestive of the complex history of the city and region, attending to the city's origins, urban development and history of migrations.

☐ **Tele_Trust**
UTRECHT CITY THEATRE, ENTRANCE, LUCASBOLWERK 24 I
14.00–23.30

Karen Lancel and **Hermen Maat**

Tele_Trust takes place in dynamic public spaces where Karen Lancel and Hermen Maat invite audience members to wear interactive, full body data-veils. They were inspired by a monks' habit and a burqa, but also by a 'trustworthy' pin stripe business suit. When you wear one your body becomes an interface: flexible sensors are woven into each data-veil's smart fabric, which acts as a membrane. The slightest touch is enough for the data-veils to form a digital network. In an intimate body experience and real time audio, you share emotions and statements of trust and exchange stories on horror and beauty. In *Tele_Trust* Lancel and Maat explore how, in our changing social eco-system, we increasingly demand transparency; while at the same time we cover our vulnerable bodies with more and more personal communication-technology.
KAREN LANCEL AND HERMEN MAAT WILL DISCUSS *TELE_TRUST* DURING THE PANEL ON WEARABLE TECHNOLOGIES ON FRIDAY MAY 27 (21.45-23.15) IN THE HEKMANFOYER. SEE FRIDAY PAGE 44.

☐ **The Wailing Wall**
UTRECHT CITY THEATRE, ZOCHERFOYER, LUCASBOLWERK 24 I
14.00–23.30

Janez Janša

The spectator can choose one of two rooms evoking individual's memories: the room of the individual memory and the room of the collective memory. If this doesn't work, there is always the Physiological room. *The Wailing Wall* is a new project based on the installation piece *The Cabinet of Memories*, which Janez Janša created in 1998 when he was still known as Emil Hrvatin. His work investigates the emotional relation between memory and emotions and focuses on crying as the extreme manifestation of an emotional state. This installation is a playful response to the ideas of the historical figure Giulio Camillo who rose to great fame during the Renaissance with his design for a theatre of the memory. In 2007 Emil Hrvatin changed his name legally to Janez Janša. This is the name of the prominent rightwing-nationalist politician who, until 2008, was the first prime minister of Slovenia. Two other well-known Slovenian artists did the same thing. JANEZ JANSA WILL GIVE A PRESENTATION ABOUT HIS WORK AS PART OF *THE CAMILLO LECTURES: MEMORY THEATRES 2.0* ON FRIDAY MAY 27 (16.00–19.00) IN UCK MARNIXZAAL. SEE FRIDAY PAGE 42.

☐ **The Soundcan Project**
UTRECHT CITY THEATRE, VARIOUS LOCATIONS, LUCASBOLWERK 24 I
19.00–22.00

Denise Kenney, **Neil Cadger**, **Michael V. Smith**
and **Michele Sereda** (University of British Columbia-Okanagan Campus, Inner Fish Performance Co)

Soundcan technology connects a portable amplifier and battery, attached to the performer, through 5 meters of speaker cable to an audio speaker in a can. Depending on the nature of the project, there are three sound sources used: a headset microphone, a cordless microphone receiver and an mp3 player. This mobile technology creates an oscillating sound that destabilizes perception of the immediate environment; listeners feel as if they are losing their sense of orientation. Our research relates to this physical phenomenon. If destabilization can be understood as the erosion of habitual perception, then we intend to use this destabilization to heighten perception. This heightened perception is achieved through the acoustic dynamics of the soundcans but also by our contextualizing the sound as a kind of instant memory. By using sounds that are associated with the history or memory of the space, or by re-describing ongoing experience as though it were an instant artifact, we put distance between the listener and the sound and allow the listener to experience the sound asa kind of object that can be considered and later remembered. We are particularly interested in the way in which the relation to the spectator is constituted; the mobility and relatively discrete nature of the soundcan permits almost unnoticed infiltration – people are caught off guard as sound arises in their midst. On the other hand, when performers group together the audience is attracted by the visual and acoustic spectacle. This project counteracts the visual bias in our culture and challenges our aural relationship with space and our memory of space by making the audible significant and memory audible.

☐ **Hypermap**
UTRECHT CITY THEATRE, VARIOUS LOCATIONS, LUCASBOLWERK 24 I
19.00–22.00

Diane Elshout, **Bruno Listopad**, **Giulia Mureddu**,
Ola Maciejewska, **Jochem Naafs**, **Jette Schneider**
(Danslab, BIT)

Hypermap is a lab for the remembering, combining and forgetting of (embodied) knowledge. Camillo's "Theatre of Memory" transforms 'scholars into spectators', so argues Camillo in *L'idea del Teatro*. He imagined a theatre in its 'original sense' – as a place in which a spectacle unfolds. This aspect of Camillo's idea inspired BIT and Danslab to create an interactive installation concerning memory and knowledge: *Hypermap*. *Hypermap* is an installation of the multiple that functions as an 'external representation' of a shared memory of knowledge – the one of that specific moment; a memory that can be perceived and which feeds off the input of the visitors who themselves become participants.

Ola Maciejewska's performance *Unforgettable Existents* serves as point of departure for the first version of *Hypermap*. In her performance Maciejewska plays with the boundaries between object and subject, the visible and invisible, and the private and public sphere. The tent serves as a hiding place for the body, and becomes a shape shifting body in itself at the same time. BIT and Danslab would like to research the possibilities of the tent as mobile space and as a space for reflection and interaction, as a medium for sharing and remembering knowledge, as an emerging hypermind. *Hypermap* will be presented as a mobile installation on several locations during the symposium. The symposium is the campsite: the tents and participants the nodes in the network, the flowing knowledge the lines in between.

The idea for *Hypermap* came from artistic practice, in which knowledge is combined, connected and shared all the time. Knowledge is not something you own, it exists in between as the sum of different perspectives. We would like to invite the participants to join this network of knowledge, to share their thoughts and ideas. The input of the participants will change the quality of the performance *Unforgettable Existents* and challenges our ideas of a *hypermap* of memory and knowledge. This exchange will be documented and archived in various ways and the archive will be accessible during the conference.

Danslab is a research initiative for artistic development and exchange in contemporary choreography and dance. It is the artists that create a program of researches, exchange activities and presentations. The program links individual researches to the field and explores broader artistic topics concerning the development of contemporary dance. It also develops an open source for artistic knowledge by documenting, archiving and sharing processes and insights. Danslab creates an arena where transparent communication, reflection, mutual support and new models of collaboration are encouraged. WWW.DANSLAB.NL

BIT, an initiative of dance dramaturges, researches, discusses and questions aspects of dance dramaturgy in order to deepen its practice. Although dance dramaturges usually don't work together with other dramaturges, we created a place with BIT to gather and share our experiences. We meet to exchange, to develop and to deepen the craft of dance dramaturgy. WWW.BIT-DANSDRAMATURGIE.NL

Festival a/d Werf

PERFORMANCES AND INSTALLATIONS

☐ **Actor #1 (Mass, Huminid and Dancer #3)**
HUIS A/D WERF, BOORSTRAAT 107 VI
20.00 and 22.00

IMPORTANT NOTICE: PLEASE BE AWARE THAT THIS PERFORMANCE REQUIRES THE PURCHASE OF A TICKET

Kris Verdonck / A Two Dogs Company

The artist and theatremaker Kris Verdonck quite often combines his fascination with machines with images and concepts that owe a great deal to science fiction. This certainly applies to the three-part *Actor #1*, which deals with evolving: about what has come into being, what is, and what may come into being. The first part, called *Mass*, shows an odd, poetic landscape of constantly moving sculpted mists in which chemical and physical processes are taking place. In *Huminid*, the spectator is addressed by a creature that can be called part human and part doll. The actor Johan Leysen has lent his voice and face to the doll. In *Dancer #3* a robot is trying to stand up straight; he always falls down again, but never gives up. His energy and clumsiness display the optimism of a clown who is always tripping over. The epilogue comprises a short film in which the philosopher and mathematician Jean-Paul Van Bendegem outlines the history of the homunculus in his own inimitable fashion. The three parts of the performance are shown in separate rooms.
KRIS VERDONCK WILL TALK ABOUT THIS PERFORMANCE AND HIS OTHER WORK WITH MARIANNE VAN KERKHOVEN AND PETER ECKERSALL IN THE LATE-NIGHT TALK ON THURSDAY MAY 26 (22.00-23.00) IN ZINDERING. SEE THURSDAY PAGE 29.

IDENTITY, STRATEGY & EDITORIAL DESIGN BY **MERZ** WWW.KOMMERZ.NL

Performance Studies international conference #17

Thursday 26th May

Technology, Memory, Experience

Panels

09.00–10.30

☐ Acting in Ruins

UTRECHT UNIVERSITY, DRIFT 21, ROOM 0.32 II

CHAIR: REBECCA SCHNEIDER (BROWN UNIVERSITY)

"Acting in Ruins" is a panel that asks about the labor of affect – the actor's labor – in relation, literally, to ruin. Ruin here stands as a marker for a certain Western idea of the past, but also for the literal material of what persists of (or, conceptually, as) the past in the form of classical ruins and classical statuary. The "idea" of the classical haunts not only shards of the ancient Western past, but also haunts, arguably, actor training in the West. What is the relationship in Euro-American practice of the entrained body, the actor's disciplined body, and the shards of the past that remain in stone and statuary? Does acting carry the ruin – a "ruin value" if you will – for a particular Western imaginary? If "acting" is a limit on the expressive body – a body of work that might include all forms of "live art," including dance and performance art – what does the particular trajectory of what we call "acting" entail relative to questions of the transmission of ruin as value. Beyond the classical, what can we make of recent work by artists such as Tino Seghal, David Levine, Emily Roysdon, Emily Mast that deliberately work the space between live actors and the sculptural in pieces that can be said to employ "installed" acting.

Rebecca Schneider
Brown University

Acting in Ruins 1
Contemporary art museums often present "live art" in explicit relation to statuary. Why? Ancient Western theatre would have been performed in relation to statuary. Given the "ruin value" of what remains of ancient statuary, is there an equivalent ruin value, or fascination with ruin, in the temporal labor of the performer in the museal approach to contemporary live art?

Nicholas Ridout
Queen Mary, University of London

Acting in Ruins
This paper will consider the illusionistic fabrication of affective response played out across the faces of actors confronting other images in films by Roberto Rossellini and Abbas Kiarostami. Ridout will also take up the question of ruin value and the time of the classical.

Shannon Jackson
University of California at Berkeley

Acting (in)Stalled
This paper will look at an array of projects where visual artists – as if descendants of the sculptors – are incorporating trained actors and trained performers into their scenarios. Artists such as Pierre Huyghe, Mark Tribe, Emily Roysdon, David Levine, Emily Mast employ skilled and trained performers (actors, voice-over artists, musicians, opera singers) whose work is oddly marked as 'over,' as more than recently outmoded, but also as embodying a set of skills that can be newly celebrated and available for a different kind of contemplation.

☐ Performance of the Brain

UTRECHT UNIVERSITY, DRIFT 21, ROOM 0.05 II

CHAIR: JOE KELLEHER (ROEHAMPTON UNIVERSITY)

Mark Pizzato
University of North Carolina at Charlotte

The Animal Brain in Human Performances: An Evo-Neuro-Psychoanalytic Approach
Neuroscientists use theatre metaphors to explain the competition of percepts and concepts to reach the "spotlight" of conscious, on a stage of "working memory" as fringe consciousness in the human brain. The unconscious contexts of expectations, goals, skills, categories, and long-term memories (about 90% of brain activity) act like offstage directors/designers, stagehands, and spectators shaping what we consciously know as self and world.

My evo-neuro-psychoanalytic approach to performance combines this model with further tools for exploring theatrical structures in and between brains. The primal drives of our animal ancestors, to survive and reproduce, evolved in humans toward ego powers, mythic names, and immortal ideas, as the struggle for existence shifted into the meta-awareness of self, other, and mortality – regarding individual and collective memories. Certain cultural stages of our hominid ancestors transformed the environment for human survival and changed the "inner theatres" of our brains, which structure today's performance realms of perception, ideology, fantasy, and memory.

This PSi presentation explores how survival and reproduction drives extend, through such evolutionary stages and theatrical elements of the brain, into specific characteristics of human performance involving memory systems: orientation and pattern-finding, playful mirroring (through mirror neurons and Theory of Mind simulations), and self/other consciousness. It also considers how the combination of evolution, neuroscience, and psychoanalysis, applied to theatre, may reflect a new era of current performance values, built on the universal aspirations of modernist art and yet also a postmodern sensitivity to diverse cultural views.

Piotr Woycicki
Lancaster University

Performing Audiences
The 'mirror neurons' theory postulates that mirror neurons are an innate apparatus that enables humans to learn and understand other people's actions by simulating or mimicking them. This form of apprehension is not mediated through language, but rather re-enacted in an 'inner stage' of the human mind. What I find interesting in this concept is that it postulates for a dimension of experience which precedes linguistic apprehension and thus cultural knowledge. Arguably perspectivist approaches to art, sought to couple these two 'moments' of experience into a cohesive, singular subjective experience. This was particularly true of classical cinema, especially in relation to Eisenstein's theory of 'shock' (affect) of the image coupled with thought by what he defined as a metaphorical structure.

In this paper I will look at a piece called *A Night to Remember*, that I co-directed with Matt Fenton and Leentje Van de Cruys, devised and performed by an ensemble of fifty students. The show was essentially about a cinema audience watching James Cameron's *Titanic*. With the real audience sitting behind an 'invisible cinema screen' and the movie itself being absent, the show negotiated the potential of reading a film text from performed audience reactions. By doing so the piece deconstructs a cinematic perspectivist experience creating a space for the audience to reflect on the complexity of impulses which condition their identification and engagement. The paper will also negotiate the potential of cognitive psychology and neuro-biology theory to further the understanding of what is at stake in the staging and re-experiencing of cinema in a theatrical context.

Deidre Onishi
York College of Pennsylvania

Bytes of Memory: Kandinsky's Der gelbe Klang
Wassily Kandinsky's 1909 theatre piece *Der gelbe Klang (The Yellow Sound)* presents a memory cycle designed to be forgotten. Kandinsky's use of colour and sound in a synesthetic simulation stalls memory as it unbalances the viewers' self placement in a concrete space and time. The interaction of the colours and sounds creates what is the kernel of memory, a sensation of an actual event. As one episode moves to the next, the undefined memory moves to another and then circles back on itself to leave only a shadow of anything remembered. Unlike playwrights, Kandinsky, as a visual artist, was free from dependence on cause and effect, on definitions, on all instruments used to preserve memory and keep it tied to a reality. Instead, "meaning," such as it is, runs through circuits of images; the six episodes appear and disappearing, producing hyperlinks with no retraceable origin. Despite the technological association, the piece remains a revelation of life and the human's desire for memory.

Donna Soto-Morettini
Edinburgh Napier University

The Cognitive Architecture of Performance
Is it possible to describe the essential quality of acting in terms of a kind of cognitive 'quasi-amnesia'? The question of the actor's consciousness in performance is largely unexplored, despite the great interest evidenced in the writings of theorists like Stanislavski and Michael Chekhov. I will argue that we can look to recent discoveries in cognitive neuroscience to begin to uncover some of the mystery, and I would like to begin by proposing something like a complex model of memory that distinguishes very clearly the actor's working 'cognitive space'. Our conception of acting as a process so often centres on the importance of memory (affective memory, text memorisation, etc.) and yet it may be that we've overlooked an important point: I will be exploring acting as an activity that involves what Colin McGinn would term 'selective quasi-amnesia' and I would suggest that this description of cognitive activity involves the actor as much in the (quasi -conscious) process of forgetting as much as it involves the actor in remembering.

As far as I know, there has been no research conducted in these areas, so my paper will perforce be somewhat speculative, although based on various other areas of cognitive research – specifically the work of Joseph LeDoux, V.S. Ramachandran, and Antonio Damasio.

☐ The City and Forgetting / Presencing – Panel 1

UTRECHT UNIVERSITY, DRIFT 21, ROOM 0.06 II

CHAIR: PAUL RAE (NATIONAL UNIVERSITY OF SINGAPORE)

Kathleen Buddle-Crowe
University of Manitoba

Failing to Recall Native Gangs in Canadian Cities: Unruly Behaviours and Inhospitable Histories
"Forgetting" is an important structuring device both in the production of knowledge about Native gangs in Winnipeg and in the creation of a moral civil society. Forgetting focuses this analysis on ways in which the performative, emotional, aesthetic and sensorial dimensions of doing the gang lifestyle become entangled with the destabilizing effects of state-legitimated political economies. This paper places the representational politics and aesthetics of criminal production, violence identification, and youth recognition into productive relation with the practices and forms of embodiment they generate. Employing Conquergood (1994) and Garot's (2007) invocation of gang identity as forged through performance, Katz's analysis of the sensual, moral and emotional dimensions of crime (1988); and Lyng's (2004) social-psychological investigation of the embodied pleasures and emotions generated by certain forms of criminal behaviour, the piece elucidates some of the internal Indigenous logics and social contexts that contribute to the generation of a gendered, generational, geographical and ethnically marked gang habitus.

The performance approach asserts the explanatory power of performance as method and as object of inquiry. It addresses both the trying on of behaviours and an assessment of the framing devices (codes, paralinguistic features, formulae and appeals to tradition) that social actors employ as techniques of the self. This methodology assists a recognition of how gang members alter the inscribed behaviours they are called on to perform both through specific regulative protocols and apparatuses of the state, as well as Aboriginal cultural codes.

Jessica Nydia Pabón
NYU

The Political Potential of Trans-Ephemerality: (Re)Presenting the First Female Graffiti Crew in Rio de Janeiro
Founded in 2004, Transgressão Para Mulheres (Transgression for Women; TPM) was the first all female graffiti crew in Rio de Janeiro. After three years of activity, the members of TPM went their separate ways – pulled apart by internal disputes and away from graffiti because of life responsibilities. TPM now exists in the memories, in faded layers on walls, and in brightly-colored photographs posted online producing a model for other networks of women; evidenced by the existing cohort of Brazilian female graffiti writers using their art for feminist political intervention. TPM's presence continues to act beyond the original marks made, continues to validate the presence of the subjects who may themselves be radically absent – virtually, and this dynamic presents the questions: How does moving from the material to the virtual modify questions of absence and presence? What does that modification imply for the maintenance and transmission of subcultural memory and the construction of history? Here, I complicate the easy ephemerality attributed to graffiti, and by extension its practitioners, through the concept of "trans-ephemerality" – a concept developed by placing contemporary issues in queer theory in conversation with the scholarship devoted to memory and the archive within performance studies. The trans-ephemeral leaves a trace of that which came before out of necessity and out of desire; it reminds us and re-members that despite their seeming absence, TPM is present and continues to act, to inspire, and to transgress boundaries.

Ruth Hellier-Tinoco
University of Winchester
& University of California, Santa Barbara

Long before time ever started...: Scenographic equations of memories and times in contemporary Mexican performance

"Long before time ever started... Quetzalcóatl, the Feathered Serpent, and Xolotl, Shadow, his twin brother, met each other in the clouds. The two gods had to agree on how to create the new human being who would live on the earth."

As narrated text, these gently spoken, heavily amplified words drifted into the night sky in the historic heart of Mexico City, opening the site-specific performance *Orfeo Indígena* (Indigenous Orpheus), a "Multimedia Ritual for the Third Millennium," by Elisa Lipkau. As a provocation to experience and explore collective and originary memory, the piece explicitly engaged extremes of corporeal presences, utilising an unsettling style juxtaposing and shifting between live and filmed projections, theatrical and ethnographic.

La Trilogía Mexicana (The Mexican Trilogy) – three interdisciplinary theatre works directed and created by Juliana Faesler, Clarissa Malheiros, and other members of La Maquina de Teatro in Mexico City – engaged "three pieces, remnants, or snippets, three endeavours or efforts of memory" creating a "scenographic equation of times and memory."

☐ Remembering Performance Art

UTRECHT UNIVERSITY, DRIFT 21, ROOM 1.05 II

CHAIR: EDWARD SCHEER (UNIVERSITY OF NEW SOUTH WALES)

Dror Harari
Tel Aviv University

The Historiography of Israeli Performance Art: Straying between Historical and Autobiographical Memory
The birth of Israeli performance art in the early 1970s was connected to both the conceptualist trend in Israeli art and to specific socio-political circumstances that inspired underground, guerrilla-like actions. Moreover, one of its sources of origination was the Bezalel Academy of Arts and Design, which means that some of its initiators were practically students. All these factors boil down to one major problem for the historian: the deficiency of sufficient documentation. That is why interviews are an important tool in the hands of the researcher who attempts to chronicle the emergence of Israeli performance art.

Interviews supposedly provide immediate access to first hand experience, knowledge regarding decision making, motivations, conditions and circumstances, etc. On the other hand, interviews introduce serious challenges which problematize their status as a reliable historical source. In my paper I intend to draw on my own experience in order to present specific problems I encountered while interviewing artists regarding their performance works of the 1970s: personal biases and interests, lack of perspective or, simply, the inability to retrieve such innovative, unprecedented events in the most factual way, regardless of their, by now, accepted iconic status. In this respect, I will consider the presence of the camera in some of those works: the double-function of a photograph taken in real time as both an artwork in the "dematerialized" tradition of conceptual art and as a documentation of past events that dominates interviewees' autobiographical memory.

Lindsay Goss
Brown University

The Threat of the Blur

Excavating the historical and philosophical intersections of photography and theatre, this paper posits the pose as the technology proper to the production of theatricality. For if theatricality's appearance depends, as Erika Fischer-Lichte writes, upon the recognition that a sign is doubly signifying – that a body, for example, is not merely a body but rather a body (the actor's) signifying a body (the character's) – the blur (in a photograph, in a memory) threatens this doubling with collapse. Through its deliberate excision of movement, the pose offers the possibility of fixing theatrical meaning for future meaningful remembrance.

I focus on the obsessive stillness in three distinct iterations of performance photography: Cindy Sherman's photography of/as performance, theatre production photography, and the onstage photography in Dion Boucicault's *The Octoroon*. In drawing out the implications of practices that privilege "still" shots over those in which movement intervenes, I explore the technology of the pose as potentially constitutive of theatricality itself, insofar as it offers a fixed image, or perhaps simply the possibility of a fixed image, that can frame its own content as meaningful and intentional. This argument, finally, folds its conclusions back into theatre as distinct from theatre photography, by suggesting that what is theatrical about theatre is the extent to which the pose is employed as a way of fixing meaning, in this case in the medium not of photography but of an audience's memory.

Kristine Thoreson
University of Calgary

Re-reading Boltanski: The Performance of Memory, Narrative and Self

Parisian artist Christian Boltanski makes emotionally charged work using "found photographs" – imagescollected from markets and estate sales, obituaries, yearbooks and other such 'public' sources of imagery. His installations enact a conflation of memory, history and self – of personal remembrances and societal demarcations. With Boltanski's work it is the very notion of using an object that is 'out of place' that allows for a multitude of narratives around death, life, loss, memory, collection, and memorial to be created, subverted and scrutinized.

A memorial is something that is constructed, or erected, with the purpose of reminding us of a person(s) who have died. But if, as Paul Connerton suggests, we make memorials out of a fear of cultural amnesia then what is it that Boltanski is afraid of forgetting (Connerton 27)? Boltanski's installations re-perform both the mimetic and the reiterative aspects of documenting life with photographic technology. With this paper, I will discuss how Boltanski's installations may be seen as sites of performance, where myth becomes an agitant that stirs emotion and remembrance. This position marks a departure from traditional readings of Boltanski's work that view his installations as mnemonic devices and pseudo-social memorials. Rather, as I will argue, Boltanski's work performs the defeat of structured memory in order to make way for subjective experience. Perhaps then, it is more aptly thought of as simultaneously regenerative and destructive performance of self, narrative and memory than as social memorial achieved through a collection of technologically made artifacts?

Cindy Rosenthal
Hofstra University

Drinking and Drowning (Again): Re-membering through Lian Amaris' Swimming to Spalding with Richard (Schechner)

In *Swimming to Spalding* (2009), performance artist Lian Amaris retraces the steps taken by late monologist Spalding Gray during the filming of *The Killing Fields* (1984). According to Amaris, director Richard Schechner, who worked extensively with Gray in the Performance Group in the 1970s, was essential to her creative process. In notes, she describes the generation gap that separated her from Gray, whom she never met. Schechner is the living conduit to a dead white male provocateur/inspirator and helped chart the waters to the site of Amaris' tribute to Gray, indelibly shaping the young woman's enactment of self discovery along the way. *Swimming to Spalding* is super-saturated with ghosts (beginning with Gray himself), evoked via props that seem to function as ritual objects and have other-worldly power. Schechner and Amaris acquired the same table upon which Gray placed his notebook during his performances. But liveness, not just ghosting is key. Schechner's active presence launched several performances during the run. He is no "ghost-like" figure: Whispering in Amaris' ear, Schechner pours her a glass of bourbon, which, he declares in a talkback, is not a stage "prop" but the "real" thing. In this essay I assess the layering of lives in a ventriloquized performance that is part homage and possibly part fraud. The paper investigates the gender, race, class and age boundaries that Amaris crosses in multiple role-playing, and also explores the tangled web spun by director and actor in the process of performance. In re-membering and re-mediating trauma, is Amaris staging a strategy for survival?

☐ Performing Memory: Technology and Identity

II

UTRECHT UNIVERSITY, DRIFT 21, ROOM 1.09

CHAIR: KIMBERLY JANNARONE (UNIVERSITY OF CALIFORNIA, SANTA CRUZ)

This panel tackles the "memory machine" of performance through technology and identity: specifically, how does live performance capture, re-produce, and invent histories within new media contexts? Has technology challenged live performance as the gold standard of a present, "real," living culture? We consider how photography, YouTube videos, and stage technologies intervene in performance at the intersections of technology and embodiment as new ways of remembering and inventing identity.

Sarah Bay-Cheng's paper, "Documenting Memory | Memorizing Documents," examines how key performances addressing sex and gender have been constructed through primarily photographic documentation. How has technology shaped an idealized image of a work and its afterlife?

Anton Krueger's ""Zef" / Poor White Kitsch Chic" explores YouTube as an example of new technology that encourages performances of suppressed cultural memory and identity. Many millions now enjoy the "Zef" humour of Die Antwoord, a band that makes a "comedy of degradation" out of poor whites under South African apartheid. Here, technology and live performance mutually reinforce the spread of a culture's living memory.

Kimberly Jannarone's paper, "Memory and Mass Performance," looks at how mass performance draws on memory as an imaginary that fuels the future. From the fireworks of the French Revolutionary Festivals to the awe-inspiring technology of Societas Raffaello Sanzio at Avignon's Pope's Palace, technology has made itself central to mass gatherings that hope to inspire crowds into commemoration, imagination, and cultural identity.

Sarah Bay-Cheng
University at Buffalo, NY

Documenting Memory | Memorizing Documents: Notes on Performance Documentation

For more than a decade, art historians and visual studies scholars have considered the virtues and problems of photographic documentation of performance art. In 2003, for example, the Tate Liverpool exhibited "Art, Lies, and Videotape: Exposing Performance," a collection devoted to the question of documentation and performance. In her essay for the Tate Liverpool catalog, Tracey Warr notes four contradictory discourses of performance and photography: the document; the icon; the simulacrum; and, the live act. In another influential essay, "'Presence' in Abstentia: Experiencing Performance as Documentation" Amelia Jones defends the use of image-based documentation as a critical and essential method in performance analysis.

Although the use of performance documentation in theatre and performance studies is widespread, the critical examination of performance as documentation has been comparatively limited. In response to the current work in art history and visual studies, this paper seeks to foreground the relations of photographic and image documentation to the live theatre and performance event. In particular, I consider how iconic photographs of past performances construct not only an ideal response to the original work (especially for the absent viewer), but also how these tropes of photography influence the creation of new performances and their reception. To this end, I examine published documentation, from The Performance Group's documented book on *Dionysius in '69* to Karen Finley's most recent performance rumination on photography, "The Jackie Look."

Anton Krueger
Rhodes University

"Zef" / Poor White Kitsch Chic – South African Comedies of Degradation

Die Antwoord are a mock hip hop outfit from South Africa who parody the ethos of a working class culture known as "Zef". In 2010, they unleashed their Zefness onto an unsuspecting world when their youtube clip "Enter the Ninja" hit twenty million hits virtually overnight. The word "Zef" comes from the souped-up Ford Zephyrs popular in the 60's and 70's, which were typically driven by mulleted blue collar boys. The term references "poor white" Afrikaaners living in caravan parks. It was first used as an insult – implying that one was unrefined, "common" – but it has recently taken on a fresh connotation.

With the demise of apartheid and the ending of government programs for the upliftment of poor whites, the number of whites living in conditions of abject poverty has steadily been increasing, with the figure currently standing at around 10% of all whites in South Africa. As comedy, Zef seems to be more than a parody of tragedy, since it also offers an attitude of resilience, linking Zef to authenticity, and a rudeness which can be read as a sign of vitality.

This paper takes a look at how being Zef has been performed in different technologies, and I'll be showing clips from three performances of Zef in different media – the internet *(Die Antwoord)*, television *(Kompleks)*, and theatre *(The Most Amazing Show)* – while considering some of the implications of Zef's current popularity as a comedy of degradation.

Kimberly Jannarone
University of California, Santa Cruz

Memory and Mass Performance

While ostensibly created to shore up the present and future, mass performance always turns to an ideal of the past for its symbols and images. Today, invented nostalgia combines with new technologies to create a kind of modern atavism singularly powerful in live performance. Jean-Jacques Rousseau posited an idealized past in order to argue that the encrustations of modern society had led us to a state of alienated presence. His ideals of mass performance were pure ceremonies – improvised singing, maypole dancing – that influenced every major theorist and practitioner of mass performance in the modern West. Beginning with this Rousseauian ideal, my paper moves through traits common to much of mass performance as seen in moments like the festivals of the French Revolution, interwar fascist rallies, Olympic opening ceremonies, and bohemian gatherings of the 1960s. Traits I will follow include: the orchestration of crowds, the appeal to the individual to surrender to a higher power, and the onslaught of sensory stimuli.

As new technologies have increased their power to create a sense of transporting us into an imagined past or future, mass performance has also changed. To conclude, I will look at the Societas Raffaello Sanzio's 2008 production of *The Divine Comedy* at the Avignon Festival. Here, a combination of live presence – first, through an organic body, and then through an onslaught of highly sophisticated technology – brought the imagined past into the present moment with a dose of aggressivity characteristic of true presence.

☐ Memory-Machines at Play: (Re)membering Past, Present, and Future

II

UTRECHT UNIVERSITY, DRIFT 23, ROOM 1.04

CHAIR: MEGAN ALRUTZ (UNIVERSITY OF TEXAS AT AUSTIN)

Working from the premise that memories are "the fragile and powerful products of what we recall from the past, believe in the present, and imagine in the future" (Daniel Schacter), this panel focuses on sites of performance/performativity that operate as memory-machines, or manufacturers of (re)assembled, or literally re-membered, experiences. Specifically, papers examine acts of retrieval and creation (Simon McBurney) often at play in four "memory-machines": neo-burlesque performance (specifically, the live body of the performer), theme parks, digital storytelling, and state sponsored national celebrations. Drawing on neurocognitive models and theories of memory, mediated representation, identity politics, and nationalism, the panel looks at ways in which performance intersects with technology, memory, and experience, as an act of re-membering, or re-creating moments of knowing with/for an audience and re-embodying representations of the "real." Together, the panelists will consider performance, performance techniques, and performative environments as memory-machines to raise critical questions about the nature, value, and function of live performance. This panel is a collaboration beteween PSi and A.S.A.P.: The Association for the Study of the Arts of the Present.

Laura Dougherty
Winthrop University

Boobs in the Machine: Mediated Memory and Neo-Burlesque Performance

The body in neo-burlesque functions as a memory-machine. Undressed to address gender constructivity, the revealed body is itself a repertoire, a memory-machine of flesh. The undressing of the body, especially in the tease and the reveal, uncovers the performativity of gender. Traditionally there is little technology used in the genre (for reasons aesthetic as well as logistic and pragmatic), though in one particular performance the mediated body shared the stage with the live body with a particular play on the genre's love affair with nostalgia. For this paper I discuss Nasty Canasta's number "The Portrait," which was a winning entry at the Burlesque Hall of Fame reunion and pageant in Las Vegas in June of 2010, and how, in this number, memory worked along with machine, how digital and live nakedness worked with the necessary nostalgia of neo-burlesque. In "The Portrait," the body, in its digital image, is covered and dressed, while the live body of the performer is increasingly uncovered; the cause and effect between the digital nakedness and its live counterpart mirrors a tension inherent in the genre. If neo-burlesque functions as a memory-machine, how does "The Portrait" intervene in how the machine functions, and how might this number reach forward within the genre?

Stephen Di Benedetto
University of Miami

Camillo's 4-d Theme Park Attractions: Performances that Stimulate the Mind and Brain Making Real the Past in the Present for Future Action

Performances that stimulate the attendant's five senses have the potential to make real mimetic experience. Theme park attractions set out to poke, prod, and splatter attendants to guide them through an event. As a result, our brain and mind process this stimulation as real and our processing systems adapt to accommodate this new experience. This suggests that performance has the power to embed unfamiliar experiences within our accumulated memories. How do these experiences point to the ways in which active participation within performative environments can make real the imagined or the past? How do these experiences change our experience of the world? How then can we consider the apparatus of performance design as the apparatus of Camillo's Memory Theatre? To begin to understand this I will introduce some recent neuroscientific theories that can help us understand the way in which we experience mimetic experience. By stimulating sensorial engagement constructed environments, artists have the power to trigger our minds and bodies to adapt to that which is immaterial in the present. Considered in this vein, live performance serves a vital function in conditioning human subjects in a varied and constantly changing world. What is a better way to prepare for the unknown than to stimulate our senses in unfamiliar ways?

Megan Alrutz
University of Texas at Austin

Digital Storytelling as a Memory-machine: (Re)visioning Ideology, Identity, & Truth in Applied Theatre

Digital Storytelling, or the act of devising, documenting, and performing "short, personally narrated, multimedia fragments" (Darcy Alexandra), has become an important tool in applied theatre settings, specifically as a process for both representing and engaging marginalized voices/communities in the current social and cultural economy of the media. Specifically, this paper examines ways that digital storytelling, as both a devising and a performance medium with/for young people, draws on and creates memory/experience that digitally reflects and archives, (re)visions and constructs, complex notions of identity, culture, community, and self. As applied artists explore technology, memory (individual and collective), and performance toward goals of community dialogue and/or transformation, in what ways does digital storytelling become a political act of cultural production? How does digital storytelling operate as both an intentional and non-intentional memory-machine, a (re)maker or manufacturer of ideology, identity, and, truth? In what ways does digital storytelling engage and create a dialogue between and among past, present, and future – for both the performance-makers and viewers? As digital media/arts become more accessible and offer alternative mediums for engaging community in performative acts, this paper interrogates how digital storytelling operates as an applied theatre practice, offering young people new ways of seeing, constructing, and responding to the world around us.

Julia Listengarten
University of Central Florida

State Sponsored National Celebrations and Political Provocations as Memory-Machines: Performing Memory and Ideology in Post-Soviet Russia

Recent reenactments and/or reconstructions of the events, spaces, and monuments that symbolize national glory have contributed to the process of (re)constructing national identity in post-Soviet nationalist discourse. Compounded by political provocations and protests staged by various dissenting groups and/or individuals that challenge contemporary politics and ideology of the state, these national celebrations perform memory to reveal and further complicate tensions around traditionally contested Russian identity. By looking at the intersections between memory and (re)embodied experiences, this paper will investigate how performances and/or performative events such as the 2010 Moscow Victory Parade or the reconstruction of the Imperial Ice Palace in Saint-Petersburg in the winter of 2006 employ accumulated cultural memory to stimulate, produce, and unify moments and sites of knowing for their attendants to resist and/or (re)construct national identity. Specifically, how do these performative events and environments function as "memory-machines" in both reenacting and (dis)embodying the past, intervening in the present, and influencing the future?

☐ On Memory and Forgetting: Between Philosophy and Performance – Panel 1 II

UTRECHT UNIVERSITY, DRIFT 23, ROOM 1.13

CHAIR: LAURA CULL (NORTHUMBRIA UNIVERSITY)

For this panel, the PSi Performance and Philosophy working group have selected 4 speakers who engage a variety of philosophical perspectives to address the themes of memory and forgetting in relation to performance. First, Liz Tomlin asks whether we might aim to remember the past in a manner which is faithful to a real event (despite the inaccessibility of what really happened) through an exploration of cultural acts of remembrance such as televised memorials and verbatim theatre, and with respect to Pierre Nora's distinction between History and Memory and Jean Baudrillard's concept of the simulacrum. Next, David Fancy proposes a Deleuzian approach to understanding the role of memory in theatre acting, linking key ideas from the history of actor training to Deleuze's call for us to undo bodily habits in order to suggest new ways for the actor to engage the past beyond the mantra of 'emotional memory'. Maintaining the focus on the body of the performer, Brandon Shaw then foregrounds the thought of Merleau-Ponty in order to expose the complex ways in which dance (and particularly the work of Kenneth MacMillan's and Angelin Preljocaj, Martha Graham and Sasha Waltz) has explored the embodied experience of grieving. Finally, Kélina Gotman's paper makes use of a range of philosophical resources from Bacon to Badiou to unsettle any clear separation between theatrical worlds onstage and the "stage-play" world of received ideas.

Liz Tomlin
University of Birmingham

Footprints in the Snow

Drawing primarily on Pierre Nora's distinction between History and Memory and the work of Jean Baudrillard I will examine various cultural re-membering strategies such as televised memorials, verbatim theatre and performative acts of remembrance to explore if, and how, we can seek to re-member the past in ways which maintain an integrity to a 'real event' that it is impossible to access or bring forth. The concept of the simulacrum, as conceived by Baudrillard, is often over simplified, and sometimes misinterpreted as a refusal to acknowledge, in the words of Christopher Norris, any 'operative difference between truth and falsehood, veridical knowledge and its semblance' (1992: 12). However there is significant evidence throughout Baudrillard's work that the simulacrum *effaces* distinctions between the event 'as experienced', (veridical knowledge), and the event 'as perceived' (semblance); it does not deny that such distinctions exist.

Whilst Baudrillard's simulacra have been the subject of much attention, there has been relatively little significant critical attention in performance studies to how we might seek to uphold the past 'as experienced' without reverting to an impossibly positivist approach to historical analysis. It seems to me that when such 'actual events' have passed into history, and are no longer available to us in the present time, it becomes particularly critical to identify strategies by which we might rather uphold the independent authority of the event itself, which is otherwise in danger of being consumed by the event of its coverage, or, as Baudrillard identifies, the images of itself (2002:27).

David Fancy
Brock University

Bergson, Deleuze, Memory and the Actor

How can the notion of memory as it pertains to the actor be understood from an immanentist perspective? Deleuze engages with Bergson's writing on memory in a fashion consonant with his own vision of ontology: one that privileges differential actualization and immanent becoming. For Deleuze-Bergson, memory is conceptualized not as reproduction or invocation of previous and original experience into the conscious present, but rather as a productive and generative process creating the new within the present as it unfolds. A first major focus of investigation is the implication of the way in which Deleuze uses Bergson's conceptualization of consciousness to explain how certain aspects of our mind's relationship with matter in the world are at once both fully unmediated and entirely material: what he calls lines of materiality. Complementary to the lines of materiality are the lines of pure subjectivity, the understanding of a virtual field of pure memory existing co-extensive with every moment of the actual present. Actors trained with these principles in mind – such as in elements of Grotowski's via negativa, for example, or aspects of Stanislavski's work on the self – will demonstrate the ability to generate new and challenging passages of pure memory from the plane of ontology to the plane of psychology as a means of preparing for the traditional identitarian roles of Western drama, while also developing new affects in the experience of performances in any number of post-dramatic theatres seeking to incarnate the world in all its continuously emergent potentialities.

Brandon Shaw
University of Massachusetts, USA
and Freie Universität Berlin

Merleau-Ponty and the Dance of Re-membering

In his *Phenomenology of Perception*, Merleau-Ponty links the process of recovering from grief to overcoming the pain of a phantom limb: "The man with one leg feels the missing limb in the same way as I feel keenly the existence of a friend who is, nevertheless, not before my eyes". In the case of amputation, the pain persists as long as one conducts oneself as if the limb were still there. In losing a leg, for example, the amputee must realize that she has not only lost a member, but also that she acquired a new body and a new world. Similarly, when a bereft person ceases to reach for the departed, the particular pain of grief ends. In either instance of loss, the process of recovery is more properly described as bodily and performative rather than purely cognitive and internal. They are both a kind of re-membering: reassembling oneself after being distraught, taking account of one's new way of moving, which creates a new way of being in the world.

Concert dance has produced a number of pieces that shed light upon the grieving process and bear witness to dance's unique aptitude to make the private world of grief public. Inextricably tied to the body and operating independent of verbal language and abstraction, dance provides a supreme example of what Merleau-Ponty calls a "primal" way of being and a "pre-scientific understanding" of the world. Pieces to be considered here include Kenneth MacMillan's and Angelin Preljocaj's *Romeo and Juliet*, Martha Graham's "Lamentation," and Sasha Waltz's *noBody*.

Kélina Gotman
King's College

Metáphoric Thought: Stage Plays, Bacon, Beans

Bacon, in the *Novum Organum* (1626) writes that "all the received systems are but so many stage-plays representing worlds of their own creation which [...] have come to be received." What if we take this metaphor further, and see the "stage-play" world of ideas – and received systems – as so many productions dialogically (polyphonically) engaged in the work of reshaping these very ideas? What if the whole world of theatre should be seen as a metaphor transforming, as Žižek argues, the image, figure and reality of the world through the exercise of the performance function (1) to *translate* this into another world; (2) to *transpose* one universe onto another over the course of an hour, a day? Through consideration of Badiou, Ricœur, Rosset, Sartre and others, this intervention plays with ways in which language and figures of speech reconfigure our conceptions of the 'eventness' of the play, and its status as – hypothesized – 'other possible world'. It seeks to think through the images of thought (sound-images, word-images) figuring the moment of the stage-play, images never quite 'received', a world never quite 'created', a tradition never really 'there' (or 'here'). In this slippage, worlds emerge full of memories of past shows, moments going on in the here-and-now, and, through this, the inevitable figure of the 'charlatan', the 'mime', the false player, 'full of beans', threatening to reawaken the ghosts of a dormant 'real' (or Real) tricked – trumped – in the play (and its act).

☐ Déjà vu in Japan-land: Robots, Notebooks, and Fairytales II

UTRECHT UNIVERSITY, DRIFT 23, ROOM 2.06

CHAIR: KATHERINE MEZUR (INTERNATIONAL RESEARCH CENTER "INTERWEAVING PERFORMANCE CULTURES" FREIE UNIVERSITÄT BERLIN)

These presentations share an inquiry into the shifts between the senses and new technologies and their use of "memory acts" in works by Japanese artists. We will argue through our specific frames of performance and media, that memory acts are diverse and local but not static, demonstrating how the acts of remembering, forgetting, recalling, and reflecting are only some of the modes of memory. Further, our papers suggest that coupling memory with new technologies not only disturbs and rearranges body/mind dynamics and methods, but also creates new "affects." While technology and memory acts mark these works with an immateriality, they are simultaneously sensual, machinic, and digital. These presentations challenge any dichotomies that separate media and bodies with their glimpses into transformative, uncanny, spiritual, grotesque, and "between" experiences.

We will investigate the action/relays between new technologies and the human sensorium, in the "place" of 21st-century Japan-land. Our material subjects, artists and performances, writing, and photography, bare some relation to debates on Japanese-ness, but go further with their use of new technologies. Within the de-control of the nation state of Japan and/or how these particular acts and artists in any way "represent" a 21st-century Japan-land. Memory and its erasures have been central to contemporary politics in Japan. We emphasize the relationships among corporeal acts and new media and how these relationships play with memory and memory acts "play back." Within these interactive spaces of bodies and technologies, we examine memory acts in robotics, immersion, and digital recording, and their reshaping sensory perception into a corporeal politics of experience.

Peter Eckersall
University of Melbourne & International Research Center "Interweaving Performance Cultures", Freie Universität Berlin

Whiteout as a grey zone between – dumb type's Memorandum

In a recent essay Paul Virllio asks: "In an age when our view of the world has become not so much objective as teleobjective, how can we persist in being? How can we effectively resist the sudden dematerialisation of the world where everything is seen, déjà vu – already seen – and instantly forgotten?" (*Art as Far as the Eye Can See*, 2007: 121) This is an interesting point to consider in relation to the work of Japanese dance-performance group dumb type who pioneered many of the technologies and aesthetics of new media artworks in a series of landmark performances from 1989 until the early mid-2000s. Arguably, while dumb type indeed offer an influential perspective on teleobjective presence, their later works explore new immersive experiences for the body that reengage memory senses and not their displacement. For example, this is seen in their final major work *Memorandum* (2000) in which dumb type explore human experiences that lie on the edge of conscious and perception; what the critic Shikata Yukiko terms "the intermediating 'Grey zone' between" (citing dumb type founder Furuhashi Teiji). My paper shows how in staging visions, experiences, and senses of memory *Memorandum* frames a dialectical space connecting the experience of memory to a more haptic or uncanny sense of historicism. In other words, their performance, which is saturated with the visual representation of global capitalism, asked the question how do we feel history? To this end, I will explore the promise of a teleobjective medium in *Memorandum* that might resituate Virllio's understanding of the term and offer, instead of déjà vu, experiences of contemporary art as affective politics.

Katherine Mezur
International Research Center "Interweaving Performance Cultures" Freie Universität Berlin

Soft Shock: Yanagi Miwa's Still Lives

In her recent series, "Fairytale" and "Windswept Women," Yanagi Miwa creates characters, dances, and poem stories that she realizes through giant "performance" photographs, videos, and installation projection spaces. The bodies in these stilled performances are live and mediated combinations of young girl and old women bodies set in motion and then captured in still but repeating phrases in familiar/strange scenes. These "caught in motion" works combine special effect technologies and choreographic acts. Yanagi's near-monster-like creatures flaunt their plastic and digitalized skin and their techno/corporeal gestures in "scenes" that are sense-disturbing. Yanagi choreographs her models, the "place-space," and material objects. She enhances the corporeal and digital interfaces, pressing upon the sensory impact of technology through these kinaesthetically estranging gestures. Her use of fairytales and youth/aging performers re-works memory acts: fabricating and memorializing "pasts." They shock our systems of perception and affect. It is in this realm of soft shock that different modes of sensorial imagination arise. How does gesture by a mediated body deflect, interrupt, and affect the attachment of words to meanings, texts to image memories, and to a politics of sense/media?

Why "soft", why shock? The interference and interactivity of technologies and bodies begins with the shock of the stillness of the photographed performance as a space off from an other-reality. Yanagi's mix of physical and digital prosthetics in these "scenes" amplifies the register of disturbance and "shock". Her texts, referencing fairytales, interface with the digitally produced performances, evoking an off-childhood "charming" imaginary. Yanagi inflates memory "acts" with soft shock.

Hayato Kosuge
Keio University

The Creation and Transformation of Butoh Body Movements

My research project "Portfolio Butoh" is trying to preserve the materials pertaining to the founder of Butoh, Hijikata Tatsumi, and at the same time endeavouring to create a new resource for the study of Butoh. One of the main concerns of this project is about the relationship between his words and movements focusing on the "recordability", "reconstructability" and "transformability" of the dance movements in the help of digital devices and Butoh-fu (Butoh-fu could be translated literally as "Butoh notation").

Hijikata devised a method of turning visual images and poetic words into dance through both amplification and paraphrase: finally, he produced more than 5,000 movements. I would like to claim that Hijikata created his images of body movements by relying upon a series of surrealist poetic diction and pictorial references in Butoh-fu; that is, words and pictures in the Butoh-fu were the catalysts of creation of the body movements at the first stage. But, interestingly at the next stage, the titles of each movement are written down, repeated and compiled to become the sources to the extent that they could do the good help for other dancers to draw similar movements.

The project of digital preservation of Butoh body movements will make clear how Hijikata's live creativity transformed into transmittable movements and what the basic essentials of Butoh are. The preserved movements must be, moreover, valuable sources that can give birth to other works of performance when combined in the different context, if each movement would be stored with the original title and in the form of appropriate digitalized visual data.

M. Cody Poulton
University of Victoria

From Puppet to Robot: Technology and the Human in Japanese Theatre

I propose to examine the use of technology in Japanese theatre by comparing the puppets of Bunraku (*ningyô jôruri*) with the robots of contemporary playwright Hirata Oriza's collaborations with roboticist Ishiguro Hiroshi on the plays *I, Worker* (2008) and *In the Depths of the Forest* (2010). Such works articulate a different worldview, and accordingly a different dramaturgy, from Western humanistic and dramatic traditions. The mediation by technology in works of art is related to how Japanese theatre negotiates and articulates the relationship between the human and non-human. Recent advances by the Japanese in robotics, artificial intelligence, genetic engineering and computer graphics have transformed our notions of the limits of what is the human and how to represent it, but they reflect a sophisticated culture of animation and simulation that reaches back at least to the seventeenth century. Current discourse on the "posthuman" will be one theoretical framework for this paper.

The aim of the puppet theatre is to imbue lifeless pieces of wood with the semblance of life, relying on intense physical action from both puppeteers and puppets to create a sense of drama and verisimilitude. But, as the 18th-century playwright Chikamatsu remarked, "art lies in the slender margin between the real and the unreal," and too much realism only alienates the audience. I will argue that Chikamatsu's ideas anticipate those of Japanese roboticist Mori Masahiro on the "uncanny valley" (*bukimi no tani*) evoked by the human emotional response to life-like but non-human entities like puppets and robots.

Tadashi Uchino
University of Tokyo

What about Machines?: Performing "J-type Technology" in Japan's Contemporary Performance Culture

A new kind of fascination seems to be in place for robots in theatre, where a new kind of interest is inviting some AI (Artificial Intelligence) scholars to deal with performing bodies. This may only be happening in the very periphery of Japan's performing culture. It is tempting, however, to ask why now, contemplating the long-standing dichotomy of attitudes on the part of performing artists to hate anything to do with machines and/or technology. "Liveness," as Philip Auslander has reminded us sometime ago, maybe a thing of the past, but how about performing robots in Hirata Oriza's most recent theatre work? Are they a-live? Or are they already always displaced as they should be, because they must be controlled from elsewhere? How about those dancing bodies where everything they do in space are translated into signals and put into a set of computers as information finally (though instantaneously) to turn back on to "live" performance space in Ikegami Takashi's new collaborative work between dancers and his computer program? Are they alive? If so, in what sense?

In this paper, keeping the above questions in mind, I will take up some most recent performance work and discuss a seemingly introverted cultural space of Japan (which I call "J"), where technology is taking a theoretically interesting turn in its performing culture.

☐ Improvising Memory: Bodies, Technologies and Spontaneity

II

UTRECHT UNIVERSITY, DRIFT 23, ROOM 2.12

CHAIR: REBECCA CAINES (UNIVERSITY OF GUELPH)

This panel investigates the intersection of two seemingly contrasting praxes "Improvisation" and "Memory" at the point where bodies and technologies intersect. Case studies will include dance, film, sound art and somatic performance. The panel investigates how memories are co-created by bodies and technologies in live performance. It asks how improvisatory performance can negotiate the memory and embodied practice of the artist whilst simultaneously embracing immediacy, risk taking, collaboration and change. The panel will focus on the following research questions: How do technologies interfere or enable the live, immediate "improvised" production and dissemination of memory? What happens to the live improvising body as technologies remember it? What falsities of immediacy inform the reading of performance? How do memory, improvisation and writing intertwine? How do we play against that assumption that bodies might allow for more free improvisation than language? How do we negotiate memory in a way that contains immediacy?

Panellists Petra Kuppers, Rebecca Caines, Bree Hadley and Nicholas Loess are an award winning, interdisciplinary team of artist/researchers.

Petra Kuppers
University of Michigan

Somatics: Embodiment, Movement, Writing

In this presentation, Petra Kuppers presents a collection of memories and inspirations from the Somatics, Movement and Writing symposium, an art-based research event taking place in February 2011. How to work with the memory of movement? How to instantiate writing at the site of experience? How to dance words and grammar? How to step into prosody of embodiment and discourse? Can such practices shift the topography of more- and less-immediate archives? These are some of the issues that the symposium will address through communal research forms. To share, we will most likely include a short practical exercise as well as a brief report of (sense) impressions and writing. In doing so, we explore alternative formats for storing and accessing experience in the form of encounter.

Rebecca Caines

Improvising Remembered Places: An Autoethnography of the Community Sound [e]Scapes Project

From 2009-2010, artist/academic Rebecca Caines worked with partner John Campbell to coordinate a community-based sound art and new media project entitled *Community Sound [e]Scapes*, hosted by the Improvisation, Community, and Social Practice research initiative at the University of Guelph (http://soundescapes.improvcommunity.ca). The project spanned three communities and three locations where she had previously lived and worked at. These included the small town of Woolgoolga in NSW, Australia, the housing estate of Ballybeen in South-East Belfast, Northern Ireland, and the city of Guelph in Ontario, Canada. In each country, the project engaged with an existing community group ranging from youth centres and out of school projects to engagement with older person's groups. The project's aim was to explore space and place through facilitating audio recording, editing and sound art creation projects and through producing new media tools for sound art improvisation and community cultural development. This paper traces the process of engaging with the project as facilitator/ participant/observer. The paper traces the improvisations that were required in order to remember and negotiate the embodied sites, spaces and places of the researchers own past and/or of the current project. The dislocations and disjunctions of distance, temporality, new technologies and journeys across artistic, bureaucratic, cultural and physical boundaries will be explored. Using sound culture studies and spatiality theory as a backdrop, the paper asks how current ethnographic models for community engagement and research work in the context of improvised sound art and new media contexts, and how memory, place and improvisation intersect in site-specific art practice.

Bree Hadley
Queensland University of Technology

Ex/centric Fixations: Memory, Language and Polyvocal Performative Writing

In this paper, Bree Hadley discusses *The Ex/centric Fixations Project*, a practice-led research project which explores the inadequacy of language as a technology for expressing human experiences of difference, discrimination or marginalisation within mainstream cultures. The project asks questions about the way experience, memory and the public discourses available to express them are bound together, about the silences, failures and falsehoods embedded in any effort to convey human experience via public discourses, and about how these failures might form the basis of a performative writing method. It has, to date, focused on developing a method that expresses experience through improvised, intertextual and discontinous collages of language drawn from a variety of public discourses.

In this paper, Hadley offers a performative demonstration, together with descriptions of the way spectators respond, including the way their playful, polyvocal texture impacts on engagement, and the way the presence or non-presence of performing bodies to which the experiences depicted can be attached impacts on engagement. She suggests that the improvised, intertextual and experimental enactments of self embodied in the texts encourage spectators to engage at an emotional level, and make-meaning based primarily on memories they recall in the moment, and thus has the potential to counter the risk that people may read depictions of experiences radically different from their own in reductive, essentialised ways.

Nicholas Loess
University of Guelph

Improvising the Archive, Archiving Improvisation

Over the course of the last two years I've been working in improvised settings as a videographer, tasked with the preservation and editing of improvised performances. My movement has been from a collective space of performance where my body and my instrument is wholly implicated to re-piecing the fragments of what has now past in the solitude and isolation of my editing/bedroom. Each time involves a negotiation with my own memory of the past while being faced with its presence through a different medium, wrestling with a feeling akin to the temporal conundrum of the photograph that Barthes described as "this was now here." What does the preservation of improvised performance through digitally archiving it do to its ephemeral potency? The residual elements of my own experience often spill into my own re-membering (editing) of a particular piece, but the choices and questions I ask myself throughout the process remain obfuscated from the viewer through the technologies I use to re-present them. Drawing on the work of Bob Ostertag and Pierre Hebert's *Between Science and Garbage* project, as well as my own, this paper will explore the relationship between improvisation, editing, and "new" media. It asks how the current process of recording, storage, and reproduction in digital video frames improvisation, and how alternatively, improvisation within this realm re-situates the past within the present. The presentation of this paper will occur alongside my own video work to visually contextualize my argument.

Panels

11.00–12.30

☐ Danger, Disruption, and Disturbance: Animal Bodies, Technologies, and Human Memory

II

UTRECHT UNIVERSITY, DRIFT 21, ROOM 0.32

CHAIR: STEPHEN BOTTOMS (UNIVERSITY OF LEEDS)

In performances of and with animals on youtube, daily news shows and in theatrical contexts, the focus on the (representational and actual) animal frequently acts as a catalyst for stirring up human cultural and personal memory, outrage, and fear. Animals performing and the performance of animals have gathered increasing focus in performance studies as the emerging field of "animal studies" has taken hold. In performance studies, the "question of the animal" (Wolfe) resonates and is explored through the animal's close proximity to humans, the rise of human-non-human animal performance examples, and investigations into bio-art and performance. This panel focuses upon the interstices between animals, technology, and memory asking: How do a variety of performances of animals and animality serve to stimulate, interrupt, disrupt, and disturb our memories? How do our remembered connections with animals inform our understandings of human relations? What are the possibilities for technology to shape the animal-human exchange? As increasing issues of "animal capital" (Shukin) and technologized representations of animal acts are brought to public attention, the notion of the animal shifts. This panel addresses the notion of animals as "too close for comfort" (Braidotti) and how and in which instances animality and humanity collide and create a range of disturbances. The papers in this panel address a range of intersections between animality, technology, and memory in order to reassess and problematize human-animal relations in the context of performance.

Lourdes Orozco
University of Leeds

When Animals Attack: The Performance of Danger and the Collective Imagination

This paper explores the mediatisation of danger in contemporary western societies by looking at instances of performance in which the animal is perceived as a threat to human wellbeing. This investigation on danger in performances involving animals is initiated by looking at historical Big Cat acts and continues by exploring more recent examples of animal attacks (Tilikum Killer Whale attack, When Animals Attack US TV programme, Daily Mail journalist tiger attack, amongst others). The paper will then examine how the mediatisation of these dangerous acts shapes the collective memory of human-animal relationships and contributes to a seemingly collective construction of these relationships.

Richard Gregory
Quarantine

Old people, children and animals – making space for agents of disruption

Director Richard Gregory deliberately introduces "non-performers" into his work who are likely to disrupt or destroy rehearsed material.

In this paper, Gregory raises questions about the consciousness of the animal, the child and the untrained performer. What is their awareness of the context they operate within? What do they know about the presence of and their relationship with audience? What happens when the performance is repeated?

Citing examples from his work with Quarantine, Gregory looks at how memory of performance experience builds patterns and choreographies of behaviour within the "non-performer" and raises broader questions about agency within performance process.

Jennifer Parker-Starbuck
Roehampton University

Going Viral: The Phenomenon of the Techno-Animal

This paper addresses the increasing technological exchange of animal-human relations on sites such as youtube, which generate rapid and extreme responses to animal-related 'performances' and themes. Videos such as the woman dumping a cat into a bin, or of puppies being thrown into a river, or a chimp fellating itself with a frog while being videotaped by onlookers quickly go 'viral', creating a circular performance site in which humans share and exchange their views while remaining distant from the animal. Do such sites further animal-human exchanges or prevent them? This paper poses larger questions of the systems of technologization of animals in performance.

☐ The Document as Performance, the Performance as a Document

II

UTRECHT UNIVERSITY, DRIFT 21, ROOM 0.05

CHAIR: KLAAS TINDEMANS (ERASMUSHOGESCHOOL BRUSSEL / VRIJE UNIVERSITEIT BRUSSEL)

Since 2006, artists and scholars at RITS, the Brussels school for audiovisual media and drama, are conducting a research about the relationship between document and performance on the contemporary stage and screen, under the heading *The Document as Performance. The Performance as a Document*. A series of collective workshops and continuous individual research resulted in raising fundamental issues about the performative aspects of both document-based theatre as well as documentary film. These questions cover a large field, ranging from the pretended plus-value of documentary enactment, over the veracity of 'reality check' in performance context, to the position of the documented subject in activist films. In terms of output, these workshops – lead by Sarah Vanagt, Carina Molier, Hans-Werner Kroesinger, Rabih Mroué, Janez Jansa and Guillermo Gomez-Peña - resulted in a set of artistic instruments, a toolbox for document-based artistic research. And they invited to in-depth reflections of technological, performative and even ethical nature.

We present a report on a recent research practice, together with reflections on these theoretical issues, in the form of a panel. Dr. Geert Opsomer and Dr. Klaas Tindemans are senior researchers at RITS, Sarah Vanagt is a documentary filmmaker who uses deliberately non-documentary artistic devices – forms of theatricality – to challenge her historical and contemporary material, her 'raw' documents.

Klaas Tindemans
Erasmushogeschool Brussel (RITS) & Vrije Universiteit Brussel

Reality, Document and Artistic Research: Some Theoretical Assumptions

As a theoretical reflection, the research project Document/Performance was inspired and triggered by two very different statements: the notion of the 'real' in Hal Fosters essay *The Return of the Real* and the juxtaposition of 'artwork' and 'document' in Walter Benjamins *Dreizehn Thesen gegen Snobs*.

Hal Foster observed that contemporary visual art, from the 1980s on, shifts its focus from reality as an effect of representation – e.g. pop art – to reality as a thing of trauma. These artists present their material in such a way that the gaze of the spectator cannot but 'objectify' the artwork, as if there is no frame of representation anymore, no scene to stage it. The real, both in its common and in its psychoanalytical sense, has thus returned. Walter Benjamin compared the 'sublime' nature of an artwork with the 'primitive' nature of the document, creating a set of paradoxes between form and content. Both statements both problematize the representational status of artistic practices which refer, in a different degree of explicitness, to a reality, whether or not archived in the form of a document. In recent years, another question arose, since documentary theatremakers – e.g. playwright David Hare – challenge artistically the notion of veracity as defined by (investigative) journalism. This claim affects all elements of the 'theatrical event': the attitudes of the actors, the configuration of spaces, the dramaturgical structures.

This paper will reflect upon these assumptions, as they have served as a background for artistic research in workshops and production processes.

Geert Opsomer
Erasmushogeschool Brussel (RITS)

Artistic Research as Reverse Anthropology: Some Experiences

Aby Warburg could be called the 'father of anthropology as artistic research'. He proposes to "transform the document into an experience (in this case a performance) and the experience into a document" It means that the spectator becomes a witness, that he is no neutral spectator or observer anymore. The workshops organized in the context of the research project Document/Performance all represented, one way or another, this attitude. The short film of Jean Rouch, *Petit à petit* is symptomatic for this 'reverse anthropology'. Two African anthropologists interrogate and analyze Parisian citizens, pretty much in the way Europeans once observed members of newly discovered tribes in Central Africa. This reversal often emerged during the workshops. One example: undocumented immigrants, visited during their hunger strike, were filmed and interviewed in tuxedos, a subtle comment on their ambitions and our prejudices. Artists like Guillermo Gomez-Peña and Rabih Mroué used these kinds of reversals as a methodology, the first one starting from a physical experience, the other from a provocative exercise of thought. They challenge the fixed perception – a combination of exotic fascination and imminent threat – of Latino migrants in the USA (Gomez-Peña) or they turn reports on the Lebanese civil war into surrealistic fairytales (Mroué). This continued interrogation of the shifting difference between performance and observation served as an informal paradigm during the workshops. This paper proposes provisional conclusions about methodologies in artistic research, as the result of these 'reverse experiences'.

Sarah Vanagt
Independent filmmaker

The ICTY as a Memorial: Observations on Memory and Experience

Sarah Vanagt animated two workshops during the Document/Performance research project. As an artist, she produces documentary films and installations with documentary material. Inspired by film makers who work on the border between pure document and theatricality (Jean Rouch, Werner Herzog,...) she focuses on relationships between Europe and Africa, and on intertwinements of historical representations and actual performances. Her work is characterized by theatrical awareness of and playful complicity with the people (in Ruanda, Congo, in Brussels) she observes, and by a profound sense of (cinematographic) history. She tries to capture the *geste documentaire*: the moment the observer can take advantage of the singular and a-historic relationship with the subject, born in the cinematographic act itself.

Sarah Vanagts new project is a filmic memorial of the International Criminal Tribunal for the former Yugoslavia (ICTY). She uses the technique of rubbing. She rubs with a pencil on a paper lying on top of several objects in the courtroom (chairs, computer screens, etc.), while filming her action with a finger camera. This strategy brings life to immobile material and can reveal their value as a memorial, and it challenges the neutrality of this context. A very unexpected witnessing of the maxim that 'justice should not only be done, but *seen* to be done. This work can be placed in a larger context of the (artistic) representation of trauma. Focusing on this ICTY-project, she will reflect upon (artistic) strategies to contribute to 'memory as experience'.

Yelena Gluzman
University of Tokyo

Problems and Promises of the Performance Document: from High Performance to Emergency Index

The problem of documenting performance events has been widely discussed and can be summarized as stemming from the fact that a performance originates in the intentions of its creators but is only completed in the spectatorship of its audience. It is significant that most discussions of documenting performance focus on documenting the *experience* of the performance and, therefore, either condemn the effort as impossible (eg. Krauss, Phelan, Barba), or champion flexible documents which themselves are subject to conditions of time, space, and spectatorship (eg. Auslander, Goldberg, Abramovich). Recognizing the need for performance practice (having long exceeded boundaries of theater practice) to reflect on the state of its field, I propose a performance document that aims to record formal problematics and achievements rather than the experiential event.

This paper will examine a number of performance documents, focusing on questions of agency (who created and disseminated the document?), aim (what purpose was the document meant to serve?), and relationship (how does the document reposition the performance relative to other performances?).

Relating the current hybrid state of performance to the early days of performance art, I will use the case study of the legendary performance art magazine *High Performance* to propose one alternative model for documenting performance. This alternative (called *Emergency Index*) will seek to shift the aim of documentation toward the empowerment of practitioners, and will enable more flexible relationships in order to promote acquisition of knowledge, critical dialogue, and conscious advancement in the new and elusive field of performance.

☐ City and Forgetting / Presencing – Panel 2

II

UTRECHT UNIVERSITY, DRIFT 21, ROOM 0.06

CHAIR: ROSIE KLICH (UNIVERSITY OF KENT)

Vivian Huang
NYU

Undocumented: Tehching Hsieh, Space and the Archive

How does performance, a medium associated with ephemerality, challenge the archive to remember that which has gone undocumented? This paper presentation considers the year-long duration pieces of performance artist Tehching Hsieh to trouble the notion of undocumentation.

From September 1981 to September 1982, Hsieh vowed to stay outdoors for the year and never to go inside anything but his sleeping bag. This artistic commitment proved particularly risky given his undocumented immigration to the States. While Hsieh's previous performances were intensely dependent on the technologies of camera and punch card machine, Hsieh's *Outdoors Piece* is instead documented by daily hand-marked maps of his travels.

Of course, it is an act of forgetting to assume that modern technology does not already belie human presence; Hsieh's maps of Manhattan are indeed mechanically reproduced. Rather, it is the red ink on the black and white pages, tracing the path of his body and the places of bodily need (food, rest, fire, defecation), that represent human touch, both on the map itself and in a world that is arguably increasingly mediated.

What was it about this year of wandering that hand-drawn maps served where modern technology could not? Hsieh's performance and maps index the paradox of undocumentation: both its vulnerability to authority's abuse and neglect, as well as its simultaneous openness and freedom. How does technology speak to the urgent and difficult task of remembering? Moreover, how does performance and art engage with technology to recall the need to remember that which is inherently undocumentable?

Nadia Davids
Queen Mary University of London

Memory, Performance and/as Restitution in District Six, Cape Town

In 1966 the South African apartheid government announced its intention to demolish District Six, a racially and culturally heterogeneous urban neighbourhood near the city-centre. By 1977 the landscape was flattened and the majority of its inhabitants were permanently displaced. Today, the area remains a visual testimony to the tyranny of forced removals and the reduction of a vibrant, integrated landscape into an immense tract of desolation.

This paper considers District Six as a landscape that is both visible and invisible. It posits that the area has, through a series of traumatic political events, shifted from being a fully and richly inhabited space, into being a "site" through which people merely pass. The visibility of the landscape lies in its emptiness: its occasional, remaining cobblestones, its few but persistent places of worship. Its invisible landscape, an interior one of memory and storytelling, has over the years (in a strange inversion) proven to be the more tangible of the two. This paper suggests that the historicizing and archiving of District Six should be rooted in orality, storytelling, and performance, all modes of historicizing that allow for fluidity, fragmentation, the recreation of and meditation on loss, and the imagined possibility of restitution. It argues that spoken and performed memory is both a reparative and creative means of extending the parameters of the official 'Archive' and a strategy particularly suited to the historical needs and processes of a post-colonial landscape.

Dariusz Kosiński
Wrocław & Jagiellonian University

Remember to forget. Collective performance of national grief as an (anti-)memory machine

In my paper I will analyse the collective and long-lasting public performances that took place after the catastrophy of the plane with Polish president Lech Kaczyński on board (10th April 2010). While large groups of Poles took the romantic model of "the theatre of the feast of the Dead" as the basis of their actions, soon all its ambivalences occured. The idea of memory/fogetting was crucial not only to the funeral celebrations but also to the long-lasting performative fight for the special commemoration. I would like to deal with this great-scale social drama and performance as the clear example of the ways in which memory and forgetting are bond together in the performative process of the production of history.

☐ Transitional Justice – Geopolitics – Panel 1

II

UTRECHT UNIVERSITY, DRIFT 21, ROOM 1.05

CHAIR: HELENA GREHAN (MURDOCH UNIVERSITY)

Jay Pather
University of Cape Town

Laws of Recall: Body, Memory and Performance in contemporary South Africa

The paper will explore the contested area of memory and its representation in a postcolonial South Africa. South Africa's *uber* narrative of forgiveness and democracy, perpetuated by such projects as the Truth and Reconciliation Commission creates a tension, a reduction and an underestimation of memory as a powerful player in the continued re-enactment of colonial violence and its pervasive, complex violent response. The paper will interrogate notions behind for example *Body of Evidence*, one of my performance works. Large-scale projections of cross section of bones and tissue form the architecture for this performance in an attempt at materializing memory through site, the spatial, the kinaesthetic and technology. The work references Elaine Scarry's writings on the inexpressibility of pain and presents the body as conduit, as hoarder of unexpressed memory, trailing behind the negotiating, agreeable head, and when it catches up, trips and lashes out. The paper considers how performance with its combination of a classical African oral tradition, contemporary technology and performance intervenes to illuminate subtleties in this continued pervasive environment of violence. The paper will also interrogate notions behind my other work such as *Laws of Recall* and *Qaphela Caesar*, dubbed 'a multimedia massacre of Shakespeare's *Julius Caesar* re-imagined in a contemporary South Africa', as well as the work of several other South African artists, and considers how the reach towards nuances and complexities in the representation of memory may have been served by a more extensive use of technology and mixed media.

Awelani Lena Moyo
University of Warwick

***Re-membering Landscape – memory and identity in Cape Town's* Infecting the City festival**

Since 1994, South Africa has been faced with the challenge of celebrating social diversity whilst coping with the legacies of a traumatic past. The Truth and Reconciliation Commission (1996) spearheaded the nation-building agenda and attempted to create a 'new' history for an increasingly heterogeneous and segmented society, and was followed by numerous ongoing attempts to reclaim public spaces and transform the social landscape. But the nation-building project, which brought the notions of memory and witnessing into the foreground of the South African imaginary, has also been criticized. It has, much like the TRC, privileged a linear, official historical narrative, 'filling in the gaps rather than providing totally new ways of seeing and representing' (McEachern, 2002: 136). In the wake of these silences and of a perceived 'crisis of representation' within South African theatre, practitioners have been creatively engaged with popular memory, seeking out new sites for the performative questioning of identities and histories, and responding to the ethical and ideological questions which the changing social landscape has provoked.

Through an account of my experiences at this year's Infecting the City (Spier Public Arts) festival, this paper outlines some of the ways in which the festival has problematised notions of witnessing, testimony and transformation, providing a platform for such creative questioning to be opened up to the general public. I will explore how through its particular approach to spatiality in the urban context, ITC attempts to engage people from diverse backgrounds in the process of creating and re-creating Cape Town's historical narratives.

Rosemarie Buikema
Utrecht University

Performing Redemptive Truth and Restorative Justice: The monumental dresses of Judith Mason and Nandipha Mntambo

The relation between memory, truth, justice, and reconciliation has never been advanced in such an invasive and all-pervading way as before, during, and after the Truth and Reconciliation Process in South Africa. The TRC was able to break silences and uncover hidden truths, but at the report's presentation it emerged that to recognize that pain seeks acknowledgement in different ways is just as important. The TRC thus not only offered redemptive political possibilities but also announced the beginning of a new struggle over South Africa's past, present and future. How can the TRC's attempt to articulate a collective memory steer clear of bringing on new dissent? In my presentation I'll focuss on the potential role of art in constituting the new South Africa and analyze some conspicuous tropes in the ways in which two South African artists both contribute to and transcend the political debate in their performances of the engineerings of memory, truth, justice, and reconciliation. As will become clear, these engineerings are performed both by the choice of TRC related subject matters as well as by the use of medium specific styles and the use of materials.

Stephanie Marlin-Curiel
Independent Scholar

Reflections and Refractions: Testimony and the Transmission of Memory in Performance about the South African Truth and Reconciliation Commission

In this paper, I will examine the technological production of memory at South Africa's Truth and Reconciliation Commission (TRC) and its reproduction through performance. I begin with the claim that testimony became such a powerful performance paradigm because it is a quintessential example of Diana Taylor's (2003) blurred notions of the archive and the repertoire; it possessed both the truth value of the archive mutually reinforced by the performative force of the repertoire. For the majority of international, and even national audiences, however, TRC testimony was experienced through the media: on television, film, or through the archive of edited transcripts available on the internet and in books.

Not only was the TRC a media event, in Dayan and Katz's (1992) terms, it was *mediatized*, a term Phil Auslander (1999) uses to designate how the media shapes live performance. Mediatized testimony, further, made personal testimony available as public domain. As a result, much of the art and performance about the TRC appears rooted in a few premediated templates (Astrid Erll 2007) of revealing personal testimony, "giving voice" to the so-called victim, or of humanizing the perpetrator. Examining Michael Lessac's play, *Truth in Translation*, I intend to probe the implications and limitations of Astrid Erll's (2007) notion of premediation while accounting for comparative notions of community and audience when shifting the discussion from media to technology.

☐ Performance of Science and Technology

UTRECHT UNIVERSITY, DRIFT 21, ROOM 1.09 — II

CHAIR: SALLY JANE NORMAN (UNIVERSITY OF SUSSEX)

Christopher Salter
Concordia University

The Next Performative Turn: Materiality, Science and the Non-Human

Whether the territories of stage spaces, speech acts, linguistic tropes, anthropological and sociological frames or increasingly, the interior of laboratories and scientific practice – none of these escape the grip of performance and its even more complex cousin, performativity. According to feminist scholar Rebecca Herzig, attributing performance to all sorts of disparate contexts appears to be a rampant phenomenon, most recently in the field of science, technology and society (STS). "Given the heightened recognition of contingency, temporality, and reflexivity made possible by performative analyses, it is perhaps not surprising that a number of recent studies of science reveal a quiet but steady turn toward this useful analytical tool."

While historically, scholars have pointed to the anthropological and cultural studies' "performative turns" in the 1970s and 1990s, respectively, there is a new one emerging on the horizon, which, for the most part, has escaped the eye of performance studies and performing arts scholars. This is the performative turn emerging in science studies which no longer sees human agencies and actions as the sole loci of performance but instead, what sociologist of science Andrew Pickering terms "performative ontologies;" a grappling with the "agency" of things, processes and technical-vital environments themselves. Indeed, performativity seems to have increasingly become a concept for a heterogeneous group of artists, scientists and scholars to understand the broader ramifications of a seemingly incoherent, out of control contemporary techno-culture. This paper will discuss this post-anthropocentric performative turn and the challenges it presents to traditional anthropocentric concepts of performance.

Alexander Wilson
UQAM, Montreal

Performance, Technology, Anamnesis

This paper outlines how performative art can be understood as a kind of *anamnesis* through a generalized understanding of habituation as *hypomnematon*. We draw from Bernard Stiegler's philosophy and from studies of repetition as it relates to procedural memory and to free energy minimization models of the brain.

Free energy minimization in thermodynamics and information theory suggests that learning, inference and the *exteriorization* of memory in technology, are expressions of the same underlying process of individuation. Habits are acquired as one delegates cognitively demanding tasks to automatic reflexes. Similarly, technology, as exteriorization of memory, distances us from the knowledge it simultaneously allows us to capture. Hence both habituation and technical adaptation are inseparable from *forgetting*: the progressive automatization of memory through habits and technology invariably follows a path from explicit to implicit. But this process of capture is selective and implies prejudices. In both technology and habituation, *retention* is always doubled by what Husserl called *"protention"* (the effect memory has on how future events are selected, interpreted and categorized).

But we posit that artistic activity, understood as *poiesis* rather than *tekhné*, expresses a wholly different process. It does not capture repetition for negentropic purposes but rather, through a kind of *anamnesis*, *explicates* that which is made *implicit* by habituation. According to Deleuze and Guattari, art captures "chaoid objects", which means successful performances imply hospitality toward difference to thus circumvent the tendency for protention. We give examples of how this artistic ethic is pragmatically embodied in dance, theatre and ritual.

Helen Bailey
University of Bedfordshire

Re-membering: networked choreography and collaborative memory

e-Dance is a collaborative interdisciplinary practice-led research project bringing together academic practitioners from the fields of Dance and e-Science. It repurposes the Access Grid (AG), as a context for telepresent, distributed performance, and knowledge mapping software for hypermedia documentation of this practice-as-research. This provides a rich, structured data repository, of choreographic process and the construction of hypermedia research narratives. Through this convergence in network technology and the visualization of spatio-temporal structures and discourse, the project addresses the following intersecting questions. What unique opportunities does the AG environment provide for developing new approaches to choreographic process/composition and for capturing/modelling practice-led research?

Performance within the AG environment is conceptualised and practiced as a 'live' phenomenon. Performers and spectators are co-present in physical spaces and simultaneously share multiple, virtual locations. Within an AG performance node, performers engage in live performance which can be relayed to them and to other remote locations through streamed, audio-video media. Video cameras are used to provide a multi-perspectival view of the performance space in each node synchronously. This streamed media can be recorded and re-distributed to remote locations. This provides a network topography that radically departs from those previously encountered in the telematic performance context in terms of aesthetic complexity and technical functionality. The multi-perspective nature of the environment throws into question traditional performance relationships: when working in a distributed yet collaborative environment how can participants take account of the paradoxical subjective position of being alone/separate, yet together? Our research has explored this through establishing dialogic telepresent performance contexts that foreground this paradoxical situatedness in terms of embodied experience.

Documentation of practice will be presented as a key component of the presentation.

Gretchen Schiller
School of Arts, Brunel University

The body library: place and memory of the body-in-transit

How does the body-in-transit gather, index and recall its own collections of experience of place? How do these collections configure temporal and spatial inscriptions in our bodies of *there* that becomes *here*, and *then* that becomes *now*? Can we think of place and the practice of memory (Antze and Lambek 1996: xvi, *Tense Past*) as a dynamic linked to bodily movements and spatial temporal catalysts?

The paper discusses a collaborative research project entitled the Body Library which draws on screendance, performance, neuroscience and socio-cultural practice and theory to explore how the body-in-transit carries the temporal and spatial signatures of place. This project is interested in taking the 'e' out of *choreography-dance/writing* and adopting the geographic term *chorography-place/writing* to think of movement mapping from different scales and dynamics of perception.

☐ Memory Machines

UTRECHT UNIVERSITY, DRIFT 23, ROOM 1.04 — II

CHAIR: THOMAS CROMBEZ (UNIVERSITY OF ANTWERP/ ROYAL ACADEMY OF FINE ARTS, ANTWERP)

Johan Callens
Vrije Universiteit Brussel

Stephen Petronio's Memorial Dance Machine

This paper approaches the May 2010 program concluding the twenty-fifth anniversary year of the Stephen Petronio Dance Company as a composite memorial machine, consisting of a premiere and a selection of revivals, representative of different phases and influences in the career of the choreographer. *Love Me Tender* receives pride of place as an inset, because of its original memorial function, as the solo opening *The King Is Dead (Part 1)* (1993). On the one hand, the set-up of the anniversary program can be shown to encapsulate several principles underlying memorial (re)production. On the other hand, the inset solo danced to Elvis's ballad functioned as a *pars pro toto* whose whole, *The King Is Dead (Part 1)*, was itself truncated, as revealed in the title. This dismemberment was thematized within Cindy Sherman's scenography which supplemented the dance of death enacted in the choreography's second part to Ravel's *Bolero*. Both parts embody the temporal tension between remembering and forgetting, driving the constitution of Petronio's choreographic work, artistic identity, and place within American dance history. This double-edged temporality becomes even a triple periodicity if we take into account Poe's "The Masque of the Red Death" which Petronio's choreography invokes. That story not only attests to the radical interdisciplinarity with which Petronio conducts his exploration of memorial practice, but also his awareness that dances are humanized time machines whose sustainability cannot be maintained, despite their invaluable function in the service of cultural transmission.

Eleanor Skimin
Brown University

W.G. Sebald: memory of theatre / theatre of memory

There is by now a wealth of scholarly material which seeks to interrogate the myriad ways in which memory operates in the writings of W.G. Sebald (1944 -2001). Indeed, for many critics, it is through his strange and haunting prose narratives of the 1990s that Sebald has become the late twentieth century's literary conjurer of memory par excellence. Within this voluminous body of criticism scholars have paid close attention to Sebald's evocations of the experience of visual culture – painting, photography and cinema – and the role that the perception of these manifestations play in formation of historical memory, collective memory and indeed, the way in which history itself is perceived. However, a curious absence in much of this scholarship is any sustained treatment of the recurring references to theatre, performance and the stage which permeate Sebald's texts. This paper focuses on two of these recollections, both notable for their being punctured by the arresting presence of animals: an amateur production of Schiller's *The Robbers in Vertigo*, and a circus performance in *Austerlitz*. These moments are read alongside some of Sebald's lesser known scholarly work on theatre. What does Sebald have to say about not only the memory of theatre, but also the theatre of memory? Given that Sebald's work is laced with the memory of performances this paper seeks to explore some of these seemingly disparate threads within the context of the writer's profound engagement with historical, personal and collective memory.

Annalisa Sacchi
Università di Bologna

The Gift Of Being Remembered: on citable gesture and memory in contemporary theatre

In the era of postdramatic theatre, with the annihilation of the dramatic text as the main resource of the theatrical scene, what is radically renegotiated is the memory issue. As a consequence of the loss of centrality of the written text, both artists, scholars, critics, as well as the "generic" audience, have to use particular memory strategies in order to remember the performance. My paper will propose an approach aimed at highlighting those logics which make the stage a place (and often a privileged one) of memory practice.

Within the frame of scenic analysis, Walter Benjamin suggests a concept which is generally overlooked, although it is fertile with implications: the notion of *citable gesture*, i.e. a gesture which puts into question the very notion of ephemerality as constitutive of the status of theatre. This topic was introduced by Benjamin in an essay on Bertolt Brecht's theatre, and it prefigures the memory imperative which will inform Benjamin's great work *Theses on History*, where the task of the historian is to capture an actual image of the past, an instantaneous image that darts away, flashes for an instant and appears no more. Likewise, the gesture – particularly in a scene which yields nothing to the dramatic text as a source of tradition and hence of memory – summarizes in itself the precariousness, the perishability of what appears once and does not repeat except by coming back, in the form of image and citation, to the stage of memory.

Tony McCaffrey
Christchurch Polytechnic Institute of Technology & University of Canterbury

The Mediatization and Re-membering of Voice: questioning assistive/aesthetic technology in performance by people with intellectual disability

Recent performance by companies involving people categorized as having intellectual (cognitive and/or communicative) impairments has used surtitles projected simultaneously with spoken text, face microphones, in-ear loop communication and auto-tuning and voice distorting software and hardware. In the context of disability performance are these technological elements compensating for a perceived 'lack' of clarity and articulacy in performance, or do they open up the potential for a radically different aesthetics of performance?

In this paper I will be making specific reference to Back to Back Theatre from Geelong, Australia and my own ongoing performance research with Different Light Theatre, Christchurch, New Zealand. Both groups are composed of people diagnosed with Down Syndrome, autistic disorders and cerebral palsy and both seek to address the facilitation through mediatization of the different 'voices' of these performers. If the use of such technology is 'assistive', who is it assisting? Do such techniques serve the function of drawing attention to or distracting from 'disability' – or do they offer a dialectical engagement with an audience that involves a play of visibility/invisibility of the unstable category and continuum that is 'disability'.

Is it possible to view such strategies as part of a more radical aesthetic of performance which seeks to defamiliarize textual or verbal 'communication' through 'disabling' strategies of disruption, discomposure or disorientation of the presumed promise of shared experience and communication between performance and audience? This is part of much more fundamental questioning of disability performance: do we need to remember to forget or forget to remember disability in performance?

☐ On Memory and Forgetting: Between Philosophy and Performance – Panel 2

II

UTRECHT UNIVERSITY, DRIFT 23, ROOM 1.13

CHAIR: LAURA CULL (NORTHUMBRIA UNIVERSITY)

For this panel the PSi Performance and Philosophy working group have selected 4 international speakers who engage a variety of philosophical perspectives to address the themes of memory and forgetting in relation to performance. Firstly Karoline Gritzner's draws from Theodor Adorno's account of memory to discuss Thomas Bernhard's 1988 play *Heldenplatz* as a theatrical remembering of the erasure of otherness enacted by Nazi Germany. Secondly, Joshua Abrams draws from Emmanuel Levinas to examine the status of the the unrepresentable/unrepresented child in both Caryl Churchill's *Seven Jewish Children* and Deb Margolin's corresponding piece, *Seven Palestinian Children*: *a play for the other*. Next, Gabriella Calchi-Novati reflects upon the performative nature of memory and the limits of language by way of the philosophy of Giorgio Agamben and the work of Sophie Calle, Philip Toledano and Mannix Flynn. Finally, Alvin Lim's performative paper takes inspiration from both a dialogue by the Chinese philosopher Zhuangzi and Forced Entertainment's piece, *Exquisite Pain*, to reflect upon the relationship between the acts of sitting and forgetting.

Karoline Gritzner
Aberystwyth University

Recollection of/as Erasure: The Work of Memory in Thomas Bernhard's Theatre

Drawing on Adorno's negative philosophy of history and critique of the culture industry's power of the a-historical 'ever-same', this paper will discuss the work of Thomas Bernhard, including his controversial play *Heldenplatz* (1988), as the aesthetic recollection of the erasure of otherness (the work of fascism past and present). The question to what extent this theatre may become the ground for a (future) work of memory that may lead to the restoration of non-identity and difference will be examined with reference to Adorno's refusal to draw on memory as an idealistic gesture of re-membering a former wholeness or lost unity. Instead he defends the critical and contradictory work of memory as an aesthetic experience which establishes subjective/individual moments of non-identity in the modern world of instrumental rationality.

In Bernhard's work, memory performs itself as the powerful somatic effect of the past in the present. The work of memory in his acclaimed last novel *Auslöschung: Ein Zerfall (Extinction)* is destructive: detailed remembrance is consciously and specifically employed to erase the past in order to justify and rescue the narrator's own spiritual existence. But this destructive (rather than restorative) work of memory is ultimately also a performance of self-negation and self-obliteration. *Heldenplatz*, too, touches on these thematic and stylistic concerns, but the choice of the medium of theatre for the typically Bernhardian exploration of the recollection of past experience in the present moment reveals and heightens the phenomenological nature and performative complexity of the work of memory.

Joshua Abrams
Roehampton University

Teaching Children to Remember/Forget: Affective Futurity and Transmitting Trauma's Missed Encounter

Throughout Caryl Churchill's *Seven Jewish Children*, the central figure is a child who never appears. Yet most lines begin with the construction "Tell her..." or "Don't tell her...," seeking to control how this unseen child (and by extension the political subject) remembers a series of events. The events in question are a series of historical traumas (perhaps in part desired to be forgotten), beginning from the Holocaust and extending through recent Israeli-Palestinian conflicts. The "seven scenes of traumas" that frame the play's live encounter are a device repeated by Deb Margolin in her response, *Seven Palestinian Children: a play for the other*.

In this paper, I examine, through engagement with the Levinasian notion of the "Saying" and the "Said", how the absence of the central child(ren) within the construction of these theatrical representations functions, asking whether this missing figure, within the "eternal present" of the stage picture offers a potential reimagining of trauma's missed encounter or a way of reimagining the functioning of the political memory-machine. These plays do not seek to erase or rewrite (the) traumatic events, but build beyond the Adornian impossibility of "art after Auschwitz," staging a gap that insists on its own remembrance, embodied by the unrepresentable/unrepresented child. Performance, as seen in these theatrical examples, might hope to invent an aperture in the 'real,' a changed encounter with the politics of temporality that bears a potential to reframe the missed encounter of psychoanalytic trauma, and in so doing, the very space of memory itself.

Gabriella Calchi-Novati
Trinity College Dublin

***Performative Memories of* Unframed Gestures**

In this paper, I will show that it is only by exposing 'what unites human beings amongst themselves [...][that] is the experience of language's limits,' that the incommunicability lamented by philosopher Giorgio Agamben may be defeated. By intertwining remembering and forgetting – mainly through the employment of photography, performance and (semi) autobiographical text – Sophie Calle, Philip Toledano and Mannix Flynn instigate a multilayered dialogue between their own work and the memory of the viewer. This intangible dialogue, by triggering the deepest folds of memory, of life 'as it is remembered', allows for an alternative communication, one channelled through what I would refer to as "unframed gestures", rather than through mere words and images. By confronting the limits of remembering these artists expose and overcome that always-already past tense of memory and thus they potentiate the performative quality of memory itself. By depriving the material of memory of its own frame of reference, these artists translate individual memories into philosophical gestures, which elicit the communal experience of being that 'whatever-singularity', that 'whatever being' theorised by Agamben in *The Coming Community*. I will conclude by advancing that it is only when life intrudes upon art, and not vice versa, that the performative quality of memory is wholly enacted. It is only then that each individual, all individuals together – 'same' and 'other' simultaneously – confront their own memories and thus (re)frame the "unframed gesture".

Alvin Lim
National University of Singapore

Sitting, Forgetting: Staging Forgetting, Sitting and Remembering

This paper will explore and elaborate on the possibilities for reflecting on the theme of forgetting offered by the Chinese philosopher Zhuangzi's text, *Inner Chapters*, comparing it to narratives on the same theme in Western philosophy. The paper will also meditate on the possibilities offered by sitting (and watching a performance), a position that draws our attention to the politics and economics of gain and loss, remembering and forgetting, both voluntary and involuntary. In short, what does it mean to "to sit and forget [坐忘]" in the theatre and in a panel? What do we choose / remember to forget when we sit? What is in the nature of lecture performances or pedagogical events that demands a concentrated degree of sitting, remembering and forgetting?

In an attempt to minimise the possibilities of forgetting the themes of my paper, I shall state plainly the three positions I will take or will have taken. First, I will recall my sitting position when I watched Forced Entertainment's *Exquisite Pain* in Singapore. Next, in recalling this experience, I am now in another sitting position as I write my paper. I assume that I will again be seated as I address my future audience. These three positions of sitting shall allow me to reflect on the profound relationship between the acts of sitting and forgetting as means of erecting a dais for proper names, words, and (mis)translations. I will also attempt to relieve the pain and numbness that come with long periods of sitting.

☐ Performance, Cognition, and Experience

II

UTRECHT UNIVERSITY, DRIFT 21, 0.06

CHAIR: MELISSA TRIMINGHAM (UNIVERSITY OF KENT)

Our panel features three papers by Amy Cook, John Lutterbie, and Bruce McConachie in a conventional presentation-and-discussion format. Each paper takes everyday experience as its starting point. Amy's talk begins with comments about eating an apple, John's will discuss situations "in everyday life where the way forward is open to question," and Bruce starts his paper in the waiting room of a dentist's office, where "spectator" patients watch the "performance" of a receptionist. In each case, the point is to examine both everyday life and the framed events of performance through the lens of cognitive science. All of us draw distinctions between these two spheres of action. For Amy, the clear duality of an apple on stage – it is both an everyday, material piece of fruit and the concept or representation of an apple – gradually vanishes when an actor eats ("colon-izes") the fruit. John's paper will slice this duality a bit differently, distinguishing between everyday habits and innovative behaviors that emerge from improvisations. Improvisations excite new neuronal connections and actions that may result in innovative performances, on-stage or elsewhere. Bruce's paper also presses for a distinction between social habits expressed through normative role-playing and the kind of dramatic role-playing that actors do on stage. His rejection of Goffman's conflation of social and theatrical role-playing is a conclusion that logically emerges from all three of our papers.

Amy Cook
Indiana University

The Colon-ization of Character and Actor: Conceptual blending, embodied cognition, and the performance of eating onstage

Onstage, an apple is both an apple and the idea of an apple. In scene three of Tom Stoppard's *Arcadia*, when Septimus eats an apple, it transforms. We watch the apple become incorporated into the character and the prop disappears as the food is eaten. Inside the digestive tract of an actor onstage, the apple sheds its representational function. Conceptual blending theory destabilizes previous conceptions of how meaning is made and provides a tool for watching the process of meaning making, from two often contrasting ideas into a third emergent idea. Embodied cognition insists that we think *with* and *through* a very particular, environmentally situated body. Meaning is action: the meaning of "apple" is the set of actions the object affords. Eating onstage alters the audience's perception of the character/actor blend; we see the actor separate from the character, because actors can eat but characters cannot. Eating is physical, material, and embodied; it leaves traces on the tongue, in the cells, and in the language used to talk about it. The performance of eating onstage is always an act of transubstantiation: of food, character, and actor.

John Lutterbie
Stony Brook University

Improvisation and the Dynamics of Change

Improvisation is a fundamental but largely mysterious creative process that has been used throughout history in all of the arts. The paper argues that Dynamic Systems Theory (DST), a mathematics-based concept for understanding nonlinear systems, can be used to discuss the cognitive foundations of improvisation. In the body, dynamic systems are always in disequilibrium, subject to disruptions from external (social or cultural environments) or internal (proprioceptive) forces. When perturbed, patterns of behavior emerge from these systems through the evocation of attractors and boundary conditions that transform the chaotic into useful organizations. In people, a perturbation usually elicits preferred forms of behavior (habits) that promote socially acceptable resolutions. When the system enters a phase transition of sufficient magnitude, however, there is greater potential that the resolution will be novel – a combination of previously unrelated associations or a new pattern of behavior. This is what can occur in improvised situations. The paper concludes with the claim that this theory provides a practical strategy for understanding change on a range of personal and social scales, which are relevant to cultural performances and everyday life. (FOR PERSONAL REASONS, JOHN LUTTERBIE CANNOT ATTEND THE UTRECHT CONFERENCE. WE ARE ARRANGING FOR HIS PAPER TO BE READ BY A GRADUATE STUDENT FROM KENT UNIVERSITY, IN THE UK.)

Bruce McConachie
University of Pittsburgh

All the World is Not a Stage

The theatrical metaphor at the heart of *The Presentation of Self in Everyday Life* has had a major influence on performance studies. Goffman's analogy joining social to theatrical roles has extended the notion of performance into everyday social life and shaped a range of investigations, from disability studies to performativity. Some recent findings in cognitive science, however, put pressure on this metaphor. This paper examines the two angles of perception that are relevant here – the cognitive work involved in the perceptions and actions of spectators and of performers – in the context of a recent visit to the dentist's office and the interactions between the patients and the receptionist, socially on view to all in the waiting room. Do spectators watching an actual receptionist enact her duties behind a desk perceive her "performance" in much the same way as they would watch an actress doing the same role on stage in a play? Does the receptionist play a role for the patients much as she would embody that character in a stage fiction? The paper will use framing theory, conceptual blending, and embodied cognition to point to fundamental differences between habitual role playing and performance. It will also suggest, though, that new learning situations in life can involve the kinds of role-playing that occur on stage.

☐ Site and Simulation

II

UTRECHT UNIVERSITY, DRIFT 23, ROOM 2.06

CHAIR: LIESBETH GROOT NIBBELINK (UTRECHT UNIVERSITY)

Patrick Primavesi
University of Leipzig

***Memories from a Theatre of War – Mike Pearson's Site Specific* Persians**

Where is the site of the *Persians*? Can we (re-)locate Aeschylus' play, earliest remaining tragedy of Western Civilization, *literally*, in front of the palace of Susa, at the tomb of king Dareios (who reappears as ghost)? Or do we have to locate it rather *historically* in the theatre of Dionysos in Athens, the place where the tragedy was performed first, in order to let Greek spectators imagine the despair of their defeated enemies? Since this play, like all tragedies, may be performed at any theatre in the world of today, what could be its relation to a particular site? Mike Pearson, former director of Brith Gof, has staged a new version of the "Persians" in an extraordinary setting: In the Welsh national park Brecon Beacons, there is a military training ground with a "German Village". The scene is the so-called "Social Skills House", an open, half-cut concrete building designed for the presentation of in-house military action, in front of a grand stand for army audiences. This unique theatre of war is at the same time a theatre of memory (constructed during the Cold War, anticipating a battlefield in the "Fulda-Gap"; later on transformed into a "Balkan"-village), and a theatre of site specific experience (in a landscape almost untouched for many decades, inhabited only by sheep). A brief analysis of the performance will examine how Mike Pearson and his collaborators developed paradigmatic relations between site and play, memory and simulation, technology and experience.

Katja Hilevaara
Queen Mary University
& **Emily Oley**
Roehampton University

Place as a remembering process: a conversation about making and breaking images

As practitioner-researchers, we have been collaborating for the last three years, to produce a series of short performance installations as part of an ongoing project called *Brief Encounters (or The Breaking of Images)*. Our work experiments with the idea that 'places remember events' (words that James Joyce scribbled in the margin of his notes for *Ulysses* in 1919). By using materials inspired by the sites in which we perform, we create fleeting images that call on memories stored within the place itself as well as appealing to the visitors' imaginings in the here and now. Giulio Camillo's Theatre of Memory can be seen as the epitome of a place that remembers, storing all knowledge in the form of images, for the individual spectator to engage with. We propose a performance paper in which we will discuss his concept along with the writings of cultural geographer Doreen Massey, who defines place as a 'thrown-togetherness', a process that is contested and ever-changing. Drawing on these ideas we will present a scripted and staged dialogue that articulates and questions our own working process and aesthetic. While we will critically reflect on some of the theories that have influenced and inspired our practice, we will also experiment with the dialogue format to demonstrate our practice in speech. With words. With images, that we will evoke and then take apart.

Arseli Dokumac
Aberystwyth University

Everyday Performances and the Environment as Living Archive

In his notion of 'taskscape', Tim Ingold (*The perception of the environment*, 2000) argues that 'in dwelling in the world, we do not act *upon* it, or do things *to* it; rather we move along *with* it' (200). Taking up Ingold's point, this paper regards environment as a living archive and investigates its process of *becoming* in the material practices of the everyday.

Lights prescribe the time for crossing streets. Water taps require certain manual operations in their use... As has been long claimed in actor network theory, practitioners in any given environment are enveloped within an array of potential material relations which mediate their actions. These possible relations constitute what James Gibson (*The ecological approach to visual perception*, 1979) calls the 'affordances' of an environment and the significance of his neologism lies in the fact that it does not describe some functional imposition being habitually or passively complied with. Instead, it concerns the active exploration of the 'fit' between the furnishings of an environment and its practitioner that is always *emergent in performance*. In light of the concept of 'affordances', this paper considers several videotaped daily tasks as they are performed by individuals of different physical abilities. It investigates the ways in which daily performances become a process of negotiation with 'substances' and 'surfaces', whose material features are usually considered to pre-exist and are thus supposed to be prescriptive of performance. Drawing on the 'tactics' and the design implications inferred from the analysis as well as from a brief historical overview of the tools involved in such daily practices, the paper presents environment as a living archive, or in Ingold's words, as 'a total movement of becoming' where the negotiations of affordances in everyday performances constitute the 'moments of its unfolding' (200).

Lynne Kendrick
University of London

Mimesis and Remembrance: Daedalus'* A Place at the Table *and the intolerable image

This paper explores the material relation between mimesis, space and remembrance in a current touring production by Daedalus Theatre Company. Adopting Taussig's (1993) theory of the lure of alterity and Caillois' (1935) theory of mimesis, this paper asks what are possibilities of simulation and remembering within the material, theatrical space? I argue that the performer is not necessarily 'othered' by encountering difficult memories in theatrical production; rather the materiality of theatrical simulation offers the opportunity to play with the remembered by 'slipping into Otherness, trying it on for size' (Taussig, 1993: 33). Daedalus' production of *A Place at the Table* (a visual and verbatim theatre production about the Rwandan genocide by eye-witnesses and artists), exemplifies how theatricalisation (not just the 'truths' of the verbatim texts) allow the performer to shift between simulating as subject and functioning as player. I will show how the performers in this production became perilously close to – but were not subsumed by – the intolerable 'other'. This is the possibility of simulation in *distinct* relation to the material, which, according to Caillois, is a state of being 'similar, not similar to something, but just similar' (Caillois in Taussig, 1993: 33) Moreover, this act of being similar can produce the material, as a process of the '*self-ing* of space' (Shepherd, 2006: 167). Thus this analysis of the material relation between performer, space and the remembered demonstrates how the performer can face the intolerable image.

☐ Dance and New Media / New Technologies II

UTRECHT UNIVERSITY, DRIFT 23, ROOM 2.07

CHAIR: LIESBETH WILDSCHUT (UTRECHT UNIVERSITY)

Ryan Platt
Colorado College

***Translation and the Transmission of Memory in William Forsythe's* Monster Partitur**

Translation is traditionally held to convey content between two languages. Contrary to this definition, William Forsythe uses translation to problematize artistic expression, which seems to degenerate into unintelligible nonsense. Nonsense is pronounced in *You Made Me a Monster*, an installation that combines grotesque movements with ghoulish groans. This vocabulary is the product of a compositional process that Forsythe names "translation." According to his description, choreographic translation requires dancers to relay content between visual and corporeal forms. Since these forms cannot approximate each other, these transmissions eventually become unrecognizably deformed or "lost" in translation.

As such, Forsythe's translations reveal the loss of potential choreographic material. *You Made Me a Monster* connects this formal loss to an autobiographical event: the death of his wife, recounted on video. However, in *Monster Partitur*, a second version of the installation, Forsythe removes this recording, choosing to operate without a visual and narrative framework. In order to explain this decision, my analysis draws on Walter Benjamin's "The Task of the Translator," which maintains that translation exemplifies a medium in which content is bound, never to find direct correspondence. Consequently, all translation is necessarily enigmatic, as if withheld from sight. Hence, *Monster Partitur* includes a visual obstruction – a *Partitur*, which in German means score. As a physical separation or partition, this score is a literal manifestation of Forsythe's formal process of translation, which transmits potential choreographic material and actual events – such as the memory of a lost spouse – that are incompatible with theatre's aesthetic order.

Sita Popat & Scott Palmer
University of Leeds

Against Ghosts: Mixed Reality and Embodied Presence

This paper explores performance practice encounters in mixed reality environments. It argues for the body's ontological status as the centre of perceptual experience, countering the myth of technological disembodiment that has threatened to dissolve our bodies into mere ghosts. In the AHRC-funded *Projecting Performance* research project, offstage performer-operators control digital sprites to interact with onstage dancers, using a pen and graphics tablet as the interface. This control is predicated upon the ephemeral expressivity of gestural motor activity. Performer-operators regularly report experiences of dislocation or translocation, recalling being on stage either with or within the sprite.

Drawing upon theories from digital performance, phenomenology and computer gaming, this paper proposes that embodied experience lies at the heart of all mixed reality encounters. Telematic dance researchers Broadhurst and Kozel describe how technology in performance extends the body, rather than losing or substituting it. These descriptions chime readily with the well-rehearsed explanation of the hammer as the extension of the carpenter. The tool is encompassed within the structure of the body, as the carpenter focuses upon the job in hand. In *Projecting Performance*, the physical body is extended via its avatar, giving virtual access to remote locations. Yet rather than the tool withdrawing from explicit attention, body and avatar are caught up in a complex relationship of foreground and background awareness and presence, where neither is fully physical and neither is entirely virtual. This paper examines how we experience technologised presence as embodied beings, and argues against disembodiment – against ghosts.

Jonah Salz
Ryukoku University, Kyoto & Noho Theatre Group

From picture-scrolls to mo-cap enhanced performance: Medieval and contemporary Japanese inter-medial representations of Hell

Hell is a place that few get to visit and write home about. Yet images of purgatory and hell abound in medieval paintings West and East, reminders of perils awaiting sinners in the life hereafter, but also that someone is watching our earthly "performances".

While not as famous as Bosch or Brughel's versions, the *rokudo-e emaki* scrolls popular in Japan in the 12th-14th centuries warned of various levels of Buddhist hells awaiting sinners. Scrolls hung in temples or laid on tables and unfurled slowly were enjoyed as an unrolling stream of evocative texts and images.

Similar to the ur-cinema of picture-scrolls, the masked, medieval noh theatre creates evocative stage images via masks, costumes, and dance, framed by wooden floor and roof, moving left to right across the wide stage, with "side-texts" provided by choral accompaniment. Such potent pairings of separate visual/aural streams can be found in later forms such as picture-books, bunraku (puppet theatre), *kamishibai* ("picture storytelling"), and contemporary *manga*.

In 2010, the Noho Theatre Group produced *A Spider Thread*, featuring noh and kyogen actors. Dancing demons and sinners were created using motion-capture technology of noh dance, deconstructed and reconstituted as computer graphic animations. These were controlled in real-time by actors' sensors, where they were projected on screens, flanking the stage.

This paper documents the layers of medieval visual and dramatic culture employed in the process of creation of *A Spider Thread*, analyzing the effectiveness of its interactive "moving pictures" approach to theatrical presentation by way of medieval aesthetics and contemporary media theory.

Zeynep Gündüz
University of Amsterdam

From Assistant to Performer: The Changing Roles of Technologies in Digital Dance

According to Baugh (2005), in terms of the function of technologies in performance, most often technologies have served to assist the performance. Baugh claims that the history of integration of technologies in performance has created a certain mode of perception, which he refers to as the "hierarchy of perceptual importance". According to Baugh, the hierarchy of perceptual importance places the performer center stage while the technology remains in the periphery.

Also in the art form of dance, the role of technologies is most often reduced to that of assistance. Technologies are, generally speaking, considered to compliment the choreography and expand the corporeality of the dancing body. In other words, the integration of technologies into dance does indeed largely operate on the basis of what Baugh calls hierarchy of perceptual importance.

The aim of this paper is to demonstrate that this hierarchy of perceptual importance no longer holds when we consider dance performances that integrate recently developed motion-tracking based real time interactive technologies. Via a case study of a digital dance performance *Glow* (2006, G. Obarzanek, F. Weiss), dance reviews, and literature on digital dance, this paper argues that *Glow*'s choreography changes the conventional center-periphery mode of perception to one of center-center. Moreover, it argues that *Glow* allows a mutual interaction between the animate and inanimate elements onstage, which transforms the role of technologies into a performer, and thus, the relationship between dancer and technology into a duet.

☐ No Other Way to Remember: technologies for experience and forgetting II

UTRECHT UNIVERSITY, DRIFT 23, ROOM 2.12

CHAIR: ALAN READ (KING'S COLLEGE)

Seeking to initiate an imaginative exchange between ideas of memory and forgetting, experience and remembrance, performance and technology, this panel, chaired by Alan Read, admits loss as a vital constituent of any process of remembrance and thinks through memory not just as mental representation but as something performed.

Exploring acts of memory as processes of searching, whether emotional, digital or traumatic, the panel approaches the forgetting of lines onstage, practices removed from context, and the anxiety common to all performance goers, practitioners and scholars, that of 'missing work', as performances of forgetting.

Not only has the actor's brain prevented them from remembering the line, not only has the spectator missed the exhibition, but this forgetting itself becomes another kind of performance, one of culpability. The notion of the guilt of forgetting resonates across all three papers, in the 'theatrical guilt' attached to the mis-remembrance of theatrical codes, the constant remembering and re-remembering of the event and the failure of presence.

Coeval with this forgetting and remorse is an impetus to memory. 'Forgetting creates the ground for remembering's possibility' (Williams) and this memory is processual, dynamic and recollective. From a variety of perspectives, this panel asks what it could mean to hold something (only) in remembrance, and how memory, and indeed forgetting, can perpetuate knowledge of something past.

Karen Quigley
King's College

Forgotten Context, Remembered Practice

The last of the world's ice has melted forever. The greatest ice-dancing couple in the world, Heap Krusiak and Pebble Adverati, struggling to resurrect their sport, perform their iceless dance, in ice-dancing costumes and skates, on a wooden floor at Warwick Arts Centre.

This paper examines English performance company Dancing Brick. In their recent work, *6.0 How Heap & Pebble Took On The World And Won*, company members Valentina Ceschi and Thomas Eccleshare look at the problem of what happens to the practice when the context upon which it depends has disappeared.

A performance exploring the attempt to cling to a practice that is no longer possible renews an interest in the content-context debate. If the original existence of ice led to the creation of the practice, and the practice perseveres even when this existence is no more than a memory, what does the continuation of the seemingly abandoned practice say about performance as an agent of a memory? This memory of a world with ice, the remembering of which is in turn a constructed narrative within the world of the performance piece.

I begin in this paper to wonder about the refusal to abandon a practice. Far from an ecological appeal, what Dancing Brick prefer to explore is the notion that "performance can be the living enactment of memory" (Roach). With this in mind, I analyse Heap and Pebble's performance, and Dancing Brick's practice, towards an ethics of remembering and a negation of obsolescence.

Georgina Guy
King's College

Notes on a Return to a not-Forgotten: experiencing memory as activity and process

Notes on a Return (2009 Laing Art Gallery, UK) began when curator Sophia Yadong Hao discovered the brochure for a 1980s exhibition of live work in the Laing archive and manifested as a series of exhibitions composed from archival documents, audio recollections and newly commissioned works relating to these past performances and their uncertain memories.

By employing documentation as a starting point for the development of new work, the exhibitions create what Hao calls a 'secondary memory constructed by the next generation rather than a primary witness.' Beginning with an experience of 'not forgetting' (Badiou), that is, with an acute awareness of my incapacity to remember, this short paper tests the notion of secondary memory in a situation of further removal. Exploring a sequence of exhibitions which I did not visit, my paper admits lack of memory and anxiety about non-attendance and 'missing work' as impetus to memorial practice. Interpreting literally Edgar's figuring of the computer as a place in which to perform memory and thinking memory 'as a process of searching' (Hao), this approach constructs an experience of *Notes of an Return* from retrievable online, material and memorial records.

We press the return key to make space onscreen, to enter information and navigate searches online and off. Testing the ways in which technologies mediate our faculties for remembrance, this paper confronts the complexities of a methodology of memory, exploring the possibility of returning to and making a memory of something previously unvisited.

Ioli Andreadi
King's College

Uh...the...uh...the thing is...yeah... A struggle to remember and forget

This paper focuses on the moments a performer forgets the 'text'. During dreams I have had the experience that I was performing for an audience but was unable to remember a single word of my part. Its literary analogy must be the famous 'le souci de la toile blanche' to which Mallarmé refers: This feeling connected to the anguish of the creator. Forgetting can also be the 'point zero', the moment of complete forgetfulness, like Prince Myshkin's 'stupidity'-possibly creation's necessary condition. The moment an artist forgets any preconceived plan and abandons herself/ himself to the flow of inspiration.

I am also referring to the song 'Mikroconstantinos' (little Constantine) sung at the Anastenaria ritual in Northern Greece that deals with adultery, infanticide, cannibalism. What does the participants' forgetting the lyrics mean in relation to the song's content? Forgetting in the theatre and at the same time being forgotten by the theatre, when the text is abandoning you: Is forgetting the text related to some kind

of theatrical guilt? 'Remembering' or 'forgetting' the text, losing or gaining control of it, is a struggle where fear of punishment seems always directly or indirectly present.

This paper will investigate questions that relate to forgetting as part of a 'theatrical crime'- or, at times, as a sign of overcoming fear and creative liberation.

Christina Fornaciari
UFBA – Federal University of Bahia (Brazil)

PERFORMAFUNK: from appropriation to invention, from remembering to forgetting, for a Brazilian popular aesthetics

This paper aims to examine critically and theoretically one of the most important urban movements in today's Brazilian culture: the "funk carioca", originated at the city of Rio de Janeiro. Looking at the historical aspects of this movement – which has been traditionally regarded as one of the most illustrative examples of the country's characteristic to combine intense consumption of foreign cultural products to a capacity of appropriating such foreign models – this paper will address how a national memory can be stored, traduced and transformed in processes of arts' appropriation, as it is the case with the Brazilian funk movement. As it is known, funk musical genre was inherited from the USA during the 80's. After a rather anthropophagic process of consumption, it resulted into a cultural event in Brazil, which greatly differs from its North American source. In its sound materiality, ideology and aesthetics, the USA movement has been transformed into a completely new aesthetics, by means of the introduction of national musical, imagery and dance references into the original model, thus creating popular aesthetics derived from international cultural infiltration.

This process of change, "cultural resistance" and ownership revealed by the "funk carioca", seems to be very effective in keeping a record of the country's own culture, as well as being powerful strategy of forgetting traumas related to cultural rapes or international intense infiltration. Beyond the period of arrival and absorption of USA's funk into Brazilian shantytowns, these transformations are in constant progress, resulting in new elements that constitute the environment of the movement.

Panels

13.00–14.30

☐ History, Repetition and Fixity

II

UTRECHT UNIVERSITY, DRIFT 21, ROOM 0.32

CHAIR: RACHEL FENSHAM (UNIVERSITY OF SURREY)

This panel shares an interest in repetition over time, concerns with fixity, and the relationship of performance to time as a phenomenon that simultaneously, and in spite of itself, makes history and objectifies forms of social memory. Spooling around objects, large and small, and events, epic and minor, in diverse artistic/political/social landscapes, these papers examine the propensities of performance to store up time, to hold fast against change, allowing for the unevenness of transmission. Repetition, storage and 'acting fixity' we would suggest have their own affective and willful properties.

Traversing the fields of theatre studies, performance theory, spatiality, and the new archival studies, we want to ask how objects, and performances shore up experience against the flow of time? Or what the relationship of the object becomes to performance, or to spatiality, in and through time. Our examples are works, or objects, that circulate through embodiments where the cipher, perhaps unexpectedly, has an agency against wilful forgetting.

Lada Čale Feldman
University of Zagreb

Exercises in Style, Repetitions in Time

Focused on the phenomenon of a 40 year long run of the performance of Queneau's *Exercices du style* with the same cast, that premiered in the Croatian theatre &TD in 1968, this paper will address numerous issues regarding cultural and personal memory, transformations of acting experience and technologies of preservation that arose from its apparent success, which was a totally unanticipated "miracle". It became the most popular and therefore commercially most reliable project of &TD theatre, committed at the time to contemporary repertoire, theatrical innovation, intellectually engaging and politically provocative projects.

Apart from reflecting upon the changes in contextual and experiential investments generated by this performance as a kind of embodied archive of cultural patterns of behaviour during the socialist regime, I will suggest that there is a curious correspondence between the logic of repetition governing the performance and its long-term attraction to the audience: in fact, our current theorizations of facets of theatrical time rarely deal with the time spent (or gained) in such curious cases of (almost) endless repetitions of a performance, inadvertently embracing the impact of durational performance practice. I will especially concentrate on the cast, since it consists of an actress and an actor who spent more than half their career on stage playing Exercises in Style: there is a whole culture that accrued around their acting (from feasts with cakes for the performance's "birthdays" to interviews, critical reviews, essays, photographs, recordings, a book of short memoirs etc.) in a growingly panicking effort to create a material replacement for their looming disappearance.

Rachel Fensham
University of Surrey

Mnemonic traces and 'the pleasures and torments of incomplete forgetting'

In the installation *Sound Machine* (2008), the artist Esther Shalev invites mothers and daughters to listen to a soundscape composed from the weaving machines of a textile factory where the older women worked when pregnant. Projecting their active listening against the repetitive actions of the equipment, now silenced, produces a memory machine of industrial work, and of generational difference, which reveals slippages in the transmission of craftwork, and its affective relationality. The installation thus places memory, linked to both the repetition of labour and the incommensurability of difference, into contention, as Esther Shalev asks: Do they both remember, even vaguely, that permanent noise? This paper will investigate what Joseph Roach calls the 'pleasures and torments of incomplete forgetting': an apt provocation for remembering how we forget, given the potentialitiy of 'total recall' and the 'externalisation of memory' proposed by new technologies.

Shalev's installation resonates with my recent archival research in the Laban archives and on early modern dancers in which performance objects become emblems, talismanic even, through their tactile properties worn out by repetition. How do outmoded theatre technologies or old costumes represent forgotten movement repertoires, or reveal collaborative practices, and ways of seeing, that belong to forgotten economic and cultural networks? Is it through repetition that these trace-objects produce the pleasure, torment and damned time passing needed for the emergence of aesthetic form, and its difference from social reality? I will suggest that a resistant materiality hums like an eerie 'noise', in memory of alternative, non-hegemonic, accounts of artistic production.

Sophie Nield
Royal Holloway, University of London

Performing In Stone: mutes, metaphors and memory machines

High atop the Royal Courts of Justice in the Strand, London, stands a lone female figure. She holds in her hands two objects: a sword, and a pair of scales. Silent. Blindfolded. She is Justice, a metaphor in stone. This paper will examine the presence of the mute female figure in representation, and its function as emblem and cipher in the machines of imagination and memory.

The streets of most major cities in the world are peopled with stone – statues and monuments commemorating war, triumph, defeat and nation; famous figures from the worlds of politics, battle and celebrity. Over the past few years I have been interpreting the spatial work of Henri Lefebvre in relation to an 'expanded' field of theatre studies. This paper will develop this work by addressing Lefebvre's articulation of 'monumental' space - masking power and conjuring away both time and the possibility of political change – as well as extending its application into the field of gender by applying it to the figure of the woman in stone.

I am interested in whether more extended analysis might challenge these representations: of the woman as mute, the woman as image, the woman as object around which the story is organised, but not an agent herself. What is it to stand as a fixed point in time, to be an emblem of fixity against change, to be the mechanism through which other entities organise their pasts: justifying political, national, imperial practices – ciphered, silenced, made in stone? Materials for discussion and illustration may include: silent figures in art and performance; the ghost, the statue, the monument; war propaganda; pop songs.

Paulina Popek
Adam Mickiewicz University

Testifying the memory. Performative Architecture

Jon McKenzie in his book *Perform or Else* uncovers, that when we think about the uncanny relationship between cultural, organizational and technological performance, we can see that performance studies in its broadened field of interests, allows us to experience the innovative, comprehensive, interdisciplinary and intercultural view on different forms of human expression both in the sphere of *praxis* and *episteme*.

Public buildings and monuments are kinds of specific databanks, which "house" the memories. They have the potential of being the witnesses of the past, present and future and that is why they practically not only "store" but also give us access to the memory. By living surrounded by public buildings and monuments we have also the opportunity to experience a kind of aesthetic environment that delivers us into the world of the transcendental (R. Eshelman: 2005).

Krzysztof Wodiczko from the Massachusetts Institute of Technology is a Polish artist, renowned for his large-scale video projections on architectural facades and monuments. His performances combine art and technology that are used to revive history about the cultural issues that are often given little attention or forgotten. In my paper, I will focus on explaining how Wodiczko and other artists from post-communist countries, by using multimedia installations give the spectator a chance to experience the history but also provide the perspective on the way in which the relation to the spectator is constituted.

☐ Race, Trace, and Space in Performances of Black Diasporic Memory

II

UTRECHT UNIVERSITY, DRIFT 21, 0.05

CHAIR: JENNIFER BRODY (DUKE UNIVERSITY)

This session brings together four scholars working at the interstices of performance studies, visual culture, dance and movement analysis, and popular and subcultural studies to engage one another and the audience in a provocative conversation about how and where blackness figures in contemporary global circuits of cultural memory. From the transversal circulation of the hip hop dance "cypher" (Johnson) to the arresting shock discovery in the Eurocolonial archive of the African nude body caught and circulated in snapshot photography (Young); from the psychic and performative traces of black masculinity in minstrel performance and autobiography (Stephens) to the gestural and stylistic traces of blackness as a mark upon racialized feminine bodies (Nyong'o), this session will take up and critically assess the technologies of the self through which blackness has been forcibly produced as legible within Euromodernity, and how performance strategies have smudged and smeared that legibility.

Imani Kai Johnson
Performance Studies, NYU

The Space for Change: B-Girls, Race, and Dance in Hip Hop

This paper will examine interviews and dance footage of three b-girls (one British, two Dutch) of African descent to explore the socio-political dynamics of b-boying communities and the embodied aesthetic possibilities enabled by "cyphering." Popularly known as "breakdancing," b-boying is Hip Hop's quintessential dance form often recognized by its conspicuous multi-raciality and its hyper-masculine and aggressive style. Cyphers are improvisational, ritual circle spaces, considered unanimously to be where the "soul of the dance" resides, yet they are infrequent in Europe – due to differences in training styles or access, for example. While the commercial and theatrical spectacle of breaking and its internal social dynamics carry subtle anxieties around racism and not-so-subtle acts of sexism, cyphering cultivates non-verbal social spaces wherein these b-girls challenge, critique, and construct distinct forms of social participation that they use to undermine conditions they may otherwise face. In analyses of Hip Hop's global cultural influence, dance is a rich and incredibly important site of analysis.

Tavia Nyong'o
Tisch School of the Arts, NYU

Europe Doing Away With Itself: Vanishing Acts in Liquid Modernity

This paper follows the work of the ethnoracial trace along the surfaces of the contemporary European city as it provokes and subverts myopic rhetoric of Europe's "doing away with itself." The postcolonial presences of Middle Eastern, North African and Sub-Saharan peoples is increasingly taken to indicate Europe's rejection of its civilizing, secularizing Enlightenment mission to the world. This paper posits the act of doing away with such a "self" as a potentially ethical humility and an opening out of the self to the illimitable other. As a practice of ordinary conviviality, doing away with the body's enlistment into the national and supranational corps of race and nation comes by means of a breathing together, a taking in the other through the mouth and nostrils. This is to ask another question about graffiti and other street styles in and upon the spaces of transit and dwelling in Paris and Berlin, traces that the meek and the vanishing leave upon the hypervisible sites of commodity capitalism and pan-Europeanism. Considering the artistic protests of Princess Hijab and The Niqabitches against the French ban alongside the quotidian appearance of muslim women's street fashion in Berlin, this paper considers how the overdetermined "blackness" of the veil in the Western psyche connects metonymically to anxieties over the blackening of Europe through African immigration. Graffiti and the veil as quotidian practices subvert the official expectations over how bodies are supposed to circulate within modernity: as visible, discrete, socially legible, passport and credit-card wielding identities. But graffiti and the veil do so not from the accused position of a contra-modernity, but along a "gentle gradient" (Alan Read) that bears abandoned practices gingerly into a potentially more convivial future. Graffiti and the veil weave in and out of the capitalistic flows of goods and people through the traces they insist on leaving behind, through their withholding of a signature even as they emblazon the style of their singularity. They vanish into the crowd only to reappear as the multitude's desire.

Michelle Stephens
Colgate University

Black Skin as Afterimage: The Trace Left Behind in Black Male New World Performance

In Joseph Roach's discussion of that most ineffable of qualities in human interaction and performance, charisma, he first circumscribes it as a thing that has material effects – the "It-Effect." He then provides a way of thinking about charisma not as a feature of the performer, but rather, as a product of the interaction between the performer and his audience. Charisma becomes a "sensation" created in the gazing other by something projected by the performing self. It is this sensation, not the thing in the performer himself, that can ever be fully experienced and known by the audience. "Like the shape of a flame," it "lingers in the eye" long after its source has disappeared. With this resonant image as a backdrop, this paper explores the intersubjective and interpersonal dynamics of racial performance, where race, and even more specifically the skin, is the "afterimage" that remains in the eye of the gazer and ultimately contributes to the disappearance and disappearing of the black performer. Despite the intersubjective dimensions of Roach's account of "It," however, he denies any linkage between the object of his study and the famous object or object-causes of desire in psychoanalysis. This is partly because charisma skirts too closely to a primary subject of psychoanalysis, sex, or sexual attraction and desire. What Roach misses is the ways in which sexuality and desire – that is, the psychic drives and structures created from the reality of sexual differences – determine the various forms of "external stimulation" that first compel us in a performance. This is especially true of racially marked performances, where the shared fact of sexual difference is further disavowed by the phenomenological experience of racial difference as skin. Using examples such as Bert Williams' blackface minstrel performance and Caryl Phillips' novelistic adaptation of Williams' life-story, I will demonstrate how the desire for difference that shapes modernity's relationship to, and constructions of, blackness relies on a fundamental slippage between sexual difference and racial difference that occurs on the material site of the skin.

Harvey Young
Northwestern University

Embodied Experience in African Colonial Postcards

This presentation centers on 1940s and 1950s colonial-era postcards of African villagers and explores the ways in which the images of African bodies, frequently nude African bodies, were embraced as a means to attain an imagined intimacy with "blackness." I argue that imaged bodies – variously read as embodiments of both the nation in and the continent on which the postcards' subjects reside, representatives (through their relative oppression) of French or Belgian colonial power/domination, and erotic objects - became one of the primary means through which French or Belgian citizens could gain access to the experience of life in the colonies. By looking at a photograph, a viewer could gain access (through imagination and fantasy) to a distant place and people. Employing performance theory, this book offers a close reading of the poses of the individuals within select photographs and reads them alongside the messages written on the back of the photographs to offer an account of the ways in which fantasy, history, colonialism, conceptions of race, and the form of memoir writing fuse together in the colonial postcard.

RELATED TO THIS PANEL THERE WILL BE A ROUNDTABLE ABOUT THE TOPIC *WHAT DOES BLACK PERFORMANCE STUDIES LOOK LIKE TODAY?* (MODERATORS: JENNIFER BRODY AND THOMAS F. DEFRANTZ) ON FRIDAY, 12 .30-14.00 IN DRIFT 21, 109.

☐ Archiving the City with New Technologies

UTRECHT UNIVERSITY, DRIFT 21, ROOM 0.06 — II

CHAIR: NANNA VERHOEFF (UTRECHT UNIVERSITY)

Anna Birch
Royal Scottish Academy of Music and Drama

Performing Memory and Identity in the global and local neighbourhood

In 'For Space' Doreen Massey asks: 'And what if we refuse that distinction, all too appealing it seems, between place (as meaningful, lived and everyday) and space (as what? the outside? the abstract? the meaning*less*)?'

By taking Kathleen Irwin's paper as a provocation I will reflect on what neighbourhood and belonging might mean in Arcade Fire's *The Wilderness Downtown*: http://www.thewildernessdowntown.com/. In the context of my ongoing research into neighbourhood, belonging and history a further iteration of this project will be to explore this web site as a potential site of collaboration. By typing in my place of birth I can trigger Google maps to show (dated) footage of my birthplace and then write a letter to myself and send it into cyberspace. As I write something personal and share it with an unknown audience I wonder if this disembodied and performative response can in fact produce a new space for me to explore my identity differently?

Is *The Wilderness Down Town* web site and film project 'useful ' to us as artists or is it simply another nostalgia trip which 'pokes' or provokes in a counterproductive way? Does the web site itself render our contribution into another ubiquitous 'facebook' type profile? Can the 'hoodie' who we travel with play a part in helping us to understand place and space differently?

Kathleen Irwin
University of Regina

The Wilderness Downtown: Technology and Memory

If, as Jon Mckenzie writes, the world is now a "designed environment in which an array of global performances unfold," what does performance designed for that most global of stages, the Internet, space look like? As a scenographer of material spaces and spectators, the virtual stage causes me some consternation. The creative urge to affect the world and to be affected is persistent and made complex by understanding that stage and audience are now globalized.

McKenzie suggests that feelings and affects are transmitted globally through migration, tourism, transportation, and international trade. Add social networking and cyber commodification – more or less ungovernable practices that immediately communicate, and exchange such affects around the world with an intensity never known before. Here such an experience is foreground – one that exemplifies the affective and globalized turn in performance designed for the Internet and meant to engage each viewer "where they live." *The Wilderness Downtown*, (Chris Milk, Arcade Fire and Google) crafts an experience that is deeply personal as it takes you through the streets where you grew up.

At a time when theatrical events are heavily mediatized, endlessly franchised and increasingly expensive, *The Wilderness Downtown* elicits, through memory and sophisticated technology, a global feeling that is immensely more "affective" and available than what is achieved through the branding of cultural products across the world stages. It succeeds in creating an awareness of being both unique and interconnected. This paper asks: is this a sneak peak at the future of narrative performance or nostalgia produced by the most advanced technology available today?

Katia Arfara
Athens School of Visual Arts

The city as an archive: the filmic theatre of Berlin group

The city as an archive is the focal point of Berlin's Holoceen cycle. Caroline Rochlitz, Bart Baele and Yves Degryse from Antwerp collect since 2003 oral histories, images and sounds from distant communities in order not to attain the singular but to raise a typology of specific realities. Being in-the-between of theatre, film and the visual arts, the collective is reinventing the way that we perceive liveness while expanding classic narratives. Berlin's screen portraits are articulated around particular urban landscapes such as "Moscow", "Jerusalem", "Iqaluit". Through the use of technology, the Berlin group reveals an engagement both artistic, social and political that implies a sharp critique of the way that we are dealing with History. Originated from documentary practices, their urban "archaeology" shares virtually with the spectators the revelation of a forgotten or an unknown aspect of a community not in order to confirm it as such, but to introduce a critical distance from it questioning what in the present time constitutes the so called collective memory. For the present paper I propose to focus more particularly on "Bonanza" (2007), an abandoned city in Colorado as an exemplary filmic performance of a direct confrontation with the contemporary urban condition. Based on Michel Foucault's conception of the archive as a body of meaningful statements which constitutes the condition for the possibility of knowledge, this paper aims at exploring Berlin's intermedial forms of staging memory as a means of revealing previously unperceivable layers of reality.

Elena Siemens
University of Alberta, Canada

Theatre in Passing: Fragments from a Moscow Photo-Diary

This presentation draws on my forthcoming book *Theatre in Passing: A Moscow Photo-Diary* (Intellect, 2011). Inspired by Michel de Certeau's model of "second poetic geography," in which the walker – the everyday practitioner – invents the space observed by the voyeur, the book takes the reader on a tour of spaces of performance in contemporary Moscow. Specifically, this presentation discusses a three-stage archival process that aims to excavate and preserve the memory of Moscow's theatrical spaces, some of them radically transformed in recent years. The first archival stage concerns theatrical spaces themselves, which retain, against all odds, a sense of history, in which they were created. The second stage has to do with my experience of photographing Moscow's theatres. According to Christian Metz, photographs can serve as "private commemorations" in that they cut off "a piece of space and time" and keep it "unchanged while the world around it continues to change." Photographs also add a private dimension to the object photographed. My archive of photographs is constructed along my own individual walking strategies, my "second poetic geography." In addition to photographing them, I also include texts on each theatrical space. These texts are the third archival stage. The presentation features a number of case studies focusing on such key spaces as the Tchaikovsky Concert Hall (formerly Meyerhold's GosTIM Theatre), and the recently constructed School of Dramatic Art (includes a replica of the sixteenth-century Globe theatre).

☐ Back to the Future – Geopolitics Panel 2

UTRECHT UNIVERSITY, DRIFT 21, ROOM 1.05 — II

CHAIR: ROSEMARIE BUIKEMA (UTRECHT UNIVERSITY)

Kaitlin McNally-Murphy
NYU

Kinetic Explorations of Futurity and Desire

This paper does a close reading of the dance piece Festín, created by the Chilean dance collective, La Vitrina, considering it in its sociopolitical and historical context and within the collective's artistic chronology. By studying the possibilities and problematics of bodies being "put into motion" as both conduit and catalyst, dialectical movement as embodied memory and remembering, and a somatic attentiveness to trauma and to time that challenges the divisions between what is visible and invisible, sayable and unsayable, it asks how dance, as an aesthetic practice, can articulate the politics of time and place, as well as function as a space for speculation and experimentation, new forms of belonging, and new configurations of desire.

Zachary Lamdin
Birkbeck, University of London

Reenacting the unhappened

In April 2009 the BBC broadcast a one-off drama, *Five Minutes of Heaven*, which portrayed the meeting between Joe Griffin, a Northern Irish man who as a child witnessed the sectarian murder of his older brother, and his brother's murderer, former paramilitary Alistair Little. Whilst Griffin, Little, the event of the murder and the invitation to meet were all based on biographical "fact", the meeting itself was a fiction. Griffin had in fact turned down the invitation to meet his brother's murderer, but gave licence to actors and filmmakers to (re)enact this unhappened event from his biography.

Una Bauer
Centre for Drama Art (CDU), Zagreb

The time to come has long time passed

Through the analysis of the performance of Croatian company BADco. *The League of Time*, I will explore a specific situation in theatre productions when what is staged and dealt with is a past projection of the future, with its social and political implications. *The League of Time* is engaging in a theatre fantasy that combines a series of loosely connected ideas, dealing with the Fordist mechanics of production and the construction of a subject as a consequence of perception of the utopia of objective social time, beginnings of cinematic art that reflect industrial rationality of factory labour, slapstick comedy as its artistic reflection, Laban's research on the mechanics of the body, futurist projections of Soviet revolutionaries and Mayakovsky's poem *The Flying Proletarian* about the final battle between bourgeois USA and Soviet Russia in 2125. The idea of something becoming old-fashioned and obsolete even though it had never even happened and its relation with the medium of theatre intrigues me as a way to access the specificity of theatre. This is a true ghost of memory – something which only ever existed as a ghost, and was never ontologically solid. And yet, its obsoleteness is very palpable, very "real". It regains its ontological status through existential misperformance – it exists solidly in the archives, though it was never a part of any present.

Cecilia Sosa
Queen Mary, University of London

Affects, Kinship and Performance: Technologies of Memory in Post-Dictatorial Argentina

This paper focuses on the emergence of a new public culture of mourning in the wake of Argentina's last dictatorship (1976-1983). In particular, it looks at Lola Arias' *My Life After* (2009), a theatrical piece based on the real stories of six actors who were born in the dictatorial period. Playfully engaging with traumatic memories, the characters show the pictures of their parents, they read their letters, they wear their clothes, and eventually they enact their deaths. Departing from Marianne Hirsch's idea of postmemory, especially crafted to address the experiences of the second generation of survivors, I consider the extent to which personal testimonies can travel off the stage to build new affiliations in the present. I suggest that *My Life After* introduces a novel machine for the exploration of memory that not only includes the bodies on stage but also those of the audience. By decoupling the notion of memory from traditional discourses on victimhood, the piece helps to conceive a broader idea of being inflicted by violence. Ultimately, it shows how an alternative technology of remembering can serve as touchstone for non-traditional feelings of kinship emerging out of the experience of loss. Working at the intersection of performance, affects and memory studies, this paper draws on a series of interviews conducted with the director and the actors in Buenos Aires during April 2009 and January 2010. Ultimately, it argues that performance can propose not only a dynamic vehicle for addressing trauma but also to transform it.

☐ Performance, Memory, Postcommunism

UTRECHT UNIVERSITY, DRIFT 21, ROOM 1.09 — II

CHAIR: BRYCE LEASE (UNIVERSITY OF EXETER)

As Stephen Holmes has pointed out, the term 'postcommunism' has gone from being virtually inconceivable to shockingly self-apparent, only to revert to being flatly unintelligible once again.' Through a number of case studies, from Sarajevo to Warsaw, this panel attempts to unpick some of the cultural constructions and performance of memory in the former East Bloc. This interrogation will consider different ways in which artists in the former Yugoslav republics engage with the traumatic experiences of the civil wars from the early 1990s, challenge their audiences' historical imagination and renew their affective engagement with this past. In opposition to nostalgia, we will also examine examples from 'the young talent' generation of directors in Poland who have undermined national myths that supported nationalist ideology during Polish Solidarity. In Berlin, we explore the between-ness of the Volksbühne – its legacy as a worker's theatre, and the spectres of socialism that are maintained in its current way of being as an aesthetic vanguard. New performance practice and contemporary Romanian plays after the 1989 will be discussed alongside the ways in which the Romanian revolution was portrayed/remembered. This panel will look at the various modes in which 'postcommunism' (a term more flexible than the overused 'transition', implying a definite direction) has been mitigated in cultural performance in the two decades that have passed since the collapse of the Berlin Wall.

Milija Gluhovic
University of Warwick

Performing Ex-YU Memories: Trauma, Nostalgia, Loss

In the last two decades often contentious negotiations about what to remember and what to forget ran parallel with the search for a transnational memory of the conflicts, contentions, complexity and ambiguity of Europe's past. Now that the burgeoning debates on the politics of memory in Europe have come to play a crucial role in developing discourse on common European identity, especially in regards to the process of European integration, how do former Yugoslav republics "work through the past" as individual nations? Have the vocabulary of grievance, as the social and legal articulation of grief (Cheng 2001), and the attendant belief in its efficacy in redressing grief that permeates political discourses in ex-YU spaces today ironically deflected attention away from the more immaterial, unquantifiable repository of public and private grief that is part of the dark pages of European history? Focussing in particular on the performances *Sarajevo Theatre Tragedy* (dir. Gorcin Stojanovic) and *Born in YU* (dir. Dino Mustafic), which premiered in 2010 in Sarajevo and Belgrade respectively, I examine the ways in which artists in the former Yugoslav republics engage not only with the nostalgia for the country that ceased to exist but also the traumatic experiences of the civil wars from the early 1990s which ended with its collapse.

Chris Korte
University of Mainz / York University

Spectres of a Worker's Theatre: a sociological inquiry into the Volksbuehne from working class stage to global avant-garde

This paper will explore the Berliner Volksbühne's trajectory from a theatre "of the people" – its initial mandate in 1892 – to its contemporary way of being as a European, and even global, vanguard. In the early years of the Volksbuehne, its audience largely compromised of annual ticket subscribers, indicating that it intended to initiate a working class audience into its program of socialist realist dramas. As such, it became the artistic correlative of a vibrant Berlin leftist political movement that spanned the Socialists to the Spartacusts, which intended to participate in the emancipation of the proletariat. The Socialist Realist dramas that it initially presented became central to raising working class solidarity by means of artistic reflection and often didacticism. But what, if anything, is left of this legacy in the present day constitution of the Volksbuehne? If the visceral, often violent, and video-laden aesthetic of Frank Castorf, which has characterized it since 1992, now travels as a globally diffused image-commodity in flows of information capital in festivals and

theatres around the globe, is the spectre of its working class roots at all manifest? Does its contemporary way of being constitute a spectator-spectacle dialectic that has anything to bear on the relationship between capital and consciousness within the contemporary socio-political context? This paper will present a sociological inquiry into the Volksbuehne that will try to identify those "spectres" that inextricably link a "project" such as the contemporary Volksbuehne, to its initial formation or roots.

Bryce Lease
University of Exeter

Tackling the 'Young Talent' in Poland: Postcommunism and the End of Solidarity

A number of directors who have emerged in the past two decades in Poland have challenged inherited conceptions that linked identity construction in the theatre to community cohesion and national 'consciousness'. These include Krzysztof Warlikowski, Grzegorz Jarzyna and Jan Klata. The 1990s was seen as an era of confusion and disillusionment in the Polish political sphere, which coincided with a decline in audience numbers. The first decade of the new century, however, has seen a resurgence in theatre attendance; though this change has been marked by the reemergence of the *auteur* director, the former Polish Romantic texts and tropes that dominated the twentieth century have been rejected, reworked or left behind. Rather than conflating theatre events with national solidarity, these directors are working with performance practices that critique former nationalist values, figures and symbols reified under communism. Critics have noted in their work a perversion of traditional Catholic morals, symptoms of the decline in European civilization and a rejection of 'decent' sexual and moral conventions. Arguing that the theatre is no longer the space in which one enacts 'community spirit', I will address those tropes and performance practices which have come to embody Polish theatre at the turn of the century.

Carmen Szabo
University of Sheffield

Let's Do a Revolution

Focusing on cultural politics and issues of representation and performativity, this paper will discuss three facets of representing and remembering the Romanian revolution of December 1989. Firstly, it will tackle the televisual representations of the event, the story of '*live* revolution' and the depiction of the revolutionary narrative through filmic devices. Secondly, this paper will look at theatrical representations of the Revolution and its aftermath, both in Romania (through playwrights such as Matei Visniec) and in Britain (looking closely at Caryl Churchill's *Mad Forest*). Last but not least, it will look at the varied ways in which the Romanian revolution is remembered today, tackling the problematic 'performance' of revolutionary heroes and the process of 'forgetting', which has determined the 21st-century relationship between Romania and its revolution.

☐ Technologies of the Self: Body Modification, Memory, and Melancholia II

UTRECHT UNIVERSITY, DRIFT 23, ROOM 1.04

CHAIR: KESTRYL LOWREY (NYU)

Body modification in performance varies from minor to drastic, encompassing impermanent acts (such as Mary Coble's inkless tattoos) as well as plastic surgeries and other drastic alterations of the artist's body (such as Genesis Breyer P-Orridge's 'Pandrogeny' project). A fleshy technology of the self, body modification practices allow performers to messily refigure their corporeal identities. Stitched with memory and melancholia, the performance of the modified body offers an opportunity for individual and collective remembering.

How do performers and endurance artists use body modification to mobilize memory in their flesh? How does melancholia inform performances of body modification? Does body modification engender melancholia or ameliorate it? What is productive about engaging in melancholic practices? What ghosts haunt body modification, and how are they illuminated in performance? Must body modification always be a technology of the self? How do body modification practices interact with other technologies of the self? How can body modification be a tool to reconfigure concepts of the self and reformulate theories of embodiment?

Barrak Alzaid
ArteEast

"Sabah Mustapha Ahmad/Ahmed al-Fahel / Ahmed Subhi al-Fahal / Ahmad Subhi al-Fahl/Wadhah Al Obeidi / Waddah Saadi Saleh al-Obeidi/ Brothers of dead man/ Daughter of dead couple/ Wife of dead man/ Daughter of dead couple... and counting: Loss and Queer Assemblage"

NAMES FROM HTTP://WWW.IRAQBODYCOUNT.ORG/

In Wafaa Bilal's recent performance, "...and counting" the artist utilizes tattoo art to document the deaths of thousands of Americans and Iraqis over the past ten years. Over a 24 hour period, tattoo artists rendered Iraq's major cities in Arabic script, and overlayed 5,000 red dots to symbolize the American death toll, and 25,000 dots rendered in ink visible under ultra violet light, to represent Iraqi deaths.

Tracing Jose Muñoz's turn in *Cruising Utopia* towards the "socially symbolic performative dimension of certain aesthetic processes that promote a modality of political idealism" (Muñoz, 83) helps us explicate Bilal's failure to ultimately render 100,000 dots on his back; while Bilal's capacity to endure proved limited, he resolved to add dots as his body healed.

The performance does not merely codify the disjuncture in visibility between Iraqi and American deaths. Rather, Bilal's work effectively restages the body to ask "how do the state, technologies of violence and the body cohere to produce queer subjectivity?" This paper moves beyond the powerful effects violence has on bodies; to cause pain, to destabilize language, and produce difference – towards the creative potentiality of body modification to imagine worlds beyond memorial and melancholia.

Kestryl Lowrey
NYU

Bloody Endurance: Mary Coble, Hate Violence, and Memorial Melancholia

Enrico. Eric. Ernestine. Crimson drops of blood well up as the tattoo gun passes over Mary Coble's white skin, writing the names of over 400 queer people who were murdered in hate violence. *Fannyann. Francisco. Fred*. There is no ink in the tattoo gun—bloody abrasions outline the letters, fading into pinkish welts as the installation continues and the blood begins to dry. Observing that "when they were murdered, [many of] their murderers carved specific names [like 'dyke' and 'faggot'] onto their bodies," Coble decided to mirror the violence by having hundreds of victims' names etched into her own skin, an endurance performance stretching over twelve hours. A poetic and broad statement about hate violence against queer people, Coble's installation, *Note to Self*, testifies to the enormity and excessive brutality that characterizes such murders.

Examining Coble's performance of impermanent body modification, this essay explores the mobilization of memory and suggests that *Note to Self* both inspires and ameliorates melancholia. Attempting to mediate between individual and collective traumas, Coble embeds queer ghosts in her flesh; when she ephemerally inscribes the names of the dead on her skin, is she asserting that she belongs *with* them or that they belong to her? Coble offers possession and haunting as a technology of the self, crafting a corporeal identity out of the mess and memory of queer hate crime victims. By activating memory but refusing the closure of mourning, *Note to Self* manifests a productive melancholia that restabilizes queer subjectivities through the recollection of loss.

Krista Miranda
NYU

DNA, A.N.D.: Breyer P-Orridge's Pandrogyne and the Performance of Melancholia

Through their project of pandrogeny, a performance of identicalness through surgical, hormonal, and gestural body modifications, Genesis and Lady Jaye Breyer P-Orridge destabilize the "fictional character" of a "self" determined by fixed notions of identity, gender, and the body. While pandrogeny troubles the binaries of masculine/feminine, self/other, mind/body, and nature/culture, the project's philosophical drive advances the credo: "we are malleable and committed to being malleable." By refiguring their distinct corporeal aesthetics to achieve a body that eradicates their previously separate, and purportedly socially determined, selves, Genesis and Lady Jaye undermine theories of embodiment that conceptualize the body as a fixed, autonomous, "whole" entity, sealed off at the skin. This presentation will examine Genesis' both/and performance of embodied subjectivity as the pandrogyne after Lady Jaye's sudden death in 2007: Genesis explains, while Lady Jaye "represents the pandrogyne in the immaterial world…we represent it here, but we're still a couple. And we're still a pandrogyne." This performance of queer subjectivity, particularly in relation to memory and loss, lends itself to a reading of pandrogeny, a technology of the self, in terms of a performance of embodied melancholia. Revising Freud's pathological depiction, José Muñoz depathologizes melancholia as particularly "identity-affirming" for those whose subjectivities are marked by forms of identification incongruent with dominant ideologies. This transbiological, (trans)identity-affirmational pandrogeny project, particularly after Lady Jaye's death, is a prime example of how melancholia can be employed as a strategy for queer subjects.

Yu-Chien Wu
Johannes Gutenberg University Mainz

***Tearing the Palimpsest: Ron Athey's* Four Scenes in a Harsh Life**

Four Scenes in a Harsh Life is the second performance of Ron Athey's torture trilogy during the 1990s, which revolves on the artist's embittered childhood in relation to the issue of identity. This paper will explore the idea that the performance with practice of cutting imposed on the artist evokes a 'virtual image' that is the exact double of his skin, serving as 'an unconscious contact [of the traumatic memories] with the present.' (Al-Saji 2005: 220) I will use Deleuze to help illustrate that self-wounding, engendering virtual images, functions as a constant reterritorializing agency that abandons the notion of skin to be palimpsest which presupposes a prior origin. Against his background of being raised up in a dysfunctional Pentecostal family, the artist attempts to re-create the memories of his own in order to retrieve the status of a subject. Accordingly, cutting is an act of creation that mobilises interactions of the past and present, memories and imagination. To conclude, challenging the common suspicion of cutting as marking or reaffirming identity, this paper will demonstrate that Athey distablises unitary identity by revealing the metamorphoses of skin, wherein we see a circular and discontinuous encounter between the social forces of inscribing and the skin being inscribed.

☐ Enacting Pasts & Presents in Philosophy & Performance II

UTRECHT UNIVERSITY, DRIFT 23, ROOM 1.13

CHAIR: LAURA CULL (NORTHUMBRIA UNIVERSITY)

Bringing together speakers from Belgium, the Netherlands, the UK and USA, the aim of this international panel is to explore the connections and disjunctions between some of the multiple and complex resources for understanding the relation between the past and the present provided to us by Philosophy and Performance. Frederik le Roy's paper examines postdramatic memory theatres, such as andcompany&co and Needcompany, in relation to the critical perspective on the past and historicism provided by Walter Benjamin. Paul Ziche's paper explores the notion of 'immediate experience' as production (rather than as natural or given) through a reflection on the pedagogical practices of British-American psychologist Edward Bradford Titchener. Laura Cull's paper looks at the work of Allan Kaprow and Lygia Clark via the thought of Gilles Deleuze, to explore the idea of performance as a means for expanding our perception of the multiple present. And finally, Matthew Goulish's paper draws from the thought of William James and Alfred North Whitehead to address the understanding of memory emerging from Kerry Tribe's installation *HM*, which reflects upon the experience of Henry Molaison – a man who could not commit new events to long-term memory, forgetting them after 20 seconds. In each paper, both philosophical and performative practices figure as activities with the capacity to provide us with new experiences and understandings of time, memory, past and present. In this way, it is not only the differentiation between past and present that will be troubled here, but also the distinction between Philosophy and Performance.

Frederik Le Roy
Ghent University

A post-dramatic politics of memory?

With the emergence of a modern regime of historicity at the end of the 18th-century, the organic relation between past and present came to an end; to be replaced by a historical consciousness that was predicated on the feeling of a radical break between present and past. Given its intrinsic connection to the modern structure of temporality, the birth of professional historiography can be seen as a crucial manifestations of this historical consciousness; its main task being to make sense of a past that has become a distinct temporal sphere from the present.

Since then, however, poststructuralism has put modern temporality (and with it the functioning of historiography) under pressure, often inspired by early critics of historicism like Walter Benjamin. Notions of 'memory' and 'remembrance' have played a crucial role in conceptualizing a present that is no longer just a moment in a continuum of time or the point where past and future meet, but something corrosive, multi-layered and permeated by the traces of the past. In this paper, I will explore how postdramatic memory theatres not only problematize historical representation as the 'familiarization of the unfamiliar' (Hayden White) but also become laboratories for alternative temporalities and possibly for a politics of memory. Drawing from Benjamin, I look at the use of parataxis and collage aesthetics in the *Trilogie des Wiedersehens mit dem 20. Jahrhundert* of andcompany&co, and the theatre work of Needcompany. In these theatres, the past is not the object of historiographic autopsy but an active, performative and perhaps even counter-memorial power in the present.

Paul Ziche
Utrecht University

Constructing immediacy

Immediate experience seems to be a central characteristic of presence. It is, however, notoriously difficult to grasp what "immediacy" means. Is immediate experience rich and full, or rather impoverished, abstract, fragmented (as, for instance, Hegel or Husserl would argue)? In the latter case, immediacy must undergo further constructive processes in which memory and predictions (that is, past and future) play an essential role. This would also imply the apparently contradictory conclusion that full immediacy cannot be experienced directly.

The history of philosophy and psychology allows to substantiate this idea: The British-American psychologist Titchener trained his students in so-called "drill-courses" to perform well in tasks involving the ability to introspectively grasp one's own thought; recent history of science has focused on the dialectics inherent in teaching subjects to perceive 'objectively', i.e. immediately; Hegel's philosophy can be read as a long course for replacing immediate perception with mediated, intellectually transparent approaches to reality. Similar problems surface in educative theory (how can we impose on students an ideal of "Bildung" that is, per definition, individual and personalized?).

These questions were among the great enigmas of early-19th-century thinking, and they return at the end of the century, in a profoundly changed context. How can we drill people to think and experience freely? Closely correlated, the role of physical education, as contributing to the free expression of inner states, comes into focus. Based upon case studies from the time around 1900, the paper will discuss the idea of "constructing immediacy", and will explore its epistemological implications.

Laura Cull
Northumbria University

Beyond virtualism: multiplying presents in Deleuze, Kaprow and Clark

One of the key concepts to be taken up from Deleuze's philosophy is that of 'the virtual' and its accompanying image as both 'the persistence of the past' and as a realm of *pure* memory and *pure* difference 'out of which new presents emerge' (Mullarkey 2006: 27). Conventionally, readings of Deleuze then set up the virtual as the *condition* for novelty in the present, or as the *ontological support* for the transformational processes that make up actuality (ibid.), even if it is argued that the process of movement from past to present is one of differentiation not reproduction.

In contrast, this paper will foreground an 'Actualist' account of Deleuze alongside an alternative understanding of the present as made up of multiple, co-existing, temporal processes operating at a range of speeds and in a variety of rhythms. I will also explore the connections between Deleuze's philosophy of time, the 'Activities' of Allan Kaprow and the 1972-75 works of Brazilian artist, Lygia Clark: two practitioners who invite us to pay close attention to the complexity of presence. Fur-

thermore, I'll suggest that these practices indicate that we do not have to aspire to the extreme experiences of the schizophrenic or the drug-addict (arguably romanticised by Deleuze) in order to encounter other actualities. Rather, there might be more seemingly mundane techniques to expand our perception such that what appeared 'virtual' (or past or outside) from a prior point of view might become actual (or present or immanent) from another.

Matthew Goulish
The School of the Art Institute of Chicago

A Clear Day and No Memories. Thoughts on Kerry Tribe's HM

Henry Molaison underwent radical surgery in Hartford, Connecticut in 1953 to cure his epileptic seizures. The surgeon William Scoville, who had localized the epilepsy to the left and right medial temporal lobes, removed parts of HM's brain. After the surgery, which successfully controlled the epilepsy, HM could not commit new events to long-term memory. He spent the rest of his life as an object of neurological study. Such study determined the division of memory into the episodic, semantic, and procedural.

Kerry Tribe's 1999 installation *HM* includes re-enacted interviews with Molaison just before his death in 2008. Tribe's 16 mm film spools through two projectors spaced far enough apart to allow the audience to see and hear the film twice at a 20 second delay, miming the duration of HM's present; he forgot events after 20 seconds. Tribe explores the nuance of his condition, including his descriptions of dreams, which appear to sit entirely outside the three memory categories.

Tribe's film, in its a double-screened memory theatre, troubles the differentiation between past and present, since Henry's lack of memory suspends him in a continually replayed version of 1953. What becomes of the present when it cannot become the past? Where in the brain does memory reside? What is memory exactly? *HM* reworks the weave of human and memory in ways I will try to use this lecture to understand, and to reconcile with Whitehead's philosophy of organism, and neurology's notion of the invention of memory.

☐ Site Seeing Zoom: Performing Memory

UTRECHT UNIVERSITY, DRIFT 23, ROOM 2.06 — II

CHAIR: RIKARD HOOGLAND (STOCKHOLM UNIVERSITY)

In 2001 the internationally known Danish performance theatre company Hotel Pro Forma and the French group of multimedia artists Crosscross made the performance *Site Seeing Zoom* (world premiere: 29 March in Kanonhallen, Copenhagen). The performance brought together advanced computer technology, installation, sound and playing.

On a raised platform in the middle of the theatre space is a cross-shaped formation of interlaced ultrathin projection screens. The eight screens are the interface of real virtuality unravelling a labyrinth of visuals, pictures from the Internet, which are loosely related to the voices of four men, recalling memories. The narrow walkway of the platform is the stage of a lone actor, a mute guide or mediator of the memory-scape adding scale, movement, and shadows to the vistas. The cross of the screens prevents the spectators from seeing everything at once and the spectators have to shift position moving in space and time. The performance may be seen as a comparing and contrasting of human and Internet memory realised through physical presence of its players.

The panel will explore the staging of memory not only from the perspectives of the actor and the spectator but also from the historian. Performing the memory processes of *Site Seeing Zoom* seems to require presence, and the panel will ultimately discuss what happens when the body no longer have access to the performance space. Can a video recording be the memory of this memory performance?

Kim Skjoldager-Nielsen
Stockholm University

The Spectator's Site Seeing Zoom: Experiencing Memory as Forgetting

Memory, i.e. human memory, is not a stable storage of past experiences; our memory is a neural network constantly reconnecting and being reassessed in the interplay between our past and present. The prerequisite of memory is consciousness, the awareness of the 'before' and the 'after'. According to the media researcher Lars Qvortrup, the Internet is both different and similar to the way the human brain functions. "Consciousness is a hyper-complex network of operations whose problem is that everything is linked to everything. Memory is only possible when connections are disconnected. The prerequisite of remembering is to be able to forget." The Internet is dissimilar to human memory because it cannot forget, it stores everything unchanged and with equal importance. What neural and global digital network does have in common is that both have no centre and they are hyper-complex systems of "loosely connected local operations". The stage is set for the same sort of networking in Hotel Pro Forma/ Crosscross' *Site Seeing Zoom*. The central perspective is dispersed into multi-perspectives and the pictures may/ may not relate to the narratives or the actor, the spectator being the only connecting node between them.

Understanding the spectator as both a phenomenological and hermeneutical player in the performance event (Sauter; Fischer-Lichte), my paper will explore how the *mise en scène* may impel the spectator into performing "site seeing" by a way of forgetting.

Willmar Sauter
Stockholm University

The Actor's Site Seeing Zoom: Promoting Memory as Physical Body

In Hotel Pro Forma/Crosscross' performance *Site Seeing Zoom* highly technologized images on eight interacting screens are confronted with two kinds of physical expressions. One concerns the four voices that relate fragments of personal memories, however not directly connected to the images on the screens. The other kind of physical appearance in this performance is a physical body – a male actor – moving alongside the projected images. This figure in the space clearly contrasts the loftiness of the virtual memories that flicker over the screens. Who is this person in the space and what relation does he have to the fragmentary images? Interestingly enough, the actor Morten Nielsen assumes a number of functions in the course of the event, from a shadow on the backside of a screen, an active part of the image to an observer of the images themselves. Is he like we – a spectator – or is he part of the images? Or is he related to the human voices and their narrations? The actor's functions will be illuminated from a communicative perspective, i.e. what meanings can be attributed to this silent body in a virtual world of memories.

Louise Bagger
Independent Scholar

The Historian's Site Seeing Zoom: Video as "Memory"

The impact of video documentation on the historiography of performance is slowly being realized these years. Archives of audiovisual material accumulate in theatres and research institutions and these documents have become the predominant "memory" of past theatrical and performative events. The usage and usability of video documentation is disputed, yet the fact remains that most performances only survive for posterity in the video format. Methodologies for analysing video-documented performance are called for.

Site Seeing Zoom is a performance, which may very well demonstrate the problems. Its hyper-complex playing by different players, screens, voices, actor and spectators, constantly shifting positions and views, challenges the limitations of a video documentation. My paper will draw extensively on the DVD of the performance giving examples and raising questions – questions which will also readdress the physical co-presence of players discussed in the first two papers. What exactly is lost when such a video-recorded document becomes the "memory" of performance? What is gained? An important aspect is the question to what degree a video-recorded document can be established as an artwork in its own right. How do changes in colour, the chosen angle of the camera, the cuts, and sound affect the possibility to "reconstruct" the original performance? How useful is it to see the audience in the documented performance?

☐ Body and Technology

UTRECHT UNIVERSITY, DRIFT 23, ROOM 2.07 — II

CHAIR: JOÃO DA SILVA (ARTEZ/UTRECHT UNIVERSITY)

Cara Davies
Dartington College of Arts

Framing the Body: A Concept Towards the Interconnected Process of Performance, Document and Archive

The roles of documentation and archiving have become important tools in increasing the accessibility and tangibility of the body in live artwork. These devices frame the body disseminating an 'essence' of its experience; but *what* is the body's relationship to the frames of performance, document and archive? *How* is the body encapsulated in the frame of these mediums, and how do these processes inter-connect, in order to, indeed disseminate an 'essence' of the body?

Utilising the wording of frames, environments and context as interchangeable signifiers, meaning the boundaries through which we construct a view of the body, or series of bodies, *Framing the Body: A Concept Towards the Interconnected Process of Performance, Document and Archive* is a performative paper mapping how the body generates, has formed and built a performative relationship with the frames it exists in.

Injected with film work and prose the presentation stems from the practice-led research project: *Tantamount to the Self Same Difference*. Interweaving critical reflection and personal experience of the author, as researcher, artist and archivist, the work looks towards the future development of a model for the interconnected process of performance, document and archive.

Kelly Preece
University of Leeds

Owning the Experience: Agency and Ownership in Mixed Media Performance

"I refer to my avatar Lily Willful in Second Life as 'I' when she is performing my intended action, flying up the college library rather than taking the stairs, and as a character when there is a severance between action and intention – when 'she' won't land. I no longer feel the jelly-leg sensation as a result of 'her' flight (I am terrified of heights), as 'she' is no longer a part of my extended bodily presence, and therefore my sense of self."

Performance using new media technologies often brings the performer into direct encounter with their virtual 'other', perhaps in the form of a projected image or a gaming avatar. What does this do to the performer's understanding of their performance presence and kinaesthetic experience.

This paper addresses the relationship between physical and virtual bodies as they are experienced as one extended body by the performer. It draws upon Heidegger's modelling of the hammer as the extension of the carpenter's body, considering the virtual image as the extension of the performer's body and ability to act in the world. It will analyse how the performer describes their experience of acting with an extended body, and how the establishing of agency through a virtual body or image causes the performer to take ownership both of the virtual image and its actions, referring to an avatar as 'I'.

Robrecht Vanderbeeken
University College Ghent

Relive the Virtual: an Analysis of Unplugged Performance Installations

Can retro media make us relive the virtual from digital media? Following McLuhan's thesis that the proper characteristics of a medium are revealed through remediation, it could well be that retro media re-enacting digital media can make explicit what the concept 'virtual' entails. Two recent works analyzed in this article take as their starting point antique theatrical techniques (the ballet pulley, the panorama) to evoke optical illusions, not to stage another illusion but for other purposes. Both works, which have no actual connection with cyberspace, include non-narrative interplay with antiquated technological installations that generate a challenging experience for the contemporary spectator in a digital era.

The performance-installation *I / II / III / IIII* by the Belgian theatre director and fine artist Kris Verdonck stages a repetition in time in which the viewer gets trapped. By reviving virtual features into real ones and presenting them in replay-mode, the viewer discovers how a variation of sameness can evoke significant differences, or how identity arises due to a repetition in time. The installation *Location (6)* of the Belgian fine artist Hans Op de Beeck displays an all-round view in a real but generic space that induces the spectator's performative power – like an avatar, able to dwell in the virtuality of personal imagination.

Laura Luise Schultz
University of Copenhagen

A Body That Matters

In 2001 Danish writer and performance artist Claus Beck-Nielsen declared himself dead in an attempt to say farewell to personal identity. Instead the transnational company Das Beckwerk took over the administration of the remaining work of Claus Beck-Nielsen. By getting rid of personal identity, Das Beckwerk seeked to re-install the public citizen and "establish an active link between the individual world citizen and contemporary world history."

This mission has been carried out through a network of activities. In 2004, for example, two representatives from Das Beckwerk went to Iraq with a metal box containing "The Democracy". The event was presented as a European parallel action to the American invasion, and was widely transmitted and documented through newspaper reports, blogs, performances, exhibitions etc.

Through the simultaneous dissolution of personal identity and insistence on bodily presence, combined with skillful media orchestration, Das Beckwerk has investigated the intersections of individual life and global politics. Personal identity has, however, proven difficult to get rid of, and the name of Claus Beck-Nielsen has been haunting Das Beckwerk's activites. In 2010 the identity of Claus Beck-Nielsen was buried in *effigie* at a public funeral: *Funus Imaginarium*. Focusing on *Funus Imaginarium*, this paper discusses the relationship between the individual, physical body and the cultural production of meaning and memory in a mediatized society. Drawing upon theories of performativity and identity, from Rebecca Schneider to Giorgio Agamben, the paper questions the connections between being and identity, matter and meaning.

☐ Memorable Experiences: Performing Mobility

UTRECHT UNIVERSITY, DRIFT 23, ROOM 2.12 — II

FIONA WILKIE (ROEHAMPTON UNIVERSITY)

The panel investigates how experiences of being mobile inflect, and are inflected through, practices of making and viewing performance. It asks: what does a focus on mobility mean for performance? By what means does tourism seek to create memorable experiences? With what effects has performance attempted to engage with the technologies of movement? What kinds of performative encounter are enabled on the move? And how do the movement and transmission of ideas, arts practices, theory, capital and information relate to the physical movement (voluntary or otherwise) of people?

The panel is interested in raising issues of encounter, movement, tourism, sustainability and memory. It is concerned with the role of performance in actively imagining, exploring, revealing and challenging experiences of being in transit (and, by comparison, in stasis). Presented within the panel are three different takes on these themes, ranging across a variety of performance practices, which include socially engaged, participatory performance, audiowalks, artist's film, and public installation.

Mick Douglas
RMIT University, Melbourne

Carriage: performing cultural transports and transformations

This paper explores conjunctions of transportation mobility and new forms for participatory performance encounters. I review this conjunction in what I call the 'cultural transports' projects of my own practice, also refer to other key examples, and speculate upon further opportunities for performance-making that experiment with the potential of this conjunction.

Track-based transport technologies afford distinctly different bodily experiences and mnemonic resonances in contrast to human-powered transport. Accordingly, such transports afford their own unique opportunities for performance. The project *W-11 Tram: an art of journeys* transposes the experience of a journey in a Karachi minibus onto a Melbourne tram journey to explore how a hybridised space can host participatory performance. The project *tramjatra: imagining Melbourne & Kolkata* by tramways explores a dialogue between two former British colonial cities through the medium of tramways to manifest a network of temporary public art works and participatory performance events in both cities. The *ride-on-dinner* project investigates interrelations between

the human body, a temporarily collected social body of cyclists and the body of a city. A series of urban meal adventures are hosted as a mobile performance event that acts out relationships between transportation systems, food systems and social systems.

Through the conjunction of transport technologies and experimental ways of structuring contemporary performance experience, these projects explore how contemporary performance-making might give carriage to experiences that intersect personal and collective cultural memory with imaginative and questioning engagement in the increasingly complex interplay of mobility, migration and forms of sociality that are shaping urban lives.

Martin Welton
Queen Mary, University of London

On the street and in the ear

To read contemporary studies of tourism is increasingly to find it described or critiqued in terms of performance, not only in relation to the sites and spectacles produced for and by it, but also as a spatial and sensory practice of 'world-making'. Not only are tourists engaged in the 'twice-behaved' behaviours or concerns over authenticity familiar from the performance studies paradigm, but a range of aesthetic practices, aided in part by new technologies, are increasingly blurring the lines between art and tourism. Significant amongst these is the audio-tour. Works like Janet Cardiff's *The Missing Voice (Case Study B)* and Graeme Miller's *Linked* have made use of portable playback technologies like the walkman and the MP3 player to re-frame looking at the cityscape (in this case that of London) by auditory means, to achieve what Shuhei Hosokawa described as a 'secret theatre'. Insofar as tourism is understood as a 'staged authenticity', these secret theatres are also a secret tourism insofar as they allow the listening spectator the opportunity to stroll through and sightsee in urban locations, accessing a specialist and 'local' knowledge. This paper will consider these works from the perspective of tourism (as opposed to performance). In doing so, it will also seek comparison between them and audiotours made quite specifically for tourists such as StrollOn's series of guides to London, which invite you to 'make your own city soundtrack'.

Fiona Wilkie
Roehampton University

Mobility machines: performing memory on the road

This paper examines relationships between transport technologies and performance. It proposes that we consider certain mobility machines as also performing the function of memory machines, and attempts to tease out what this has meant in two specific artistic projects: Emanuel Licha's *War Tourist in New Orleans* and Mike Kelley's *Mobile Homestead*.

In his *War Tourist* project (2004-8), Licha stages and films touristic encounters in sites of disaster; *War Tourist in New Orleans* guides its viewers on a car tour around the sites of the destruction of Hurricane Katrina. Making rather different use of road vehicles, *Mobile Homestead* (Artangel, 2010) stages the journey of a truck-towed mobile home through the streets of Detroit to Kelley's childhood neighbourhood, one that has traditionally housed workers in the city's motor industry. Both projects seek to remember in contexts rife with institutional erasure and forgetting.

Cars and trucks are environmentally unsustainable, and problematically associated with aggressive masculinity, nationalism and a selfish anonymity, but in these examples of artistic practice other possibilities are suggested. They emerge instead as vehicles for facilitating and storing memories, for negotiating differently privileged experiences inflected by race and class, and for engaging various publics in the apparently private spaces of the road. Drawing on the 'new mobilities paradigm' (Urry, 2007) in the social sciences, and outlining some of its implications for performance studies, this paper is interested in the potential for meetings between performance and the technologies of movement to enable a reimagining of sites of passage.

☐ Emerging Scholars & Graduate Committee

STUDIO T, KROMME NIEUWEGRACHT 20 — V
13.00–14.30

CHAIR/MODERATOR: **Melissa Wansin Wong** (Graduate Center, City University of New York)
PANELLISTS: **Patrick Anderson** (University of California, San Diego), **Rebecca Schneider** (Brown University), **Richard Allsopp** (HZT / Universität der Künste, Berlin), **Richard Gough** (University of Wales, Aberystwyth), **Paula Kennedy** (Palgrave Macmillan), **Edward Scheer** (University of New South Wales).

Professionalization Session: Seeing your Name in Print; Navigating the World of Academic Journal and Book Publishing.

This session organized by the Emerging Scholars Committee and the Graduate Students Committee will bring together a diverse panel of scholars and publishers, to share their experience and advice on getting your academic work published. Bring your lunch and come join us!

☐ Panel Trashing Performance

UCK, TORENZAAL, DOMPLEIN 4 — XII
18.00–19.30

Gavin Butt (Goldsmiths, University of London), **Mathias Danbolt** (University of Bergen), **Vikki Chalklin** (Goldsmiths, University of London), **João Marques Florêncio** (Goldsmiths, University of London), **Oriana Fox** (Goldsmiths, University of London), **Owen Parry** (Goldsmiths, University of London), **Vikki Chalklin** (Goldsmiths, University of London) and **Jay Stewart** (Goldsmiths, University of London)

Much attention has been paid in recent years to the passage of performance and live art into the spaces of official culture. This panel and shift focus instead on performance work which enjoys, or suffers from, an arguably more troubled relationship to legitimate culture. Paying particular attention to performance artists that work in forms or genres considered unserious or trivial by the high-minded, *Trashing Performance* and *The O Show* explore issues of poor taste, cheap aesthetics, and cultural impropriety in a bid to understand the ethical and political potentials of 'trash' performance in the contemporary public sphere. Both panel and shift will concentrate on strategies of 'trashing' adopted by artists working in cabaret, live art, and web TV, as well as provide readings and performances which make us rethink customary value judgements through which cultural products are customarily 'trashed': as minor, low, or 'merely' entertaining.

The panel and shift form a carefully conceived two-part presentation. In this way Trashing Performance and The O Show together will embody the concerns of the conference in combining differing technologies of knowledge presentation and dissemination. This proposed presentation is also part of Performance Matters, a three year creative research project funded by the Arts and Humanities Research Council in the UK. The project is committed to developing exploratory forms of performance research and is organised by Goldsmiths, University of London; the Live Art Development Agency, London; and Roehampton University. FOR MORE DETAILS SEE: WWW.THISISPERFORMANCEMATTERS.CO.UK

Panel Trashing Performance

CHAIR: **Gavin Butt**

Mathias Danbolt (University of Bergen)

This Performance Stinks:
DUNST, Trash and the Politics of Arrested Development

Since their formation in 2001 in Copenhagen, the Danish performance and activist collective DUNST has made their name on the cultural scene with trashy genderfuck performances, outrageous parties, and a number of scandalous interventions on public radio and TV. This paper analyzes the politics of DUNST's performance practice, focusing on their investment in trashing everything from high culture to respectable heteronormality. DUNST's practice does not fit easily within traditional idioms of politics, due to their avoidance of the realm of the serious by all means, disassociating themselves from norms of appropriate behavior. Focusing on the figure of the perverted child endlessly caught in the "anal stage" that keeps recurring in their performances, I am interested in reading DUNST's practice as an example of what I call the politics of arrested development: a politics centered on refusing to "grow up" and align oneself with the straight timelines of heteronormative society. Although DUNST's staging of "arrested development" can be said to problematize heteronormative politics and codes of conduct, I am interested in addressing the potential limits of this position in light of issues concerning race, whiteness, and privilege. Can their refusal of norms and appropriate behavior take part in creating other forms of normalities and other Others? And by what standards may we judge the practice of a group who not only vehemently disassociates itself from political and progressive value systems, but whose practice can hardly be said to be consistent?

Vikki Chalklin (Goldsmiths, University of London)

Collective memories, shared narratives:* Wotever World *as a Community of Affect

This paper will explore the London-based performance project *Wotever World* and its staging of shared, communal narratives. For over seven years *Wotever World* has provided a variety of different spaces for the celebration of queer identities, lifestyles and performance under a strong ethos of respect, self-expression and community. The predominantly cabaret and live art inflected performances of *Wotever* events engage this sense of community by enabling certain modalities of 'self' that are simultaneously individual and communal. By drawing on common experiences of trauma, exclusion and violence and blurring the distinctions of self/other, performer/audience and truth/fiction, these performances enact personal narratives in a way that destabilises the notion of the singular subject whilst constructing a coherent and liveable sense of 'self'. Individual experiences and memories are made universal through the trashy and frivolous modes of burlesque, comedy and drag, and personal pain dissipates like laughter through the audience as it is affectively passed from one body to another. Far from mere entertainment or a method of making the unpalatable more audience-friendly, this performance style is precisely how the audience and performers are able to access the seriousness and unrepresentability of these traumatic experiences without reducing them to sentimentality. In this queer space where belonging is performatively produced, narratives, memories and histories are affectively transmitted between bodies to enable a site of intersubjective formation of a community that is more than a collection of singular, bounded individuals.

João Marques Florêncio (Goldsmiths, University of London)

Aesthetics down the Gutter: The Recuperation of Trash in Contemporary Performance and Visual Art

The aim of this paper is to present some thoughts on the practices, poetics and politics of recuperation and proud ownership of waste, distaste, nausea, dirt, and civilizational and semiotical debris that populate contemporary performance practices and visual culture, and which have become extremely visible features of our contemporary artistic landscape. With such aim in mind, I will be drawing from a variety of bodies of knowledge including, but not limited to, the work of Georges Bataille, Gilles Deleuze and Francisco Varela, in order to reflect on the ecological significance of works as diverse as those of Portuguese film director João Pedro Rodrigues, South African performance artist Steven Cohen, and Italian performance and visual artist Franko B. By doing so I will offer an understanding of contemporary practices of trash/-ing/-ed performance that will refuse traditional distinctions between low and high culture and instead propose to read such practices under the light of the contemporary paradigms of environmental politics that are summed up in the slogan 'reduce, reuse, recycle'.

Plenary Lecture

☐ Jane Taylor

NICOLAI CHURCH, NICOLAASKERKHOF 8 — XI
15.45–17.00

Thresholds of Being: Horizons of Knowing

"Everyone is orthodox to himself"
(John Locke, *Letter Concerning Toleration*)

This paper considers radical discontinuity and the imperiled Self. Much of the argument will be located within Reformation and Counter-Reformation philosophical and aesthetic experiments, to construct a hermeneutic instrument for analyzing the processes of self-narration and constitutive performance that sustain Individual Identity during eras of epistemic rupture.

'Conversion' provides a key conceptual instrument here, and thus the paper points back to the long history of the Inquisition, as well as to the recent history of the Truth and Reconciliation Commission in South Africa, as instances in which the pressure on the Self was to convert in order to evade more mortal perils. What are the implications for a discourse on Sincerity and the authentic self in the face of such existential crisis?

My interests are based in both theory and practice, because of the obligation of creative practice to consider its relation to the historical archive. Thus the second half of my paper will analyze some of the creative engagements that arose out of the Truth and Reconciliation Commission. My discussion will focus on "Fault Lines," a series of events I initiated that drew together artists and writers in order to challenge, interpret and explore some of the key conceptual presumptions underlying the Commission itself. I will in particular be discussing the making of *Ubu and the Truth Commission*, a theatrical collaboration in which I worked with artist/director William Kentridge and Handspring Puppet Company.

Jane Taylor is a writer, scholar and curator from South Africa. In 1987 she and David Bunn co-edited *From South Africa*. In 1996 she designed and curated "FAULT LINES", a series of cultural responses to the Truth and Reconciliation Commission. She wrote the playtext, *Ubu and the Truth Commission*, for South African artist/director William Kentridge and the Handspring Puppet Company. She also wrote the libretto for a new opera for Kentridge, *The Confessions of Zeno*. She has two published novels, *Of Wild Dogs* (which won the prestigious Olive Schreiner Prize for new fiction in South Africa) and *The Transplant Men* (a work of fiction grounded in the first heart transplant).

Taylor is writing a book on artist William Kentridge, as well as a history and theory of Sincerity in the early modern era in the West. She has been commissioned by Renaissance Scholar Stephen Greenblatt to write a version of the so-called 'missing Shakespeare play', *Cardenio*. She has been a Visiting Fellow at the University of Chicago, Oxford and Cambridge; and has been recipient of Mellon and Rockefeller Fellowships. Taylor is currently Mellon Senior Research Advisor at the University of the Western Cape. In Fall 2011 she will be writer-in-residence at Northwestern University, in Illinois.

Jane Taylor's lecture is organized in collaboration with the *Social Responsibility of the Artist* program of the Centre for the Humanities (Utrecht University) and the Treaty of Utrecht, and with the Research Focus Area Cultures & Identities (Utrecht University). The *Social Responsibility of the Artist* program contributes to a strong alliance between academia and cultural life in the city of Utrecht. In preparation for the celebration of 300 years Treaty of Utrecht in 2013, internationally renowned artists are brought in conversation with Utrecht academics about The Utrecht Principles, a manifesto in which the power of art and culture in society are an important role. *Cultures & Identities* represents one of Utrecht University's fifteen prioritised research areas. It provides a unique interdisciplinary platform bringing together expertise in the fields of media and the arts, religion, and organisations from the faculty of Humanities and the faculty of Law, Economics and Governance.

Shifts

☐ Bergson's Coat

UTRECHT UNIVERSITY, DRIFT 23, HALL — II
9.00–14.30

Iris van der Tuin
(Graduate Gender Programme, Utrecht University)
and **Piet van de Kar**
(Independent artist)

The essence of a character in a novel may be grasped "if I were to coincide for a single moment with the personage himself. The actions, gestures and words would then appear to flow naturally, as though from their source", Henri Bergson wrote in 'Introduction to Metaphysics' (1903). This shift takes this statement, as well as a sculpture of Van de Kar, as its points of departure. The statement forms the parameter of

a study of the monumental coat (size: 2.93 x .96 m), which was first exhibited in June 2010 in Punt WG, Amsterdam. By asking participants to briefly "coincide" with the owner of the coat, that is, to wear it "for a single moment", we hope to grasp the "personage" or "personages" stored in the coat. Van de Kar will subsequently store the encountered personage(s) onto a new sculpture (a same-sized coat) during the shift, whereby the statement of Bergson becomes the object of study, now with the coat as the parameter. Here we ask: how do memories of the owner(s) "flow naturally" from the coat? And how can these memories be captured and stored? What role does art or the aesthetic play in the transversal relation between matter and memory? This shift is an artistic and philosophical event, the interacting agents of which are the coats, the artist and the philosopher, and the individual participants and their memories.

☐ **Saving the Conference, With 32 people, 2 computers, 4 audio recorders, some photography cameras, and the hours of the day**
UTRECHT CITY THEATRE, ZINDERING, LUCASBOLWERK 24 I
13.00–23.30
STUDIO T, HALL, KROMME NIEUWEGRACHT 20 V
13.00–23.00

Ásgerður Guðrun Gunnarsdóttir (Independent artist) and **Alexander Roberts** (Warwick University / University of Amsterdam)

Saving the Conference is a Practice as Research project in which we will set ourselves up for failure as we try to save all aspects of the whole conference through daily visual/ audio podcasts. The motivation behind our project is to push our archiving methodologies to their limits, to expose what we failed to capture, and discover what emerges when the past that was ´saved´ through audio, pictures and words is edited together into 15 minute long daily podcasts.

The audience of these podcasts will be the people whose lives and activities of the past day have been ´saved´. Consequently we hope to create encounters between people and their past selves and as a result expose and explore the warping that has occurred through our ´saving´ of their past. We started to consider the restrictions that all archiving practices endure and asked ourselves what restrictions, and limits, our archiving process in relation to this conference is to be confronted with.

These include:
· 24 hour turn around
· Technological limitations
· A specific format for presenting the archive and repertoire data
· Limited people power

With these restrictions as our focus we have designed a working model for this practice-as-research project. Working with 30 Theatre Studies BA students from Utrecht University, we will use photography, interviews, audio sound bites, and reportage to make daily podcasts to save the conference. Our successes and failures will be available at various locations around the conference. They will also be made available via the Camillo 2.0 website.

☐ **Off-Off-Korsakoff (O-O-K)**
STUDIO T, FOYER, KROMME NIEUWEGRACHT 20 V
13.00–23.00

Anne Karin ten Bosch (Utrecht University) & **Jasper Hupkens** (Utrecht University)

PSi is an organisation with a flattened structure of hierarchy, but some are more flattened than others. While the official conference centre of Camillo 2.0 will be located at the big city theatre, hosting the most flat minded members of PSi, the Utrecht University has opened its theatre and foyer to the lesser gods: Studio T will be the alternative centre for the struggling young scholar, the little known artist and the hotshots of the past.

Bearing reference to off-Broadway theatres, being offstage (the main stage) and the forgetting disease usually caused by a desire to forget, O-O-K will host anyone and everyone with a congress pass. Step inside and meet the people who put in the real work. Join us in frowning upon the highbrow meetings in the city theatre. In O-O-K; it's where it really happens. Sit down with us – here you don't have to stand up with a glass of expensive wine and smile.
BAR OPEN 13.00–23.00. KITCHEN OPEN 13.00–16.00.

☐ **Tele_Trust**
UTRECHT CITY THEATRE, ENTRANCE, LUCASBOLWERK 24 I
14.00–23.30

Karen Lancel and **Hermen Maat**

Tele_Trusttakes place in dynamic public spaces where Karen Lancel and Hermen Maat invite audience members to wear interactive, full body data-veils. They were inspired by a monks' habit and a burqa, but also by a 'trustworthy' pin stripe business suit. When you wear one your body becomes an interface. (...) KAREN LANCEL AND HERMEN MAAT WILL DISCUSS TELE_TRUST DURING THE PANEL ON WEARABLE TECHNOLOGIES ON FRIDAY MAY 27 (21.45–23.15) IN THE HEKMANFOYER. SEE FRIDAY PAGE 44, PLEASE SEE FULL DESCRIPTION ON WEDNESDAY PAGE 11.

☐ **The Wailing Wall**
UTRECHT CITY THEATRE, ZOCHERFOYER, LUCASBOLWERK 24 I
14.00–23.30

Janez Janša

The Wailing Wall is a new project based on the installation piece *The Cabinet of Memories*, which Janez Janša created in 1998 when he was still know as Emil Hrvatin. His work investigates the emotional relation between memory and emotions and focuses on the crying as the extreme manifestation of an emotional state. (...) JANEZ JANSA WILL GIVE A PRESENTATION ABOUT HIS WORK AS PART OF THE *CAMILLO LECTURES: MEMORY THEATRES 2.0* ON FRIDAY MAY 27 (16.00–19.00) IN UCK MARNIXZAAL. SEE FRIDAY PAGE 42, PLEASE SEE FULL DESCRIPTION ON WEDNESDAY PAGE 11.

☐ **Performing, remembering, researching dance: a trio**
STUDIO T, THEATRE SPACE, KROMME NIEUWEGRACHT 20 V
18.00–19.30

Hanna Järvinen, Anne Makkonen and **Jaana Turunen**

In theatrical dance, as old dance works are taught to new performers, interpretations of the history of the art form come to play. Dance history is present in the process of training a technique and rehearsing a work, in the studio as well as on stage. Everyday practice of dance incorporates past authorities in a tactile manner that is often left unarticulated in dance history, both because little of the behind-the-screens life of dancers gets recorded and because the corporeality of a dancer has been subordinate to the figure of the author-choreographer and the abstraction called choreography.

Our joint presentation will address how to use studio practice as a source and a method for dance history, and explore what kinds of historical traces remain not just of corporeal performance but in the bodies performing, remembering, and researching dance. Using metahistorical and genealogical approaches, our project questions what in past dance is actually meaningful to present-day practitioners; and how what remains of this ephemeral past assists the dance professionals' understanding of their corporeal practice.

Our mode of presentation is a performative trio combining dance practice, theory and history. We follow the journey of dancer Jaana Turunen through material documents and embodied memories of dance in Finland in the 1980s. Through our genealogical and metahistorical approach we want to share something of what remains of the materiality of past bodies and their movements both in bodies moving and in more traditional sources for historiography. By giving concrete examples of what corporeal studio practice can bring to historiography we challenge and expand established interpretations about the past through movement and embodiment, a physical experience of corporeal difference.

☐ **The Presentation has been shelved, archived, forgotten, dusted, found, and renamed!**
CBKU, PLOMPETORENGRACHT 4 VIII
18.00–19.30

Suvadeep Das, Christina Georgiou, Sari TM Kivinen, Katariina Mylläri, Ilka Theurich, and **Tuuli Tubin** (Theatre Academy, Helsinki), **Ray Langenbach** (Universiti Tunku Abdul Rahman) and **Heike Roms** (University of Aberystwyth)

This performative shift will culminate as a diverse presentation of simultaneous memories taking the form of a one-hour performance assemblage and a subsequent 20 minutes discussion.

Juxtaposing: an interactive performance about how to evoke memories through singing alongside a workshop that looks at renovating primitive networks of memory code coinciding with un-erasable performance actions pertaining to fake personas, which in turn encounters a lecture about the delicacy of the artist-audience relationship and subsequently flirts with the potential to misrecognise each other whilst investigating the combined spaces in which we create and where we store our shared memories.

Ultimately this shift produces memories as it encounters itself and collages elements of live art and performance studies theory into a performative presentation. We collectively ask how to evoke, influence, and/or erase memories, images and sounds. We question if performance art can be perceived as a miss-coded cultural memory. We are curious about the different ways that we can invent contemporary codes for communication in performance art, and will experiment with modes of putting these codes into action. In this shift we will discuss and perform our various cultural, artistic and theoretical approaches to the subject matter of memory. Simultaneously in one room, our varied approaches and viewpoints will interweave and combine.

Previously we have collectively worked in a similar way with the performance project *Imaginary Playground*, which has been presented at various locations in Finland since 2009. The commentators of the subsequent 20 minutes discussion will be Ray Langenbach and Heike Roms.

☐ **Memory Box 1: Journey to the Holocaust Museum in Berlin**
MALUKU, THEATRE SPACE, KRUISSTRAAT 313 X
18.00–19.30

Petra Kuppers (University of Michigan & The Olimpias) & **Neil Marcus** (The Olimpias)

The Olimpias, an experimental community performance company (represented in Utrecht by Neil Marcus and Petra Kuppers), presents the participatory performance Journey to the Holocaust Museum in Berlin. In this performance we will co-create a ritual experience, a somatic re-imagining of memorialisation. The score focuses on the Peter Eisenman memorial in Germany, and the lawsuits brought on by the disabled people of Germany who sued for disability access to the site and lost. We'll approach these topics through an act of transformation, followed a sharing circle. *MEMORY BOXES 2 AND 3* WILL TAKE PLACE ON SATURDAY MAY 28 (19.30-23.00) ALSO IN MALUKU.

☐ **On Song**
UTRECHT CITY THEATRE, HEKMANFOYER, LUCASBOLWERK 24 I
18.00–20.15

Joe Kelleher (Roehampton University, UK), **Sophie Nield** (Royal Holloway U of London, UK), **Aoife Monks** (Birkbeck, University of London), **Giulia Palladini** (Independent scholar), **Nicholas Ridout** (Queen Mary, University of London) and **Alan Read** (King's College)

'Listen – ,' writes Rob Young, at the end of *Electric Eden*, his recent history of visionary 'folk' music in Britain, 'there's the music, telling us we are coming home.' Which is not to say the maps on which home was located – my home, your home, they may not be the same place – were not being redrawn while we were listening. Young's book is no bad place to start from, as an indication of what this shift is about, setting out as it does the modern recovery and recalibration of Arcadian dreams against electrificated landscapes, upon volatile and untested terrains, where the 'home' that the music tells of is at once remembered and yet still to be imagined, still to be inhabited.

The shift will involve an ensemble exploration – some solo speeches, an occasional duet or trio – of song as a technology of memory and experience. Presenters will reflect on issues of song and cultural history, and the ways that particular practices of listening, singing and song-making engage one's own affective link to particular cultural histories, which may or may not be one's 'own' history.

In and amongst the melodies, the hooks and refrains:

Sophie Nield will explore aspects of British industrial folk song from the nineteenth and early twentieth centuries, and what they might tell us of politics, memory and narratives of working class history;
Aoife Monks will deal with anachronism, nostalgia and the concept of home in the staging of the Irish Republican ballad 'A Nation Once Again';

Giulia Palladini and Nicholas Ridout will compose and perform a 'Communist Duet': an exchange of verses about work and sleep, in which the revolutionary song is considered as both action and lullaby, as a call to work and as a way of resting;

Alan Read, beginning with Keith Richards meeting Brian Jones playing the Elmore James standard 'Dust My Broom' in 1962, a song that starts: "I'm gonna get up in the mornin'/I believe I'll dust my broom", will respond to and maybe also sing these words, listening to this song in some company to think about the necessity of the Blues;

Joe Kelleher, as resident MC, will be bringing it all back home.

☐ **The O Show**
UCK, TORENZAAL, DOMPLEIN 4 XII
19.30–21.00

HOST: **Oriana Fox** (Goldsmiths, University of London)
GUESTS: **Owen Parry** (Goldsmiths, University of London), **Vikki Chalklin** (Goldsmiths, University of London) and **Jay Stewart** (Goldsmiths, University of London)

This shift will take the form of a modestly staged TV chat show, hosted by artist Oriana Fox. Fox will use her signature blend of sincerity and humour by presenting herself as a role-model of emotional well-being, the kind of spiritual leader one expects to find on American day-time television. In the course of the shift she will interview her various guests. Artist Owen Parry will appear as 'Tracy Trash', a performance artist alter-ego who will dramatise the stereotypical wayward figure of the performance artist. She will divulge tales of her back catalogue of 'intimate' and 'risky' performances, from one-to-one performances in a dark cupboard in Glasgow, to hypnotizing entire auditoriums of people into having sexual intercourse with her in Gran Canaria. Theorist Vikki Chalklin will talk about finding, and coming to terms with, her 'inner femme', whilst Jay Stewart will tell his story of being a 'normal' trans man, about settling down and having kids. All of the above are designed to unravel ideas of normativity and shine a spotlight on spectacular narratives of otherness in lowbrow media, not in order to judge, but to alight upon the generative possibilities of the confessional genre.

☐ **Over the Hill – a Rest Home for Performance Studies Scholars**
REST HOME OVER THE HILL, NOBELDWARSSTRAAT 15 IV
20.00–22.00

Richard Gough (Aberystwyth University)

Amongst the hectic programme of Camillo 2:0 and the ever-demanding dailyschedule of events and activities (to keep busy minds and busy bodies alert), *A Rest Home for Performance Studies* offers a space of rest and contemplation especially for the 'senior colleagues' in our field (but not exclusively so), for the 'elders' and the elderly, for the infirm and the wayward, for those 'lost and confused', for those momentarily forgetful and for those fond of forgetting. A room full of 'senior moments'; a room in which to recall and recollect; to reconstruct and reminisce; to put it all back together again (and then to let it fall apart) – to re-mind us.

To remind us of what was once said; and what was once done but perhaps twice forgotten and many times misunderstood. To remind us of what still could be, and how it might appear differently; of a second time with feeling, of a third time without thought, a room full of memories, an armchair of hope, an 'empire of dirt', a 'handful of dust'.

Check the schedule at the Camillo 2.0 information desk to see who is 'at home' and ready to receive visitors. Pass by and visit our 'residents', assist them in their reminiscences, with their struggle to recollect; remind them of important things they once said/did, encourage them in their delusions and fantasies, allow them to appropriate other (or previous, or absent) residents' theories or practices and generally misguide them through the folds of their minds.

☐ **The Body as Living Archive: Erratum, Erosion, Erasure?**
STUDIO T, THEATRE SPACE, KROMME NIEUWEGRACHT 20 V
20.00–23.00

Christel Stalpaert (Ghent University), **Ramsay Burt** (De Montfort University), **Timmy De Laet** (University of Antwerp), **Patrick Primavesi** (University of Leipzig), and dance/ performance makers **Fabian Barba**, **Janez Jansa**, **Sebastian Blasius**, **Doris Uhlich**

The booming of re-enactments in contemporary performing arts suggests an obsession or at least a more than average interest in the past, in sites of memory and in the constellation of archives. The explanations accompanying the rise of re-enactments are seemingly contradictious, as on the one hand re-enactment is said to be symptomatic of the memory crisis in contemporary culture while on the other hand it is considered as a significant expansion of traditional notions of cultural memory and archives as institutions. Whereas the former position argues that the abundance of institutionalized memories in museums and archives has led to the loss of spontaneous collective memories based on communal exchange and social interaction (Pierre Nora), the latter primarily attempts to revaluate the mnemonic capacities of the human body (Diana Taylor, Rebecca Schneider).

The body "may have always been nothing other than an archive" (Lepecki); it stores dance techniques, choreographic phrases, movements, gestures, habits, tics and bits and pieces of repertoire to be reactivated in later use. In creating *A Mary Wigman Dance Evening* (2009), Fabian Barba aimed at a proprioceptive sense of movement, based on the status of the body internally. The fact that the body as living archive is in perpetual modulation and hence not only stores but also creates, redefines the ontological nature of movement and performance into an "enduring ephemerality" – which corresponds to the changing position of the archive and memory in our digitalized culture (Kyong Chun). Through its versatility, the body as living archive further provides challenging political forces, as exemplified by performers like Janez Jansa who use re-enactment to question the "valuables" of the "monumental" historiography as well as the formation of canons.

The body is a fragile archive, however. In *Accumulation with Talking Plus Water Motor* (1978), the American dancer and choreographer Trisha Brown already explored the limits of her corporeal memory. Brown not only demonstrated a mental and physical virtuosity, but also testifies of her difficulties of keeping track with her dancing while talking, with her own repertoire throughout time, with the erosion of movements and the erasure of tracks. When the living body stops functioning or dies, its archival function disappears. But should the precarious status of the body-as-archive and its inevitable erasure be considered as a lamentable, negative issue? What about the poetics of failure in re-enactments? Is the erratum, the eventual erosion and the inevitable erasure of the corporeal archive to be considered as failure, or rather as a necessary potential for artistic practice? How and to what extent can the process of remembering and re-enacting through the body as archive be shared and performed together?

This shift proposes an alternative presentational model in combining short lectures with lecture performances, 'repertoire' screenings and artist statements.

☐ **Dramatic Recollections**
MALUKU, THEATRE SPACE, KRUISSTRAAT 313 X
20.30–23.00

Tracy C. Davis (Northwestern University), **Gilli Bush-Bailey** (Royal Holloway University of London) and **Kim Marra** (University of Iowa)

How is the historian an instrument of memory? How do historical research, archival preservation, historical comparison, and embodied exploration serve (or distort) historiography? This shift is in two parts: the first part will consist of a lecture-performance by Gilli Bush-Bailey (Royal Holloway University of London) based on a London solo performance, *Dramatic Recollections*, given by Frances Kelly in the 1830s and 40s. This focuses on the early part of Kelly's career, specifically her recollections of life as a child performer, and interrogates the relationship between performance practice, memory, and historiography by using critical and practical approaches to autobiography. It poses connections between the micro-narratives of autobiographical performance and the meta-narrative of theatre history by questioning self-censorship, selective memory, the professionalised child, and recollected kinaesthetic experience. The second part of the shift will consist of a panel featuring two additional historical projects. One is based on the prototype for Kelly's solo shows: the "at homes" of her brother-in-law Charles Mathews, which set a gold standard for character-based comedy from 1818-1835. Tracy C. Davis (Northwestern University) has written extensively about one of these, *A Trip to America* (1824), and dramaturged it with the actor Barnaby King. She will discuss how performance differs from historical work though drawing on an identical archive. Kim Marra (University of Iowa) will reflect on her solo piece *Horseback Views* in which she conjures her own multi-generational familial involvement with horses to open up the history of Anglo-American women's riding in New York City from 1865 to 1930. She will discuss how the demands of creating this autobiographical performance enliven a multi-sensory archive, activate traumatic memory, and render embodied knowledge and emotion useable in historiography.

This shift examines the incommensurability of various methods (historical analysis, dramaturgy, acting, ethnography, and practice-based research) from the perspective of historians. This yields intriguing challenges to Taylor's dichotomy of the archive and repertoire and Davis's concept of repertoire as associational, polytextual, intertheatrically citational, recombinant patterns that sustain intelligibility.

This shift is part of the activities of the Performance in Historical Paradigms Working Group which will have two panels, on Friday at 9 am and 11 am, as well as a roundtable meeting on Saturday at 11 am.

☐ **Being Derrida**
Artist talk / multi-media installation.
CBKU, PLOMPETORENGRACHT 4 VIII
21.00–22.00

Janice Perry (University of Vermont)

Performance artist Janice Perry engages in an interactive "dialogue" with the father of Deconstruction. She crosses disciplines in an intimate multi-media portrait of the creative process that goes beyond "Performance" to deconstruct Deconstruction itself. This is much more fun than you might think.

Perry presents an integration of practice and theory through reflection on and embodiment of Jacques Derrida and aspects of his system of ideas – using text, video, physical engagement and re-creation. The piece is comprised of an artist talk, two simultaneously screened short videos, and a mini-installation with which the audience can interact.

Perry's talk starts with her initial impulse to "be" Derrida as an act of mourning. She uses video clips and live performance to illustrate questions about and offer possible interpretations of the creative process, Derrida's work on Deconstruction, the nature of Performance, and Being. She projects her own deconstructed version of the documentary film *"Derrida"* while a synchronized video in which Perry imitates Derrida's movements plays simultaneously. Derrida and Perry move together in a deconstructive dance that illustrates Derrida's remarks on the myth of Echo and Narcissus, Self and Other, and Being.

Perry posits, and through the video conversation with Derrida offers corroboration, that Deconstruction theory might be simpler than commonly supposed, and that "being Derrida" – breaking down Derrida's movements and actions, reinterpreting and re-ordering them – is itself a performative deconstruction of Deconstruction.

Objects resembling those used in the videos (a cordless phone, knife, jar of honey, etc) lie on a table at the side of the screens. The audience is invited to engage – to re-create Derrida's movements by talking into the phone, handling the knife, etc., in sync with the screens, as a way of physically and intellectually approaching/remembering Derrida's work – and themselves "be Derrida." Again – more fun than you might think.

☐ **Cruising for Art**
STUDIO T, FOYER, KROMME NIEUWEGRACHT 20 V
21.00–23.00

Brian Lobel (Queen Mary, University of London) and the **Graduate Student Committee**

A GUIDE TO CRUISING SAFELY
1) Cruise with your eyes, not with your voice.
2) You may be and most certainly will be touched.
3) If you see people already engaged, you may watch from a distance, but it's impolite to join them without invitation.
4) The order which the Cruisers choose for their participants is based on eye contact and their personal desires. Do not form a line.
5) Don't let the official Cruisers have all the fun. Try it by yourself with an audience member of your choice.
6) You may leave empty-handed. Try to take that pent up excitement somewhere else constructive and with someone that you met in (5).

Taking the 'cruise' as a starting point, *Cruising for Art* (which premiered at the V&A Museum, London, in 2009) is a frame for curating and presenting one-on-one performance in which, instead of maintaining rigourous time schedules and ticket taking procedures, an audience member and performer connect through a wordless cruise. Historically, cruising served as a means for gay men to find one another and connect with other men, silently, and to allow them the intimate encounter which was otherwise, in many cases, forbidden by law. One-on-one performance, although usually devoid of the threat of criminalisation, often explores risk, intimacy and themes of interconnectivity - themes about which current graduate students are creating work and writing theory.

Continuing on a desire aired at PSi in Zagreb, and realised at PSi Toronto, *Cruising for Art* is providing graduate students with a space to showcase rigorous artistic and performance work that might not otherwise find a venue at the PSi conference. While the graduate student cabaret (PSi Toronto) suitably brought together artists with cabaret experience, *Cruising for Art* creates a frame in which live art/intimate performances can be showcased. *Cruising for Art* will serve as a means of bringing together emerging scholars and artists from around the world and a stage for rigorous new work to be shared amongst each other as well as with the wider public of PSi. A FULL LIST OF PERFORMANCES/ PERFORMERS WILL BE AVAILABLE AT THE EVENT. FOR A LINK TO PREVIOUS *CRUISING FOR ART*: WWW.BLOBELWARMING.COM/CRUISE.HTML

☐ **Camillo 2.0 x PechaKucha**
UTRECHT CITY THEATRE, HEKMANFOYER, LUCASBOLWERK 24 I
21.00–23.00

Sarah Bay-Cheng (University at Buffalo – SUNY) and others

PechaKucha was devised in Tokyo in February 2003 as an event for young designers to meet, network, and show their work in public. Since then, it has turned into a massive celebration, with events happening in hundreds of cities around the world, inspiring creatives worldwide. Drawing its name from the Japanese term for the sound of "chit chat", it rests on a presentation format that is based on a simple idea: 20 images x 20 seconds. It's a format that makes presentations concise, and keeps things moving at a rapid pace. It also requires that images and ideas become performances.

In this shift, Camillo 2.0 x PechaKucha, this format has been adapted to performance studies research. Part conference presentation, part improvisation, part media, and all performance, the PechaKucha shift gives scholars and artists the opportunity to showcase their work in a dynamic, visual, and interactive environment and conference participants the chance to view performance studies scholarship in a totally new way. Presenters prepare 20 slides of anything – texts, photographs, images, diagrams, colors, nothing – and then each slide appears for 20 seconds. Once the slideshow starts, the presenters have 20 seconds per slide (6 minutes and 40 seconds total) to perform and present while the audience comes along for the ride. This unique format is devised and shared by Klein Dytham architecture.

☐ **Mike Parr. The Infinity Machine.**
CBKU, PLOMPETORENGRACHT 4 VIII
22.00–23.00

Edward Scheer (University of New South Wales)

The career of Australian performance artist Mike Parr is contemporaneous with developments in performance art in Europe and America in the early 1970s but is largely unknown outside of Australian art circles and the international Biennale circuit. 2011 is the 40th anniversary of Parr's performance art and this shift will present images of different phases of this artist's career in terms of the aesthetics of intermedia combined with extended duration, both central components of Parr's work. This shift will also focus on the recent publication of *The Infinity Machine* written by Edward Scheer it is the first comprehensive account of this artist's live art practice.

☐ **Somatic Experiment #2: Strung Up**
UCK, TORENZAAL, DOMPLEIN 4 XII
22.00–23.00

Megan Nicely (University of San Francisco and NYU) & **Jim Brashear** (NYU)

The physical and the sonic, both somatic modes of artistic expression, rarely interact as equal collaborators during performance. Our piece seeks to challenge their discrete boundaries through the investigation of a "third space" for performance, where vocal- and movement-based impulses meet to generate a novel and unexpected somatic quality. A dancer and a singer by training (both current doctoral candidates in performance studies), we share a common understanding that the body's affects extend into space and "perform" beyond our individual kinespheres. Our sound-design computer system, Kyma, receives sound created through various physical endeavors and alters and reintroduces its effected output into the performance space: a recognizable, real-time, uncanny sonic landscape in which we continue to generate physical actions. This feedback loop calls attention to our embodied memory of the actions just performed, while the altered sonic output provides a ground for exercising our skills in new directions. The zone of our interaction via Kyma thus becomes another body itself, engineered by our own yet possessing an agency beyond our initial directives. The work, abstract but referencing popular culture, provokes the co-existence of dance and sound akin to the Cunningham/Cage collaboration, but here asks that the elements themselves interact. *Somatic Experiment #2: Strung Up* offers a method for in-the-moment composition and an invitation to ripe dialogue on how these systems – bodily, sonic, technological – can truly interact with each another. Our performance will include a discussion by the performers with audience questions.

Non-specific locations

SHIFTS (NOMADIC EVENTS, INTERVENTIONS, EVENTS IN PUBLIC SPACE)

☐ **Impact Afghanistan War**

Helene Vosters (York University)

On Canada Day (July 1) 2010, I began *Impact Afghanistan War* a memorial performance project in which I fall 100 times every day in a public space for one year. Each fall is in recognition of an Afghani death. Written reflections and excerpts of video documentation are posted on the project's blog www.impactafghanistanwar.org.

Since the onset of the post-9/11 US-led invasion of Afghanistan, 154 Canadian military personnel have been killed. Each death has been memorialized in the Canadian media, through public repatriation ceremonies, and via the renaming of sections of the repatriation route to the "Highway of Heroes" and the "Route of Heroes." Unlike Canada's military dead, there are no exact numbers for Afghans who have been killed or died as a result of war-related causes during this time. This lack of an accurate accounting of Afghan dead is, in large measure, a result of the US/NATO no-body count policy. It is also reflective of a "differential distribution of grievability across populations" wherein Western lives are deemed grievable while the lives of non-Western "others" remain outside of the realm of grievability (Butler 2009: 24).

Impact is an embodied investigation of the space between "us" and "other", between individual and social grief, between personal ritual and public protest, and between art and politics. It is a sustained inquiry into the limitations and scope of empathy and social mourning in the face of militarism and war, and into the role of the body in our increasingly technological and media-saturated world. Through the repeated act of falling, its presentation and re-presentation in various temporal and corporeal geographies (public space, cyberspace, performance and gallery space), *Impact Afghanistan War* seeks to engage the public body in a dialog about relationships (and lack there-of) – not the intimate and interpersonal relationships of romance, family, or friendship – but the collective relationship of multiply-located human beings concur-

rently inhabiting and manifesting history. Part mourning cry, part an act of faith in the imaginal commons, *Impact* is a call out to the collective emotional body to allow itself to be impacted. HELENE VOSTERS WILL PARTICIPATE IN A DISCUSSION ABOUT HER WORK AND THAT OF SEVERAL OTHER ARTISTS IN CBKU ON SATURDAY MAY 28 AT 20.00–21.00. SEE SATURDAY PAGE 58.

☐ Tracing: towards an organic documentation (performance-installation)

Ayara Hernández Holz and **Katy Connor**

Tracing is a collection of testimonies of audience members recalling a performance. This collection is presented in various forms. In the last years, I have been inviting people from different cultural-social contexts to meet and tell me a memory of a performance they wished to recall. I have been filming those encounters. The choice of who I invite or which performance is recalled is determined by pure desire; my desire to share this experience with that person and her/his desire to remember this or that performance.

The purpose is to create a frame for the emancipated life of re-membering. As a choreographer-dancer I am curious; on the one hand to see what is left in people's memory after a performance is "gone". On the other hand I want to call into question the authorship of a performance. By bringing into light the voice of the audience, their memories become a sort of organic documentation of those performances. At the same time, through the impossibility of remembering the performance as it was, the people end up inventing a "new" performance in their mind. Reviewing the performance in our memory is, somehow, to ascertain that we have appropriated that which we have seen.

For this occasion I will invite the visual artist Katy Connor to collaborate with me. During the Conference we will enlarge the archive of testimonies by meeting people *in situ*. We will present this collection in a form of installation in different locations during the whole conference. AYARA HERNÁNDEZ HOLZ WILL PARTICIPATE IN A DISCUSSION ABOUT HER WORK AND THAT OF SEVERAL OTHER ARTISTS IN CBKU ON SATURDAY MAY 28 AT 20.00-21.00. SEE SATURDAY PAGE 58.

☐ Hypermap

Diane Elshout, **Bruno Listopad**, **Giulia Mureddu**, **Ola Maciejewska**, **Jochem Naafs** and **Jette Schneider** (Danslab, BIT)

Hypermap is a lab for the remembering, combining and forgetting of (embodied) knowledge. Camillo's "Theatre of Memory" transforms 'scholars into spectators', so argues Camillo in *L'idea del Teatro*. He imagined a theatre in its 'original sense' – as a place in which a spectacle unfolds. This aspect of Camillo's idea inspired BIT and Danslab to create an interactive installation concerning memory and knowledge: *Hypermap*. *Hypermap* is an installation of the multiple that functions as an 'external representation' of a shared memory of knowledge – the one of that specific moment; a memory that can be perceived and which feeds off the input of the visitors who themselves become participants. PLEASE SEE FULL DESCRIPTION ON WEDNESDAY PAGE 11.

☐ The Soundcan Project

Denise Kenney, **Neil Cadger**, **Michael V. Smith**, and **Michele Sereda** (University of British Columbia-Okanagan Campus, Inner Fish Performance Co)

Soundcan technology connects a portable amplifier and battery, attached to the performer, through 5 meters of speaker cable to an audio speaker in a can. Depending on the nature of the project, there are three sound sources used: a headset microphone, a cordless microphone receiver and an mp3 player. This mobile technology creates oscillating sound that destabilizes perception of the immediate environment; listeners feel as if they are losing their sense of orientation. (...) PLEASE SEE FULL DESCRIPTION ON WEDNESDAY PAGE 11.

Other events

☐ Doing Remains

CBKU, PLOMPETORENGRACHT 4 — VIII

18.00–23.00

Johannes Lothar Schröder (Independent author and artist)

The unit: For the exhibition of documents of ephemeral art a mobile unit is composed. The modular object entirely consists of matter, which was produced and/or collected for research on Performance Art and related fields. Announcements, posters, memos, manuscripts, photographs, texts, drawings and other documents about these subjects serve to show the material it consists of. On the level of matter the architectural frame and surface become identical to the objects, which are to be presented. Making them discernible under such circumstances will be the artistic challenge.

The statement: A couple of years ago the German performance-artist BBB Johannes Deimling asked me about the meaning of "performance povera". I suggested to him to research the Italian branch of Fluxus or Assemblage, which accompanied Pop Art and Happening. In a conversation it turned out, that Arte Povera is a forgotten resource of Performance Art, although poor material was a condition of many installations and performances. Almost all the artists of the 1960s to 1980s who started to do Performances looked out for artmaking, not requiring expensive tools or materials. Poverty and modesty may be also conditions for the utopia of a researcher, who will be able to get hold of every bit of facts and articulations without possessing other material resources than a laptop in a small studio. At the same time adversity and closeness are also a strong drive for collecting. Deficiency, also in terms of culture and knowledge, fuels the wish to stockpile things as a reserve, to launch concealed or unpopular ideas.

This hypothesis could help to vindicate why exactly those artists who started doing performances at the beginning of their career ended up with gigantic images and installations.

☐ The Artist's Meal

CBKU, PLOMPETORENGRACHT 4 — VIII

19.30–20.30

A CBKU tradition: Have dinner while catching up with other artists. Amar Aris will serve an African Mediterranean Buffet at € 15 pp. MAKE YOUR RESERVATION AT INFO@CBK-UTRECHT.NL LIMITED PLACES AVAILABLE.

☐ Work and Collaboration

UTRECHT CITY THEATRE, ZINDERING, LUCASBOLWERK 24 — VIII

22.00–23.00

Late Night Talk: **Kris Verdonck**, **Marianne van Kerkhoven** and **Peter Eckersall**

"Can a robot perform Beckett?" wondered director and visual artist Kris Verdonck and dramaturge Marianne van Kerkhoven. This question started of a collaborative search that explores the boundaries between man and machine. Their ongoing artistic dialogue has resulted in a series of fascinating works at the border between performance and visual arts. Installation like structures present the vieuwer with series of possible answers or 'variations', as they are often called. The viewer is confronted with a situation, or series of situations, that seem to be governed by strict, mechanical rules. If performers appear in the work their movements too are motivated by something that lies outside their own will. Like in Kafka's stories, an important resource, these figures don't direct the world around them, but are controlled by a certain power that puts them into motion.

Kris Verdonck (1974) was trained in architecture, visual arts, and theatre. His creations can be situated in the transit zone between the visual arts and theatre, between installation and performance, between dance and architecture. In 2007 he created the theatrical installation I/II/III/IIII. In 2008, his performance END premiered at the Kunstenfestivaldesarts. VARIATIONS IV, a series of seven installations, was shown at the Festival in Avignon in 2008. In January 2010 he finished the 'circuit performance' ACTOR #1 which shows three variations on the theme from chaos to order. K, a Society, a circuit of installations and projections inspired by the work of Kafka premiered during Theater der Welt in 2010.

Marianne van Kerkhoven (1946) studied Germanic Literature and was (in 1969) one of the first in the Dutch-speaking theatre field to be employed as a dramaturge (at the Royal City theatre of Antwerp). She left the company after a political piece she wrote was considered too provocative and therefore unfit for performance. In 1970 she founded the theatre company 'Het Trojaanse Paard'. Since 1985 she is situated at 'Het Kaaitheater' in Brussels where she has worked with a great number of renown artists, including Jan Ritsema, Jan Lauwers and Anne Theresa de Keersmaeker.

Peter Eckersall (1960) is Associate Professor in Theatre Studies in the School of Culture and Communication at the University of Melbourne. His research interests include experimental performance and dramaturgy. He is currently a visiting fellow in the Centre for Interweaving Performance Cultures at the Freie Universität. Eckersall has worked in contemporary theatre for 30 years as a performer, director and for the last 15 years as a dramaturg. He is the resident dramaturg for the performance group Not Yet It's Difficult (NYID).

KRIS VERDONCK'S ACTOR #1 (*MASS, HUMINID AND DANCER #3*) IS SHOWN IN HUIS AAN DE WERF (BOORSTRAAT 107) ON MAY 25, 26, 27 AND 28 (16.00, 18.00, 20.00 AND 22.00).

Festival a/d Werf

PERFORMANCES AND INSTALLATIONS

☐ Actor #1 (Mass, Huminid and Dancer #3)

HUIS A/D WERF, BOORSTRAAT 107 — VI

16.00, 18.00, 20.00 and 22.00

IMPORTANT NOTICE: PLEASE BE AWARE THAT THIS PERFORMANCE REQUIRES THE PURCHASE OF A TICKET

Kris Verdonck / A Two Dogs Company

The artist and theatremaker Kris Verdonck quite often combines his fascination with machines with images and concepts that owe a great deal to science fiction. This certainly applies to the three-part *Actor #1*, which deals with evolving: about what has come into being, what is, and what may come into being. (...) KRIS VERDONCK WILL TALK ABOUT THIS PERFORMANCE AND OTHER WORK WITH MARIANNE VAN KERKHOVEN AND PETER ECKERSALL IN THE LATE-NIGHT TALK TODAY (22.00-23.00) IN ZINDERING. SEE DESCRIPTION ON THIS PAGE, PLEASE SEE FULL DESCRIPTION ON WEDNESDAY PAGE 11.

☐ Will You Ever Be Happy Again?

UTRECHT CITY THEATRE, BLAUWE ZAAL, LUCASBOLWERK 24 — I

20.30–21.45

IMPORTANT NOTICE: PLEASE BE AWARE THAT THIS PERFORMANCE REQUIRES THE PURCHASE OF A TICKET

Sanja Mitrovič

'Are we ever going to be happy again?' the German population asked themselves after the Second World War. A significant part of the Serbian population faced the same question. Conceived and directed by Sanja Mitrović (2010 BNG Theater award for Best Young Director), *Will You Ever Be Happy Again?* was developed around the autobiographical accounts of its performers. In this new version both performers are female which establishes a new set of relationship and a new dynamics of interplay between them. It employs documentary strategies to explore the way nationality influences personal identity. This issue has been acutely pertinent to both Serbia and Germany, which, at different points in their national histories, have been perceived in negative terms by the international community. This work is based on the performers' personal and collective memories. They counterpoint and mirror each other's cultural and historical backgrounds as they approach the problem of self-representation; the way one looks at the other and the urge to see oneself through the eyes of another. LATE-NIGHT TALK WITH SANJA MITROVIC, BARBARA MATIJEVIČ, GUISEPPE CHICO AND MICHAL KOBIALKA ON FRIDAY MAY 27 (22.00-23.00) IN ZINDERING. SEE FRIDAY PAGE 45.

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Performance Studies international conference #17

Friday 27th May

Technology, Memory, Experience

09.00–10.30

☐ Camillo and Theatres of Memory

UTRECHT UNIVERSITY, DRIFT 21, ROOM 0.32 — II

CHAIR: FREDERIK LE ROY (GHENT UNIVERSITY)

Katrin Beushausen
Freie Universität Berlin

Messing with Camillo: performance and memory in the Renaissance

How does theatre, how does performance bear on memory? I propose looking at this question by looking back at two Renaissance models of theatrical memory. While Camillo's memory theatre attests to a Renaissance fascination with the idea of a cosmological order of knowledge, notions of such a universal "order of things" (Foucault) were becoming increasingly problematic even at his time. Accordingly, a different theatrical concept of memory gained prominence towards the end of the Renaissance – precisely by messing with the idea of universal order.

In the later 16th-century, public theatres in London began to stage memories of English history and identity in an unprecedented variety, catering to a large audience and conducing to the constitution of collective memories. This theatre of memory was one of embodiment in which actors were assigned the role of „abstracts and brief chronicles of the time" (Shakespeare, *Hamlet*), and endowed with the agency to select, interpret and manipulate historical information. Borne and restaged by human bodies, memory became potentially fluid, destabilized, and produced a constant excess of order. It also became prone to attempts of authorities to control a memory theatre that was not based on, but contributed to establishing contestable orders.

Through Renaissance concepts of theatre as memory machine, and the attempts to master this medium, I seek to trace the tension between an ideal of universal memory and an embodied notion of memory that is fluid, biased, and yet more persistent. I propose to use these past models to interrogate contemporary information technologies and highlight the dynamic between accessibility and manipulation that is continually played out in forms of information organization.

Ozum Hatipoglu
Cornell University

Is Absolute Memory Pure Matter?

Memory becomes absolute when it is completely eliminated from the perception or when there is nothing left to perceive. Memory consists of virtual actions which create a gap between matter and thought. Memory can only become absolute when thought itself becomes matter. Memory pushed to the limits becomes an all-encompassing entity by eliminating any subjective perspective. Absolute memory signifies the death of the subject, because subject resides at the gap between matter and thought. Camillo's theatre of memory is an attempt to create the absolute memory through the erasure of any possible remainder, because that which remains remains as the unperceived. I believe, what constitutes the idea of subjectivity is the gap between matter and thought. When matter becomes equal to thought, there remains nothing unperceived. Does this idea point towards the 'inhuman'? What does it mean to be the part of the whole if the whole signifies the absolute memory? Can one define divine knowledge through the concept of the absolute memory? Absolute Memory cannot be the memory of something, but partial memory is destined to be the memory of some other thing. What is the relation between matter and memory? By focusing on these questions, I will theorize Camillo's theatre of memory as an attempt to erase subjective memory.

Barbara Orel
University of Ljubljana

The art of creating memory and media technologies

This paper focuses on the relationship between the art of memory, media technology and the production of knowledge in information society as articulated in the performative events by the Slovenian director Janez Janša (also known as Emil Hrvatin). Inspired by Giulio Camillo's Theatre of Memory, he has examined theatre as the apparatus of memory in a series of performances, beginning with Camillo – Memo 1.0: The Construction of Theatre (the Piccolo Teatro, Milan, 1998). While analysing the processes of (individual and collective) remembering, he tried to establish the archives of data, which wittily and critically revised the dominant social, cultural and political discourses. In 1998, he started to develop the concept of terminal spectActor (in Camillo memo 4.0: The Cabinet of Memories – A Donating Tears Session). The terminal spectActor is conceived as an intermediary in the network of performative activities. Placed at the crossroads of strategies of representation, the individuals lose control over what is presented. They find themselves in the field of perception, provoked to re-enact their own memories and expose them to observance by other participants of the event. The constitution of memory will be dealt with in relation to the distribution of data and production of knowledge as established by the scopic regime of Superpanopticon (Mark Poster) – a system of surveillance imposed by digital technologies and databases. Archival practice will be discussed from the perspective of the art of memory: the art of creating models of thought, which are directed into an active constitution of the world we live in.

Beth Kurkjian
NYU

Cynthia Hopkins: Performance Domestic Ethnographer

Cynthia Hopkins, an award-winning NYC-based experimental operetta creator and performer, once told me that her favorite form of art is documentary film. This paper examines Hopkins's *Accidental Trilogy* (2004-2009) – a series of three large-scale multimedia performances – and her most recent solo *Truth: A Tragedy* (2010) with Michael Renov's term "domestic ethnography" in mind. Renov uses this term to characterize the work of autobiographical film documentarians who pursue not only their own memories and experiences but also those of a family member. As such, the other is not totally distinguishable from the self, due to, as he puts it, biological, behavioral, and historical ties. Hopkins' Trilogy weaves together memories of her past, her deceased mother's past, and the puzzling literary figure Isabelle Eberhardt's past, all with what Hopkins would call outlandish fiction. In *Truth* she creates what she deems a portrait of her dying father. In each highly musical, theatrical work, she embodies versions of herself *and versions of her parents*, a theatrical twist on Renov's filmic theory. Hopkins likens herself to Hamlet, but by embodying a parent, she complicates the experience of crisis for both herself and the audience members, allowing a kind of porousness to exist that affords everyone more creative interpretations. Hopkins often teams up with technical designers Jeff Sugg and Jim Findlay to include videos and projections of events occurring in real time on stage to complicate the audience's experience of time, to highlight the artificiality of the theatrical experience, and to simply cause the audience to wonder. In *Accidental Nostalgia* (2004), Hopkins' first operetta, she cites Camillo's memory theater in her spoken text and describes her journey (in the performance) as a version of his ideas. Indeed, all four productions are memory theaters for Hopkins, the creator. Based on blog responses, surveys, and reviews, her work appears to provoke the audience to engage in Hopkins' multi-layered performances as their own memory theaters. Ultimately, Hopkins' nostalgic usage of familial trauma is not accidental but methodological: She is a performance domestic ethnographer.

☐ Technologically Mediated City Navigation

UTRECHT UNIVERSITY, DRIFT 21, ROOM 0.05 — II

CHAIR: JON MCKENZIE (UNIVERSITY OF WISCONSIN)

Nanna Verhoeff
Utrecht University

Archives, Maps, and Scenarios: Revisiting the Index

I discuss navigation and (mobile) cartography as performative practices with the example of "interactive tours" in augmented reality. The ancient topos of memory as a place is presently revived in the form of digitalized archives available for on-site navigation. Archives need interfaces to become "performable" – available for audiences' performances. This is ambivalent. This potential performativity is considered interactive, which is an ideal of participatory culture. In these current projects, interfaces are made mobile, so that memory becomes attached to places again, revamping the ancient topos with an update: from a place, memory becomes a machine. At the same time, the incipient status and the great diversity, as well as rapid changes in technology, also make them unstable.

Without either idealizing or worrying, I will situate this trend in terms of meaning-making through indexicality. This semiotic concept comprises the intersection between time, place, and subject. One kind of index is the *trace* – the real relationship between the present sign and the past from which it is an imprint. Another kind is *deixis*. This linguistic term refers to the here-and-now of the utterance, the situation of "speech" (in any medium). The topos of memory places rests on this deictic index. I seek to add to these two a third category that enhances the machine-aspect: the *destination*-sign: the real connection between the here-and-now (with its past in the trace) with a future toward which the subject moves. Navigation layers these temporalities.

Sabine Kim
Johannes Gutenberg University

Landscape, Narrative, Remembering: The Audio Walks of Cardiff and Miller

In his analysis of modernity, Kracauer famously comments that the social functionality of Weimar Republic Berlin has stripped its spaces of their historical embeddedness and remade time into an endless parade of eternal newness: "What once existed is on its way to never being seen again. ... Many buildings have been shorn of the ornaments that formed a kind of bridge to yesterday. Now the plundered facades stand uninterrupted in time and are the symbol of the unhistorical change that takes place behind them." Against this enforced present, Kracauer proposes that certain memories can retain elements of the past. Such a "memory-image", unlike the photographic record, is fragmentary and gains its significance from contingent meanings that operate as condensed history. This paper proposes that Canadian sound artists Janet Cardiff and George Bures Miller bring different types of memory into play in their 1997 audio *Walk Münster*, which, I will argue, operates as a form of memory-image. Neither, I would argue, a site-specific performance nor an embodiment of deleuzian rhizhomatic space, *Walk Münster* can nevertheless be regarded as a critique, along the lines of Kracauer's, in that non-continuous images are recovered and experienced–as well as imagined–thus opening up the possibility of historical experience. Ultimately, *Walk Münster* foregrounds the performative structure of memory: insofar as the audio walk re-creates the encounter of a history-less Canadian with an old European city, the "shock of the new" takes on a self-reflective theatricality.

Blagovesta Momchedjikova
NYU

The Miniature Metropolis as Memory Palace

One of the most prominent artifacts from the 1964/65 New York World's Fair is the Panorama of the City of New York – a comprehensive scale model of the metropolis – displayed in the Queens Museum of Art since 1972. Commissioned by the controversial urban planner Robert Moses, at the fair the Panorama was experienced as a sky-ride, from circumferential moving railcars simulating a helicopter ride, accompanied by a recorded narration. Today, visitors control their agency of observation in a sky-walk: they stroll above and around the miniature city on an ascending peripheral ramp, following a tour guide or alone, with labels around to guide them. With larger-in-scale brass bridges and fluorescent-green public parks, the Panorama celebrates largely Moses' urban vision and achievements.

Yet, lastly updated in 1994, the Panorama is a curious mnemonic device: it serves not to train artificial memory, as did the classical and renaissance memory palaces of Cicero and Camillo, respectively, but to awaken natural memories: the walking, pointing, and narrating initiated by the tour guide and followed by the visitors, transform the model into a dynamic memory experience as visitors remember the public structures in the city as well as their private everyday lives in and around them. Thus at the Panorama each visitor negotiates two cities: the visible, built one in the museum and her own, invisible, lived one. Always a site of individual and collective remembrance, the model became a poignant memory palace after September 11, 2001.

Mary Elizabeth Anderson
Wayne State University

Choreographed Spontaneity: The Cognitive Appeal of Hypothetical Mobilities in the Commercial Flash Mob

The first decade of the 21st-century played host to the rise in popularity and notoriety of the flash mob. "Do-it-yourself" youth culture-inspired events organized largely through social networking sites and mobile communication devices, flash mobs have been cited by scholars as evidence of innovation in urban sociality and reinvention in and of urban spaces. Predictably, by the end of the decade, the flash mob form was adopted for commercial purposes. As the flash mob's function migrated from the d-i-y reclamation and renegotiation of public space towards an explicit product- and marketing-orientation, commercial event producers endeavoured to create within their spectacles an "as if" effect of *hypothetical* mobility. In expensive and highly staged productions, expert artists teamed with both professional and amateur dancers to choreograph hundreds – even thousands – of people, who would "spontaneously" burst into a unison dance.

How do commercial flash mob organizers effectively "override" spectators' knowledge that the event is merely a form of advertising, convincing audience members to willingly suspend their disbelief, even upon multiple viewings? Using evidence from cognitive science to analyze the relationship between performance and reception in these events, I illustrate the way in which aspects of the popular appeal of commercial flash mobs are linked to a fundamental cognitive function within visual and auditory reception, amplified through the dance between the cameras and the participants.

☐ History in Performative Paradigms Working Group – Panel 1

UTRECHT UNIVERSITY, DRIFT 21, ROOM 0.06 — II

CHAIR: ANIKO SZUCS (NYU) AND LISA PESCHEL (HARVARD UNIVERSITY)

This working group investigates the theme of "Technology, Memory, Experience" in the intersection with history. The papers presented in the panels discuss how the diverging methodologies in Performance Studies enable us to think historically, and how interdisciplinary paradigms deepen our understanding of the experiences of memory and/or history. The focus of the panels ranges both thematically and internationally; while the first session revolves around theatrical works and performances from the Middle Eastern and Hungary, the second panel consider other performative genres and sites, such as testimony (by Czech Holocaust survivors), the museum (through the case study of Victoria & Albert Museum in London), and the intersection of historiography and theater (at Canada's National Arts Centre). These papers together explore the role performance plays in consolidating and/or creating forms of memory and experience and the ways in which technology supports or transforms that process. The panels are preceded by a Shift: in a lecture-performance on the life of a child performer and in discussions of two additional solo shows – one on a performer of character-based comedy from 1818 to 1835, the other on Anglo-American women's horseback riding in New York City from 1865 to 1930 – this shift examines the incommensurability of various methods (historical analysis, dramaturgy, acting, ethnography, and practice-based research) from the perspective of historians. A roundtable discussion following the panels will provide a chance for all participants, including the audience, to respond to each others' research projects and engage in further discussion.

Sarit Cofman-Simhon
Kibbutzim College, Tel-Aviv & Emunah College, Jerusalem

A Forgotten Performance of Memory: the Hellenistic Play Exagoge

The theme of the play *Exagoge*, written and performed in Alexandria probably during the second century BCE, is the exodus of Jews from Pharaonic Egypt. It was written by Ezekiel the Tragedian, a Jew who lived in Alexandria and wrote in Greek. The play's historiography has been rather complex: for two millennia it had been erased from the Jewish consciousness, and Christian scholars had translated, interpreted, preserved, and made use of it. Only in the nineteenth century German Jewish intellectuals reclaimed it as a constituent of their heritage.

I would like to examine how in this case the critical intersection between historical paradigms and performance studies is not just desirable, but inevitable. The Passover celebration itself is a clear example of a theatrical ceremonythat constitutes a performance of memory: "For ever after, in every generation, every man must think of himself as having gone forth from Egypt" (Haggadah of Pesach). The exodus story belongs thus simultaneously to each and every generation of Jews, and it is rather perplexing that a play about this theme could have been forgotten (or rather discarded from Jewish memory). I will trace here the adventurous trajectory of the play from the time of its genesis, throughout centuries of survival as Christian and Hellenic, to that point in Jewish history when it returned to 'Jewish' fold. I propose a reading of the forgotten performance in terms of historical paradigms, which have been concerned with questions such as: is Judaism the history of a series of communities enjoying varying degrees of autonomy? Is it the evolving idea of Judaism in all its manifestations or should it use the paradigm of "an organic unit", bound together by socio-mental and socio-political ties?

Aniko Szucs
NYU

From (Grand)father To Son: The Transmission of Guilt in the Performance and Movie of the Hungarian Play Apacsok

The contemporary Hungarian play *Apaches* was conceived by dramaturg Krisztina Kovács, after she read the extensive secret police files on a group of friends, who secretly "played Indians" and followed the traditions of the Native American Apache tribe in the Hungary of the late 1950s, early 1960s. The play, which Kovács co-authored with playwright Géza Beremányi, is a fictitious reconstruction of how the group was dissolved and their leader murdered as a consequence of a secret informant's revealing reports. The plot juxtaposes two historic periods; while the collaborator is coerced to betray his friends during one of the darkest periods of Communist dictatorship, his grandchild in the present accidentally meets the son of a former victim and through this encounter he has to confront and come to term with the now dead grandfather's sins of the past. The play, as opposed to many of the public debates of contemporary Hungary, refuses to make judgments or accusations. Instead, it is a powerful representation of where Hungarian society stands today in relation the so-called "informant's question" as well as a playful demonstration of what future generations might be able to reconstruct from the surviving documents of the secret police and/or former state security.

Apaches opened in 2009, and the director, Ferenc Török, a movie director in the first place, incorporated videos and animation into the live performance. In this paper, my main focus is on the use of technology in the production. I will explore the connection the animation establishes between present and past, history and memory, and I shall ask: how technology, as a dramaturgical device, helps to underline, and perhaps accept, the inherent contradiction of these historic Files – that truth and fiction, memory and history, helplessly and forever, entwined with one another.

Sophie Nield
Royal Holloway, University of London

The Theatrical Memory of Space

In a Spring which has seen both an anti-government protest march of 500,000 people and a Royal Wedding occupy the ceremonial spaces of London, this paper explores the relationship of theatricality to the inscription of memory in public space. Both symbolic expressions of state power, and the protests and resistant actions which seek to counter those expressions, occupy very particular geographical spaces. They make representations in them which are not simply about themselves, but speak more widely of nation, state, legitimation and citizenship. Proposing Henri Lefebvre's 'horizon of meaning' as a politicised inflection of the 'haunting' so often invoked in the relationship between site and performance, the paper opens up questions of the dramaturgies of public events, and the layering of time into space which, I want to argue, functions as a theatrical technology of memory.

☐ Remembering Ruptures: Performing the German Twentieth Century ('45, '68, '89)

II

UTRECHT UNIVERSITY, DRIFT 21, ROOM 1.05

CHAIR: FREDDIE ROKEM (TEL AVIV UNIVERSITY)

Critics like Brigit Haas have argued that postdramatic performance practices not only fail to represent history, but inherently refuse history and political engagement. As Haas writes, in Plädoyer für ein dramatisches Drama [An Appeal for Dramatic Drama], postdramatic theater "capitulates" to "postmodern diffusions" of concepts like subjectivity, the political, and the historical (43).

But German artists at the turn of the twenty-first century have often used fractured performance to contest the vicissitudes of historical memory in the public sphere. This panel interrogates the possibilities for non-dramatic performance to represent history. Given the continued debates in Germany on how best to remember the twentieth-century, contemporary German performance offers an excellent opportunity for examining the consequences of historical representation on the non-dramatic stage.

Jack Davis positions Christoph Schlingensief's performance practices within discourses on the construction of memories of Nazi Germany. By discussing how Nicolas Stemann, in his controversial production of Ulrike Maria Stuart by Elfriede Jelinek, has intervened in public debates around the legacy of the Red Army Faction and 1968, Shane Boyle examines the unique possibilities offered by performance for discussing histories of violence. And in his paper, Matt Cornish takes on René Pollesch and the hyper-capitalist, post-historical consequences of 1989. Professor Freddie Rokem, of Tel-Aviv University and the author of *Performing History: Theatrical Representations of the Past in Contemporary Theatre* (2000), will act as moderator for the panel and will offer responses to the individual papers.

Jack Davis
University of Wisconsin-Madison

Performing Pathology: Dr. Schlingensief's homeopathic cure for Germany

Christoph Schlingensief created frenetic, disjointed and sometimes frankly offensive theater performances, films and art actions that probed the connections between German politics, memory, media and national identity. Although early in his career a small portion of Germans knew him mainly as a provocateur, after his untimely death in 2010 he was mourned in feuilletons across Germany. Nobel prize-winner Elfriede Jelinek went so far as to eulogize him as "one of the greatest artists of all time." After his death, the memoir of his illness, "So schön wie hier kanns im Himmel gar nicht sein" returned to German bestseller lists (where it had been after its release in 2009), further proving his mainstream appeal. Schlingensief had become a household name in Germany.

Schlingensief's work resists easy theorization. He once offered an intriguing basis for understanding his art by comparing himself to his father, a pharmacist: "My father healed people with mini portions of poison." This statement evokes homeopathy, a therapy that ostensibly heals through the introduction of minute amounts of poison analogous to a more powerful disease. But what is the disease that afflicts Germany? And what are the benefits and dangers of artistic homeopathy? In my paper, I will read Schlingensief's restaging of the Nazi past in several works in the context of larger discussions of memory and performance in Germany. Instead of accepting Schlingensief's therapeutic claims, I will introduce a related – though not equivalent – theorization of the connection between immunity and memory in his performances of history.

Michael Shane Boyle
University of California, Berkeley

Memories of Molotov Cocktails: Historicizing New Left Violence in Elfriede Jelinek's Ulrike Maria Stuart

The militancy of the Red Army Faction has long been a matter of fierce debate within Germany. Following the recent 40th anniversary of 1968, discourse around the legacy of the Red Army Faction has intensified with numerous books, films, television specials, and theatrical productions weighing in on the topic of left wing political violence in Germany. This paper intervenes into these contemporary debates through a careful study of how the Red Army Faction's militancy has been historicized on the contemporary German stage. I take as my object of analysis Nicolas Stemann's controversial 2007 production of *Ulrike Maria Stuart* by nobel-prize winner Elfriede Jelinek. In addition to analyzing the historiographic strategies this production employs to perform militancy on stage, I pay particular attention to how it approaches the role that memories of political violence play in the historical unconscious of the German psyche. Against criticisms of postdramatic theater's inability to represent history, I argue that refusal of narrative should not be conflated with a refusal of history. Instead I am interested in what unique possibilities postdramatic performance offers for representing histories of violence in ways that avoid what Kristen Ross has described as the "knee-jerk" reactions of revisionist historiography. What might the public debates that arose around the production reveal about the vicissitudes of historical memory in contemporary Germany?

Matt Cornish
Yale University

Staging Hyper-Capitalist Memory: René Pollesch

In *Cappuccetto Rosso* (Volksbühne Berlin, 2005) and *Tod eines Praktikanten [Death of an Intern]* (Volksbühne Berlin, 2007), director and writer René Pollesch tests the relationship between what and how we remember in a mediatized society that commodifies everything and everyone. These productions explore the impact of technology and hyper-capitalism on memory, as well as the historical record, culture, language, and everyday experiences. In rooms designed by Bert Neumann, the hyperkinetic figures in these two productions shout a muddled language of pop-culture references, business-slang, English, and social science theory. Followed by camera operators, they cannot escape the eye of the video, their images projected on the walls and easily archived. But there are too many images and too much information for the audience to take in and remember.

Events, historical discourse, and representation become confused with each other in the productions, even indistinguishable. In misrepresenting the misrepresentation of history, Pollesch attacks what he sees as the German film industry's politically naïve love of historical docu-dramas. Many German theater and film artists dramatize history to fight German mis-remembrance. Pollesch attacks their creeping nationalism and questions the very possibility of authentic remembrance by the new, capitalist German state, still divided twenty years after the fall of the wall but simultaneously overly interconnected in the "flat" world.

☐ Opera, Politics and Memory

II

UTRECHT UNIVERSITY, DRIFT 21, ROOM 1.09

CHAIR: PIETER VERSTRAETE (UNIVERSITY OF EXETER)

We would like to take up the questions of PSi #17 to critically reflect on historical and contemporary forms of opera as diverging apparatus of cultural, individual and collective memory. Opera has a long history of recollecting through its claims on identities and subjecthood in response to colonial encounters and nation-building. New opera experiments have gradually more drawn to the relation of subjectivity, the inner journeys of the mind and social unrest in (post)modern times. This panel will, therefore, focus on the correlation between these two directions in opera. We want to explore how opera throughout the 20th-century operates as a meta-discursive space that questions the construction of cultural identities and the sense of self through its acts, processes and failures of remembrance. Ultimately, with this panel we want to discuss our ideas for a new interdisciplinary Research Network on Opera and Politics, which is currently seeking for collaboration with individual scholars and research institutes.

Pamela Karantonis
University of Greenwich

Opera as Masterful Nation Building – The Case of Early 20th Century Greece

In 1916, Manolis Kalomiris' first music drama *Protomastoras*, based on a play by Cretan author Nikos Kazantzakis, was premiered in Greece and dedicated "To the master builder of modern Greece, Eleftherios Venizelos!" It was arguably the first Greek opera – an opera written by a Greek composer, about a Greek story, which captured the national imagination. This was at a time when many European states were at war with Greece's neighbour Turkey and the work was a mirror to the expansionist policies of Greece under this unifying leader. With its metaphor of bold new architecture being predicated upon bloody sacrifice, *Protomastoras* is emblematic of the nation-building exercise under which much of High (and post-) Romantic opera functioned. It also predated the conflict of the Greco-Turkish war in 1919-1922, culminating in the massacre at Smyrna (Izmir) and paving the way for Turkey's nation-building Kemalist phase. This paper will aim to view opera as a mechanism of modern nation-state building, that is consistent with postcolonial readings of opera outlined in recently emerging scholarship that bridges the disciplines of Musicology, Performance Studies and Politics.

Pieter Verstraete
University of Exeter

Post-Modern Opera – The Life and Death of a Memory

Prior to opera's much contested death, opera was increasingly exploring the ephemeral depths of the human psyche as inspired by the hitherto budding research in psychoanalysis. Today, due to a renewed interest in the socio-cultural ramifications of scientific thought, a stream of post-modern opera performances searches for a musico-dramatic expression of the interior space through an aesthetics of scientism and objectivity. Michel van der Aa's *After Life* (2009) at the Netherlands Opera and Elena Langer's *The Lion's Face* (2010) by The Opera Group in London are two examples of such critical, scientific explorations of current issues such as ageing, dementia, Alzheimer and death. Concomitant to these inquiries is opera's adoption of mediatisation and visual media, which seem very apt for exploring such issues whilst adding perspectives to the content of the music and libretto. Hence, the impact of musical multimedia needs to be analysed in conjunction to the aesthetic experience and the wider context of the opera's production in order to understand the latter's political reclaiming of social reality in its response to late-capitalist modes of experience and memory.

☐ Audience's Memories

II

UTRECHT UNIVERSITY, DRIFT 23, ROOM 2.06

CHAIR: HEIKE ROMS (UNIVERSITY OF ABERYSTWYTH)

Edwin Carels
Hogeschool Gent KASK & University College Ghent

The Productivity of the Prototype – on Julien Maire's Memory Cone

Instead of a movie theater, where oblivion rules, Julien Maire invites us to step into his memory theater, where duration is within reach. Whereas consumer electronics become increasingly smaller and at the same time continue to expand their memory capacity, Julien Maire celebrates the sheer materiality of a deconstructivist display, foregrounding the whole configuration of machines necessary for the production of a limited few images. In sharp contrast with the daily visual overkill, Maire cultivates the slow process of image recuperation. Against the trend of delivering ourselves to chips to store information for us, rather than training our memory faculty, Maire has built what he calls a "memory station."

Memory Cone (2009) is for instance a performative installation that aims to activate the memory of the participating viewer. The status of the image in *Memory Cone* can neither be described as a photograph, nor a slide, nor video- or film-still. A video-image without pixels? A quietly vibrating photograph? This combination of visual sources provokes the awareness of different generations of images. Within the framework of his own research into the dialectics between analogue and digital media, Julien Maire actively involves the viewer. His transposition of Bergson's memory cone into an inverted light cone, that travels through different stages to emerge as a single, yet unstable image, endows the visual outcome with a quiet sense of duration. The image feels like it was always there, always incomplete, always in need of reanimation.

Emma Meehan
Trinity College Dublin

Memory, Technology and Somatic Practices: Collaborative Memory-Making in Motion

In this paper, I discuss the integration of technology with somatic practices in my practice-based research, exploring a form of collaborative memory-making between audience and performer. Since 2005, I have researched the use of the somatic practices "Authentic Movement" and "Body-Mind Centering" in a performance context. Most recently, I have been investigating the possibility of integrating technology with this somatic material to both extend and disrupt the evocation of memory for the audience. I will discuss two projects where memories are evoked through voice recordings of collected stories, computer stimulated move-

ment/text scores, live streaming of performers and audience in different spaces, and re-enactment of live Authentic Movement sequences. In this work, the audience are invited to connect with their own memories from the montage of performance material along with finding their own personal narratives interrupted by the quickly changing performance scenarios. Drawing on the work of researchers in technology and somatic practice such as Thecla Schiphorst, I discuss how the combination of somatic practices with technology evokes a form of collaborative memory-making negotiated between the performer and audience members.

Kjell Yngve Petersen
IT University of Copenhagen
Karin Søndergaard
Royal Academy of Fine Arts, Copenhagen

Memory of Actions: a compositional strategy

This paper reports from and discusses how memories of action can be staged as explorative events. The events are respectively: a research laboratory investigating mediated relationships; a staging of analytic situations on light as experience; an intermediality theatre performance, and; a participatory installation staging self-reflectivity.

The cases revolve around the same basic intent: to use media technology to expand the moment of experience into a self-reflective situation between action, reflection, and memory. The technology is used as situating devices, composed into reflective scenographies of video feedback, which allow for self-reflective experiential investigations.

The participants progressively change their capacity of experiencing into a specific instrument for the specific research intent, as an experiential research decise. The suggested mode of engagement derives from expert performer practice, as analytic and compositional methods of enhanced first-person experientiality. This embedded first-person perspective allows for an analytic relation to the experience while under creation, reporting and critically reflecting on the process from within the situation.

The operations of the staged events give access to explorations of the possibilities, implications and consequences of the ways in which divergent technologies mediate the way we remember and experience, and how certain uses of technological mediation evolve as an extension of experientiality and narrativation, and therefore appear as an integrated part of the consistency of presence.

Joslin McKinney
University of Leeds

The materiality of performance and the mediation of memory

Josef Svoboda described the way his scenography worked as 'a confrontation between the spectator's experience at the moment of performance with his experiences in the past, now awakened by the performance'. The creation of this fertile 'psycho-plastic space' was brought about through the interplay between space and light and kinetic stage elements, and although an assessment of the full impact of the work needs to be considered alongside all the other elements of the productions (especially the text and the performers), the suggestion is that the materials themselves are a crucial part of the mediation between the performance and the audience. Meanwhile, and through much less sophisticated technology, Tadeusz Kantor developed a theatre of memory where space is conceived as a dynamic, charged with energy and where objects, even the most abject and useless materials, are made to engage and activate the imagination of the audience. Here again, the materiality of performance is a machine for memory and experience.

This paper focuses on the material and sensuous nature of performance and the audience experience which that might afford. It considers how theories of spatiality, embodied understanding and the operation of the artwork can account for the work described above and whether this could usefully extend contemporary understanding of the materiality of performance and its potential impact on audience experience.

☐ Memory Machines: (De)stabilizing Identity

II

UTRECHT UNIVERSITY, DRIFT 23, ROOM 1.03

CHAIR: RICHARD ALLSOPP (UNIVERSITY OF THE ARTS, BERLIN)

Paul Johnson
University of Wolverhampton

"You can't f___ memories or get cash for them": Reinventing memory in the plays of Tom Eyen

The off-off Broadway plays of Tom Eyen show memory as unreliable, constructed, fabricated, and reproduced through enactment and technology. Eyen himself fabricated and misremembered his past, constructing through programme notes and interviews an elaborate web of contradictory biographies including a fictitious twin brother named Jerome (who directed a number of Tom's plays), wives both French, Puerto Rican and other, and a number of different combinations of children. This paper will examine the place of memory in Eyen's early plays, in particular *The White Whore and the Bit Player* (1964) and *Areatha in the Ice Palace* (1970). In *The White Whore*, we see the final moments of a faded movie star remembering her life, fractured into the nun she saw herself to be and the whore the world saw her as. In *Areatha in the Ice Palace* Santa Claus is constructing the perfect sexual companion, while his wife, Areatha, tries to forget her past "back in Sioux City, or Idaho, or Dakota, or wherever."

In *The White Whore* biological memory is subjugated by the reproduced memories in the *National Enquirer* or those produced through the workings of the studio's publicity department. In *Areatha* personal history is changed as easily as replacing the voice tape in one of Santa's dolls, and the perfect doll comes with "no breakable parts" and "no unpleasant memories". This paper will question what remains when memory no longer operates as a stable mechanism for the definition of identity, and how the technologies of memory displayed in these plays further act to destabilise the remembered self.

Kirsten Pullen
Texas A&M University

Howdy! Performance, Memory, and Tradition at Texas A&M University

Texas A&M University (TAMU) was founded in 1876 to educate Texas men in military and agricultural arts. Though the university desegregated in 1963 and admitted its first female students a year later, TAMU has been proudly military, patriarchal, and conservative for over 125 years. TAMU places a higher premium on being an "Aggie" than on any other facet of the undergraduate experience. Aggie identity is written into the archival record but is operational in its performance repertoire: Aggieness is aggressively performed, most especially through the multiple memorial services held on campus during the academic year.

These memorials include Silver Taps, a monthly roll call of recently deceased Aggies; Muster, an April ceremony that honours the dead of the past year; and Bonfire Remembrance, commemorating students who died constructing the bonfire that marked TAMU's football rivalry with the University of Texas-Austin. I use these memorial performances to explore how Aggie identity is constructed, exploring tensions between TAMU's status as a research-intensive public university (evident in its official, archival record) and its emphasis on tradition (handed down through a repertoire that enacts Aggie tradition). Though Diana Taylor's formulation of repertoire links embodied practice to subversion and transgression, TAMU's repertoire activates a conservative Southern heritage. Aggie memorials gloss over historical and contemporary inequities in gender, race, class, and sexuality by constructing a tradition of honour, service, and patriotism. The Aggie repertoire allows participants to remember TAMU's valorous history but also to forget its regressive racial, gender, and class politics.

Ana Vujanović
freelance, TkH platform, University of Arts, Belgrade

A Tiger's Leap: A Method of 'Reloading' Minoritarian Histories (of Performance)

"Technology–Memory–Experience" is always about certain rights and certain fights. What I find in their core is the question of ownership: ownership over concepts, images, voices, remembrances, narrations – history itself. Therefore in the paper I will discuss the critical historical practices that emerge in the recent performing arts world, and affirm Walter Benjamin's concept of "tiger's leap" (from "Über den Begriff der Geschichte") as a method that breaks the homogenous continual time of the official history.

While working on an artistic-theoretical work where I tried to articulate the past of the contemporary dance in Serbia in historical terms, I have realised that the problem of exclusivity of big historical narration addresses a wide scope of minoritarian artistic contexts. According to this, I will explore the projects such as: East Art Map by the Slovenian group Irwin; Swedish Dance History by Marten Spangberg; What's Welsh for Performance? by Heike Roms; East Dance Academy platform; Ramsay Burt and Christy Adair's research into the unacknowledged contributions of British dancers who are black to British dance culture, etc. I connect them within this paper because of their attempt at problematising smooth, majoritarian histories. In this problematisation the tiger's leap appears as a method of intervention by minoritarian subjects, whose concern is to initiate another future – one in which the historical uni-vocalism would be replaced with multiple voices that will be heard instead.

Brian Lobel
Queen Mary, University of London

Music is Disease: Cancer Blogs, Narrative and the Imperative of Spectatorship

The cancer blog has become a ubiquitous form of communication where patient bloggers communicate to a range of audiences (both intimate and virtual) about a range of topics (from personal/medical to political or nonsensical). Depending on diagnosis, cancer blogs can become the site of origin of national fundraising campaigns or can become the site of memorials. This paper examines the specific cancer blog of Glasgow-based d.j. Paul Nicholls and attempts to highlight the range of spectatorial imperatives present inside cancer blogs such as his. By considering Helena Grehan's recent work on an ethics of spectatorship (drawing from Levinas' work on alterity), and Mark Currie's work on narrative development and time, this paper explores how cancer blogs might be read by audiences and the imperative placed upon spectators to interact, to donate or to mourn based on specific content.

This case study will chart my spectatorial experience of reading *Music is Disease* over the six-month period between inception and Nicholls' death in August 2010, and explores how the unfolding narrative present in cancer blogs might illicit a range of responses from audiences and how bloggers conceive of and respond to their audiences which are present because of their unique life experience. By examining the role of spectatorship and real-time narrative development, *Music is Disease* attempts to examine how the lens of performance can help to understand the specific technological medium of cancer blogs and its call for collective action, or, as with Nicholls, collective memory.

☐ Performing Future Technologies

II

UTRECHT UNIVERSITY, DRIFT 23, ROOM 1.13

CHAIR: MICK WALLIS (UNIVERSITY OF LEEDS)

Georgina Guy
King's College

Digital memories: visualizing experiences and (inter)active encounters

'Surveys of routes miss what was: the act itself of passing by… . They allow us to grasp only a relic set in the nowhere of a surface of projection. Itself visible, it has the effect of making invisible the operation that made it possible. These fixations constitute procedures for forgetting. The trace left behind is substituted for the practice' (De Certeau). Refracting the theoretical problems of disappearance and documentation through the concept of visitation within exhibition environments, this paper explores the connections between experience, memory and digital practices. Addressing specifically how performance remains into the digital world, the paper introduces a methodology for displaying our disappearing responses to and receptions of visual and performance art exhibitions.

Visitor experiences are often thought as ephemeral and occasional. By employing unobtrusive and accessible technologies, the presented methodology traces and represents as 3D visualizations in space and time visitors' individuated routes within gallery contexts. Investigating these transitory actions and interactions, the approach contributes to a discussion concerning the technological possibility of storing and sharing experiences.

Yuji Sone
Macquarie University

Cultural Memory of the Future: Japanese Humanoid Robots

This paper examines cultural memory activated by performance demonstrations of Japanese next-generation humanoid robots. Robotics has been a core area of Japanese corporate and governmental technological research and innovation. A distinct trend in Japanese robotics in the twenty-first century has been the development of human-like robots that are specifically designed to interact with humans. Performance demonstrations of prototypes of these new humanoid robots attract large crowds. The 'performances' of these Japanese bi-pedal robotic machines provide an opportunity to speculate on a culturally-specific instantiation of the conference theme, 'the relation between technology, memory, and experience'.

This paper sees humanoid robots as performing at the nexus of these three terms, calling upon potent aspects of Japanese history, culture and tradition. For example, the figurative designs of the Japanese next-generation humanoids remind the Japanese audience of popular postwar manga characters such as Astro Boy. Many of the robot characters in comics and animation were conceived to symbolise the bright future that science and technology could offer a Japan devastated by WWII. This lineage points toward a Japanese technocentricism that views advanced technology as Japan's saviour. I propose Gaston Bachelard's concept of the 'material imagination' in conjunction with performance studies' understanding of the *mise-en-scène* to explain how the Japanese can think culture through and with robots. The paper also discusses a hidden cultural aspect of the Japanese reception of humanoids that I call 'reflexive anthropomorphism', a notion of the self's relation to other that is tied equally to Buddhism and Japanese mythology.

Hunter Hargraves
Brown University

iTouch, Therefore iAm: the iPhone and Masturbation

While mobile technologies intrinsically gesture towards a reconceptualization of the relationship between technology, memory, and social relations, the ubiquity of Apple's iPhone demands a reconfiguration of sensory processing, activating a process of adaptation where sight becomes touch, and vice versa. Through this, the interaction a user has with an iPhone (or, for that matter, the reciprocal interaction an iPhone has with its user) troubles acts of remembering, organizing, archiving, communicating, and mediating. This portends a total explosion of tactile vision into a synthesis of sexual contact: when hand and phone become inextricably tethered to each other, the iPhone becomes a masturbatory aid, a blurring of flesh and cellular technology.

This explosion of tactile vision might, in fact, uncover the invisibly immaterial spaces that inhabit technological objects such as iPhones, while awakening and evacuating the ghosts that reside in those spaces; the history of the telephone is also a history of phantasms, which all-too-often signal our own anxieties about new media.

If as Bruno Latour contends, technological devices do indeed have souls, what might the iPhone's soul *look* and *feel* like? Is it *horny*, and if so, can it satisfy its urges through being touched, caressed, and felt up by its user-spectator? The experience of using an iPhone shatters media specificity and reveals the experience as an unambiguously sexual performance, a renegotiation and repackaging of seductive technological desire. This paper explores the possibilities the iPhone as masturbatory device affords us, probing technological control over the senses, memory, and libidinal desire.

Rachel Ruckstuhl-Mann
Auckland University of Technology

Performing Thresholds : An exploration of the threshold as a model for a living archive

How does memory and space intersect? How do performance and archival practices act to draw attention to our habitual modes of inhabiting space? How are contemporary technologies used in performance to reveal hidden and imaginary histories?

This paper investigates a notion of a *living archive*, existing within the habitual practices and spaces we engage with on a daily basis, and the re-performance of these practices and spaces as a means of making meaning.

Using practices of performance and installation, drawing on principles of whakapapa (genealogy) and phenomenology, the paper seeks to critically engage with our everyday spatial practices and the relationship between memory, movement and space. Contemporary technologies are examined for the way in which they have been used in performance, their inherent instability, and the ways in which this instability has been exploited to provide a means for those whose voices are often lost in the larger cultural milieu.

The paper examines artistic practices that use re-performance and the archive as a means of making and remembering space, specifically,

practices that seek to destabilise traditional notions of the archive as an authentic and fixed entity. Archival traces as constructed within thresholds could be understood as "micropolitical machines" (D'Ignazio, 2005), as they start to question the way in which space can be inhabited, the way in which landscapes inhabit us, as well as the way in which memory and history is constructed within and through technologies, spaces and spatial practices.

☐ Intermediality

UTRECHT UNIVERSITY, DRIFT 23, ROOM 2.07 — II

CHAIR: ROBIN NELSON (CENTRAL SCHOOL OF SPEECH & DRAMA, UNIVERSITY OF LONDON)

Kimberley McLeod
York University

Mediated Traumas: Máquina Hamlet ***and the Provocation of Prosthetic Memory***

In this paper, I will examine how Argentinean company El Periférico de Objetos' *Máquina Hamlet* (an adaptation of Heiner Müller's *Hamletmachine*) uses intermediality to interrogate individuals' roles in violence, and the ways in which we remember and forget trauma. By relying on a limited number of non-digital media in their performance, El Periférico de Objetos creates an intermedial performance that responds to and informs a contemporary mode of perception, and relies on the spectator as the centre for meaning making. Within this context, I will interrogate how the company uses intermedial techniques to implicate the audience in violent acts both as participants and voyeurs. While many spectators have linked this provocation to Argentina's Dirty War and subsequent official policies of forgetting, the ambiguity of the onstage images allows for the violence to connect with a more universal history of trauma in the world. The production includes referents, such as Art Spiegelman's *Maus*, that can be linked to other major acts of violence and the problematic nature of testimony that surrounds them. My paper, which builds upon Meike Wagner's analysis of the production and Diana Taylor's work on the performance of trauma in Latin America, will relate the potentially universal aspect of this violence to the mediatisation of experience and memory in contemporary society. I will address how intermedial techniques intersect with Alison Landsberg's concept of prosthetic memory, which relies on mediatisation and intersubjective relations rather than national or geographic limits for the formation of collective memories and experiences.

Miguel Escobar
National University of Singapore

The intermedial interrogation of memory: contemporary puppetry in Indonesia

What happens when a traditional practice is reworked by the intermedial gaze of its custodians? How does this question and reposition cultural memory? In Indonesia, the work of some of the upcoming *dhalang* (puppeteers) combines traditional *Wayang Kulit* conventions with the integration of video projections, live pop music and other media. These innovations shift the performances into an area of intermediality, a territory *in between* media, a strategy deliberately chosen by the *dhalang* in order to problematize the perceptions of their audiences about the nature of Wayang in a contemporary world, and to comment on the contested relationship between traditions and foreign influences in Indonesia. In this country, that which counts as "traditional" has been constantly modified and exploited in order to suit nation-building agendas as well as a thirst for exotic otherness brought by international tourism. The presence of a variety of external pressures and influences in contemporary Indonesian society creates an uneasiness with which artists are continuously forced to grapple. In order to keep their art alive, practitioners have become more self-aware and self-questioning of their art forms and have taken an active role in reshaping their work as they reposition it, in relation to other media and to external cultural influences. This paper will explore the way contemporary *dhalang* articulate anxieties about cultural identity and heritage preservation in their intermedial performances.

Mark Harvey & **Te Oti Rakena**
University of Auckland

Don't Make Us Wear Coconuts on the Negotiating Table: **otiMarkte**

otiMarkte will be a collaborative and performative dialoguing-paper-presentation by Te Oti Rakena and Mark Harvey that negotiates their individual technologically-mediated and theatrical memories of colonization in Aotearoa/New Zealand – from differing performative and cultural positions – Maori and Pakeha/NZ European.

Aotearoa/New Zealand often presents a 'happy-go-lucky' utopian image of its Maori and Pakeha relations in the international media – we aim to interrogate this myth and re-present it as being "in a state of emergency". Reflections based on our own individual whakapapa/genealogies, which are not always harmonious, will shape our dialogue. This performative conversation will be informed by ways in which performance in technology, in theatre and live art can morph and reshape our individual cultural memories – via analogue and digital technology – from TV and media hype to digital performance activism. In relation to this, we will explore how our technologically mediated-genealogies associated with colonization are embodied. As Foucault states, genealogies are continually being reformed, morphed, erased and re-written, and are always traced through our bodies (1977: 139-164).

We will also incorporate the Pacific/Polynesian notion of *ata* or *va* – a significant concept in discourses on colonization in Aotearoa/New Zealand. This refers to relationships, negotiating boundaries and practices of respectful protocol between negotiators. It allows for perspectives of difference that go beyond perspectives of cultural homogeneity and Homi Bhabha's hybridity (1994). We will draw from our unique inter/transdisciplinary perspectives in live art, theatre, kapa haka, choreography, opera, and dance. We might agree on things, but we might not.

Imanuel Schipper
Zurich University of the Arts

Opening-Night. The Visit *by Rimini Protokoll. Ghosts between performative memory and re-enactment*

In my paper I will focus on the production *Uraufführung. Der Besuch der alten Dame* (*Opening Night. The Visit*), done by Rimini Protokoll at the Schauspielhaus Zürich. Basically it was a research in the collective memory and a reconstruction of the opening night of this play by Dürrenmatt in 1956 and of the events surrounding. The research and show was done by eight experts who were involved in 1956, 11 children, 46 life-size black and white photos, and a musician. After a short introduction in working principles of the collective Rimini Protokoll, I will explore this 'séance of memory', where the Old Lady "Theatre" comes for a visit. I will point out, how Claire Zachanassian demands not only justice "that she can afford" but how she poses the question of collective guilt, of venality, but also of collective memory with new acuity.

Then I will show, how this reconstruction also questions the relevance of such an event and of theatre in general. What importance in the life of a theatregoer has this single show had? Why did they go there? What do they remember, 50 years later? How can a production show this time gap of 50 years?

In the last part I will present a multimedia DVD that I produced during the research in my function as the dramaturge of this project. It is a model of archiving multimedia material and an interactive research tool.

☐ Performing Rights, Memory and Social Engagement in Burma and Vietnam

UTRECHT UNIVERSITY, DRIFT 23, ROOM 2.12 — II

MELISSA WANSIN WONG (CITY UNIVERSITY OF NEW YORK)

The panel *Performing Rights, Memory and Social Engagement in Burma and Vietnam* will engage questions arising from Camillo's theatre of memory from particular Southeast Asian perspectives and contexts, analyzing how civil acts and arts practices are being used to address problems of violence, displacement, belonging, and commemoration. The papers question the notion that Camillo's theatre of memory can provide access to "all existing knowledge" by calling attention to the political and cultural specificity of knowledges and the ethical implications of claiming "full" or "complete" understanding.

Rivka Syd Eisner looks at the memory-based performance work of recently returned diasporic Vietnamese artists in Ho Chi Minh City. Matt Yoxall writes about his theatre work with ethnic minority groups from Burma as part of refugee resettlement on the Thai-Burma border. Melissa Wansin Wong compares the case study of the recent *International Tribunal on Crimes against Women of Burma* with the works of Burmese artists working in Yangon and Mandalay.

The panel intends to address three interconnected strands of discussion. These include issues of human rights and the performative, debates on memory cultures and transnationality, and the remembering and forgetting of trauma. Engaging questions arising from Camillo's theatre of memory in relation to particular cultural-political contexts in Vietnam and Burma, this panel hopes to contribute important, lesser-known perspectives to PSi discussions on the performative relationships between technology, memory, and experience.

Rivka Eisner
Aarhus University

Art, Memory, and Social Engagement in Ho Chi Minh City

In the wake of recent economic liberalization, '[p]ublic memory in present day Vietnam is characterized as much by confusion as by profusion' as state and society grapple over how to remember and remake the country (Tai 2001:2). Artists in Ho Chi Minh City's (HCMC) contemporary arts community are active participants in these struggles. Within recent years, increasing numbers of diasporic Vietnamese artists have returned to HCMC to live, rediscover their history, and produce their art. At the same time, Vietnamese nationals have grown tired of government sponsored arts programs and are eager to explore new intermedial territories and sensitive subjects that lie within the liminal zones of government censorship. Despite prohibitions, HCMC artists are finding ways to stretch the borders of permissible artistic expression, and are actively engaged in remaking the nation's identity, history, and socio-political future. This paper will explore the cultural histories, personal memories, and artistic works of HCMC contemporary artists, looking at the ways their personal/cultural memories inspire important new forms of social engagement within rapidly transforming Vietnam. Questions include: How are these artists simultaneously reshaping their social worlds locally and transnationally and how are the censored? What forms of performativity, or performative remembering, are HCMC artists employing in order to carve out new social spaces? How are their artistic processes and productions opening possibilities for alternative forms of expression and social engagement in Vietnam and beyond? This paper will address the important role HCMC contemporary artists are playing in Vietnam's changing socio-cultural landscapes.

Melissa Wansin Wong
City University of NY

"This is my witness" – Negotiating Traumatic Memory and Human Rights: Case studies from Burma

This paper takes as case studies the works of performance artists working in Burma, as well as *The International Tribunal on Crimes Against Women of Burma* held in New York City in March 2010 organized by the Nobel Women's Initiative, to examine the performance of memory through the language of human rights. I would examine the performances of the testifiers of the Tribunal—ethnic women who had been victims of violent abuse under the military regime, as well as the final recommendations of the judges, to analyze how traumatic memory is performed for an international audience as a way of seeking redressive action. I compare this to the works of performance artists in Burma, where the negotiation of personal and national memory is performed through the language of the body. Both mediums perform the deferral of the traumatic, where according to Cathy Caruth, the truth lies "in its delayed appearance and belated address, and which "cannot be linked to what is known, but also to what remains unknown in our very actions and our language".

In light of the criticisms of the actual political efficacy of international human rights law, how are these performances complex sites of justice and healing in the absence of actual political redress in Burma? And what are the promises and problematics of the "ground up cosmopolitanism" favored by scholar Pheng Cheah? Can the language of rights as performed by the above subjects, go beyond the criticism of the imperialistic nature of human rights, and to serve as restorative action for personal and national memory?

Matt Yoxall
National University of Singapore

"Hand, Head, and Heart: Some Tools to Remember With" – Theatre, the body, and organising memories in refugee resettlement on the Thai-Burma Border

In 2006, large scale refugee resettlement was initiated along the Thai-Burma border. A US resettlement information campaign was established as a result. Employed by an international organization, I worked with refugee actors to devise a series of plays aimed to support the decision making process of whether to stay in, or leave the refugee camps.

Central to the themes of the plays was the provision of practical information, while identifying coping strategies applicable to a time of considerable change and mass mobility. The notion of what we will carry in our "hands, heads, and hearts", was introduced as a way to gather and organise memories in addressing feelings of disorientation, dislocation, and pending cultural adaptation. These "hands, heads, and hearts" form a set of tools that create a "memory track", where the body becomes a site to mediate and assimilate feelings and experiences.

While theatre can perform memory, it can also act as a resource – within the context of refugee resettlement experience – to situate and navigate memories of the past, present, and uncertain futures. Some of the questions that I will address in this paper include: To what degree are the staging of these memories representing an ideal? Is this ideal formed solely to serve refugees, or is it also influenced by the agendas of other stakeholders in the resettlement process? Can the organising of embodied memories provide a stabilising effect within the resettlement experience?

☐ Memory Error: Temporal Drag, Alternative Experience, and (Mis)Remembering

STUDIO T, THEATRE SPACE, KROMME NIEUWEGRACHT 20 — V

CHAIR: GREGORY MITCHELL (NORTHWESTERN UNIVERSITY)

Please note: this panel takes place in a different building.

The panel collectively interrogates memory, exposing its attendant myths of perspicacity. Panelists dwell in the murky edges of memory studies: mistakes, happenstance, contradictory histories, imagined relationships, and parodic exclusions. The panel begins with a disorientation of a performance venue, museum and gift shop in a South African town where queer memory and apartheid pasts make an unexpected collision. Uncomfortable collisions then give way to longed-for touch when fans hug a legendary rocker as he forges his citations of memory into an erotohistoriography. Building on the theme of consciously presenting the self, the third paper asks the audience to consider what memories are erased when parodic videos go viral in the South Asian diaspora, and how postcoloniality plays out in the age of new media. Memory moves from postcolonial to neocolonial in the final paper, which savages eco-tourists in the Amazon who traffic in photos of themselves with "authentic" and naked indigenous people in an effort to create alternate memories that position intrepid foreign backpackers as saviors of the forest and her peoples. Despite spanning four continents and tackling the question of memory's falsity in disparate ways, the presentations ultimately reach the common conclusion that that memory enacts a set of politics, and that (mis)rememberance is always a political act.

Andrew Brown
Northwestern University

The Accidental Archive and the Making of Queer Memory Scapes

In the midst of a nation's turbulent transition from an oppressive apartheid regime to a fledgling democracy, South African political satirist Pieter-Dirk Uys took a wrong turn on his way to a show in Cape Town and wound up in the small farming town of Darling. For the next fifteen years Darling would house Uys' renowned political work in a former railway-station-turned-performance-complex called Evita se Perron, which has developed into a popular destination for tourists and locals alike. Retrospectively, the accumulation of memory and meaning in this space and around Uys' own queer identity has produced and sustained a queer archive. This paper considers the roles of mistake, chance, the unexpected and the accidental in opening up space for and characterizing queer memory practices and activating these practices within, through and beyond this particular performance space in small town South Africa. I look at the influence of Uys' dynamic performance space (inclusive of a museum, restaurant, and souvenir shop) in revolutionizing popular notions of queer economies and creating an inadvertent sanctuary for the queer community and its memories of atrocities experienced during apartheid. This space is particularly salient given the "New" South Africa's tumultuous relationship with rights regarding sexual orientation.

Seeded in my personal navigations and dwellings in the town of Darling, I investigate how the political economy of these multiple performances (stage, space, and audience) mobilize these practices and spaces to articulate a theory of what I call queer memory scapes – the activation of these practices and spaces beyond the confines of local instance into the broader arenas of politics of memory, history, and identity as they traffic nationally and internationally.

Ryan Hartigan
Brown University

"Last night I felt / Real arms around me." Morrissey, Queer Acts and Histories, and Haptic Temporalities

Even within the pantheon of public figures known only by a single name, Morrissey – singer of The Smiths and eponymous solo artist – is an especially particular persona. In one evasive, erudite, and seemingly disposable witty statement Morrissey can disarm, charm, and alarm, oscillating between apparent sincerity and ironic disavowal. Surprisingly, for a self-confessed pre-eminent poseur, the productive nature of his posing has been under-examined. I propose that in resonance with Foucault's challenge to interweave ethics and aesthetics and remake the self, he makes of his life a work of art. In his public persona, he indexes an extensive photographic archive of alternative masculinities and contradictory memories, weaving a densely citational array of queer histories.

Morrissey's promiscuous traffic between images of the past and his public comportment are noteworthy not simply in terms of a haunting of intermedialities, but because his constant quotation of cinematic stills and famous photographs co-exists with the Morrissey concert experience par excellence: the hug. I argue that in the urge to touch, Morrissey enacts, upon multiple levels, Elizabeth Freeman's conception of an erotohistoriography. By making his body the central site of archival encounter, he activates what Freeman elsewhere refers to as a temporal drag, an operation of the past upon the present, enabling a touching between and across temporalities.

Pavithra Prasad
Northwestern University

"Mummy-Daddy, I Want a Love Marriage:" South Asian Masculinity, Language and Diasporic Parody in the Age of Viral Videos

This performative presentation explores the internet personae of three South Asian performers, Ludakrishna, MC Vikram and Wilbur Sargunaraj, whose work went viral in the South Asian diaspora in recent years. The proliferation of viral videos on the internet has afforded performance artists the platform to quickly disseminate their creative work and forge widely circulated temporary identities through which issues of cultural citizenship, diaspora and the postcolonial present enter the realm of popular public discourse. Drawing from postcolonial studies and performance theory, I explore the work of these performers as parodic acts that recast desi masculinity as the sentimental point of entry into the domestic sphere, while recalling a list of stereotypes in a suitably exaggerated Indian accent. Ludakrishna and MC Vikram remake well-known hip hop tracks in words of the South Indian immigrant. Their mimetic performance does not seek to approach the "original," rather, it parodies existing stereotypes of South Asian domesticity, sexuality and gender by subverting the fantastic scapes of commercial hip hop to express the mundane anxieties of the desi in America. Sargunaraj on the other hand, presents a persona who exploits subaltern subjectivity in order to parody and sometimes indulge the postcolonial desire for global cosmopolitanism.

The role of comedy is particularly significant in the interpretation of these South Asian memes and this presentation asks why such issues, such as the travails of determining cultural authority, heteronormative domesticity and the presumed erosion of South Asian masculinity, resonate so loudly when encountered in self-deprecating comedic form. What is misremembered when parodic performance stands in for community voice? Whose experiences are included in the construction of these postcolonial memes and whose are left out? This presentation seeks to unravel the intersection of parody, new media and diaspora studies in the intimate present of hyperconnectivity.

Gregory Mitchell
Northwestern University

"My Naked Indian Friend and Me": Ecotourism, Bankable Authenticity, and Social Misrememberance

Brazil's Amazon jungle region has been the beneficiary and victim of a spike in so-called "eco tourism" in the last twenty years. This paper examines tourist attempts to operationalize "authenticity" as a form of cultural capital, often through photographs of themselves with local indigenous people. The ecotourist market has become increasingly ungreen and rescaled for the worst kinds of mass tourism. This has created on-demand "rituals" by supposedly authentic local tribes, sexy versions of "folkloric" dancing, the proliferation of brothels, and the plundering of wildlife by local children who sell photo opportunities of themselves with flora and fauna. Drawing on my own ethnographic work in Brazil over the past 5 years, I propose a performance studies-based intervention.

In addition to five years of ethnographic research, I build on Barbara Kirshenblatt-Gimblett's work on the (in)efficacies of ideologically-driven tourism, I take as my analytical point of entry a series of tourists' photographs of themselves posing and/or interacting with (often naked) indigenous people that they then collect and post online. I propose that this scopophilic enterprise illuminates the ways in which ecotourism is always fundamentally about sexuality and race. The ecotourist impulse is predicated upon the death drive, and an urge to experience "virginal" spaces of nature before they are destroyed by both global capitalism and, ironically, by their growing popularity with other tourists. This form of "imperialist nostalgia" also conjures into existence an alternative and false memory in which the modern tourist's shared interaction was beneficent to the temporally static local person's existence and in which the tourist reimagines neocolonial undertakings as vital to saving the planet.

Panels

11.00–12.30

☐ Platonic Theatres

UTRECHT UNIVERSITY, DRIFT 21, ROOM 0.32 — II

CHAIR: BRIAN ROTMAN (OHIO STATE UNIVERSITY)

From Jonson's Pythagorean masques, to Camillo's Theatre of Memories, through to Daniel Dennett's Cartesian Theatre and Badiou's Theatre of Operations, one could argue for a genealogy of what Gabriel Fallon called a 'theatre of ideas'. The theatrical models mentioned above pose interesting theoretical questions about an alternative axiomatics in the theatre, where action and liveness are substituted by the activity and physicality of pure thought. In other words, theatre can also be understood as the site for the actualisation of thought and consciousness, where a theatrical actuality is established through mental activity, as opposed to the conventional physical and psychological action of Aristotlean and neo-Aristotlean theatrical models.

This panel would investigate the theatricality of thinking, and shared instances of thought, as well as the importance of ideality in certain theatrical models. The theatre is not necessarily a place of representation, but of Platonic recollection (*anamnesia*), where knowledge is recalled and not learned first- hand, where shared understanding is brought back onto the mental stage by means of a recovery of what one has forgotten at birth. For Plato, once knowledge had been brought back to it is true belief, it could be turned into genuine knowledge by understanding, thus Plato saw himself not as a teacher but as a mediator, one who helped the student remember eternal truth. Plato uses theatrical analogies like the cave parable or a scene in the Meno, where Socrates elicits the correct answer to a geometrical problem from a child. What then, constitutes the axiomatics of this theatrical moment of recollection- what makes for a theatre of ideas or a Platonic theatre? In what way, therefore, can the ideal and the theatrical be conjugated into a valid collocation, rather than an oxymoron, through the act of recollection? Platonic theatres may also refer to a theatre which, by its very idealisation, is unattainable, unnameable, meta-representational, a theatre outside or within theatricality- Platonic insofar as we remain wishfully thinking its actuality.

Stephen Abbott
Middlebury College / Cambridge

Metatheater, Metamathematics, and Models of Consciousness

A point of focus for theater scholars is the successful way in which plays – especially plays about science – exploit the merging of form and content (e.g., Kirsten Shepherd-Barr's Science on Stage). What should we make, then, of the fact that 20th-century mathematics – and in particular mathematical logic – was dominated by investigations into the constructive and destructive consequences of merging form and content? Keeping in mind that mathematicians and playwrights represent two species of artists, a new dimension to this kinship emerges as each explores the power and paradoxes that arise when a single entity is double cast as both symbol and object. On the theatrical side, one could carry out this investigation using any number of playwrights including Shakespeare, Pirandello, or Beckett, but the reflexive tendencies in Tom Stoppard's writing make his plays an especially rich terrain for examining the resulting meta-theatrical effects. In meta-mathematics, the culminating event was the revolutionary "Incompleteness Theorems" of Kurt Gödel. Gödel's method of proof (more than the content of his theorems) became the inspiration for a number of major discoveries including a very compelling model of consciousness due to Douglas Hofstadter. Remarkably, the core ideas of Gödel's argument have analogous manifestations in theater, where they lead provocatively to a notion of "conscious theatricality."

Melina Scialom
University of Surrey

Space Harmony: Rudolf Laban's use of Platonic Solids in Spatial Dynamics

This paper intends to explore the dynamic relationship between Space Harmony, a theory of movement developed by dance scientist and expressive movement researcher Rudolf Laban (1879-1958), and the five Platonic solids. Laban created a system that formalised movement in terms of kinespheric and dynamospheric space through an understanding of form based on basic Platonic notions and geometric models. Based on the body's inherited knowledge of movement and its expressive patterns, and inspired by Pythagorean notions of harmony and musical scales, Laban proposed a way of describing and accessing the possibilities of the human's dynamic tridimensional space through the creation of scale sequences that explore the directions of the body positioned inside geometrical form. Using as models the five Platonic solids (tetrahedron, octahedron, cube, icosahedron and dodecahedron), Laban created a complex and rich language for the harmonic movement of the human body in geometrical space.

Tony Fisher
Central School of Speech & Drama, University of London

Theatrum Mundi and the Fate of the Globe

This paper reconsiders Frances Yates' understanding of the Globe theatre, insofar as she links it via Robert Fludd's memory theatre to the neoplatonic philosophy of the Renaissance. Yates' Platonic interpretation, however, which overlooks the context of *performance* – the Elizabethan *stage* – fails to account for both its ambiguity and its specific historicity. I suggest that the ambiguity that defines the specific historical meaning of the Globe must be conceived in relation to two salient factors that Yates overlooks – the first is that the Globe belongs to a period of radical transformation, which I read as 'epistemic' – as signalling a paradigmatic shift in the locus of knowledge and power: the period of Bacon's great 'Instauration'. It is this broader social and scientific transformation, I suggest, that precipitates a crisis in the *metaphorical* meaning of the theatre, conceived as theatre's relation to the world. Instead of 'emblematising' theatrum mundi, as Yates' suggests, the Globe, on my reading, signifies the collapse of a regime of meaning. It belongs instead to a period of theatrocratic disorder, in which political and social forces, hitherto suppressed, are unleashed. It is Plato's concept of theatrocracy, then, through which the Shakespearean audience is here interpreted, which accounts for the ambiguous historicity of the Globe. Seen in these terms, the Globe must, secondly, be thought against the image of a celestial theatre, and in terms of a reduction to the experiential horizon of the 'world'. In this sense, the meaning of the Globe can only be understood once one conceives it as a radical singularity, and as the failure of the (emblematic) power of the example.

Nicolas Salazar-Sutil
Goldsmiths College / Configur8 Project

Un-ghosting the Cartesian Theatre: L'Idee, or corporeality of the ideal

The paper's point of departure is a well-known quote from philosopher Daniel Dennett: 'The persuasive imagery of the Cartesian Theater keeps coming back to haunt us – laypeople and scientists alike – even after its ghostly dualism has been denounced and exorcized'. The Cartesian Theater, that is the exact part of the brain (pineal gland) where Descartes imagined consciounessness must occur, is also the imaginary point where the body-mind division is performed and where it is attained by some manner of visual recognition or spectatorship by a humuncular soul. This fiction will be critiqued by way of a critical comparison with a less haunted or less hauntological notion such as the 'corporeality of the ideal'- which I introduce in the title of this paper. To assist me in this exorcism of Cartesian ghostliness from the notion of consciousness, I will discuss the work of Belgian artist Frans Masareel (specifically in relation to his graphic novel *L'Idee*, from 1920), and the German film-maker Berthold Bartosch, who produced an animated film version of the same graphic novel in 1930. In their evocative graphic and cinematopgrahic depictions, the ideal (not necessarily consciousnesss as such) is rendered as fully fleshed- the idea is thus a sensual body that must by given birth to, that must be contested, and ultimately wrestled with in Jacob-like fashion.

☐ Locative Media

UTRECHT UNIVERSITY, DRIFT 21, ROOM 0.05 — II

CHAIR: RALF REMSHARDT (UNIVERSITY OF FLORIDA)

Helen Stratford & **Diana Wesser**
Independent / urban (col)laboratory

Walking Through Walls – intimate technologies of memory and experience

A corridor walked over-and-over, an appointment missed night-after-night, so many ghost stories are based on these very particular incidents, and these stories become the ways places are remembered. *Walking Through Walls* was an audio walk-for-one that took place during the late-night post-performance routines of the Centraltheatre, Leipzig as part of the festival *play! LEIPZIG – Movement in Urban Space*, June 2010.

Exploring the more intimate and forgotten spaces of the theatre, including smoking balconies and the cleaners' room, alongside larger histories, *Walking Through Walls* questioned what lies behind the walls, under the floorboards, and above the ceiling. Like ghosts walking a repeated path, the walker embodied the theatre's highly controlled/hierarchical structure alongside the idea of a place produced by the repetitive actions of its workers.

While frequently promoted as fostering new connectivity and openness, developments in 'new technologies' often simply serve to reinforce old theatre traditions of illusion and exclusion; increasing the support structures and the desire for them to remain ghostly. This paper will argue that experiential contact with hidden practices – the 'real' theatre ghosts – through new technologies might instead extend the potential for experiencing the theatre otherwise.

Located between performance art, architecture and writing, the practice of urban (col)laboratory researches the rhythms, routines and blind spots by which people negotiate, define and produce everyday spaces. In the context of new technologies, memory, other walking practices and recent spectral theories this paper asks what role performative walks, that merge technology and memory, play in re-thinking conventional architectural and historical assumptions of place.

Hans Vermy
Brown University

"The Deictic Foot": Walking Animation's Uncanny Valley

In "The Deictic Foot" I trace the sensorial expansion of the archive (gramaphone, photograph, film, telepresence) as a historical desire to merge experience and virtuality, ultimately rendering all experience as recordable. I situate motion capture as symptomatic of the digital

turn in a long evolving relationship between human figure (cartoon) animation, believability, and the performing body. My paper focuses particular attention on the major pitfall to believability that beset early practitioners of digital, figure based animation, "the uncanny valley". Coined by Masahiro Mori in 1970 the term corresponds to a mathematical curve that charts the relationship between levels of human likeness in representation and the generation of repulsion in spectators. It contends that the closer one gets to human likeness in representation, the greater likelihood that said representation will generate an uncanny effect. The earliest digital characters (Dr. Aki Ross in *Final Fantasy* (2001) and Jar Jar Binks in *The Phantom Menace* (1999)) were repeatedly criticized for being stilted, repulsive, and uncanny in their appearance and performance. In order to combat this effect, and pull the figure out of the uncanny valley, film makers have turned to motion capture of embodied performance (most notably with theater trained Andy Serkis as the body/model/puppet master behind the animated Gollum in The *Lord of the Rings Trilogy*). My paper explores this strange transposition (whether Hollywood PR or actual), whereby the actor's feet from the boards of the theater replace the hand and mind of the animator as the creator of animated, cinematic movement.

Gigi Argyropoulou
Roehampton University

"Mapping an experience" – intimate encounters, technology and public spaces

This paper aims to propose an alternative form of dramaturgical analysis - a dramaturgy of space - in order to discuss the potentiality of intimate encounters in public spaces within a performance context. In particular, a series of works made by companies including Blast Theory, Rotozaza, Mobile Academy and Mkultra. However, in the face of contemporary practice the content of such work appears unspeakably bound up with a set of components that exist outside of the work. Therefore this paper proposes a wider approach to dramaturgy; that is concerned with the outside of the artwork as well as the inside, and potentially initiates dialogues between curatorial and performance practices.

If the neoliberal city has erased democratic non-teleological space, is it possible through the use of technology/performance to reconstitute the "in-between" spaces of the city? How can a different use of dramaturgy help us understand and articulate contemporary performance strategies that create a new sociality? How are those experiences mapped in space and how is that space then re-experienced, re-mapped and remembered?

This paper will explore how performance and technology can reshape the public realm through the continuous constitution of temporary social spaces. The central issue will be how this temporary occupancy of public spaces, may initiate new intimate zones (sharing/encounters/collectives) and collective geographies.

☐ History in Performative Paradigms Working Group – Panel 2

II

UTRECHT UNIVERSITY, DRIFT 21, ROOM 0.06

CHAIR: ANIKO SZUCS (NYU) AND LISA PESCHEL (HARVARD UNIVERSITY)

Kate Dorney
Victoria & Albert Museum

Historical memory, memorials and museums

This paper looks at ways in which performance is remembered, memorialised and commemorated. Taking the Actors' Church, Covent Garden (site of many memorial services for performers); the former Theatre Museum in Covent Garden and its replacement, the V&A's Theatre & Performance galleries, as case studies, the paper explores what is chosen for remembrance, how this remembrance is enacted in these spaces and the kind of experiences that are created by them. If the paper were a question, it could be summed up as: 'Does a church work better than a museum as site of remembering performance?'

Marvin Carlson observed that certain public buildings might be said to be repositories of cultural memory – libraries, for example, or public archives or museums as well as theatres. Theatres operate on the public imagination in a different way than these other repositories, however, since they are not concerned with the preservation or display of historical artefacts but, rather with the preservation and stimulation of historical memory itself. (Carlson 2003, 141)

I nevertheless want to examine the way in which these public buildings that are not theatres seek to preserve and stimulate historical memory. The paper will compare the history of the three institutions and offer some evaluations of their effectiveness as keepers and creators of memory.

David Dean
Carleton University

Performing History, Making History at Canada's National English Theatre

When historians have paid attention to history on stage it has usually been as outsiders looking in. Their role is typically limited to being an informed audience member who analyses and criticises the final production on or after opening night. Inevitably perhaps, their responses have tended to be negative. My paper considers what happens when an academic historian becomes part of a theatre company, engaged with historical productions not only as the "expert", called in to testify about the past, but becomes part of the theatrical process itself and a "witness" to the re-making of history on stage.

Historians are very suspicious of fictionalizing the past for immediate gratification (whether in a live performance or on screen). The theatrical need to inspire the imagination and stimulate the senses, to entrance and transport an audience to a new place and time necessarily involves exaggerations, compressions, even distortions – and all of these offend the historians' predilection for "accuracy". Moreover, what happens on stage is often determined as much by the theatre's own infrastructures and technologies as by solid historical research or attention to what historians have to say. Putting history on stage involves processes from conception to final production that are unfamiliar to historians and to which they rarely have access.

My paper reflects on the processes of performing history and making history on stage from my unique perspective as Company Historian to the English Theatre at Canada's National Arts Centre over the past three years. My paper argues that we need to distinguish accuracy from authenticity and it considers the actor as an historical witness, the dramaturge as historiographer and the performance as re-enactment. I will be drawing on my experiences with three Shakespearean productions (*Taming of the Shrew*, *Macbeth* and *Romeo and Juliet*), Brecht's *Mother Courage* and two modern Canadian plays, an adaption of Dickens *The Christmas Carol*, and Theissen's *Vimy*, about Canada and the Great War, with occasional reference to four recent historical productions in London's West End.

Lisa Peschel
Harvard University

'That was Terezín Art': Testimony by Young Survivors about the Cultural Life of the Ghetto

In this paper I examine narratives from the immediate postwar period by two Czech-Jewish survivors of the World War II Jewish ghetto at Terezín/Theresienstadt regarding the cultural life of the ghetto. Both of their narratives were shaped by the political and social pressures of postwar Czechoslovakia. Although they had been members of the same artistic circles in the ghetto, these two young men occupied quite different postwar subject positions. Karel Reiner, a composer known to be a German speaker, had to fight for reintegration into the postwar social body; František Miška, a working-class Czech speaker, was apparently readily accepted into the artistic circles with which he identified. The rhetorical goals of their testimony were therefore different: while Reiner fought mainly to re-establish a viable subject position for himself, Miška apparently wanted to influence the development of postwar theater to match his own artistic and political goals. Their fundamental performative strategy, however, was similar: they both overtly linked their narratives of Czech culture in the ghetto to specific postwar political programs.

☐ Archiving

II

UTRECHT UNIVERSITY, DRIFT 21, ROOM 1.05

CHAIR: P. A. SKANTZE (ROEHAMPTON UNIVERSITY)

Sally Jane Norman
University of Sussex

Archival Signifiers of Embodiment, Enablement, Empowerment

Notational and archival practices involving human motion and dating back to prehistoric times include serial representations of movement on Egyptian temple walls, sculptures and paintings crafted to epitomise movement before and after a pivotal instant (cf. Lessing's *Laocoon*), and a prolific range of photographic, cinematographic, electronic and digital records. These richly varied, often mixed practices evidence different kinds of links between human movement transcriptions and the Archon as holder of official memory: Louis XIV's elite codifications for the French Royal Academy contrast with Youtube dissemination of today's dance inventions. Authority previously equated with archive ownership is now identified with the technical prescriptions of standards bodies defining what can be stored and restored for future use, albeit in the most openly participatory environments.

Where human bodies are concerned, slippage in the sitings of archival power is coupled with slippage in the sitings of personal identity. For what uses are corporeal data encoded, and how does this inflect our notational and annotational culture? How can metadata systems be kept open enough for diversified co-development of archives, while upholding the normative cohesion that conditions transmissibility? What notions of ownership, access and personal integrity do archives of embodied processes involve? How might we creatively explore the tensions linking irreducibly individual indices and generic corporeal descriptors? This paper will address these questions and their impact on the ways we read and use movement signatures, evoking the wider context of digital repository and integrative database development, and motion capture research undertaken by the author.

Heike Roms & **Rebecca Edwards**
Aberystwyth University

Performing the Labour of Archiving, Archiving the Labour of Performance

Whilst "performance" and "the archive" may have come to describe two opposing systems of knowledge (*epistêmê*), the technologies (*technê*) of performing and archiving are interdependent practices. An acknowledgement of this interdependence is of particular value for research into performance art, whose history has been an ongoing (re)negotiation of the relationship between performative and archival technologies.

Inspired by the ephemeral nature of digital information, archivists have recently come to speak of archival records no longer as objects but in terms of "performances". But the archive has arguably never "operated externally from the body". Sorting, classifying, preserving, even remembering – the archive has obscured its dependency on such embodied performative practices (which are often the labour of women) in order to reinforce a system of knowledge in which *epistêmê* (theory, history) is seen as independent from *technê* (practice, memory).

Similarly, the increasing use of digital technology in the documentation of performance has dispersed the "presence" of performance beyond the limits of the live event. But here too, digital technology only helps to reveal performance's already dispersed nature. Instead of equating performance with the live event, we wish to propose that performance may be better described as the sum of its various (eventful) remediations (in documents, bodies, memories, etc).

The presentation will draw on the AHRC-funded research project, '*"It was forty years ago today" – Locating the early history of performance art in Wales* 1965–1979, which brings together performative (oral history) and archival (documents)' technologies in a comparative approach.

Jo Ana Morfin Guerrero
Bristol University

Unstable Archives

This research aims to analyse the complexity involved in making accessible, and preserving, artists' archives assembled by electronic and digital works. By using the term "unstable archives" I will refer to the instability of these archives in terms of short lifespan and rapid obsolescence of technology base works. Furthermore, it also refers to their unstable and hybrid role – as artworks and documents – within the contemporary art and curatorial practices. Due to the outstanding interest on unstable archives as creative material or research fields, new efforts need to be done. This research explores new approaches to archiving practices by proposing the archives as dynamic groups of knowledge-production rather than depots for static documents. Archives should reflect and mimic the mobility and changeability, as well as the variable behaviours of contemporary art production. Archives are proposed as engines of knowledge; as devices of performativity aimed to open new understanding of our recent and current artistic environments. It is suggested the use of open software as well as new technology-based tools, in order to improve the access to the archives, create network environments, provoke user-generated content and allow new types of searches. This strong link with technologies will allow the proposal of new models of documentation based on the premise of open, visible, sustainable and fully accessible contents.

☐ Opera, Technology and Memory

II

UTRECHT UNIVERSITY, DRIFT 21, ROOM 1.09

CHAIR: ÁINE SHEIL (UNIVERSITY OF YORK)

Often maddeningly loyal to its traditional practices and settings, opera has recently proved itself adaptable to technological transformations that offer to redefine the very nature of operatic performance. A new landscape comprising high-definition broadcasts and extensive DVD catalogues has evolved, demanding critical revision of opera's 'liveness'. In 'Opera, Video and the Live Past', Christopher Morris examines this newly complex landscape and the contradictory effects of remediatization on opera, and argues that a growing archive of opera on video cannot be understood solely in terms of pastness. Áine Sheil's 'Technologized Memory, Circumscribed Experience: Opera and its Wagnerian Ghosts' focuses attention on the rhetoric of progress associated with the use of technology by major opera institutions. While opera has not been slow to adopt intermedial presentation techniques, the paper notes, the experience of the art-form remains curiously bounded by nineteenth-century performance practice. Finally, Anna Papaeti's 'Retelling the Tale: Exploding Histories in John Adams' *Doctor Atomic*' explores the potential of opera to thematize technology and create a space for repressed memories. Here, an alternative perspective on New York's Metropolitan Opera and its generally conservative values emerges, for as Papaeti argues, its 2008 production of *Doctor Atomic* facilitated a critical rethinking of Hiroshima through negative representation, the engagement of memory and technological means.

Christopher Morris
University College Cork

Opera, Video and the Live Past

At once invested in an auratic cult of 'eventness' and stubbornly loyal to a narrow canon and worn-out traditions, opera is perpetually torn between preservation and performance, memory and liveness. The phenomenon of broadcast relays of opera to cinemas invests heavily in the notion of its liveness, offering an experience in which spatial disjunction is overcome by a strong sense of temporal unity, of multiple audiences gathering to witness an (unrepeatable) event in the spirit of a live television broadcast. Yet the primary producer of these relays, the Metropolitan Opera, is notoriously conservative both in its repertoire and production values. Even as it mobilizes new modes of dissemination and new social experiences of the live, *The Met: Live in HD* traffics in a nostalgia that refigures the present as preservation.

Opera on DVD puts a different spin on the tension. The catalogue of productions on DVD, now numbering in the thousands, might be understood as an archive of operatic performance. It is a repository that memorializes and preserves events that are no more. Yet the vast majority of the disks are recordings of live stage performances predicated on a production narrative that strongly emphasizes the live ambience of the event via establishing shots of the auditorium and framing images and sounds of the audience. The cumulative effect of this emphasis on the live, I argue, is to complicate the archive's negotiation of past and present, as though its pastness were refigured as a reverse trace of a perpetual performative present.

Áine Sheil
University of York

Technologized Memory, Circumscribed Experience: Opera and its Wagnerian Ghosts

Since the late twentieth century, opera has functioned on an increasingly intermedial basis, with productions often relying heavily on live and prerecorded video projections, amplification, other electronic sound effects and surtitles. Despite this unmistakable move towards what Matthew Causey has termed 'the ontology of the technological', the art-form generally appears inseparable from its canonical identity and the institutions that define its borders. This paper argues that major opera institutions

employ technology in ways that ultimately serve to circumvent change, and that the techniques of re-presentation that appear most progressive serve more often than not to uphold the art-form's historical parameters. Because the relationship between opera performers and recipients remains indebted to Wagnerian aesthetics and 19th-century performance practice, the experience of opera is circumscribed by constant memorialization of the art-form itself.

The paper will focus in particular on Robert Lepage's new production of Wagner's *Der Ring des Nibelungen* for the Metropolitan Opera, New York, which was dubbed in advance 'the cycle for our video-saturated, MP3-playing, computer-dependent, YouTube-watching age' (*The New York Times*, 15 September 2010). While the technical innovations of the production have been presented as a way of moving the Metropolitan Opera firmly into the 21st-century, the production does little to alter Wagnerian opera practice; instead, the past is preserved, celebrated and above all needed in the absence of new paradigms of experience.

Anna Papaeti
Göttingen University

Retelling the Tale: Exploding Histories in John Adams' Doctor Atomic

John Adams' *Doctor Atomic* (2005) explores events leading up to the testing of the first atomic bomb in New Mexico in 1945, staging the moment when science and war machine began decisively to merge. It treats the scientists' ethical dilemmas, giving voice to both the uncertainties many felt regarding the bomb's impact and the doubts circulating in light of Japan's foreseeable defeat. Resonating in the opera is the critique of progress advanced by the Frankfurt Institute critical theorists. Its critical engagement with the past extends to the technological aspects of ongoing US wars. This paper examines *Doctor Atomic* as a work of cultural mourning. It investigates the use of 'negative presentation' of trauma and catastrophe, as theorized by Theodor W. Adorno. Negative engagement with trauma grants art an important role in the disclosure of political and social forces that led to historical violence. The paper focuses on the Metropolitan Opera's 2008 production by Penny Woolcock – part of their HD live programme – which uses filmic methods and a sculptural installation of debris frozen in mid-air in its attempt to evoke Hiroshima without representing it in 'positive' images. Also examined are the critical spaces opened through *Doctor Atomic*'s music, libretto and staging; these question the national collective memory of a traumatic event that has been repeatedly appropriated by official discourses. The paper also considers the unconventional narrative strategies of Peter Sellars' libretto, as well as its essentializing representation of women.

☐ Cultural / Collective Memory

UTRECHT UNIVERSITY, DRIFT 23, ROOM 2.06 — II

CHAIR: HELEN FRESHWATER (BIRKBECK COLLEGE, UNIVERSITY OF LONDON)

Margherita Laera
Middlesex University and Queen Mary, University of London

Reaching Athens: Rimini Protokoll's Prometheus in Athens

In his book *The Future of the 'Classical'* (2006), Salvatore Settis examines Western cultural history through its successive ideological appropriations of Greco-Roman antiquity, arguing that the endless resuscitation of the past is a specifically Western "obsession". Settis analyses the mechanisms through which Western discourses construct Greek history as 'universal', perpetuating an idea of 'classical' Greece as the 'origin' of Western civilization. Today the theatre is one of the key places where such ideologically-driven narratives around 'classical' Greece are produced and disseminated transnationally, making 'classical' Greece a key Western myth. Contemporary European adaptations of Greek tragedies often aim at re-enacting collective memory for twenty-first-century audiences, playing on the idea that theatre and democracy were simultaneously born in 'classical' Greece. This perpetuates the narrative that 'Western identity' and 'Western history' are rooted in fifth-century Greece.

This paper examines the author's experience as a spectator of Rimini Protokoll's site-specific production *Prometheus in Athens* on 15 July 2010. Based on Aeschylus' tragedy, the production opened weeks after the height of the Greek financial crisis, where austerity measures were announced and the 'European community' was threatened with collapse. Using Settis, Nancy and Barthes as theoretical references, this paper explores the performance of citizenship and social identity as a re-enactment of 'classical' Greek 'history', understood as myth. In Rimini Protokoll's piece, a community reaffirmed its place in the world by playfully identifying with remote, mythologised and ideologically-charged 'historical' memories.

Christel Stalpaert
Ghent University

Beyond Individual, National or Cultural Memory. Identity as a Spatial and Relational Issue in Constanza Macras' Megalopolis (2010)

In the modern city, cultural memory functions as the creator of order that forms the basis for tradition, continuity and identity. Statues, archives and national museums aim at sustaining a homogeneous and coherent cultural memory and national identity. The extreme borderlessness and inapprehensibility of the postmodern megalopolis reconfigures these notions of memory and identity. Edward Soja, for example, has pointed out that a characteristic feature of the megacity is the increasingly "discontinuous, fragmented, polycentric, and almost kaleidoscopic socio-spatial structure". Identity has become a relational issue, or, as Chantal Mouffe says, "a subject constructed at the point of intersection of a multiplicity of subject-positions".

The performance *Megalopolis* (2010) by the choreographer Constanza Macras observes this shift in the shaping of national and cultural identities, and hence in the function of memory in these processes. The performance points at the need for a relational aesthetics (Rancière) and the creation of a sustainable relation between collective and individual memories and identities in multicultural megacities. The "glocal" urban condition (Trienekens) demands a kind of openness towards otherness, which is reminiscent of Gilles Deleuze's aesthetics of the mutual encounter and his writings on le souvenir as acting against the grain of collective memories, moving beyond individual, national or cultural memory. Difference is in this respect a becoming, based on relation rather than on affiliation, blood ancestry and land.

Yuh-jen Lu
National Dong Hwa University

Decolonized Imagination: Modernity and Modern Dance in 1970s' Taiwan

This essay examines works of Liu Feng-shueh's dance *Nilpotent Group* (1977) and Lin Hwai-min's *Legacy* (1978), two modern dance representations during the late-1970s' Taiwan, when Martial Law (1949-1987) was still in effect. Although public expression was harshly defined by censorship, or "White Terror," choreographers managed to make their voices heard. The result was de facto eliminations of various Japanese markers in cultural production within the socio-cultural complexity of modernity and (post-)colonial discourse. What makes such erasure in modern dance so compelling that reveals the historical love-hate relationships between Taiwan, Japan and China? What were the prevailing attributes of modernity in relation to a de-Japanese manner imagined in modern dance during the late 1970s in Taiwan? How may government censorship create generation gaps among dance artists, resulting in different approach within a decolonized frame of reference? By way of autoethnography and fieldwork, I argue that aesthetic autonomy of *Nilpotent Group* and *Legacy* herein involves artistic debates on modernism and nativism, while politically shielding Japanese influence from the public view. Triggered by the 1978 Taipei-Washington diplomatic break, modern dance intellectuals in Taiwan seemed to be enlightened by releasing themselves from what Kant called "self-incurred tutelage" collectively. In doing so, the artists began to look into Taiwan's status quo and some decided to light torches on their own turning from "generation-in-itself" to "generation-for-itself." Ultimately, the study concludes that *Nilpotent Group* represents positive belief in national progress, while *Legacy* signifies a continuum of social growth. Both confer a theory of modernization.

☐ Performing History Today

UTRECHT UNIVERSITY, DRIFT 23, ROOM 1.03 — II

CHAIR: ISABEL DE NAVERÁN (UNIVERSITY OF THE BASQUE COUNTRY / ARTEA. PRACTICE AND RESEARCH)

History of dance and performance today is not so much determined by an increasingly abundant documentation of choreographic works, but rather closely related to artistic practices that establish a dialogue with dance history. This dialogue reveals that a generation of artists has taken on a task that until very recently was exclusively left to the academia. In this panel we would like to share some results of our research project *Autonomy and Complexity*, developed during the last two years by members of the Spanish association *Artea. Practice and Research* (www.arte-a.org). The project evolves around questions such as: Which is the role of fiction on the construction of History? How to deal with memory in contemporary dance and performance? Is the artistic research related to historization? How are art practices approaching historization? Could appropriation be an artistic methodology to work with history? Where lies this need of having knowledge of historization? Can we revisit our own contemporaneity through reconstructions? How to deal with mythologization in reconstruction? Is reconstruction a tool for spectacularization of the memory? Is nostalgia a mode of perceiving time in contemporary dance?

Victoria Pérez Royo
Europa Universität Viadrina / Artea.
Practice and Research

Shake off the past and take it in your hands. Artists' questioning of dominant politics of historical research

Benjamin's second thesis on history has often been understood as a plea for the rescue of despised past which should recover its dignity. This would mean, as Agamben points out, that the tradition of this past is analogous in its structures to the dominant tradition: it would only add different contents. But Benjamin's reflection is much more radical. It's not about increasing "the burden of the treasures that are piled up on humanity's back", but about "shaking them off and taking them in the own hands". What does it exactly mean?

First, it implies thinking about documents of the past as a language that has still something to say. They are not considered as 'heritage', but as material which is significant in order to understand today's problems. Secondly, it's about generating other forms of historical discourse, which means to reinvent tradition and to create new forms of *writing* history.

These reflections can be a great help in order to think about recent performance pieces dealing with the past: Barba's questioning of the very concept of modernity; Vujanovic's and Asentic's development of radical new ways of historical research; Martin Nachbar's dealing with the body as an archive or Jansa's provocative ways of making the audience reflect on the difficulties associated to any attempt of reconstruction show the pertinence of this approach. These artists take the role of the historian and archivist and in this way they break with dominant politics of historical research.

Amparo Écija
University of Castilla-La Mancha / Artea.
Practice and Research

A first attempt of drawing a genealogy of a possible foundation of contemporary dance in Spain: La Ribot, Olga Mesa, Mónica Valenciano

In this paper I propose an analysis of the genealogical relationship between Post-modern Dance – developed in the sixties in USA – and the New Dance movement – that took place in Spain in the nineties, by means of studying the proposals of three Spanish choreographers: La Ribot, Olga Mesa and Mónica Valenciano. Although there are other precedents, such as Performance and Conceptual Art, I focus on the study of certain works by Yvonne Rainer, Lucinda Childs, Steve Paxton or Simone Forti shown in the context of the Judson Dance Theatre. My first approach is based on their choreographic nature and on the experimental character of the formulation of many concepts that New Dance brings up to date, such as: emphasis in minimalism, focus on the body, use of the *pause* as a predominant choreographic tool, game as a method, integration of biographical content in the works, democratization of bodies on stage, transdiscipline and reflection on stage apparatus.
This paper represents a summary of my PhD, which follows Jose A. Sanchez's line of research on Spanish contemporary dance. Our work is a first attempt of drawing a genealogy of a possible foundation of contemporary dance in Spain after Francoist dictatorship (1978). In this sense, my paper relates specifically to Spanish political context and looks at dance as a vector for understanding historical movements. Would the relationship between American Post-Modern dance and the New Dance in Spain be purely aesthetical or have more profound ethical and political links?

Ixiar Rozas
University of the Basque Country / Artea.
Practice and Research

Voic(e)scapes. Traces and their interruptions examined through the field of experience

This paper takes as starting point the question that Gilles Deleuze posed, recalling Spinoza, "what can a body?" In this paper I add: what can the interweaving between voice, body and word within dance? This question has led me to explore the field of experience and the new meanings that arise in a dance which lets its voice emerge and burst into speaking. I propose a genealogical approach to this scene from the perspective of the voice. For that I trace a line through the field of experience and the concepts opened up by artist like Vera Mantero, Mónica Valenciano, Idoia Zabaleta, Irena Tomazin, Jonathan Burrows and Matteo Fargion.

Which are the aesthetic and ethical consequences of this irruption? A body can reach a greater volume when it allows emerging its voice: it then becomes vibratile, tactile. Within this tactility the difference between creators and spectators could be blurred and emerges an impersonal that does not belong to me neither to you: a kind of third person, between human and animal.

Voice has something that exceeds language itself, surpassing and escaping literal and established meanings. Voice is located between body and language, inhabits their cracks but it does not completely belong to any of the two. Voice always introduces a sense of alienation, even when we hear our own voices. Voice breaks the stability of dance: a rupture that implies, at the same time, an opening up force. Why does voice function as both a destabilizing element and a force for opening up?

Isabel de Naverán
University of the Basque Country / Artea.
Practice and Research

Making history. How artistic practices write the history of dance and performance

Every attempt of historization implies arranging facts in a concrete direction, and by doing so excluding some practices that might have changed the course of events that finally took place. The focus of this paper lies on the importance of practices that did not happen or were not visible for the history of dance and performance. How can artistic practice propose new ways of dealing with how history has been written? My paper aims at examining how some contemporary artistic practices deals with this issue.

The proposal departs from the certainty that the discourses questioning how to write history of dance and performance today are to be found in its own performing practices. Instead of falling into the trap of nostalgia or mythification, several current performing practices show that the dialogue with the past helps to reflect on the present situation, and in this way suggests other possible futures. These practices reveal the body as a social, cultural and artistic sign, which can be crucial for setting the direction of its own future history. Making or practicing history is therefore not so much related with the desire of inscribing oneself in the hegemonic discourse, but with unveiling, on the one hand, how history is written, and on the other hand, warning about the consequences of the practice of historization. Which concepts are these practices proposing? How are their methodologies? Why are the artists approaching these issues?

☐ The Performing Voice of Radio: Broadcast Archives and the Shaping of Cultural Memory

II

UTRECHT UNIVERSITY, DRIFT 23, ROOM 1.13

CHAIR: BENTE LARSEN (UNIVERSITY OF COPENHAGEN)

Voices in radio archive material speak to us from the past; a time that is vastly different from ours in terms of language, historical contexts, even mentalities. Nonetheless, the historical voices possess the power of overcoming this temporal distance and of evoking an overwhelming sense of presence within the listener. The radio voice, mediated as it is, performs a particular historical situation through its sounds, pauses and "materiality". In this way, historical radio source material provides an understanding of the past that written sources can only hint at.

The performative aspect of the radio-mediated voice is closely related to the technical medium of broadcasting. The awareness of the medium and the restrictions it entailed in the early years of broadcasting are known to have been a hindrance to the speaker. Instead of acting as in the presence of others, the speaker had to adapt her performance to the microphone and to the coming and going of the signal. This interaction often introduced a degree of artificiality in her speech.

Though it does not remove the sense of presence of the past, it poses a challenge to the listener. For what are we really listening to: a speaking voice or a performance with technology? And how are we to analyse something that has been shaped by technology and by the imagined institutional restrictions of broadcasting? Finally, how will it influence our understanding of the past that our collective memory is embedded in these "artificial" voices? These questions will be at the core of this panel along with overall questions related to the cultural heritage of archival voices.

Heidi Svømmekjær
University of Roskilde

The Sense of Presence in the Historical Voice

Radio archive recordings have the ability to communicate the past to us in a very powerful manner, mainly because of what one might call a sense of presence in the historical voice. Through his diction, vocabulary, dialect, set of references etc. a radio speaker can perform a particular point in history. However, the same qualities can also alienate the listener even further if they seem too archaic, theatrical or even patronising. In my presentation, I wish to analyse the role of the speaker in a 1947 radio transmission from the funeral service of King Christian X of Denmark. Here I plan to argue, that the speaker goes beyond merely communicating a point in history. By speaking *sotto voce*, using poetic descriptions and making a rhythmic deliverance of his "lines", he is performing the collective sorrow of the Danish people.

As effective as this strategy may be, it begs the question of historical credibility, for how can a subjective rendition of a collective event tell us something true about the past? Or to put it differently: Does the very reason for the powerfulness of the recording undermine its authority as a historical source?

Through my analysis, I wish to exemplify what I mean by "presence" and "performance of a point in history" and keeping the aforementioned questions in mind, I hope to open up a discussion about the historical radio-mediated voice as a technology of memory.

Bente Larsen
University of Copenhagen

Performing the Performing Voice of Radio

Most of us are familiar with the feeling of "being there oneself" when we listen to commentators reporting from big events on the radio. The sports match is considered a unique event and so is the transmission of the sports event – due to its liveness. Why, then, do we still get a feeling of presence to the event, when we listen to old recordings of transmitted sports games?

During the 1960's and 1970's modernist radio dramatists undertook surveys of the oral powerfulness of sport commentators through their dramatic practice. Performing the performing voices of sport programs these plays analysed the dramatic instrument of the commentator, thus providing answers to the question of historical presence raised above.

In this presentation I will focus on two sound plays produced for the Danish national radio, both remarkable for their critical reflection on the collective memory of sports events: In *We are transmitting* (Danish version 1966), French *Tel Quel* writer Jean Thibeaudeau's montage of moods and seemingly disparate events is built up around one unifying event, a national football match. Central here is the faceted analysis of the presenter(s). Similarly the Danish modernist Ernst Bruun Olsen in his *The sleeplessness of the book trader* (1963) focuses on the paramount event of the football match, and he does so through a rhythmic interpretation of the sports transmission as well as the commentary voice.

Anna Lawaetz
University of Copenhagen

Analyzing the Mediated Voice

The ongoing international development of opening media archives for researchers as well as for broader audiences calls for a closer discussion of the mediated voice and how to analyze it. Broadcasted voices are technologically manipulated. In order to achieve a certain authenticity or sound of "reality" paradoxically the voices are filtered and trained in order to reach the listeners. This "mis-en-scene" is important knowledge when it comes to the development of a consistent method of analysis of the mediated voice – the overall goal for my project.

In this presentation I will focus on voice training in the Danish Broadcast Radio mainly based on interviews with voice teachers and intern documents and compare them to the actual performance. This points out degrees of historically, institutionally and individually changes in the oral performance in the Radio. And finally it can help us understand why some voices strikes us when we listen to them across time and space.

The results are a part of my interviews with technicians, head of Radio channels and selected "voices" about ideals of the voice, preferences, manipulation and the concrete use of the voice.

Erik Granly Jensen
University of Southern Denmark

The Voice as Archive Material: The Radio Documentary **The Baghdad Bomb** *(2006)*

Throughout its history, the radio documentary has been a genre, which not only reports human experience but also explores the auditory production of time and space (Poulsen 2005, Lefebvre 1992). In the early days of radio broadcasting, the 1930ies and 1940ies, the education of the listener and of his ability to reconstruct a visual world through auditory transmission, played an important role in a number of experimental documentaries (Crisell 1994). With the improvement of recording and editing technologies, this cognitive aspect of transformation has been further developed. The tools of performing the auditory world in radio documentaries through the use of the human voice is now to be understood within the context of complex narrative and performative tools for staging the world. The prizewinning documentary *The Baghdad Bomb* (2006) by the Danish journalist and radio producer Torben Paaske (Prix Italia 2007) is an example of this way of approaching the human voice as a narrative and a performative tool. The paper will both analyze a number of examples in Paaske's documentary and give a theoretical and cultural-historical framework for understanding this use and performance of the human voice.

☐ Technologically Mediated Performance – Past-Present-Future

II

UTRECHT UNIVERSITY, DRIFT 23, ROOM 2.07

CHAIR: ANDREW STARNER

Daniel Ladnar
Aberystwyth University

Would Joseph Beuys have used PowerPoint?

Microsoft PowerPoint: a brand name has today become a synonym for a presentational format that shapes the way knowledge is communicated in almost all branches of society, from the academic lecture to the business presentation to the artist talk. While on the one hand criticised for allegedly simplifying complex issues, PowerPoint is also described as "participatory and democratic". The importance of these attributes has – at least since the 1960s – also often been emphasised for artistic practice. Joseph Beuys's well-known dictum that "everyone is an artist" is paradigmatic for a desire shared by many artists at that time: to achieve a democratisation of art (and, ultimately, society) by collapsing the boundaries between art and life. Like many of his contemporaries, and many artists again today, Beuys appropriated pedagogical formats in his work. But how is knowledge communicated differently in Beuys' blackboard drawings and in the bullet-point lists of many PowerPoint presentations? If in cognitive capitalism knowledge is considered a resource, how does this changed status of knowledge affect artistic strategies that aim to critically explore questions of knowledge production and communication? If participation and democratisation are allegedly already achieved through the technologies we are using, what is the role and status of art in this context? Would Joseph Beuys have used PowerPoint? By performatively engaging with the technology it discusses, the PowerPoint presentation, and by contrasting practices from the history of performance with contemporary approaches, this paper aims to reflect on the changing relations between knowledge production, art, business and technology.

Peter W. Marx
University of Berne

This Thing – the Ghost

It is hardly possible to think about Ghosts on the Western stage and not to think about Hamlet. The famous "Adieu, adieu, adieu, remember me!" epitomizes the Ghost's representation of a unresolved and haunting past. At the same time – notwithstanding its complex cultural references to ontological and theological questions, it is first and foremost a most spectacular stage appearance that fuels the entire drama.

Thus, this "paradoxical incorporation" (Derrida) called for specific theatrical 'solutions'. Looking at the stage genealogy of Hamlet, we discover a line of complex technological devices and performative techniques to engender this apparition: In the 18th-century, the German actor-manager Friedrich Ludwig Schröder used his biographic past of the *Comoedia* and its intensive corporeal style of acting to stage the Ghost in a dance-like manner. While the 19th-century saw several technical innovations in staging the Ghost, the 20th-century experimented with different corporeal and technical forms to present the figure as a cipher for the ongoing presence of the past. Heiner Müller, for example, described the Ghost as the spirit of Stalin and doubled it with Fortinbras whom he conceived as a representative of the Deutsche Bank in his 1990 Berlin production.

Recent productions (Schlingensief 2001/ Stemann 2001/ Wooster Group 2007) have used technological devices to integrate the memory of Hamlet's genealogy on stage. The paper sketches a short overview of different approaches to the Ghost circling around the paradox of memory, technology, and performance.

Simon Hagemann
University of La Sorbonne Nouvelle Paris 3

Between breaking news and the database: performing memory and history in the digital age

Memory is an important factor in the construction of identity. History as a collective memory is a major social and political factor. Memory and history are influenced in a considerable way by a number of media, which participate at their construction. It is not only significant who reports of the past, but also how. The digital turn in the 1990s and 2000s affects our ways in which we remember the past. New strategies to stock and consult documents of the past occur. Digital technologies, which function as artificial memory devices, can be considered as a support to stimulate human memory, but also as a menace for the training of our own remembrance. As French philosopher Bernard Stiegler says the dependence of memory on the question of technology makes it a political question. Theatre and performance have always been interested in memory and history as well as media developments. As a place of critical reflection of the mass media in the 20th and 21st-century, theatre reflects new developments in media perception.

This paper aims to look at performance works which reflect on shifts in memory and history construction under the influence of new digital media. Examples of contemporary performance works of artists like Dumb Type, PortB, Curious.com, Rimini Protokoll, Gob Squad, Blast Theory or Walid Ra'ad will be given. Different strategies of exploring new memory possibilities and deconstructing digital influences on memory will be analysed.

Hein Goeyens
University of Amsterdam

Staging Video in Theatre: On Brute perception and Intermediality in Theatre Performances

Taking the relation between technology, memory and experience as my starting point, I shall look at the role technology plays in the continuous search for an original experience and what this implies for the theoretical notion of intermediality. I shall argue that certain theatre performances that make use of video function as examples of instances that articulate specific aspects of mediation that challenge the conventionalized means of looking or perceiving. This opens up the space to discuss the notion of intermediality, understood in relation to the spectator and his/her perceptual background.

The notion of perceptual regime draws on Martin Jay's 'scopic regime'. This holds that our visual behaviour is shaped not only by what we think about vision, but also by how visual images and technologies teach us to look. However, such a culturally constructed notion of vision is problematized by Maurice Merleau-Ponty when he asks in *The Visible and the Invisible* how one can return "from this perception fashioned by culture to the 'brute' or 'wild' perception?" (1968, p. 212) To understand what Merleau-Ponty means by this notion, one has to avoid falling back onto the dichotomy of mediatized versus authentic experiences. Brute perception should be located in and through our perceptual relation to a work of art. It is in the enactment of a specific perceptual behaviour that brute perception occurs, when the enigmas of the visible in the sense of inarticulate possibilities of a new kind of mediation become apparent.

☐ Arts of Government, Theatres of Memory: Towards Critical Cultural Policy (as Performance) Studies

II

UTRECHT UNIVERSITY, DRIFT 23, ROOM 2.12

CHAIR: BRANDON WOOLF (UNIVERSITY OF CALIFORNIA, BERKELEY)

This panel examines the intersections between cultural policy and contemporary performance by considering the relationship between aesthetic practices and the institutions that enable and constrain them. Our attention to the institutional dimensions of performance practice and performance-based research incorporates both *macro-* and *micro-* registers, both the larger legislative and cultural policy discourses that authorize particular types of aesthetic institutions, practices, and legitimation narratives and those particular aesthetic institutions that house, facilitate, and/or thwart particular aesthetic practices.

Specifically, we focus on performance practices that work simultaneously to re-member and re-new the infrastructural underpinnings of urban landscapes undergoing transformation. These papers mediate between aesthetic and policy-based analysis in order to explore how performances may operate simultaneously as memory machines and engines of change. Through these case studies, we seek to find productive causeways across methodological frames traditionally held in tenuous relation: policy-driven criticism, critical aesthetic theory, and artistic practice. Drawing from recent conversations while also hearkening back to those at the heart of aesthetic discourse, we work to simultaneously re-member and re-new theoretical discussions both in and beyond the field of performance studies.

Central questions include: How might performance – as both an aesthetic and a social practice – contribute to a re-functioning of old institutions with new purposes and orientations? What opportunities and constraints do artists and scholars encounter in responding to and possibly also re-writing the "creative city" script? How do performance practice and performance research undergird and/or problematize the very policies that sustain them? Ultimately, this panel works to articulate the various obstacles and opportunities for developing a critical cultural policy studies – a conceptual framework that takes seriously the interdependencies of performance and policy.

Laura Levin
York University

Performance, Place-Making, and the Promise of Urban Innovation

The idea of the "creative city" has had a significant impact on urban development initiatives throughout the world, and it has been especially influential in the context of Toronto, now home to the architect of this concept, American urban studies theorist Richard Florida (head of the Martin Prosperity Institute at the Rotman School of Management at U of T). The creative city script, which is now the official language used for marketing Toronto's art scene, calls upon artists and other cultural

"actors" to take on central roles in shaping urban planning and the new economy. In my paper, I explore the growing complexities of the "knowledge work" in which these artists are engaged, as well as their uneasy relationship to processes of gentrification and urban development within Toronto. I will look at artistic works that might be read as critical responses to the increasing demand that artists perform their creativity and creative "lifestyle" in publicly legible and often politically anesthetized ways. These will include the performances of body artist Jess Dobkin whose works in washrooms and other public spaces examine neoliberal ideas of art and "public service"; the photographic works of artist R.M. Vaughan, which ask whose bodies are privileged in the creative city; and the work of video artist John Greyson whose Gay Penguin series explores the ways in which queer bodies are used to market creative lifestyles in Toronto and beyond.

Michael McKinnie
Queen Mary, University of London

The Creative City and the Cultural Economics of Performance in London

In recent years, the creative city has become a fashionable trope used to represent cities and to advocate on their behalf. One might argue that the ubiquity of this trope is matched only by its banality: it transforms a historical association of some cities with "innovation" into a generic civic boosterism; it lends the prosaic task of public policy-making a more poetic air; and it invents business opportunities for consulting firms that advise cities on how to improve their scores on "creative indexes" of dubious quality. For all the attention paid to the creative city, however, this should not distract from a much longer, and more ambivalent, history of urban cultural economies (of which the creative city might be seen as the latest iteration). This presentation considers what the history of a performance district – the area in London now known as the South Bank – might tell us more broadly about the relationship between cultural industries and the political-economic governance of the city over the past two centuries. I suggest that the recent preoccupation with the creative city can be seen as the latest instance of a recurring, and never completely successful, attempt to resolve deeply embedded tensions within the political-economic governance of cities. One reason that the creative city is so appealing, I suggest, is because it appears to resolve fundamental frictions of capitalism itself. In the creative city the division between work and leisure dissolves; frictions between labour, capital, and the state no longer exist; public policy achieves its optimal technocratic efficiency, and industry is no longer achieved at the expense of the urban environment. But the history of cultural industries in south London since the nineteenth century demonstrates that this performance is a political-economic fantasy, and not a new one.

Brandon Woolf
University of California, Berkeley

***Debating the Aesthetic State: Remembering the Closure of Berlin's* Schiller-Theatre**

Throughout the Cold War, Germany upheld a commitment to the national value of its rich theater history. On both sides of the Wall, legislators, arts administrators, and artists alike maintained a stubborn commitment to a national tradition of public support for the arts – most especially the performing arts. The costly processes of reunification, however, catalyzed a most dynamic series of transformations. In Berlin, the proposed capital, serious financial shortages accompanied by deep political and cultural divisions sparked a slew of highly publicized policy debates about both the present and future of state-subsidized theater. In June of 1993, the Berlin Senate concluded that it was no longer in a financial position to support all state-funded theaters. The result was the closure of the three-stage *Schiller-Theater* complex, the largest in Germany. In an effort to explore the terms of this closure, this essay begins with the figure of Friedrich Schiller himself. In many ways, the *Schiller-Theater* was a bastion of the very *Kulturnation* Schiller envisioned with the theater-cum-moral-institution as its central ballast. I will examine the legislative and public debates that culminated in closure and the performances that were staged in protest in order to understand how the closure of the *Schiller-Theater* marked the start of a fundamental questioning of – even shift away from – an "aesthetic state," which prioritized a centrally-supported theater infrastructure. I attempt also to understand the *Schiller-Theater*'s closure as a critical engagement with the idealist leanings of Schiller's own theater-centric aesthetic theory.

☐ Spaces of Memory and Experience: Global City

UTRECHT UNIVERSITY, DRIFT 21, ROOM 0.05
14.30–17.30

CHAIRS AND ORGANIZERS: **Susan Bennett** (University of Calgary), **D.J. Hopkins** (San Diego State University), and **Kim Solga** (University of Western Ontario)

The twenty-first century is marked by nothing if not dynamic, contentious urban growth – growth sharpest, most dangerous, and most joyous in spaces beyond what has conventionally been known as the "developed West". What are the consequences of performance for these burgeoning city-spaces? What can performance do – and what can it not do – in the wake of the "global city"? Does Urban Performance Studies, whose preferred object has thus far been the Western "world city", have the tools to approach and support the performance labour already underway in urban centres elsewhere? If not, what interdisciplinary resources can support critical inquiry?

Our session will bring together a group of scholars, all of whom are collaborating on a new book, *Performance and the City: Global Stages*, to think through these and related issues. This is thus a "book incubation" Shift: the presenters will deliver versions of the material that they are developing for inclusion in the volume.

This session is composed of three "laddered" panels, each about one hour long: "Mobilities / (In)Civilities," "Bodies / Memories," and "Experience / Politics." Each step on this ladder will be integrated into the overarching topic by the chairs. Each of the three panels will feature two papers, followed by fifteen to twenty minutes of discussion that will not only allow for extended conversation between and among the organizers and participants, but will provide opportunities for the audience to bring their own concerns and ideas into engaged discussion.

Collectively, then, the session will address our central question: what does performance "do", and what does it fail to "do", in the wake of "the global city" as both a neoliberal idea and a concrete economic and political reality? Urban performance engages with a city's past not through archival texts but through shared experience and the pedestrian activity of a city's inhabitants. In these presentations, the global city will be understood as a repository of its own history, as a site for the (re) production of a diverse array of urban memories.

Paul Rae (National University of Singapore)
& **Simon Jones** (University of Bristol)
Communiting Performance: Working the Middle Ground

Jisha Menon (Stanford University)
Palimpsestic City: Nostalgia in Neoliberal Bangalore

Silvija Jestrovic (University of Warwick)
Troubled Itineraries: City-Scripts of Sarajevo and Belgrade

Nicholas Whybrow (University of Warwick)
Performing Venice: Questions of a Sinking City

Susan Bennett (University of Calgary)
Global Performatives at the Shanghai Expo

Jennifer Parker-Starbuck (Roehampton University)
Media Mis-locations:
Global-Local Interchanges in Multimedia Performance

Lunchtime Sessions

12.30–14.00

☐ Publish in TDR – Have Your Cake and Eat It Too

UTRECHT UNIVERSITY, DRIFT 21, ROOM 0.05

We'll supply the cake, you bring article ideas. Join TDR Editor Richard Schechner, Associate Editor Mariellen Sandford, Critical Acts Section Editor T. Nikki Cesare, and Managing Editor Jessica Pabón for a brown-bag nosh and jaw – TDR will provide beverages and desserts. The editors will meet with emerging scholars and anyone interested in having their work published in TDR to discuss the journal's submission procedure and review process, the state of academic publishing, and to hear what readers and writers are interested in seeing in TDR in the future.

☐ International Committee Open Forum Meeting

UTRECHT UNIVERSITY, DRIFT 23, ROOM 2.06

Marin Blažević
Chair International Committee

The International Committee is a place where all PSi members and conference delegates are welcomed to share their ideas with respect to the further internationalization of PSi and address them to the PSi Board of directors. You are invited to join us at the regular Open Forum Meeting!

☐ Independent Scholars' Group Rebooting! Annual Meeting

UTRECHT UNIVERSITY, DRIFT 23, ROOM 2.07

Kim Skjoldager-Nielsen
Stockholm University

The Independent Scholars' Committee is dedicated to address the needs and concerns of PS Independent Scholars.

After a few dormant years, online outreach has attracted old and new members reaffirming the importance of the committee. The goal of this year's meeting is to "reboot" the committee and its work. Issues that challenges current affairs of the PSi will be discussed, including:

- How do we define an Independent Scholar?
- Free conference participation
- A letter of official acknowledgement of Independent Scholars' research
- Establishing a sub-site at www.psi-web.org for presenting and promoting independent research
- The need for research into the conditions of Independent Scholars
- The need for PSi to address funding issues internationally
- Continued outreach online and in person

☐ Reception Palgrave Macmillan

UTRECHT UNIVERSITY, DRIFT 21, ROOM 0.06

Join Palgrave Macmillan at PSi#17 to celebrate the publication of several new titles on our Theatre and Performance Studies list!

- *Visuality in the Theatre* – Maaike Bleeker *New in paperback*
- *Worlding Dance* – Susan Foster *New in paperback*
- *Performance and the City* – Kim Solga, D.J. Hopkins & Shelley Orr *New in paperback*
- *Violence Performed* – Patrick Anderson & Jisha Menon *New in paperback*
- *Performance and Technology* - Susan Broadhurst & Josephine Machon *New in paperback*
- *Digital Practices* – Susan Broadhurst *New in paperback*
- *The Rise of Performance Studies* - James M. Harding & Cindy Rosenthal
- *Cyborg Theatre* – Jennifer Parker-Starbuck
- *Theatre, Education and Performance* – Helen Nicholson

JOIN US FOR DRINKS AND TO PURCHASE COPIES AT A SPECIAL PSi CONFERENCE DISCOUNT PRICE! WWW.PALGRAVE.COM/THEATRE

☐ Performance and Pedagogy – Fishbowl 1: Students Question their Teachers and Teaching Practices

UTRECHT UNIVERSITY, DRIFT 23, ROOM 1.13

Sruti Bala (University of Amsterdam)
& **Rachel Fensham** (University of Surrey)

The Performance and Pedagogy working group was formed by the PSi Board in recognition of the intertwined relationships between theories and practices of performance and pedagogy in the formation of the discipline known as performance studies. The Performance and Pedagogy working group has provided a peripatetic (following the conferences) for incoming and established scholars wishing to reflect on this conjunction. In New York/2007, discussions focussed around the necessity for a classroom 'scrap-book', and we shared practical experiences relating to the limits of performance in the teaching of performance studies. In Copenhagen/2008, we began a small research project which tracked the histories of the institutions in which conferences had been hosted, as a way of investigating the formation of the discipline and its impact on individuals as well as the institutional structures in each context. In Zagreb/2009, we hosted our largest even so far, *The School of Sisyphus*, as a six-hour shift in which we created an alternative site of practice for a pedagogy built upon the (failed) knowledges and (non-)-expertise of members of the conference itself and volunteers from the local community (see *Performance Research*, Vol. 15. No. 2). In Toronto/2010, Monica Stufft met with conference participants offering papers on the topic of pedagogy, drawing together the ongoing focus of presenters on this theme.

In Utrecht/2011, we propose to work with the local academic community, led by Sruti Bala, and host a shift which is part-'fishbowl' on Performance and Pedagogy, and to part-extension of earlier discussions about what constitutes a 'performative classroom'. In line with the conference interest in technologies and memory, we might focus our thinking around their different - instrumental, psychic, cultural - contribution to the operations of pedagogy. There are often contradictions between the radical texts we read and our all too conventional practices in the classroom. The forms of assessment at our disposal are often not compatible with the modes of inquiry we aspire to engage in. There are painful choices we have to make in terms of grading, allowing or not allowing experiments. We question the canonical and disciplinary boundaries in performance studies but seem to end up reinforcing the canon in terms of required readings and viewings. We encourage autonomous and critical thinking, but only as long as it does not threaten our own norms or those of the institutions we are employed in.

The proposed "fishbowl" invites anyone in academia interested in thinking through such contradictions in the pedagogy of performance studies to share their problems, insights and examples of progressive teaching/learning formats. This session calls for participants to elaborate and reflect on our pedagogy: what are the methods we use to teach performance theories and concepts? How do we maintain rigour and academic standards whilst trying to be playful and experimental? How do we fulfil formal requirements such as grading within more open learning

forms? How does technology modify the teaching of performance? How do students remember in/as performance? Discussion of a publication, called the Performative Classroom, will conclude the session.
PERFORMANCE AND PEDAGOGY – FISHBOWL 2: TEACHERS QUESTION THEIR TEACHING PRACTICES, DISCIPLINES AND INSTITUTIONS WILL TAKE PLACE ON SATURDAY, 9.00-10.30 (DRIFT 23, ROOM 1.13)

☐ **Discussion Memory Booth Project** II
UTRECHT UNIVERSITY, DRIFT 21, ROOM 1.06

Prof. Dr. William Peterson (School of Theatre Studies, Monash University, Melbourne), **Prof. dr. Kati Rottger** (Universiteit van Amsterdam), **Lonneke van Heugten** (Universiteit van Amsterdam), **meLê yamomo** (Ludwig Maximillians Universität, München), **Neal Lewis** (Programming), **Jessica Maxwell** (Marketing & International Outreach), **Solkin Keizer** (Design), **Markus Hoogervorst** (Soundscape), **Anneloes Vink** (Subsidies)

The Memory Booth is an interactive body-memory installation that draws elements from three memory stimulating devices: the photo booth, the game 'memory' and Giulio Camillo's 'theatre of memory'. The core of *The Memory Booth* revolves around an archive of video registrations of dance performances. On entering the Booth, the user is invited to imitate a series of movements. At the end of the game the user's memorized version is registered by a camera. Each new registration is saved in the database and projected in a public space in tandem with the original archival videos, forming a continuously expanding exhibition.

The aim of the project is to explore how technology and performance can interact in the process of remembering, specifically how performance functions as mnemonic device aided by technology. The installation serves as a venue and happening that explores the workings of personal embodied memory in relation to database storage and the performing of an archive, vis-à-vis the body as database.

In this Shift Discussion we will reflect on the bèta version of the Memory Booth from both the user standpoint and a theoretical position. We invite all who are interested to join. THE MEMORY BOOTH IS A PRODUCTION OF HABI. FIND OUT MORE ON: WWW.THEMEMORYBOOTH.ORG

☐ **Roundtable – What does Black Performance Studies Look Like Today?** II
UTRECHT UNIVERSITY, DRIFT 21, ROOM 1.09

MODERATORS: **Jennifer Brody** (Duke University) and **Thomas F. DeFrantz** (MIT)

Shifts

☐ **Bergson's Coat** II
UTRECHT UNIVERSITY, DRIFT 23, HALL
09.00–14.00

Iris van der Tuin
(Graduate Gender Programme, Utrecht University)
and **Piet van de Kar**
(Independent artist)

The essence of a character in a novel may be grasped "if I were to coincide for a single moment with the personage himself. The actions, gestures and words would then appear to flow naturally, as though from their source", Henri Bergson wrote in 'Introduction to Metaphysics' (1903). This shift takes this statement, as well as a sculpture of Van de Kar, as its points of departure. PLEASE SEE FULL DESCRIPTION ON THURSDAY PAGE 26.

☐ **Saving the Conference, With 32 people, 2 computers, 4 audio recorders, some photography cameras, and the hours of the day** I V
UTRECHT CITY THEATRE, ZINDERING, LUCASBOLWERK 24
13.00–23.30
STUDIO T, HALL, KROMME NIEUWEGRACHT 20
13.00–23.00

Ásgerður Guðrun Gunnarsdóttir (Independent artist)
and **Alexander Roberts** (Warwick University / University of Amsterdam)

Saving the Conference is a Practice as Research project in which we will set ourselves up for failure as we try to save all aspects of the whole conference through daily visual/ audio podcasts. The motivation behind our project is to push our archiving methodologies to their limits, to expose what we failed to capture, and discover what emerges when the past that was ´saved´ through audio, pictures and words is edited together into 15 minute long daily podcasts.

The audience of these podcasts will be the people whose lives and activities of the past day have been 'saved'. Consequently we hope to create encounters between people and their past selves and as a result expose and explore the warping that has occurred through our ´saving´ of their past. We started to consider the restrictions that all archiving practices endure and asked ourselves what restrictions, and limits, our archiving process in relation to this conference is to be confronted with.

These include:
· 24 hour turn around
· Technological limitations
· A specific format for presenting the archive and repertoire data
· Limited people power

With these restrictions as our focus we have designed a working model for this practice-as-research project. Working with 30 Theatre Studies BA students from Utrecht University, we will use photography, interviews, audio sound bites, and reportage to make daily podcasts to save the conference. Our successes and failures will be available at various locations around the conference. They will also be made available via the Camillo 2.0 website.

☐ **Off-Off-Korsakoff** V
STUDIO T, FOYER, KROMME NIEUWEGRACHT 20
13.00–23.00

Anne Karin ten Bosch (Utrecht University)
& **Jasper Hupkens** (Utrecht University)

PSi is an organisation with a flattened structure of hierarchy, but some are more flattened than others. While the official conference centre of Camillo 2.0 will be located at the big city theatre, hosting the most flat minded members of PSi, the Utrecht University has opened its theatre and foyer to the lesser gods: Studio T will be the alternative centre for the struggling young scholar, the little known artist and the hotshots of the past.

Bearing reference to off-Broadway theatres, being offstage (the main stage) and the forgetting disease usually caused by a desire to forget, O-O-K will host anyone and everyone with a congress pass. Step inside and meet the people who put in the real work. Join us in frowning upon the highbrow meetings in the city theatre. In O-O-K; it's where it really happens. Sit down with us – here you don't have to stand up with a glass of expensive wine and smile.
BAR OPEN 13.00–23.00. KITCHEN OPEN 13.00–16.00.

☐ **The Artist is Preserved** VIII
CBKU, PLOMPETORENGRACHT 4
13.30–16.00

Gyrl Grip
(Lisa Newman / Llewyn Máire, 2 Gyrlz Performative Arts)

This performance installation by Lisa Newman and Llewyn Máire of the Gyrl Grip is a parodic exploration of performance art re-enactments, making particular reference to the recent Marina Abramović MoMA retrospective, "The Artist is Present". The performance involves the presentation of two historical performance art "specimens" which have been carefully tagged, labelled, and packaged for a museum exhibition. This piece offers itself as a talking point for whether historical performance works can be presented accurately when separated from the original artist and context. It also questions the objectification and ownership of performance art once it enters the institutional collection.

The preserved artists are displayed with their artefacts along with information signs which offer anthropological interpretations of the artists and their cultures, their location of origin, significant body markings, accession numbers, and larger historical relevance. Newman is presented as an example of a feminist performance artist from the Pacific Northwest circa 1995, and Máire as a "Late 20th-century Endurance Artist". As this is a durational exhibition, audience members are invited to come and go as they please. WWW.GYRLGRIP.2GYRLZ.ORG

☐ **I feel your pain: caring not curing** XII
UCK, THEATERZAAL, DOMPLEIN 4
14.00–16.30

Melissa Trimingham (University of Kent),
Nicola Shaughnessy (University of Kent),
Katharina Pewny (University of Ghent)
and **Christel Stalpaert** (University of Ghent)

This shift emerges from a research dialogue between the University of Kent, UK and the University of Ghent, Belgium. It focuses on research into autism at the Centre for Cognition Kinesthetics and Performance (CKP, University of Kent) and on research on trauma, violence and posttraumatic theatre at the Research Center S:PAM, Studies in Performing Arts and Media (Ghent University).

The panel discussion is preceded by the audience experiencing documentation of immersive installation/performances undertaken with autistic children by members of CKP. This experience will be followed by a discussion with opening provocations by Nicola Shaughnessy, Melissa Trimingham (UKC) and Christel Stalpaert and Katherina Pewny (Ghent).

One of the main findings of the Ghent research programme is that researchers into trauma who are working within psychoanalytic and post-structural perspectives deal with 'effect' rather than 'affect' and do not address the possibility that the relationship between victim and event, spectator and memory, can be transformed through changing the relationship of the spectator to experience and memory. Another result is the transformative power of audiences' encounters with the precariousness of the "Other" (Lévinas) in some performances in "posttraumatic" theatre. Researchers in Kent are investigating the autistic imagination via 'affect' where performance creates conditions for constructing and changing experiences. Both research projects explore the use of 'technology' in its broadest sense. 'Intermediality' becomes the liminal space between realities, where performed experiences create an empathetic encounter both 'affective' and 'affecting', a 'site' (as in Camillo's theatre) 'where felt emotion, memory, desire and understanding come together' (Denzin 2003:23).

The documentation presented by Dr Shaughnessy and Dr Trimingham is intended to provide stimulus for the panel discussion, perhaps posing the question as to how far the documentation itself is 'affective' of emotion, memory, desire and understanding within the unpredictable, precarious and 'affective' encounter it records.

☐ **Tele_Trust** I
UTRECHT CITY THEATRE, ENTRANC, LUCASBOLWERK 24
14.00–23.30

Karen Lancel and **Hermen Maat**

Tele_Trust takes place in dynamic public spaces where Karen Lancel and Hermen Maat invite audience members to wear interactive, full body data-veils. They were inspired by a monks' habit and a burqa, but also by a 'trustworthy' pin stripe business suit. When you wear one your body becomes an interface (...) KAREN LANCEL AND HERMEN MAAT WILL DISCUSS TELE_TRUST DURING THE PANEL ON *WEARABLE TECHNOLOGIES* ON FRIDAY MAY 27 (21.45-23.15) IN THE HEKMANFOYER. SEE FRIDAY PAGE 44, PLEASE SEE FULL DESCRIPTION ON WEDNESDAY PAGE 11.

☐ **The Wailing Wall** I
UTRECHT CITY THEATRE, ZOCHERFOYER, LUCASBOLWERK 24
14.00–23.30

Janez Janša

The Wailing Wall is a new project based on the installation piece *The Cabinet of Memories*, which Janez Janša created in 1998 when he was still known as Emil Hrvatin. His work investigates the emotional relation between memory and emotions and focuses on crying as the extreme manifestation of an emotional state. (...) JANEZ JANSA WILL GIVE A PRESENTATION ABOUT HIS WORK AS PART OF THE *CAMILLO LECTURES: MEMORY THEATRES 2.0* ON FRIDAY MAY 27 (16.00-19.00) IN UCK MARNIXZAAL. SEE FRIDAY PAGE 42, PLEASE SEE FULL DESCRIPTION ON WEDNESDAY PAGE 11.

☐ **The Signa Store: nomadic maneuvers in Ruby Town** XII
UCK, ROOM 103, DOMPLEIN 4
14.30–16.00 and 19.00–20.30

Liesbeth Groot Nibbelink (Utrecht University)

In 2007 and 2008, the Danish/Austrian collective Signa performed *Die Erscheinungen der Martha Rubin – The Ruby Town Oracle*, an event that lasted for several days, in which about 40 performers inhabit a fictional village. The spectator-visitors gradually get immersed in a world where military intervenes in a community of outsiders worshipping their common ancestor Martha Rubin, and subversive behaviour looms behind every bar, shop and corner. By observing or interacting, the spectators discover a complex network of "becoming-stories".

This shift approaches Signa's installation as a memory theatre, in which the actions, gestures and resistances of both performers and spectators are necessary to access and perform its contents, where past folds into and is transformed by lived space (Soja). Instead of a text-based script, the performance's backbone is based on the intensive rehearsal of the villagers' pasts: extremely complex stories in which the particular biographies, including those of the absent or the deceased, rhizomatically connect. These memories surface in the set design: in the partition of go and no-go areas, as well as in letters, photographs and souvenirs to be found in every drawer in every habitat. Like Camillo's memory theatre, the installation addresses the past as intrinsically unfinished, placing the spectator onstage, in the centre of intellectual activity and imagination. By navigating through *Ruby Town* nomadic strategies emerge: the set deterritorializes the text or script of conventional performance; space is performed through a series of cartographic maneuvers.

Based on the confluence of two readings of the word 'store', namely the 'archive' and the 'shop', the Signa Store provides a participatory approach to Signa's stages of living memory, in which 'customers' buy their own way into its nomadic strategies. Using a cabinet of objects as interface, visitors purchase mini-lectures or dialogues which map one of the multiple performative or theoretical itineraries running through *Ruby Town*. Customers may also buy lectures for others; payments are arranged through exchange of customer's stories and memories, which contribute to this living archive. Some purchases will be related to my current PhD research on Nomadic theatre, in which Deleuze's nomadology is a perspective for discussing movement in performance-spectator relationships. STORE-KEEPER: LIESBETH GROOT NIBBELINK, STORE ASSISTANT: ANNETTE WELLING

☐ **Over the Hill – a Rest Home for Performance Studies Scholars** IV
REST HOME OVER THE HILL, NOBELDWARSSTRAAT 15
14:30–16:30

Richard Gough (Aberystwyth University)

Amongst the hectic programme of Camillo 2.0 and the ever-demanding daily schedule of events and activities (to keep busy minds and busy bodies alert), a space of rest and contemplation will emerge – A Rest Home for Performance Studies – especially for the 'senior colleagues' in our field (but not exclusively so), for the 'elders' and the elderly, for the infirm and the wayward, for those 'lost and confused', for those momentarily forgetful and for those fond of forgetting. A room full of 'senior moments'; a room in which to recall and recollect; to reconstruct and reminisce; to put it all back together again (and then to let it fall apart) – to re-mind us. PLEASE SEE FULL DESCRIPTION ON THURSDAY PAGE 27.

☐ **Roundtable – Institutional memories and transformations: Negotiating Performative Power** I

UTRECHT CITY THEATRE, HEKMANFOYER, LUCASBOLWERK 24

14.30–17.00

ORGANIZER: **Jon McKenzie** (University of Wisconsin)
WITH: **Marin Blažević** (University of Zagreb), **Laurie Beth Clark** (University of Wisconsin), **Rachel Fensham** (University of Surrey), **Ray Langenbach** (University Tunku Abdul Rahman, Malaysia), **Jon McKenzie** (University of Wisconsin), **Mike Pearson** (Abersytwyth University) and **Tadashi Uchino** (University of Tokyo)

Memory is embodied in repertoire, archive, and database, and also their institutional forms and memories. Transforming or building artistic and educational programs entails complex negotiations with these memories and engages diverse sets of organizational actors, resources, and disciplinary traditions. It involves not only analytic critiques of power but also its strategic, creative, and at times successful deployment. While formal initiation into disciplinary knowledge takes place in graduate school, introduction into more performative power arrangements of institutions – those involving administration, budgets, infrastructure, fund-raising, assessment, etc. – usually comes later, after one gains tenure or begins directing programs. This roundtable gathers together seasoned scholars and artists in order to explore "lessons learned" in building or transforming institutional programs in the arts and humanities. Though performance studies remains in many ways marginal or liminal to dominant discourses and practices both within and outside the academic and art worlds, there is no denying that its institutional reach has grown exponentially over the past 30 years, and in some places, performance has become a "hot area" of research and publication. Even as it continues to develop and hone its critical methods and perspectives, performance studies' growth has depended on researchers and practitioners marshalling resources, planning and organizing events and curricula, and training, hiring, and promoting scholars and artists. Indeed, Performance Studies international is both an engine and a beneficiary of this growth. Thus, although there has been alarming success in recent inquiries into failure, misfiring, and misperformance, our roundtablers will attempt an even more daring feat: to openly discuss some successes in their negotiation of performative power.

☐ **Home Is Where the War Is: Participatory Performances of the Long War** V

STUDIO T, THEATRE SPACE, KROMME NIEUWEGRACHT 20

14.30–17.30

Branislav Jakovljević, **Michael StClair**, **Lindsey Mantoan**, **Ljubiša Matić** (Stanford University)

The title of this shift is a direct quotation of the main slogan of the marketing campaign for the video game *Homefront*, which Kaos Studios released in early March 2011. This quotation accurately captures the phenomenon this shift examines: seen as performances, video games set in and related to current "conflict zones" have a unique potential to reveal the workings of the political economy of the Long War (also known as the "War on Terror," with its main theaters in Afghanistan and Iraq).

Unlike previous long-duration low-intensity wars, most significantly the Vietnam War, the Long War has elicited a meager response from the arts community. If we limit our investigation only to the short time span between 1966 and 1970, we will see that a number of anti-war productions were staged across United States and Europe: from Megan Terry's *Viet Rock*, to Ragni and Rado's *Hair*, to Brook's *US*, to Theater Campesino's "Vietnam Trilogy," to Bread and Puppet Theater's protest performances. These performances gesture beyond theater proper: America, during the Vietnam War, gave birth to a ubiquitous performance culture characterized and galvanized by mass protests. Although activists have sporadically deployed theater and mass protests against the Long War, it is clear that, as it approaches the onset of its second decade, it has not elicited any large-scale, vigorous resistance of this kind. As military analysts recognized early on, this success on the home front comes both from careful management of personnel deployment and of representations of war in the mass media. What they largely overlooked was the integration of war technologies into homeland's daily routines. This shift examines the transformations in the performance culture that plays such an important role in this domestication of war.

It is our contention that the change in war-related performance culture is best demonstrated by the significant decrease in protest performance and the simultaneous increase in the home-based entertainment, particularly video games. From the beginning of the Long War, the producers of first-person shooter games (along with many other genres) have increasingly expanded the settings of their games to include not only historical and fictional wars, but also ongoing conflict zones. We examine this radically expanded and seemingly amorphous theater of war that blurs home and front (as it were), distance and proximity, violence and domesticity, technical skill and political naiveté – thus combining leisure, work, and combat into a new experience of the everyday.

☐ **Re-Performing Memories of Motions in Place** XII

UCK, ROOM 0.19, DOMPLEIN 4

14.30–20.30

Kirk Woolford (University of Sussex)

The interdisciplinary Motion in Place Platform (MiPP) consortium asks how capturing humans' movements and performances through sites can lead to new understandings of how places were/are used rather than focusing primarily on how they are constructed. It pulls together a team of investigators from visual arts and media theory, archaeology, music, choreography, and computing to combine complementary lines of research in the recording, processing and exploitation of complex data. As part of the MiPP development, several archaeologists wore full-body motion capture suits while excavating an Iron Age trench in Silchester, England. In addition to the expected gestures related to digging, the team realised the archaeologists spent a great deal of time walking and gesturing around the site. Through exit interviews, it was learned that these were not mnemonic gestures used to understand the complexities of the dig, rather, the archaeologists were recreating the place through their gestures and movement. Because the top half of what they were trying to understand had been stripped away through previous excavation and the bottom half was still buried underground, they could only guide their activities by re-constructing the site through their gestures and re-performing actions they believed had most likely occurred in the place. The archaeologists have not been aware how strongly they relied on performance to enable them to understand the traces uncovered through their excavations. However, when viewing the motion-capture data, they could clearly see what was happening. This Shift visualises the captured data and its relation to the site.

☐ **Inside Movement Knowledge: The Resource Room** XII

UCK, TORENZAAL, DOMPLEIN 4

14.30–22.00

Bertha Bermudez (ICK Amsterdam – Emio Greco |PC), **Scott deLahunta** (Motion Bank / The Forsythe Company) and **Marijke Hoogenboom** (Art Practice and Development research group, Amsterdam School for the Arts)

The *Inside Movement Knowledge: The Resource Room* proposed for the PSi#17 SHIFTS aims to function as a point of overlap between members of the interdisciplinary *Inside Movement Knowledge* project and other researchers and artists involved in developing new media instruments to document and transfer dance and choreographic knowledge. The Room will open the door to all conference participants for a HANDS-ON practical experience with not only a variety of existing resources (e.g. Steve Paxton's Material for the Spine DVD-Rom) but also emerging tools, interfaces, methods and modes of enquiry involved in the resource's creation. Divided into two main themes; archiving dance and notation-scores for dance – the Resource Room will also host related shifts initiatives.

In summary, the following are some of the core questions The Resource Room will explore: What can interactive digital media uniquely offer in terms of recording, analysing and representing dance in all its diverse cultural forms? Related to this, how do certain technologies and systems of transmission, both old and new, mediate the process of learning a dance? What can interdisciplinary perspectives bring to the notation and study of dance and choreography? How are notions of the archive changing to accommodate the shifting practices of contemporary choreographers, away from the finished art product towards creative processes? Can dance engage productively with perspectives on preservation from the fields of media and digital arts? What does it mean to re-construct a dance and what are the manifold 'technologies' being used? What are the implications for arts practice as the boundaries between scholar, researcher, artist, writer and educator begin to blur?

Program

14.30 INTRODUCTION TO The Resource Room

14.45–16.45 ***Block 1 Archiving Dance***
LECTURE PRESENTATION AND DISCUSSIONS WITH: **Carla Fernandes** (Transmedia Knowledge Based for Contemporary Dance, Universidad Nuova of Lisbon), **Sarah Whatley & David Bennett** (Siobhan Davies Replay, Coventry University).
SHIFT BY **Thomas Crombez** (University of Antwerp / Royal Academy of Fine Arts, Antwerp)

Mapping Performative Texts
'Belgium is Happening' is an ongoing research project of the Royal Academy of Fine Arts and the University of Antwerp. We aim at a re-evaluation of postwar cultural history in Belgium (particularly theatre and performance) by means of a thorough digital mapping.

Documents on nearly 2,000 events from postwar happening, performance art, and avant-garde theatre between 1960 and 1990 were collected during the research project. The current project website presents these events to students and researchers (belgiumishappening.net).

Visitors are shown which events happened just before or simulaneously with the event they are currently viewing. Interviews with directors, actors, writers, and performance artists constitute an oral history component to complement the strictly factual information of the timeline.

A new component of the project, which we wish to introduce at Camillo 2.0, seeks to visualize the 'landscape' of experimental drama texts and other performative writings produced in Belgium during the period 1950-1980.

In order to translate a corpus of texts into a spatial map, we use tools from computational linguistics and information visualization. During the project, a large corpus of performative writings was digitized. These were processed computationally in order to determine their intertextual distances. Next, the set of all document nodes and their intertextual distances was visualized as a series of network graphs. The resulting graphs clearly distinguish authorship clusters. They make clear which authors wrote in a closely related style, and help to identify specific subgenres of experimental writing and style. Such a map literally provides a bird's eye view of the different experimental texts.

At Camillo 2.0, we would like to introduce our approach to mapping performative writing. We will present the techniques involved in a 'digital memory' project such as Belgium is Happening, and we will demonstrate the results that may be achieved, using the network graphs as an example. For the time being, these graphs are static visualizations, which may be consulted in the same way (literally) as a map. However, we aim to demonstrate how these may be converted into interactive visualizations where the visitor of this 'theatre of theatre memory' can choose how to lay-out and traverse the landscape of texts.

17.00–18.45 ***Resources Access***
Installations, publications, online projects available to be experienced.

19.00–20.15 ***Block 2 Notation-Scores***
LECTURE PRESENTATION AND DISCUSSIONS WITH **Chris Ziegler** (Development of a Movement technique, Kalarippayattu Dvd-rom, ZKM Center for Media Arts) & Attakkalari Centre for Movement Arts) and **Scott deLahunta** (Motion Bank / The Forsythe Company)

20.30–22.00 Shift by **Sara Wookey**, **Andrea Bozic**, **Joukje Kolff** and **Bertha Bermudez**

'Dance is Hard to See': Capturing and Transmitting Movement through Media, Language and Muscle Memory
'Dance is hard to see', wrote Yvonne Rainer when making her seminal Trio A. In this panel we depart from both Rainer's statement and the work Trio A to raise questions of transmitting dance. How do technologies and systems of transmission, both old and new, mediate the process of learning a dance? What does it mean to re-construct a dance and what are the methods being used and in what combination? How do we evaluate a successful transmitted dance versus one that embraces the loss of translation over time and through bodies? Why the fascination with preserving dance at all? THIS EVENT IS A COLLABORATION BETWEEN DANCE NOTATION SERIES – ICKAMSTERDAM, ARTI GROUP – AMSTERDAM SCHOOL OF THE ARTS AND MOTION BANK/THE FORSYTHE COMPANY.

☐ **Camillo Lectures: Memory Theatre 2.0** XII

UCK, MARNIXZAAL, DOMPLEIN 4

16.00-19.00

CHAIR: ANN RIGNEY (UTRECHT UNIVERSITY)

Peter Matussek (University of Siegen), **Janez Jansa** (Independent artist and author) and **William Uricchio** (MIT/Utrecht University)

16.00–16.10 OPENING BY **Maaike Bleeker**

16.10–16.50 **Peter Matussek**

The Return of the Memory Theatres in the Digital Age
They had fallen into oblivion for centuries but now they appear more up-to-date than ever: the Memory Theatres from the 16th and 17th -century. Their attempts to revitalize the scholastically stifled memory culture of the Middle Ages and to counteract the sensory deprivation of the dawning age of print are rediscovered by information designers and artists who develop strategies of staging data as an alternative to storing them like dead objects.

The lecture will discuss the Memory Theatres of Giulio Camillo (1480–1544) and Robert Fludd (1574–1637) under three different aspects: a magical, an encyclopedic and an inventive one. It will be shown that both the magical and encyclopedic aspects cannot be transferred into the digital era because the metaphysics of a closed and centralistic cosmology that are presumed by them are no longer valid in any way. Therefore attempts to digitally adapt these arrangements are at best parodies of the original intentions – yet they occur in great numbers. They prove themselves to be rather a compensatory symptom than a cure for the digitally hypertrophied memory.

The inventive moment on the other hand can certainly be actualised when one transports the visual strategies by which the historic Memory Theatres stimulated the imagination of their visitors to the technologies of today. In this respect there are remarkable examples of computer art that could be directive for future models of visualising and staging information. They give examples of how to oppose the static model of 'storage and retrieval' with performative ways of knowledge presentation.

16.50–17.30 **Janez Janša**

There is no Performance without Memory
Janez Jansa will discuss several of his projects, including the installation The Wailing Wall – that during the conference can be visited at the Utrecht City Theatre. Wailing Wall is based upon his earlier installation The Cabinet of Memories (1998). In both this older and the new installation – and similar to Camillo's theatre – the relation between the memory technique and the visitor is of central importance. Wailing Wall explores how memories are brought back to life, how emotions relate to this process, as well as the role of the body in this. The installation also touches upon questions of forgetting and reflection: how are we handling with the memory of sad or emotionally intense events?

Camillo's Theatre of Memory is the place where the spectator is at the same time coauthor and performer. This simultaneously creative and performing body is conceptualized by Paul Virilio as the terminal body – "interactive being which is both sender and receiver," a being living in nonmaterial space, constituted and controlled by high media technology. None of the arts depends so much on memory as theatre does. Memory is what constitutes theatre. Memory is the u-topian site of the theatre, the place that is not there, and without which the theatre simply does not exist. The act of memory is integrated in the very production of performance (actors memorizing texts, dancers memorizing movements, performers memorizing scripts...) and even if we talk about improvised, ad hoc performances, there are memorized patterns which always again spring out.

The remnants of a performance are the signs of its disintegration. The performance falls apart into pieces of memory dispersed among its protagonists and the witnesses of its occurrence. The memory on performance is always an act of reconstruction of disintegrated memorized pieces.

17.30–17.50 BREAK

17.50–18.30 William Uricchio

A Palimpsest of Place and Past: Location-based digital technologies and the performance of urban space and memory

The memory palace of antiquity and its early modern theatrical analog differ in small but significant ways, as Camillo reminds us by his promise to render 'scholars into spectators'. The performance of space characteristic of the former, as distinct from the latter's space of performance, drew on an ambulatory metaphor for its enactments of malleable association, pluriform meaning, and contingent experience. The memory palace, like the larger aggregation of habitations and pathways that form the city, was designed as a walking space of inscription and recall, of erasure and forgetting, and of reinscription. The palace, like the city, offered the mobile subject a palimpsest of associations at once residual, well-rehearsed and newly acquired. But where the palace was a figment of imaginative industry, the city offered its pedestrians a historically accrued repository of material practices and the work of multiple subjectivities. We continue to have access to the city's materialities, of course, but how can we recover its experiential contingencies? How might we give voice to its pluriform significance? How can we activate, articulate and put into play these assignments of meaning? Drawing examples from *Utrecht Interactive*, a project planned to celebrate the Treaty of Utrecht in 2013, the talk will explore these questions and the possibilities of using location-based digital technologies for the performance of urban space and memory.

18.30–19.00 DISCUSSION

Peter Matussek was principal researcher for Psycho-historical Studies at the Foundation for Analytical Psychiatry in Munich, and as a Fellow of the Institute for Advanced Studies in the Humanities in Essen he led interdisciplinary research on Goethe's Concept of Time. As a consultant to the German Research Foundation he evaluated database concepts and headed various funding projects in the field of e-humanities. There he completed a ground-breaking study on The Computer as Theatre of Memory. From 2003-2008 Peter was Professor of New German Literature and Media Culture Studies at the Heinrich Heine University in Düsseldorf. Since 2008 he has been chair holder for Media Aesthetics at the University of Siegen and head of the Department for Media Science. He has continued to hold visiting professorships at universities in Japan, South Korea, Indonesia and China.

Janez Janša (formerly known as Emil Hrvatin) is active as theoretician, dramaturge, director and creator of installations and performances, as well as the former editor in chief of MASKA, a bi-lingual (English/ Slovene) performing arts journal and director of MASKA, institute for publishing, production and education, based in Ljubljana. His theatre performances and multimedia installations have been presented throughout Europe and he lectured at various European universities and art schools. His works include *Camillo-Memo 1.0: the construction of Theatre*, *Drive in Camillo*, *Miss Mobile*, *We are all Marlene Dietrich FOR – a performance for peacekeeping soldiers*, and *Pupilija, Papa Pupilo and the Pupilceks – reconstruction*. He is the author of Jan Fabre-La discipline du chaos, le chaos de la discipline, Armand Colin, Paris 1994 (published under his former name Emil Hrvatin) as well as of numerous essays.

William Uricchio is professor and director of MIT's Comparative Media Studies programme and professor of comparative media history at Utrecht University. He has held visiting professorships at Stockholm University, the Freie Universität Berlin, the University of Science and Technology of China, and Philips Universität Marburg; and Guggenheim, Fulbright and Humboldt fellowships have supported his research. At MIT Uricchio is principal investigator of the Singapore-MIT GAMBIT Game Lab; the Centre for Future Civic Media; and the Convergence Culture Consortium. His most recent books include *Media Cultures* (2006 Heidelberg), on responses to media in post 9/11 Germany and the US, and *We Europeans? Media, Representation, Identity* (2008 Chicago University Press & Intellect). He is currently completing a manuscript on the concept of the televisual from the 17th-century to the present.

Ann Rigney holds the chair of Comparative Literature at Utrecht University. She is author of *The Rhetoric of Historical Representation: Three Narrative Histories of the French Revolution* (1990, 2002 Cambridge University Press) and *Imperfect Histories: The Elusive Past and the Legacy of Romantic Historicism* (2001 Cornell University Press, winner of the John-Pierre Barricelli Award 2001). She is co-editor (with Joep Leerssen) of *Historians and Social Values* (2000 Amsterdam University Press) and (with Astrid Erll) of *Mediation, Remediation, and the Dynamics of Cultural Memory* (2009 De Gruyter). She is currently completing a book on the cultural afterlife of Walter Scott and directs the research project *The Dynamics of Cultural Remembrance: an Intermedial Perspective*. Since 2007 she is one of the coordinators of the Utrecht University focus area Cultures and Identity. She was elected a member of the Royal Netherlands Academy of Arts and Sciences (KNAW) in 2005 and in 2009-2010 she was a fellow of the Netherlands Institute for Advanced Studies (NIAS).

☐ Performance in Residence

CBKU, PLOMPETORENGRACHT 4 VIII

16.30–17.30

Inti Guerrero, **Vanessa Desclaux** and **Tanja Baudoin** (If I Can't Dance, I Don't Want To Be Part Of Your Revolution)

In fall 2010 If I Can't Dance set up a new programme titled *Performance in Residence* that aims to research performances as case studies. We want to offer researchers conditions for in-depth research on performances that we consider important from an art historical perspective, but what is more, from the point of view of contemporary practice in performance. If I Can't Dance proposes to connect archival research to practice by asking the researcher to present their conclusions at the end of the research period in the form of an essay, exhibition, performance, or other.

Through the programme, If I Can't Dance hopes to accumulate a collection of methodologies and approaches to "unarchiving" a performance and more generally, to archival research on performance art. This presupposes an awareness of how interpretations of a work demand different structures of research and end results. Furthermore, we believe that performance documentation should not be regarded as inadequate references to past events, but instead as "encountered signs" in the Deleuzian sense; meaning sensory expressions that mobilise and stimulate our thoughts in the present.

Within the framework of *Performance in Residence*, If I Can't Dance presents two lectures, by Inti Guerrero on Flávio de Carvalho, and by Vanessa Desclaux on Matt Mullican.

If I Can't Dance invited curator Inti Guerrero to conduct research into Brazilian artist and architect Flávio de Carvalho (1899-1973). De Carvalho is perhaps best known for his *Experiências* (1931-1956), a series of performances avant-la-lettre that he carried out on the streets of São Paolo. With *Experiência no. 3*, de Carvalho publicly launched his tropical futuristic suit, designed for the contemporary office worker. The 'New Look' that he personally modeled on the streets consisted of a miniskirt and short sleeved blouse that was separated from the body by a corseting structure, to improve air circulation and prevent sweat from soaking the clothes. Departing from the *Experiências*, Inti Guerrero will specifically focus his research on the relations between the body, the psyche and architectural space in de Carvalho's projects. A 1929 interview between de Carvalho and Le Corbusier exposes de Carvalho's peculiar ideas about the individual body's experience in space and will guide Guerrero towards approaching the 'New Look' as a modern architectural project.

In the context of her research on the artist Matt Mullican in collaboration with If I Can't Dance and Jan van Eyck Academie, curator Vanessa Desclaux will present a paper reflecting on Mullican's use of performance in his artistic practice since the 1970s. This paper will propose to question the relationships between different bodies of work mobilising performance including Mullican's research using hypnosis and the related emergence of the fictional persona that he designates as "That Person", as well as his interest in acts of personification and construction of characters in the field of theatre. Taking into account Mullican's continuous interest in performance while highlighting very distinct approaches over time, Desclaux's presentation will insist on Mullican's ongoing appropriation of his own work, retroactively exploring previous bodies of work as objects of research, which he considers as the essential ground for the making of new work and the invention of new languages within his overarching artistic project.

If I Can't Dance, I Don't Want To Be Part Of Your Revolution produces art projects and thematic programmes. Departing from a spirit of open questioning and long term enquiry with artists and associate curators and researchers, If I Can't Dance is dedicated to exploring the evolution and typology of performance and performativity in contemporary art.

☐ Theory-ography 2: We Dance Theory

UCK, THEATERZAAL, DOMPLEIN 4 XII

17.15–17.45

Thomas F. DeFrantz
(MIT)

We wonder where dance theory ends, and what happens at the end of the dance. We echo, improvise, reflect, mediate, and move through it. Movement produces theory produces reflection produces archive produces repertory produces. Or the other way around.

Performance will be rehearsed on site with participants culled from conference attendees. Open score will be engaged in three performances at different times during the conference; twice as interventions in alternative settings and once (this one) as a proper staged event in a studio.

This SHIFT will be open for participation from bold conference attendees who engage the score as it unfolds.

☐ How to Swim

UTRECHT CITY THEATRE, HEKMANFOYER, LUCASBOLWERK 24 I

17.30–18.00

Eirini Kartsaki (Queen Mary, University of London) and **Joe Kelleher** (Roehampton University)

Drawing on Camillo's memory theatre, which is based on an architectural form, I am interested in constructing a theatre, which uses, instead of images in space, utterances fixed in time. Speech takes the place of images and listening the place of looking. Using the idea of re-enactment or repetition as a performative practice, this theatre enables remembering through an experience of tension or *insistence*, the Steinian experience of listening, where a specific technology of attention is at work. The shift uses stories of love, loss and desire taken from a variety of resources, such as history, mythology, personal recollection and writing. These stories are re-written so as to create a rhythmic arrangement, which activates a certain mode of listening in time: things that are said before can be said again and listening means remembering or being reminded of.

Two people re-reading interchangeably fragments of narratives, which construct a performance device, or in other words *an auditorium*, functioning as a memory machine. In order for the memory material to be activated, specific work has to be done and that is through the technology of repetition. The shift is therefore posing the following questions: what is the relation between repetition, memory and experience? What kinds of pleasures are connected to these processes of return to an experience? What is it at stake in the doing again something that has been already done?

☐ Sculpting the plastic intensities of the self: performance, memory and the reconfiguration of the subject in process.

CBKU, PLOMPETORENGRACHT 4 VIII

18.00–18.30

Sarah-Mace Dennis (University of New South Wales)

Part performance, part film and part conference paper, this shift unfolds the planes of conceptual intensity evoked in my current interdisciplinary research, which intersects experimental cinema, performance art, fiction and philosophy. The presentation begins through an evocation of the amorphous identities of Luella Kirn and Lucinda Mace, two characters whose presence leaves its trace inside my recent experimental drama Rebel Wessex (2009) and dance film Mondo Ghillies (2010). Embedded within different narratives, sequences and events, these characters are different versions of the self that I became after sustaining severe brain trauma.

In its discussion of the remembering, writing, rehearsing, performing and editing of these two women, the shift is framed around three conceptual plateaus. Firstly I explore how the brain's neuroplastic properties affect our ability to perceptually architect environments and events as they emerge in real time. Secondly, I intersect neuroscientific ideas about brain plasticity to concepts of performance in cinema, suggesting that representations configured by the moving image have the potential to leave a residual trace inside our synaptic memories, subtly influencing how our faculties of perception shape the world. Finally, I draw on examples of my own interdisciplinary arts practice to explore the way that performance – mediated and edited through new configurations of the moving image – creates new potential for recomposing remembered experience.

The mode of theorizing that this shift builds upon is informed by the practice of fictocriticism: a writing strategy that uses the techniques and conventions of fiction to experientially engage with philosophical ideas. Intersecting poetry and philosophy, theory and fiction, I interweave the performance of myself as a writer/ theorist who investigating ideas of subjectivity into the filmic presences of Lucinda Mace and Luella Kirn: performances of my other self as it moves from cognitive wilderness to wilderness and then into more grounded mental terrain. Conceptually, I refer to the way that performing, recording and remembering these different versions of myself rematerializes the layers of a subjectivity that were shattered as a result of neurological damage, before recomposing them into new configurations that constitute my identity as an 'inescapable work in progress' (Doel 1995, p. 232).

☐ A Long History of Madness, the Movie

UTRECHT CITY THEATRE, HEKMANFOYER, LUCASBOLWERK 24 I

18.30–19.45

Mieke Bal (University of Amsterdam)

A Long History of Madness is a feature film based on the 1998 narrative of the same name by the French psychoanalyst Françoise Davoine. *A Long History of Madness* stages a confrontation between the doctor and her patients, told as a conflict between the contemporary world and medieval fools. In doing so, the work offers a positive representation of mad (psychotic) people and demonstrates how both "mad" and "sane" people learn from another. The medieval "fools" appear because they strike the balance between the two by playing the fool, enabling the film to question what "being mad" is. It asks if it is possible to play what you are. See www.crazymotherthemovie.com for clips, photo's and statements.

Mieke Bal, a cultural theorist and critic, is Royal Netherlands Academy of Arts and Sciences Professor. Her interests range from biblical and classical antiquity to 17th-century and contemporary art and modern literature, feminism, and migratory culture. When writing on art, she favors dialogue over the application of theory, and anachronism as a magnifying glass over historical reconstruction. Her many books include *Of What One Cannot Speak: Doris Salcedo's Political Art* (2011), *Loving Yusuf* (2008), *A Mieke Bal Reader* (2006), *Travelling Concepts in the Humanities* (2002) and *Narratology* (3rd edition 2009). She is also a video-artist, making experimental documentaries on migration. Occasionally she acts as an independent curator. MIEKE BAL INTRODUCES THE FILM A LONG HISTORY OF MADNESS AND SHOWS A SELECTION OF EXCERPTS FROM THIS FILM IN PREPARATION OF HER PLENARY LECTURE ON SATURDAY AT 14.00H. SEE PAGE 55.

☐ Performance Engine

STUDIO T, THEATRE SPACE, KROMME NIEUWEGRACHT 20 V

19.00–21.00

Joris Weijdom (Utrecht School of the Arts)

This Shift presents and discusses the interplay between interactive digital technology and the theatre making process. It introduces an interactive environment called *The Performance Engine* (PE) as a technological memory, into which the maker can store 'memories'. The computerized memory is empty until the user stores 'memories' in it. These memories

can be materialized as text, video, sounds and 3D graphics, and can be played back and/or manipulated in rehearsal and performance situations, as well as created on the fly.

The Performance Engine (developed by Joris Weijdom and his team) is a system of hard- and software that enables theatre practitioners to improvise with interactive digital media. In several laboratory settings (LAB'S) practitioners have experimented with this setup and used the experience in their work. Currently, Weijdom's research group at the Utrecht School for the Arts is working on the next phase of implementing so-called Mixed Reality techniques into the context of theatre and performance.

This Shift introduces the Performance Engine as prototype in so-called research through practice, and views the PE as an inspirational environment in which these topics can be experienced and explored. The presentation of these LAB case studies, accompanied with a live demonstration of the system, aims to illustrate and discuss how a digital system and its interface influences the storage and live re-construction of digitally stored 'memories'. What exactly can be stored in this digital system? How are ideas and information re-produced and manipulated onstage? What is the memory of the Performance Engine and how does this affect the way we can approach the concepts of memory and re-enactment?

The Shift chooses to look at the performative processes through the mechanisms, techniques and metaphors of technology, and creates parallels between the two systems: by translating concepts such as motion capture and object-oriented thinking into the context of performance, the Shift addresses the influences technological memory systems have on rehearsal situations and performances and vice-versa. It thus introduces an alternative way to think about memory, by using the PE as an example.

☐ **After the riot: dark fantasies in post-December 2008 Athens**

UCK, MARNIXZAAL, DOMPLEIN 4 — XII

20.00–20.45

Vana Kostayola and **Kostis Stafylakis**

Visual Artists Vana Kostayola and Kostis Stafylakis will present a short audiovisual material that serves as a reflection on the impact of the events that took place in Athens (December 2008). Part of this material was collected during the preparation of the artists' latest show, the "Black Circle" (visit their website for further info, www.kavecsprojects.com). The presentation will include images and video footage from then radical social activity of the Athenian youth since the momentum of its uprising on December 2008. Oral interventions and descriptions by the artists will provoke associations and disassociations between the zeitgeist of the riot and the post-riot formation of radical groups around the area of Exarcheia, the hot spot of the city's radical politics. In a December 2008 evening, the murder of a youngster by a police officer triggered the massive riots that developed into a protest against the conservative right-wing government and the first signs of the forthcoming economic crisis. The riot concluded to the burning of a large number of buildings in the Athenian center.

The Athenian area of Exarcheia, the stage of the kid's murder and a place of crucial political history, started to reflect a new glow that magnetized different parts of the Greek youth. But amongst the anarchists, leftists and autonomists hosted in the area strange currents would see the light of day and frightening events would take place. One year after the riot, a series of attacks on persons and intellectuals will cast shadows over Exarcheia. A group of anarchists will carry out a homophobic attack against the residents of the only gay-friendly bar of Exarcheia. Among the young radicals some obscure political groups would soon appear to claim public space. They define themselves as National Anarchists. One of these groups appears in public wearing Guy Fawkes masks. Employing rhetorics of nationalism, autonomism and anti-capitalism they often intervene in discussions on immigration and other public events, disrupting and terrorizing the participants. This is the start of what we have come to call the "Black Circle."

☐ **STUDIO: A Project of the Artists' Committee – Part 1**

CBKU, PLOMPETORENGRACHT 4 — VIII

20.00–23.00

Annette Arlander, **Nicholas Johnson**, **Johanna Householder**, **Tuija Kokkonen**, **Esa Kirkkopelto**, **Tuija Kokkonen**, **Ray Langenbach**, **Elyssa Livergant**

The Artists' Committee is presenting STUDIO, an offering of performance works at the CBKU Gallery and environs by members of the committee on Friday 27 May 20-23hrs and Saturday 28 May 16-19hrs. The schedule of events is on display at the CBKU gallery. Come participate and join the Artists' Committee.

The PSi Artists' Committee is presenting the "Studio" for this year's PSi #17 Utrecht. The Studio is designed to encourage and support combinations of process, theory, pedagogy, and practice within the framework of the annual conference: a productive lab of experimentation at the fuzzy border of theory and practice.

The Artists' Committee is engaged in a long-term reflexive inquiry into what exactly is a "studio". Historically a studio is a space designated by artists as a site for process, sometimes resulting in products, and often not. Whether a room, factory, notebook, rock in a landscape, or a laptop on a plane, the studio holds a mythic place in the imagination as a site for both individual or group work, the sharing of resources and methods, and as a stage (temporal and spatial) of and for the performance of artistic labor.

While the notion of the "shift" ("various kinds of performative presentations, round-table discussions on performances presented, lecture performances, workshops, interactive events, seminars", etc.) synchronizes with PSi's identity as a nomadic caravan, a roadside rest, an airport, a station etc., for the Artists' Committee, the Studio introduces the notion of annual continuity and the symbolic significance of site/place. The notion of a space of repeated return – combining a Committee Meeting with a research session – came into our deliberations quite early on in Zagreb, as we were planning our Toronto Salon. This hybrid form seemed to be a logical next step to address our needs as a hybrid committee/community of artists.

So, to reiterate, we are constituted as a group of artists with a four dimensional concern with temporal continuity and spatial contiguity: a constantly mutating social network, which over successive years will map itself onto many sites in different cities, countries and continents, producing an open-ended narrative of our annual swarm. This continuous narrative of theoros-praxis (those who travel to watch spectacle and those who produce it) has as its intent, the continuous development of a community and a "(re)turn" to site.

- Our currently planned activities at Camillo 2.0 include Esa Kirkkopelto's "Temporary Absolute" exercise that brings participants together to reflect on the studio.
- Annette Arlander's invitation to create a soundtrack to her video work "Year of the Tiger - Off White"
- An interval of the performance, "Theatre of Agencies" by Ray Langenbach
- Tuija Kokkonen's "Widening human time perspectives through a performance with/for nonhumans – a presentation & an experiment" on the grounds outside.
- We invite spontaneous interactions with other members of the committee and newcomers.
- A final closing discussion and post mortem for the purpose of evaluating this year's Studio, planning the Artists' Committee presence on the PSi Website, and the upcoming year's Studio.

STUDIO: A PROJECT OF THE ARTISTS' COMMITTEE PART 2 WILL TAKE PLACE ON SATURDAY FROM 16.00 TO 19.00, ALSO IN CBKU

☐ **Mandić? What the fuck is mandić?**
UCK, Theaterzaal

DOMPLEIN 4 — XII

20.00–23.00

Marin Blažević (University of Zagreb) and **Bojan Jablanovec** (Via Negativa). With **Anna Teresa Scheer**, **P.A. Skantze, Nicolás Salazar-Sutil**, **EFL**, and **Marko Mandić**.

Our *shift* originates from the actual performances of *Extract mandic* and *Viva Mandic* by Via Negativa, an international performance-theatre project devised by Bojan Jablanovec of Slovenia (www.vntheatre.com/en). *extract...* and *viva...* are sort of performative essays (therefore already *shifts* themselves) on the problem of physical, even physiological, dramaturgically edited and technologically transmitted presence of a performer, embodied and exploded experience and memory of her roles, identities, realities, lives and – liquids.

Via Negativa will be joined by four scholars and/or dramaturges and/or directors and/or performers in a series of mutual responses to and interventions into either performative action or discursive fraction on/of the peculiar issue/entity/tissue called 'mandic'.

Here are some of the questions the 'mandic' *shift* will raise:

Owing to recent technological developments we can digitalize, virtualize, transmit, mediate, project, network and therefore externalize, supplement, preserve, memorize, archive, endlessly restore and reproduce, share and show, in a way historicize or simply delete the bits, moments, images, words, thoughts of our life without a risky contact of two bodies, a suspense about reaction of somebody else, whose physical presence and otherness cannot be deleted. Our digital apparitions may be exposed and observed and manipulated in the virtual world, yet our coexistence, interaction and communication with others is considerably reduced to quite a conservative, low-risk economy. We have technologies to exchange, buy and sell messages, information and all other kinds of goods easier and faster than ever, while we are safe and sound behind the screen. And we can always bank on the fact that the fastest and the safest move is to get *invisible* or *sign out*, log off and finally *shut down*. In real life, such a speedy and ultimate solution would equal a shot, a kiss-off or death.

But why do we, performance studies/arts makers, act in accordance with the advancing and multiplying technological possibilities, and therefore a raising interest, urge, even fever, to save (as...) and to *re- produce/play/enact/make/store/send* etc.?

Is it mainly because that is the only way we can retain at least traces of our transitory research object in order to – hopefully – secure credibility and give legitimacy to the work we are doing in the hallways of academia?

Is it mainly due to the ephemerality of our work as artists in the flow of performance which needs some sort of transformation into a tangible product in order to secure its continuous (though altered) presence in art history, let alone its accessibility for the purpose of information exchange and sheer existence on the cultural market?
Or, are there more profound reasons at stake, rather than the promises of institution, prospects of trade and hope for historical duration?
Could it be that the discourse on *liveness* in and of performance has reached a sort of dead end in the framework of Performance Studies due to its predominant, often exclusive concern about the *liminality, high risk*, transgressive potential and resistant policy of performance art, or, to use the more recent concept – *live art* (ranging from performance-theatre to body art)?

Should we argue more for the live experience which, even when it is not 'the subject of the work' (Heathfield), remains constitutive for the efficacy of any performance, including dramatic theatre as a traditional form of aesthetic representation, or opera as a terminal theatrical spectacle?

Can we even imagine a thought of an opera singer as an ultimate – *body-artist*, ideally forcing her performance to the danger of getting out of breath, touching on the verge of – life?

☐ **ILLBEGONE**

UCK, MARNIXZAAL, DOMPLEIN 4 — XII

21.00–22.30

Peter Missotten

Peter Missotten presents his short film (35 min.) based on the performance *ILLBEGONE*. This performance premiered in June 2010, as part of as research project about the place of the virtual body in theatre performances. Created by young performers of the Theatre Academy in Maastricht in collaboration with performers of the Manchester Metropolitan University, it picks up on the concept of the angels – probably the first true virtual bodies in history. Due to illness of one of the main performers, it was only presented a few times. It won the 'IT's Guest Award' for the best foreign student performance at the IT's festival in Amsterdam 2010. Peter Missotten directed this project and designed the stage for it.

☐ **Wearable technologies. Research on the border between theory and practice.**

UTRECHT CITY THEATRE, HEKMANFOYER, LUCASBOLWERK 24 — I

21.45–23.15

WITH: **Valerie Lamontagne** (Concordia University), **Karen Lancel**, **Hermen Maat** and **Marloeke van der Vlught** (Independent artist)
CHAIR: **Floor van Spaendonck** (Virtueel Platform)

Three presentations followed by the launch of the ARTI journal RTRSRCH issue 'Tele_Trust for networking bodies'.

Valérie Lamontagne

Materiality, Posthumanist Performativity and Wearables

"Matter", as a platform for enquiry, has had a recent surge of importance. We can look to the performative turn (in Sociology, Anthropology, Ethnography) as one of the first steps towards the material, the "real", and the lived to better understand the world. Today, techno-scientific practices in the field of STS (Science and Technology Studies) are increasingly engendering a shift from representational models of the world to actively engaged ones, which seek to encounter "materiality". Emphasis on the mechanics of the production of knowledge – laboratory contexts, specific uses of apparatuses, human/nonhuman interactions – have shifted scientific paradigms both towards the physical world (which engages the human and nonhuman) and towards the "active" world with a particular interest in "performativity". (Knorr Cetina, 1999)

This paper investigates "performativity" in wearables from a post-humanist perspective. Wearables, intelligent garments/textiles, have as their departure point to act as second skins, as translators, interpreters, sensors and vehicles for the processes of data which must be lived on/by/with the body. Wearables, as a technology, co-habitate with the body and "perform" in such a way that gives agency, materiality and meaning to both the organic (the body, organism) and the technological (electronics, sensors). Of interest is: How do these two agencies (body/technology) interpolate? What kinds of performative admixtures are produced by the confrontation, overlap and feedback loops of these two systems, these two "matters"? And how do wearables rethink "performativity" via "materiality"?

Karen Lancel and **Hermen Maat**

Presentation of the artistic research Tele_Trust.

How do we trust each other online? Do you need to see my eyes? Or do we need to touch each other? And how can we trust each other as networking bodies? We are faced with a paradox: while we increasingly demand transparency in our changing social eco-system, we also cover our bodies with personal communication technology. *Tele_Trust* is a visual and poetic examination of emotional and social tension in contemporary hybrid cities, in the areas of visibility, presence, privacy and trust.

The *Tele_Trust* performance takes place in dynamic public spaces, like museum hall or train station. Here the audience meets, experiments and plays in a networked performance that functions as an artistic 'social lab'. This 'social lab' includes spectators, agents, smart phones – and a innovative mediated second skin called the 'Data-Veil'. This full body DataVeil is interactive and offered to the audience to wear. It functions as a second skin, a membrane. Flexible, invisible touch sensors are woven into the smart fabric of the veil – transforming the wearers' body into an intuitive, tangible interface. By touching and navigating his or her private body in the DataVeil, the wearer meets with strangers around on their smart phones. The artists use the DataVeil to collect knowledge on the establishment of privacy and trust worldwide, in different social-geographical networked cultures. The multi-sensory ritual *Tele_Tust* offers a tangible hybrid body interface for sharing a mediated, collective memory space. In an ongoing process, user-generated content is continuously added to the Tele_Trust database. Stories from different cities and countries weave together into an exchanging narrative: EVERYBODY CAN WEAR A DATA-VEIL.

The *Tele_Trust* research consist of a practice based PhD at Technical University Delft and University of Amsterdam; research at ARTI (Artistic Research, Theory and Innovation) research group at the Amsterdam School of the Arts; a series of drawing models for artistic multi-actor systems; and an internationally shown series of performances/rituals. The multi-actor system *Tele_Trust* is developed in collaboration with V2_Institute for unstable media Rotterdam, and Banff New Media Institute Canada. *TELE_TRUST* CAN BE EXPERIENCED DURING CAMILLO 2.0, WEDNESDAY TO SATURDAY FROM 14.30 TO 23.30, AT THE ENTRANCE OF THE UTRECHT CITY THEATRE. HTTP://WWW.LANCELMAAT.NL

Marloeke van der Vlugt

"Touching the untouchable is possible through technological filters". (Teckla Schiphorst)

The body – of both audience and performer – takes a central position in my (theatre) work. For example in Patchmaker No. 1 Marloeke, 1971 (2009-2010), an interactive, performative installation in which the human body itself is the actual interface. A meeting of two bodies, both continuously shifting between roles; performer and spectator, intimate flesh-and-blood and mechanical object. Seven sensors are attached to the different body parts of the performer. Touching or moving the performer's body triggers (video-) images, soundscapes and physical (re-) actions.

My work constantly questions the natural borders of the body and explores the relationship we have with our bodies. In my presentation I focus on the possibilities of using technology to quantify, qualify and embody the subtleties of human touch and movement. As the visitor of my artworks interacts through the (wearable) devices, these measurements are instantly 'translated' into specific manipulations of a range of video and audio samples. Currently I'm working on prototyping 'physical phenomenological interfaces' (PPI). PPI refers to communication devices that acknowledge human physicality (movement and touch) as 'vocabulary' for interaction. These interfaces raise questions about the technological expansion and improvement of our body and our bodily functions as they generate and process information about the body with the sensitivity that our 'normal senses' can't gather. PPI's should be seen primarily as tools for thinking for the audience instead of finished products that work flawlessly. The devices developed evoke a bodily dialogue with the audiovisual samples. The digital samples thus become 'alive' and personalized, and advance the concept of autobiographical remembrance. WWW.MARLOEKEVANDERVLUGT.COM

☐ **Save for Later**

STUDIO T, THEATRE SPACE, KROMME NIEUWEGRACHT 20 — V

22.00–23.00

Leslie Hill and **Helen Paris** (Stanford University)

A shifty rifling through the filing cabinets of Curious performance company as Helen Paris and Leslie Hill rummage through, re-piece and re-play moments extracted from fifteen years of work. The project brings up a taxing number of tricky questions. What is the archive of the live artist? Where does the work truly exist? What is remembered, how and by whom? And what disappears for good? How much should we try and hold onto anyway? As digital technologies enable us to build up archives so vast, so detailed so daily that we overrun ourselves, generating more material than we can ever have time to replay, does the document become more significant than the deed? If we don't capture it did it really happen? More to the point, if we capture too liberally how will we or anyone else ever be able to shift through it? How much do we really need to save for later?

Non-specific locations

SHIFTS (NOMADIC EVENTS, INTERVENTIONS, EVENTS IN PUBLIC SPACE)

☐ **Impact Afghanistan War**

Helene Vosters (York University)

On Canada Day (July 1) 2010, I began Impact Afghanistan War a memorial performance project in which I fall 100 times every day in a public space for one year. Each fall is in recognition of an Afghani death. Written reflections and excerpts of video documentation are posted on the project's blog www.impactafghanistanwar.org. (...) PLEASE SEE FULL DESCRIPTION ON THURSDAY PAGE 28.

☐ **Tracing: towards an organic documentation (performance-installation)**

Ayara Hernández Holz and **Katy Connor**

Tracing is a collection of testimonies of audience members recalling a performance. This collection is presented in various forms. In the last years, I have been inviting people from different cultural-social contexts to meet and tell me a memory of a performance they wished to recall. I have been filming those encounters. (...) PLEASE SEE FULL DESCRIPTION ON THURSDAY PAGE 28.

☐ **Hypermap**

Diane Elshout, **Bruno Listopad**, **Giulia Mureddu**, **Ola Maciejewska**, **Jochem Naafs** and **Jette Schneider** (Danslab, BIT)

Hypermap is a lab for the remembering, combining and forgetting of (embodied) knowledge. Camillo's "Theatre of Memory" transforms 'scholars into spectators', so argues Camillo in *L'idea del Teatro*. He imagined a theatre in its 'original sense' – as a place in which a spectacle unfolds. This aspect of Camillo's idea inspired BIT and Danslab to create an interactive installation concerning memory and knowledge: *Hypermap*. *Hypermap* is an installation of the multiple that functions as an 'external representation' of a shared memory of knowledge – the one of that specific moment; a memory that can be perceived and which feeds off the input of the visitors who themselves become participants. (...) PLEASE SEE FULL DESCRIPTION ON WEDNESDAY PAGE 11.

☐ **The Soundcan Project**

Denise Kenney, **Neil Cadger**, **Michael V. Smith** and **Michele Sereda** (University of British Columbia-Okanagan Campus, Inner Fish Performance Co)

Soundcan technology connects a portable amplifier and battery, attached to the performer, through 5 meters of speaker cable to an audio speaker in a can. Depending on the nature of the project, there are three sound sources used: a headset microphone, a cordless microphone receiver and an mp3 player. This mobile technology creates am oscillating sound that destabilizes perception of the immediate environment; listeners feel as if they are losing their sense of orientation. PLEASE SEE FULL DESCRIPTION ON WEDNESDAY PAGE 11.

Other events

☐ **Doing Remains**

CBKU, PLOMPETORENGRACHT 4 — VIII

13.30–16.00

The unit: For the exhibition of documents of ephemeral art a mobile unit is composed. The modular object entirely consists of matter, which was produced and/or collected for research on Performance Art and related fields. Announcements, posters, memos, manuscripts, photographs, texts, drawings and other documents about these subjects serve to show the material it consists of. (...) PLEASE SEE FULL DESCRIPTION ON THURSDAY PAGE 29.

☐ **Annual Meeting Graduate Students Committee**

UTRECHT UNIVERSITY, MUNTSTRAAT 2A, ROOM 111 — III

14.00–15.30

☐ **Annual Meeting Emerging Scholars Committee**

UTRECHT UNIVERSITY, MUNTSTRAAT 2A, ROOM 111 — III

16.00-17.30

☐ **Graduate Student Committee Social**

STUDIO T, FOYER, KROMME NIEUWEGRACHT 20 — V

17.30-19.30

☐ **The Artist's Meal**

CBKU, PLOMPETORENGRACHT 4 — VIII

18.30–19.30

A CBKU tradition: Have dinner while catching up with other artists. Amar Aris will serve an African Mediterranean Buffet at € 15 pp. MAKE YOUR RESERVATION AT INFO@CBK-UTRECHT.NL LIMITED PLACES AVAILABLE

☐ **Late Night Talk**

UTRECHT CITY THEATRE, ZINDERING, LUCASBOLWERK 24 — I

21.45–23.00

Michal Kobialka talks with **Sanja Mitrovič**, **Barbara Matijevič** and **Giuseppe Chico** about *Will You Ever Be Happy Again?* **(Mitrovič)** and *I am 1984* **(Matijevič & Chico)**.

I am 1984 is the first part of a trilogy titled *Theory of a Performance to Come or The Only Way to Avoid the Massacre is to Become its Author?*, the other parts being *Tracks*, and *Forecasting*. The first two parts of the trilogy engage with a sense of loss of connection with the past. *I am 1984* is a journey through 1984 by means of a series of associative links between real and fictional elements of that history. History is literally mapped out by drawing on a big white sheet. In *Tracks* sound documents (real and fictional) related to 1989 present personal perspectives on that time. Recorded in a stadium, a bunker, and a radio studio, these spaces make history resonate back at us differently. In the third part, *Forecasting*, attention is shifted from losing connection to the past towards a sense of losing connection to the time ahead of us.

Sanja Mitrovič too explores the traces that form her personal history. In *Will You Ever Be Happy Again?* this journey is motivated by finding herself in the position of the guilty one within the collective memory. Looking back from another context and therefore greater distance (in 2001 she moved to Amsterdam), she explores the tension between her own memories of childhood, in which she always played the 'good guy', and the current situation in which the Serbians are marked as the 'bad guys' of that same history.

Sanja Mitrovič is a performer and performance maker originating from Belgrade and now living and working in Amsterdam. She graduated from the Amsterdam mime school and performed in (among others) Nicole Beutler's award winning performance SONGS (2009). For her own performance *Will You Ever Be Happy Again?* she received the prestigious BGN award for the best young director.

Barbara Matijević studied Language and Literature at the University of Zagreb and trained as a dancer in the US and in Zagreb. She is a co-founder (with Sasa Bozic) of de facto performance group. As a performer, she collaborated with, among others, Boris Charmatz, Joris Lacoste, David Hernandez and Bojan Jablanovec.

Giuseppe Chico studied with the Abeliano Company and the Kismet Theater. As a stage designer, he collaborated with Paolo Baroni. Since 2000 he has been living in Paris where he studied dance with among others Joao Fiadeiro, Vera Mantero, Julyen Hamilton and Mark Tompkins.

Michal Kobialka is a Professor of Theatre in the Department of Theatre Arts & Dance at the University of Minnesota. He has published over 75 articles, essays and review on medieval, eighteenth-century and contemporary European theatre, as well as theatre historiography. His most recent book is *Further on, Nothing: Tadeusz Kantor's Theatre* (University of Minnesota Press, 2009). *WILL YOU EVER BE HAPPY AGAIN?* IS PERFORMED ON THURSDAY MAY 26 (20.30-21.45, UTRECHT CITY THEATRE, BLAUWE ZAAL) AND *I AM 1984* ON FRIDAY MAY 27 AND SATURDAY MAY 28 (19.00-19.50, UTRECHT CITY THEATRE, BLAUWE ZAAL). ALSO IN THE FESTIVAL AAN DE WERF IS *DAYDREAM HOUSE*, A PERFORMANCE BY SANJA MITROVIČ AND LAURENT LIEFOOGHE IN THE INSTALLATION *WOONMACHINE* BY ARCHITECT LAURENT LIEFOOGHE (MAY 19-28, 19.00, WWW.FESTIVALAANDEWERF.NL)

Festival a/d Werf

PERFORMANCES AND INSTALLATIONS

☐ **Actor #1 (Mass, Huminid and Dancer #3)**

HUIS A/D WERF, BOORSTRAAT 107 — VI

16.00, **18.00**, **20.00**, **22.00**

IMPORTANT NOTICE: PLEASE BE AWARE THAT THIS PERFORMANCE REQUIRES THE PURCHASE OF A TICKET

Kris Verdonck / A Two Dogs Company

The artist and theatremaker Kris Verdonck quite often combines his fascination with machines with images and concepts that owe a great deal to science fiction. This certainly applies to the three-part *Actor #1*, which deals with evolving: about what has come into being, what is, and what may come into being. PLEASE SEE FULL DESCRIPTION ON WEDNESDAY PAGE 11.

☐ **I Am 1984**

UTRECHT CITY THEATRE, BLAUWE ZAAL, LUCASBOLWERK 24 — I

19.00–19.50

IMPORTANT NOTICE: PLEASE BE AWARE THAT THIS PERFORMANCE REQUIRES THE PURCHASE OF A TICKET

Giuseppe Chico & Barbara Matijeviič

I Am 1984 focuses on the year 1984 and takes the audience on a pseudo-scientific journey that presents a richly textured depiction of 1984 using language and drawings. Every day, our own personal little story meets History or, at least, some events taking place elsewhere and which don't seem to have anything to do with us. In the course of her wanderings, she considers questions such as: how is Mona Lisa's smile related to those of Mickey Mouse or to Pacman's cruel grin, Macintosh's bitten apple, or the helmet worn by Marcus Allen of the Los Angeles Raiders? *I Am 1984* plays with the links between autobiographical events and facts of History and questions whether nowadays, with a constantly expanding virtual world, the dichotomy between reality and imagination still has value, or whether it has become obsolete. LATE-NIGHT TALK WITH BARBARA MATIJEVIČ, GUISEPPE CHICO, SANJA MITROVIČ AND MICHAL KOBIALKA ON FRIDAY MAY 27 (22.00-23.00) IN ZINDERING. SEE DESCRIPTION ON THIS PAGE.

☐ **This Is How You Will Disappear**

UTRECHT CITY THEATRE, DOUWE EGBERTSZAAL, LUCASBOLWERK 24 — I

20.00–21.15

IMPORTANT NOTICE: PLEASE BE AWARE THAT THIS PERFORMANCE REQUIRES THE PURCHASE OF A TICKET

Gisèle Vienne

In a mythical set of trees, with giant fog sculptures and real birds of prey, three characters confront each other and the forest, as well as concepts such as beauty, harmony, decay, and death. A trainer (the epitome of discipline and authority), a young athlete (physical beauty) and a young rockstar (with signs of decay appearing) descend from order and perfection to inevitable chaos. In a David Lynch-like way Gisèle Vienne lures you along, deeper into the forest... The choreographer, performance-artist and visual artist is known as one of the most promising artists in the French theatre and has drawn a great deal of attention internationally with her striking, visual stories in which death always comes to rear its ugly head. For instance in her nightmarish solo on a serial killer, *Jerk*, with which she came to the 2009 Festival a/d Werf. In This is how you will disappear she is investigating beauty, by contrast. With Vienne beauty is born from both order and disorder. FEATURING MUSIC BY SUNN O))) FRONTMAN STEPHEN O'MALLEY AND PETER REHBERG (EDITIONSMEGO), ORIGINAL TEXT BY DENNIS COOPER AND FOG SCULPTURES BY FUJIKO NAKAYA.

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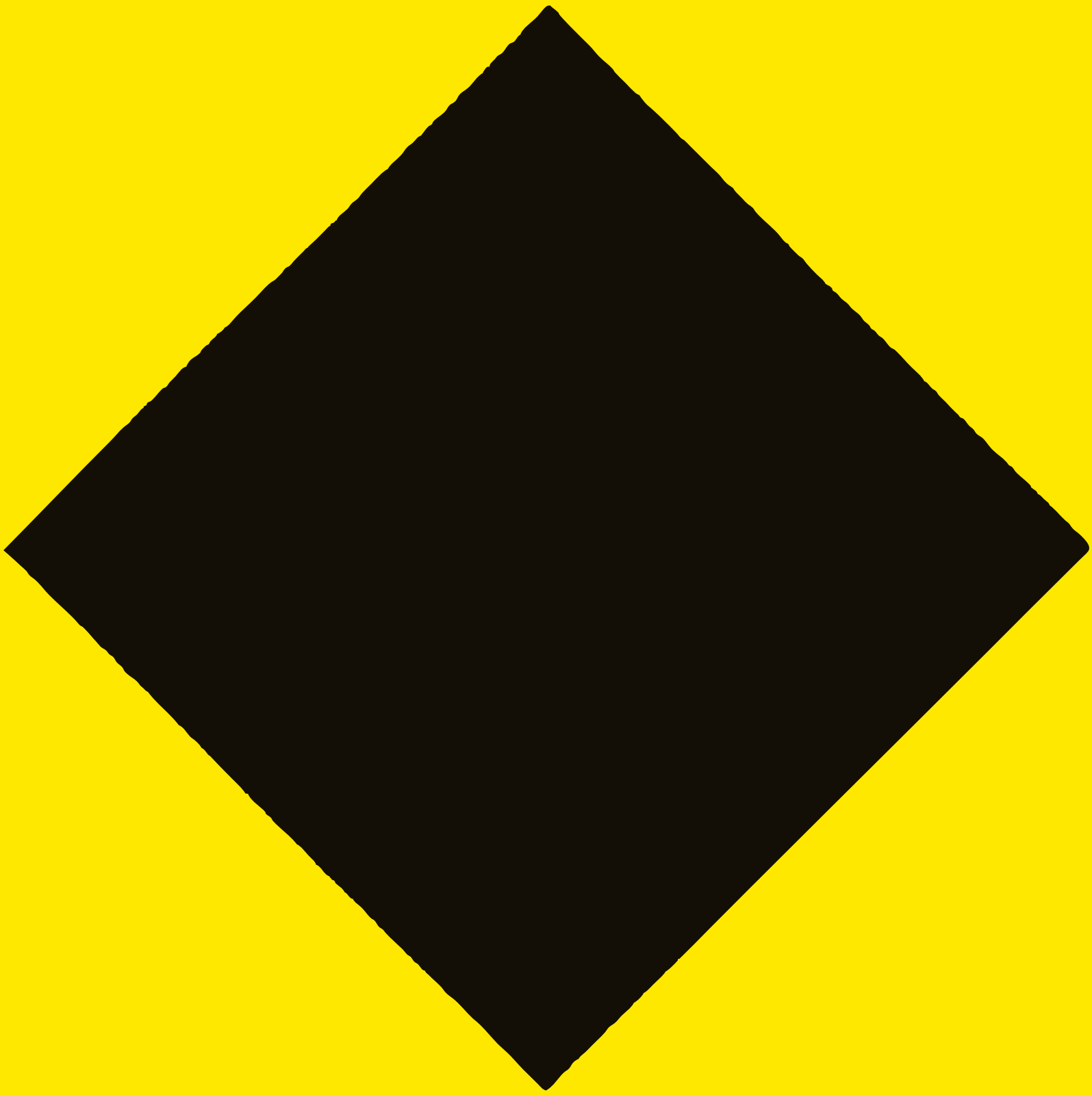
Performance Studies international conference #17

Saturday 28th May



Technology, Memory, Experience

Panels

09.00–10.30

☐ New-Media-Dramaturgy: a study of emergent performance

II

UTRECHT UNIVERSITY, DRIFT 21, ROOM 0.32

CHAIR: PETER ECKERSALL (UNIVERSITY OF MELBOURNE)

Global performing arts cultures have experienced fundamental transformations in the contemporary era as syntheses of new dramaturgy and new media have changed practices and ideas in performance. This panel takes up the conference theme to explore the ways in which what we interpret as new media dramaturgy impacts on how we experience, remember and respond to this new media performance culture.

We no longer worry, as we did in the 1990s, about the differences between the live and the mediatised. They now operate conterminously; there are now myriad new ways of making work that mobilise technology, memory and experience and as a consequence that demand new forms of spectatorship. Through an in-depth engagement with modes of composition and reception in a number of key works by artists such as dumb type, The Wooster group in association with i-cinema, Caryl Churchill's *Seven Jewish Children: a play for Gaza* and Kris Verdonck this panel will explore how these artists make use of (dis)continuities of subject/object, self/other, now/then, here/there, technology/body to extend the ways in which work is both understood dramaturgically and responded to. In doing so we aim to develop a lexicon/vocabulary for talking about the significance of these new forms of (emergent) performance in terms of our understanding of the interrelationships between dramaturgy, new media and spectatorship as new media dramaturgy.

Edward Scheer
University of New South Wales

Openings, saggings, and trajectories of things…' Paris Hilton rethinks Composition (with help from The Woosters)

This paper will consider the collaboration between the i-cinema project at UNSW in Sydney and the Wooster group in New York entitled *There is still time… Brother* presented at ZKM in Karlsruhe 14/12/2007 – 06/01/2008 as part of Panorama festival. It involves a sphere cam recording of the Woosters' performance made especially for a 360 degree screen format, the AVIE advanced visualisation and interaction environment. The viewing experience is controlled by an audience member who selects one of 12 parts of the screen at a time to play that section while the other sections are silent and fade into the background. The dramaturgy of the work is interactive and immersive and like all Wooster group works incorporates diverse multimedia elements, here laptops and tv monitors. This composition emphasises the constructed-ness of the performance environment and the individual skills of the performers. It uses gesture to focus on the performance as such while also pulling focus on the spherecam set up. A youtube of Paris Hilton sex tape forms part of the composition affirming as all porn does the extension of embodied experience from the screen environment to the bodies of the spectators. In this sense I will argue that the mediation does not eradicate embodiment but extends and augments it.

Other questions the paper will address include the following: What genre of work is this? How do we account for this kind of collaborative development of the Wooster's familiar multimedia compositions? What social and cultural processes explain this kind of aesthetic evolution? How does work like this challenge our habits of thought and perception? This paper will chart some itineraries through these questions and attempt to answer some of them by focussing on how performance like this makes use of multimedia technologies and what this means for the composition (dramaturgy) of contemporary performance. The paper will propose a reading of composition through Bruno Latour's recent compositonist manifesto among other recent philosophical explorations of the concept.

Helena Grehan
Murdoch University

Moments of proximity and estrangement: experiencing and responding to online performance

Changes in the composition of performance due to the availability and use of technology challenge what it means to respond and to take responsibility (in the ethical sense) for a work's meaning. These works demand a reconsideration of the concept of spectatorship. In this paper I take Zygmunt Bauman's concern with the place and limits of 'virtual proximity' and his assertion that 'being connected is less costly than being engaged' (liquid fear, 63) as the starting point from which to consider what the *Guardian* newspaper's adaptation of Caryl Churchill's play *Seven Jewish Children: a play for Gaza* might offer spectators. In the process I ask questions about the ways in which this play negotiates questions of responsibility and judgment and consider the role and potential impact of the online version given the controversial at times disturbing reactions to the play script.

Peter Eckersall
University of Melbourne

Locations of dramaturgy – Kris Verdonck and Ikeda Ryoji; comparative perspectives

In *Listening to Noise and Silence*, Salomé Voegelin writes: 'The sonic location is not the absence of the past but is simultaneously the past and its present manifestation' (Continuum 2010, 170). This gives a sense of how sensibilities in performance such as sound and light are experienced durationally, arriving at the senses in ways that disturb through somatic invasion and overload, and, most of all, with a sense of historical depth and an uncanny aspect. Arguably, dramaturgy also compresses time, space and imagination into a simultaneous past-present location. This paper will explore new locations of dramaturgical disturbances in terms of being simultaneously 'now/then' and 'here/there' (from our panel proposal). Comparative analysis of works by Kris Verdonck and Ikeda Ryoji will be considered as locations of new media dramaturgy that give a sense of the place of dramaturgy as turning inside, toward a performance of bodily experience.

The composter Ikeda Ryoji was the collaborating composer for dumb type and his work often uses data noise and ghost-like samples of machinery to make audiovisual performances. His works are often performed in concert halls, and art galleries and use large screen projection and surround sound systems to overload the senses and internalise the experience of viewing his works. Kris Verdonck has been working with Marianne van Kerkhoven to create installation style art works using spatially transforming elements such as light, haze, water and projections. Both artists bring us to the possibility of performance without actors. Instead, a sense that the audience is physically engaged in these events, activated by sense memory as when stimulus arrives as a momentary pause, a sense-feeling of the 'past and its present manifestation.'

Helen Freshwater
Birkbeck College, University of London

Policing Billy Elliot* – the forum: *spectatorship and Web 2.0

This paper will explore the way in which Web 2.0 is transforming experiences of theatre spectatorship. Focusing upon the thriving internet fora where fans of *Billy Elliot: the Musical* celebrate their investment in this now-global mega-musical, it will examine how they create and delimit knowledge of the show, as well as reflecting upon the performative constructions of fan identity which they enable. It will demonstrate that the multiple acts of remembering these fora contain expose the performative aspects of memory: its indeterminacy, mutability, dependence upon narrative, and intimate connection to embodied experience. It will also, however, interrogate the way in which they function as a 'forgetting machine', exploring the multiple acts of silencing which exclude discussion of troublesome issues such as the possibility of the paedophilic gaze and the observance of the licensing legislation designed to protect the child cast. Bringing my existing research on reception, censorship, memory and archives into dialogue with my new research focus on contemporary stagings of childhood, it will draw upon a diverse range of existing scholarship from the fields of queer theory, childhood and cultural studies (including the work of Lee Edelman, James Kincaid and Stacey Wolf) in order to explore out the way in which the self-policing etiquette of the fora reflects and perpetuates broader societal hypocrisies, confusions and anxieties around the figure of the performing child.

☐ Performance and Language / Textuality

II

UTRECHT UNIVERSITY, DRIFT 21, ROOM 0.05

CHAIR: CHRISTEL STALPAERT (GHENT UNIVERSITY)

Mateusz Borowski & Malgorzata Sugiera
Jagiellonian University, Krakow

Dramatic Text as a Memory Machine

In his *Haunted Stage*, Marvin Carlson posits that the reception in theatre, which he describes as a "memory machine", is founded primarily on the performative act of collective recollection. However, the functioning of this machine changed together with the dominant cognitive models of memory and remembrance, as well as the metaphors used to conceptualize them. No wonder, a decisive change in the perception of memory was connected with the appearance of the new media of photography and film, as well as later with the invention of digital means of recording and the cyberspace. However, it was not only the theatre that out of necessity reacted to those paradigmatic shifts.

The new media not only ousted the written text from the position of the vehicle of memory, but also changed the function of the text itself in the theatre. Our aim in the present paper is to demonstrate the basic strategies of not only taking up the subject of memory and remembering, but primarily to capture the textual structures that turn the reception of the text into the process of recollection. We will be primarily interested in the way the development of the new media from the end of the 19th-century throughout the entire 20th-century, and by means of an analysis of chosen examples we will demonstrate the crucial points in this development. As we want to argue, it is not only theatre, but also texts written for it function as a memory machine, which decisively change our perception of the processes of collective recollection and remembering.

João Negro [a.k.a. Evangelista]
Huis a/d Werf Theater / anonymous bystanders cia

The mechanic – On collaborative languages in performative engines

Formal and automata languages were first used in the theater of war during the 1940's, in mathematical equations for missile ballistics and the deciphering of military communication codes. It was the first attempt to make a machine to think like a human, simulating human calculus processes in a faster tempo, therefore replacing human agency. Living in a growing instructional society, with *act*-ion constructs such as 'cross/don't cross', 'give way/yield', 'exit/no exit', that obey to a repetition and differentiation (appearance in different context, might render a different meaning), oneself is constantly exposed to performative codes, formal languages that utter an act within oneself and affects in an immediate manner it's viewer.

Considering the phenomena of theater, as an architectural machine, that through the sustain of belief it creates, delivers meaning through affection, one can render its language as a formal one, and decode it. Rendering it as an abstract language, and by comparison, placing it next to formal and automata languages, one can use them in the collaborative construction of a performative language, singular in its place and time, persons involved and subject matter researched. Different subjects can be related through this mechanism, whether it is an applied study case, such as everyday life phenomena or two artists attempting to establish a collaborative praxis.

Going one level under aesthetical modes of representation, on the mechanical side of things, it enables to sustain collaborative practice between artists from different disciplines.

Julia Jarcho
University of California, Berkeley

"But Afterward": Henry James and the Theatrical Obtrusion of Memory

In this paper I argue that Henry James's infamous syntax can be productively read as a syntax steeped in theater. More specifically, I suggest that the perverse temporality that marks so many of his passages reveals how theater anticipates and empties the re-presentative work of narrative by dividing the present from itself through a preemptive obtrusion of memory. Dispersed, the present is never what (simply) happens but what *will turn out to have happened*: memory invades and explodes what should be its object and is thus deprived of any object – any event – which would not already have been fissured by it. This operation is specifically textual; arguing that it is *theatrically* so involves articulating it with James's more explicit "dramatic" register as well as those theatricalities of his that have been identified by Joseph Litvak, Eve Kosofsky Sedgwick, and others. If, as I suggest, this misbehavior functions to disrupt narrative – so that storytelling becomes impossible as the restoration of a viable present – then Jamesian theatricality begins to look surprisingly "post-dramatic." But the tortuous temporality that invites us to inscribe this "post-" in James through our own critical *nachträglichkeit* may reveal something about the theatrical configuration of the concept "post-dramatic" itself.

Morana Ćale
University of Zagreb

Disposition on Stage

The relationships between theatre and memory have conquered for themselves, within Theatre and Performance Studies, a field of research pertaining to a 'hauntology' of drama and performance.

The ghost of writing haunts all relating to the past, and divides its presuppositions in two different ways of understanding of and accounting for the connection between memory as resuscitation and oblivion as death. They result in two different strategies, the one striving to forget writing, and the other aiming to bring incessantly to the attention of the subject of memory the necessity to remember, or to forget to forget, the quotation marks under which the writing – the scene of writing, the theatre of memory staged by representation, the text that writes the reality while simulating to reproduce it – re-presents the fictions of the referent.

Keeping in mind these two contrasting versions of the contemporary "genealogical drive", I will focus on the ways in which two 'para-historical' dramatic texts, as heterotopic sites of quotation marks, stage the motifs of the past, truth, identity, memory/oblivion, trace, specter, trauma, archive, writing, and theatre. In my readings of Pirandello's *Henry IV* and *Arethaeus* by the Croatian author Miroslav Krleža, I will explore how the two plays, both involving the issue of amnesia, interweave intertextual traces of Dante's, Shakespeare's and Nietzsche's ghosts with metatheatrical 'hauntological' insights on the uncanny performative power of spectral scripts.

☐ History in Performative Paradigms Working Group – Roundtable

II

UTRECHT UNIVERSITY, DRIFT 21, ROOM 0.06

Gilli Bush-Bailey
Royal Holloway, University of London
Sarit Cofman-Simhon
Kibbutzim College, Tel-Aviv, Emunah College, Jerusalem
Tracy C. Davis
Northwestern University
David Dean
Carleton University
Kate Dorney
Victoria & Albert Museum
Kim Marra
University of Iowa
Carol Martin
NYU
Lisa Peschel
Centre for Jewish Studies, Harvard University
Aniko Szucs
New York University

☐ Affective Archives Affect Memory

II

UTRECHT UNIVERSITY, DRIFT 21, ROOM 1.05

CHAIR: MARCO PUSTIANAZ (UNIVERSITÀ DEL PIEMONTE ORIENTALE "AMEDEO AVOGADRO")

By the time of the Conference in Utrecht, half a year will have elapsed since PSi regional cluster # 01 Italia in Vercelli, *Archivi affettivi / Affective Archives*. In its definition of an archive as affective our previous event has posited a form of continuity (the event does not disappear, rather transforms itself) in the midst of radical discontinuity (the event is transformed because it was never singular). With this in mind, our proposal for PSi#17 is an experiment on the recollection of the traces of our own thoughts since that event. Although the debate around archival performativity, composition and ontology has already developed important contributions around issues of ephemerality, the archivability of what can be defined as the "engaged thinking" about performance has been scarcely addressed by scholars.

We are interested in analyzing our own presentations as a matter of memory and recollection, urgency and hybridation. Each of us will present the same paper s/he presented in Vercelli, or, more precisely, the double of the earlier paper, a reactivation of the "original" presentation, necessarily transformed since then.

In addition, we are asking Jill Dolan and Freddie Rokem, who were contacted but could not take part in the conference, to confront the paradoxical memory of an event they never took part in, and imagine a performative archive of living memories (whether actual or nostalgically constructed).

The panel will be introduced by a video edit by the collective canecapovolto using materials from the conference and excerpts from film archives.

Marco Pustianaz
Università del Piemonte Orientale "Amedeo Avogadro"

One at a time. The secret archive of one-to-one performance

I am going to play excerpts of the audio recording of my talk in Vercelli. Broadcast as a kind of live radio-transmission in the open-air swimming pool ENAL on November 12th, 2010, it was an attempt to perform a remembrance of the one-to-one performance *Drawing Breath* by Jordan McKenzie. The Vercelli audience had to trust my own voice, as my body was secreted away in a hidden camper. On this renewed occasion I am going to let my body be present, facing both the panel audience and my own voice, now sequestered in a recording. What am I going to add, disavow, repeat differently? What can I remember aided by recording, and fail to recognise *because of* the recording? Whereas my paper in Vercelli had to struggle with the muted bodily resonances of an experience whose memory had been set off by touch and a sonic impression, the affective archive of that paper, now displaced in Utrecht, is bound up with the performative conditions enabled (or constrained) by Massimo Bartolini's live sound installation in Vercelli; although there was, and is, a text of that paper, it is as sound that it "took place". Meeting it again as abstracted, technologically mediated recorded sound, my body risks being abducted into anachronism – memory inevitably lengthening the distance from the "event", recording erasing it violently. The interrogation of recordings is a crucial archival operation. In this case the affective jolts are enhanced by the duplicitous feelings around self-archiving.

Annalisa Sacchi
Università di Bologna

"Extinguish me": on memory, leaving, and the power to bind

More than four centuries ago today, on February 16, 1600, the Roman Catholic Church executed Giordano Bruno, Italian philosopher and scientist, for the crime of heresy. Throughout his life Bruno opposed the stultifying authority of the Church and refused to recant his philosophical beliefs throughout his eight years of imprisonment by the Venetian and Roman Inquisitions. His life stands as a testimony to the drive for knowledge and truth that marked the Renaissance. Giordano Bruno has been, furthermore, one of the most influent figures, along with Camillo, of the *ars memorandi*, the art of memory. In one of his magic treatises, *A general account of bonding*, Giordano postulates that bonds are brought to completion by knowledge in general, and they are woven together by affection in general. Thus, the bonds created by affection become the very reason for every knowledge.

In the book I have edited along with Enrico Pitozzi, Romeo and Claudia Castellucci about *Tragedia Endogonidia (Itinera. Trajectoires de la forme Tragedia Endogonidia)*, Claudia composed a diagram that recapitulates all the figures, spaces, elements, matters, colours and feelings that appeared in the 2 years and 11 episodes long project of the *Tragedia*. It is a sort of Brunian wheel for memory. Its efficacy lies in the fact that, along with it, the book presents pictures and theoretical essays providing different forms of witnessing of the event. My point is that every mnemotechnical dispositif or system connected with theatre is powerless and mute if it is not re-activated by affect.

Giulia Palladini
Independent scholar

A map of deposits for an urban childhood

My paper shall address urban experience as a specific form of archive, one that can be reconstructed only by means of affective encounters. Every city, in its subsequent stratification of history and modes of inhabiting, hosts a number of traces, which can be recovered in affection both by the people who once produced them (either purposefully or by accident) and by late-comer inhabitants, who will grasp those remains as leftovers of the city landscape. I shall consider the accumulations of those traces in specific urban spaces as 'deposits', collections of cues to the urban experience, that may or may not be re-activated in the future of their re-appearance.

With reference to Walter Benjamin's writings on the city, I shall refer to the idea of childhood as a key attitude to the recognition of those traces, featuring an experience of immediate wonder and seduction toward "the urban", one capable of forecasting the future as a prophecy of sort, as well as re-enacting a non-linear, obliterated past for those who happen to encounter those traces. Moreover, childhood shall be further explored as a specific territory of emotions, featuring purposeless, infantile pleasure as the main affect sustaining the experience of recognition, and hence locating this very experience outside the relations of functionalism and production, and within the space of metaphoric re-production.

I shall attempt a map with multiple entries to the idea of the urban as affective archive, offering a series of images standing as possible memorial deposits. In this process, I shall consider the affective relations with those deposits, focusing both on the encounters with the city landscape (specifically considered as performances of recognition) and on the form of these deposits in their own history and geographical location.

Freddie Rokem
Tel Aviv University

The reason why I was not able to come to Vercelli

For this panel I would like to talk about the reason why I was not able to go to Vercelli. On the very same dates as that conference there was a reading from Bertolt Brecht's *Messingkauf Dialogues* at a theatre in Tel Aviv. I was responsible for the research and dramaturgy of this reading, which was directed by the Israeli director Moshe Perlstein (a graduate student of mine). The reading itself was planned to take place once, on November 10, 2010, with three prominent Israeli actors participating.

The unfinished *Messingkauf Dialogues* was supposed to include numerous theoretical texts on the theatre by Brecht himself – consisting of dialogues between a philosopher, a dramaturge, an actress and others – together with his poetry and selections from or of his own plays and other theoretical writings. It was supposed to be an archive about itself, of the theatre as an archive. The reason for the name of this project – "Messingkauf" – is that it presents an initial situation of a man who wants to buy a trumpet (made of brass – "Messing" in German) not for the music it makes, but for the material it is made of. For me this reading from (not 'of') the *Messingkauf* is the beginning of a long-term project which will investigate the materials (the stuff) of the theatre. I do not yet know exactly where I want to take this project.

At the time of my invitation to Vercelli I wrote a short text, which was circulated among the audience at the conference, titled "The reason why I was not able to come to Vercelli", which I will again "remember" in Utrecht, together with what I will know about the use of my text on its previous occasion.

Jill Dolan
Princeton University

Remembering a Moment You Might Not Have Experienced: 1970s Lesbian Feminism and the Affective Archive of Women's Music

I was unable to be at the Vercelli conference for purely logistical reasons, given when it fell in the calendar and my other commitments. But the gist of this panel – remembering, affectively, a past event, or recalling the memory of an event one wasn't able to attend – also mirrors my own recent work into the affective archive of the U.S. lesbian feminist movement in the 1970s and early 1980s. I've been working on a book that addresses the importance of archiving affect – of remembering what it literally *felt* like to be a lesbian feminist (two words now rarely joined, as they were so often then) at a time when being out was much more dangerous, much more political, and much more ideologically fraught than it is now. In this paper, I'll look specifically at lesbian feminist music production (the fruits of what came to be called, in the US, "cultural feminism"), for how it created an affective site of an urgent politic. The music inspired righteous anger, as well as a utopian performative sense of communitas that also fostered love and hope. This affective foundation was crucial, at the time, for the social movement and its political strategies. My hope is to call up that affective archive in ways that will be emotionally resonant for generations of lesbian, feminist, and queer scholars and activists who *weren't there*, who've never "experienced" women's music, and who might find the model of emotionally transformative culture useful to contemporary politics.

☐ Blurring Inside / Outside: Genetics and Cognitive Science

II

UTRECHT UNIVERSITY, DRIFT 21, ROOM 1.09

CHAIR: IRIS VAN DER TUIN (UTRECHT UNIVERSITY)

Coleman Nye
Brown University

Choreographing Cellular Memory: Epigenetics, Lab Practice, the Process of "Becoming Other"

Often referred to as the study of the "ghost in our genes," the scientific field of epigenetics is transforming the ways that in which we come to know and experience the movement of time and others in and through our bodies. The epigene is a chemical network within our cells that silences and activates different parts of our genome over time, changing in response to environmental stimuli. In this way, it acts as a plastic, heritable form of cellular memory, allowing our bodies and our worlds to "touch" across times. Reading processes of reduction, repetition, and translation in the laboratory and in molecular biology through the theater, I examine the im/materiality of labor and history in epigenetics. By drawing on knowledges and practices that take place within and circulate beyond the domain of the laboratory, I explore the various deployments of memory, time, and artificiality at work in rendering and erasing the traces of cellular, scientific, and social re/production. Charting the ways in which (second) natures such as cellular memory are choreographed across the experimental stage of the laboratory and the social theatre of the body, I examine the epigene as a field of mimetic excess which is enacted through a mundanely theatrical process of "becoming other," or exceeding the perceived limits of self, space, and time.

Serap Erincin
NYU

External Bodies, Internal Spaces: Expanding the Body and Memory Through Technology in the Work of the Wooster Group

In this paper, I explore the usage of embodied technological devices and how these devices and the media they channel become "external bodies" of performers. When performers embody such technology, they benefit from them not only in a mechanical way but also psychologically, emotionally, and intellectually. Most importantly, these devices allow performers to build and access senses and memory in unusual ways so that they can achieve what I call "reperformability."

This paper puts theories of performance in conversation with recent findings in cognitive sciences. Such synthesis allows me to argue that the unique ways of generating material, rehearsing and performing the Wooster Group developed involving the use of in-ear devices and TV monitors present a revolutionary method for establishing "psychophysical" performance in a post-technological age.

The Wooster Group's application of "unconscious acts" complicates the concepts of a live body, real body, and presence in a way that can only be done in live performance and only by using electronic media. Our lived bodies are as big as we sense them. What we sense as part of our body, our sensorium and our memory, is not only limited to the organic components held together by the skin. If electronic media such as the audio heard through their in-ear devices and the video in the monitors surrounding them, determines or alters the sensory experience of the Wooster Group performers, these media become "extensions" and "external bodies" of the performers.

Diti Ronen
The Centre for Academic Studies, Or Yehuda

Science, technology and acting: The mechanism of remembering and acting

While describing the mechanism of acting on stage today, we must take into consideration contemporary neuropsychology scientific innovations, which reveal and explain the process of attention and hence the process of remembering and acting on stage.

The *Attentional Modulation Matrix*, a theoretical neuropsychology model, based on brain searching and mapping new technologies, suggests a bottom-up model which clarifies the mechanism of the actor's remembering and acting on stage. It explains the way memories, roles and identities are dominated, and how external stimuli are repressed or reinforced, by pointing three key systems:

- The *endogenous* system which modulates a behaviour that reacts to internal planned stimulations.
- The *attentional system* which modulates a behaviour that reacts to the ongoing selected, sorted and classified relevant information.
- The *exogenous* system, which modulates a behaviour that reacts to external unexpected stimulations.

The attentional system is stimulated by both *endogenous* and *exogenous* systems that surround it. Unless the *exogenous* system interferes, the actor plays according to the stimulations emerged from the endogenous system. Thus, the *Attentional Modulation Matrix* describes the paradigm of the attention of the actor and his stage behaviour.

In this presentation, science and art (re)connect in exploring the possibilities that new technologies provide in understanding the mechanism of the acting in the performance. These understandings of the process of acting, offer us new methodologies and pedagogical ways of teaching and training of acting.

Patrick Anderson
University of California, San Diego

Retinal Politics

Since the very founding of the field of Performance Studies, disciplinary debates about the "ontology of performance" have centered upon the question of "liveness," even as scholars and practitioners have considered digitally and mechanically-mediated enactments as representative of the expansive taxonomic field of "performance." Writing against the assumption embedded in these debates – that "live and recorded images belong [...] to different realms" – Phillip Auslander has claimed a broader taxonomic frame for performance, in which "the scopic drive [is not necessarily] driven to distraction by its inability to distinguish images belonging to the realm of live theatre from those belonging to the realm of [recorded media]" (2000, 2). In this essay, I dwell upon Auslander's borrowed (from Blau) notion of "scopic confusion" by shifting to a miniscule scale: retinal tissue.

In the same three decades during which the liveness/mediation debate has raged, Ophthalmology has diversified the modes through which it images and imagines the "problem" of blindness, particularly with regard to the vast range of retinal diseases and disorders. Part of a broader project that critically examines the history of empathy through ophthalmology, aesthetics, and political theory, "Retinal Politics" engages the liveness/mediation debate by re-evaluating the political possibilities of blindness itself at the scale of the complicated network of cells that compose the retinal tissue. But rather than embracing blindness as a simplistic (and colonial) metaphor for humanism – in the manner, for example, of so-called Color Blind Casting – I attend instead to the intricate manner in which new visual technologies anoint other bodily parts – skin, the tongue, a tooth – with the power *to see*. I propose, finally, that it is in and through this mediated "incoherent visual field" that performance most rigorously and productively articulates (and complicates) the politics of identification and empathic exchange.

☐ Movement, Memory, Time – Panel 1

II

UTRECHT UNIVERSITY, DRIFT 23, ROOM 2.06

CHAIR: BOJANA CVEJIC (UTRECHT UNIVERSITY)

Richard Allsopp
Centre for Dance (HZT), University of the Arts, Berlin / Performance Research Journal

Walking Backwards: choreography, blind-spots and the utopia of the present

'Walking Backwards' raises questions of forgetting as integral to a choreographic conception of the relation between movement and memory, and performance as a means of embodying images and experiencing the play of recollection and forgetting. The physical 'blind-spot' that extends behind our backs is an area both 'forgotten' and confronted (paradoxically) through actions of walking backwards. The body is a moving technology that is continually altering our perception of, and our engagement with, the world and as such is an embodiment of a transforming relation between technology, memory and experience. The paper will develop a reading of Christina Ciupke, Lucy Cash and Boris Hauf's recent choreographic work *Yes. No. A bit. Not Really* (2010) and its articulation of the 'blind-spot', and makes reference to other recent choreographic approaches to issues of memory, our relation to the past, and to the 'live'/ lived moment of experience. The Benjaminian idea that 'each now is the time of a particular recognizability', or moment of recognition, is examined in the work of Ciupke et al. alongside the idea that the image of the present moment is also both a form of forgetting and remembering: we walk, or 'face', backwards and forwards at the same time. The paper makes connections between Benjamin's perception that 'image is that wherein what has been comes together in a flash with the now to form a constellation' (*Passagenwerk*), and writer and poet Lyn Hejinian's notion of context as the 'ground of becoming' (*Language of Inquiry*, 2000).

Emma Doran
Ryerson University

Illuminated Memories and Technological Narratives: Encountering Loie Fuller in Print Media

Known for her avant-garde use of theatrical lighting, modern dance pioneer Loie Fuller (1862-1928) is portrayed as an embodiment of modernity. Employing lighting techniques that resemble new scientific, technological, and psychological innovation (prisms, kaleidoscopes, microscopic cell images, Rorschach ink blots) and yet closely associated with the "natural" dance movement, on stage Fuller manifests what Bruno Latour termed a "quasi-object," neither exclusively natural nor technological. In this paper I explore how reviews of Fuller's choreography portray dialectical narratives – on the one hand describing masculine technological utopianism associated with the West, and on the other an "Eastern" feminine sexuality. These parallel narratives, although seemingly contradictory, ultimately rely on the other for avowal.

Exploring Fuller's dances through print media promotes discussion of how language and print technologies both facilitate and fossilize the memory of a live performance. Using a combined phenomenological and media-ecology approach I will discuss how the newspaper medium administrates spectatorship, beyond the reach of the initial theatrical event. In particular, using phenomenology as a mode of inquiry facilitates dialogue regarding the disparities and dependencies between perception and language, and how the dance critic attempts to traverse this fissure in meaning.

Nitin Vengurlekar
University of New South Wales

Gestural Memory and the Visual Apparatus in the works of Pina Bausch and Jacques Tati

The works of both German choreographer Pina Bausch (1977-1978) and French filmmaker Jacques Tati (1953-1967) are implicitly concerned with problems of perception. Bausch's early dance-theatre works explore the production of gestural identities and ways of looking encoded by specific cultural memories pertaining to authoritarian narratives in Germany's recent political past. Tati's filmic choreographies are similarly concerned with ways of perceiving and interacting with spaces and bodies that are the result of a scopic regime emerging out of the modernist fantasy accompanying the post-War urbanisation of France. In this paper, I will explore the ways in which the visual apparatus mediates cultural memory in the orientation of perception and gesturality in these works, and examine how Bausch's theatre and Tati's films reconstruct the visual field as a response to particular cultural histories and memories. In particular, I will examine how the choreographies of Bausch and Tati renegotiate perceptual frames, and, in the creation of a 'deterritorialised gesturality', *remobilise* a kind of embodied or somatic memory that invites new ways of looking and being. I argue that this somatic memory is mediated through particular relationships between the seer and seen, both within the choreographic worlds of the works, and across the frame, in the relationship between the work and the spectator. Further, I will examine how the visual apparatus functions in the works of Bausch and Tati in order to produce moments of punctuation in which the spectator body is implicated in a process of re-appraisal and re-experiencing of perceptual and gestural memories.

Thomas F. DeFrantz
MIT

Unchecked Popularity: Neoliberal Circulations of Black Dance

African American social dances are complex nodules of performance that tie social agency, communal exchange, individual creativity, and personal expression to practices that demonstrate vectors of gender, sexuality, ability, location, class, age, and place. These are dances that forward ideologies of *corporeal orature* – expressive body talking – as a productive means of group formation and social connectivity; they are embodied structures of playful musicality, understanding, and questioning cast in terms that involve active physical exploration. In local contexts of black communities, these social dances function as essential agents of cultural expression at once precious and freely available to those who engage their practice.

This essay offers critique of the expansive category of popular culture built around circulations of black social dance. Global markets allow these social dances to be appropriated and repurposed as intellectual property to generate profit; in millennial terms, black social dance becomes a way to understand presence within global economies. To underscore the neoliberal logic that feeds these contemporary circulations, I will look back to television programs American Bandstand and Soul Train, as well as the ideologies of dance that circulated at Motown records in this same period. I offer an exceptionalist counter-example in a consideration of funk dance and music practices as exemplary of creative black social spaces that resist commodity cooption, but may still be ripe for latter-day neoliberal exploitation.

☐ Re-membering and dis-membering identity: Tracing tradition and seeking innovation in contemporary Italian theatre

II

UTRECHT UNIVERSITY, DRIFT 23, ROOM 1.03

CHAIR: RAFFAELE FURNO (ARCADIA UNIVERSITY)

The panel aims to analyse the tension between the lack of a dense national social memory and the reworking of such absence on the contemporary Italian stage. The role played by memory in the work of many Italian performers actually speaks of a need to selectively remember one's own ponderous cultural past – to regain awareness of the collective traces of the nation's artistic and social history – while at once forgetting its acculturated myths of uniqueness and homogeneity. Drawing case studies from various theatrical genres, production venues and creative credos, the panel's papers will reframe the current perceptions of belonging and feeling safe at one's home, when it is clear that the fictitious construction of home has been based on a political desire to annihilate differences and silence diversity.

With an eye to the impositions placed on culture, and theater, by economics and politics the panel perceives memory as the interplay between the innovative attempts of theater producers to address such silencing and the need to foster the training of theater-goers in rediscovering their sense of participation to the creation of a general discourse on the permeability of individual and collective identities.

Raffaele Furno
Arcadia University

Capitalizing on Memory and Nostalgia – The Ambivalence of Theater as Entertaining Means, Identity Marker and Money Maker

It is often believed that attending theatre, sharing the performance experience with other theatre-goers, and feeling along with actors and fellow spectators the same fear, passion, joy or sorrow, is a way of paving the entry into both individual and collective memory. What happens when the access to memory is not anymore the outcome of a creative need to communicate to and across culture? How does the theatrical experience change when it derives from a profit-based mentality to capitalize on memory and nostalgia and sell more tickets to a show? The paper will investigate theatre in its dual nature of artistic creation and business form. Drawing examples from the current Italian theatre season, on the backdrop of national cultural politics that over the past ten years have constantly cut the budget allotted to theatre-making and other artistic events, I will explore the on-stage utilitarian return to the "golden age" of Italian comedy as a duplicitous act. The re-staging of classics of the Italian musical comedy aims to attract old and new audiences by means of what critics generally call "thoughtless mainstream entertainment". However, embedded within the plots and musical scores of these plays, lies a fierce analysis of core elements of the Italian society – its inter-gender relations, cultural pillars, and religious belief – which constitute a critical voice that speaks louder than the mere enjoyment of a night at the theatre.

Francesca Spedalieri
The Ohio State University

***Re-membering Sicily: theatrical tradition and regional identity in Emma Dante's trilogy* Carnezzeria**

Italian directors Emma Dante belongs to a theatrical tradition that is both deeply rooted in her Sicilian cultural heritage and, at the same time, attempting to break with such tradition. Intimately connected to her native land, the theatrical essence which permeates her devised works narrates stories of personal struggle mirroring that of Sicily and southern Italy. Conquered, exploited, and forgotten; engulfed in a limbo which seems to escape the cycle of death and rebirth, Sicily then is rightfully given a central part in Dante's works. The island becomes a pulsating membrane enriching and defining the cultural and artistic memory present in Dante's plays. By contributing to the theatrical and sociological imprint connected to her city, Palermo, and Sicily, Dante ultimately adds one more piece to the puzzle of Italian contemporary theater, setting her artist path to strive for innovation while honouring memory. This paper analyzes the idea "Sicilian identity" in the context of "memory" in Emma Dante's first trilogy, *Carnezzeria*. The analysis will focus on the process of "re-membering" (giving new flesh to) and elaborating the Sicilian avant-gardist tradition of Salvo Licata and Franco Scaldati, while forging rich performance pieces pertinent to her time. Further, the paper will frame memory as the reason and also the product of the daily entrapment of the trilogy's characters. Using the portrayal of the family nucleus as presented in the trilogy, the paper will pinpoint how Dante re-works absence and presence as a mechanism to generate a self-perpetuating cycle of memory creation.

Anna Sica
University of Palermo

Poetry and Politics: the Epic Ethno-Drama of Salvo Licata

Salvo Licata was born in Palermo in 1931 and therein died in 2000. He has been one of the early dramatists of the new romanticism in Italy. In the Seventies a new romantic stream counteracts the aesthetics of neo-realism on stage; and Licata has been one of the artists who has sailed into new romanticism the Sicilian theatre of the late twentieth century. In 1966 he founded the political cabaret of *Travaglini*, which he transformed into a theatrical form exquisitely balanced between poetry and politics. There are sufficient evidences to state that one might consider his early theatrical experimentation as an epic ethno-drama.

Juliet F. Guzzetta
University of Michigan

Reconceiving Subaltern and National Memory in Italian Narrative Theater

During the infamous decade of the 1970s in Italy when brutal acts of terrorism from extra-parliamentary groups were all too common, a performance phenomenon later named *narrative theater* emerged. Largely through a method of storytelling, Laura Curino, Marco Paolini and Marco Baliani, the narrators whose work I examine, challenge hegemonic notions of national memory with bottom-up accounts that focus on individual experience. In my paper I argue how despite our ever-more-mediated world where the everyday and everyman is often absorbed into national mythology, narrative theater resuscitates the local, shedding light on unknown and underrepresented narratives in Italian history. Methodologically, I invoke the notion of the subaltern, which for Gramsci delineates groups outside the established structures of political and historical representation, and for Spivak includes those denied access to mimetic representation. Narrative theater works to fight against such oppression by recollecting and indeed rewriting private and public memory "from below." In my paper I show how narrators challenge their spectators to rethink foundational national histories, and more specifically, to reconceive them in relation to their personal narratives.

☐ Memory and Ghosting in Transcultural Performances

II

UTRECHT UNIVERSITY, DRIFT 23, ROOM 2.07

CHAIR: WILLIAM PETERSON (MONASH UNIVERSITY, MELBOURNE)

This panel looks at how memory interfaces with and complicates transcultural experience and imagination in a range of Filipino performance contexts. Looking at hybrid forms such as Western Opera, gay beauty pageants, a transgendered stage spectacle, as well as the larger history of forgetting in a postcolonial context where Filipino memory is said to be 'short,' we seek to consider the ways in which content, context, and the experience of spectatorship radically destabilizes performance idioms, while providing the respective performances with a diverse range of possible readings and mis-readings.In the contexts outlined in all four papers, an uncanny kind of ghosting occurs, whether it be an historical mirroring of the present and the past, the difficulties faced by the ethnographic researcher as he struggles with the distance between knowing and writing, the gap between the ways in which gender is experienced internally and the way it is read by the audience member, or the accommodations made by performers with "real" ghosts.

Jazmin Badong Llana
Aquinas University of Legazpi

'Short' Memory, Active Practice in Postcolonial Performance

Filipinos say they have a 'short' memory, notably of bad experiences, so that they seem to 'easily forgive' grave offenders – the Marcoses are back in government; the American teachers who completed the job of colonial subjugation are now fondly remembered as 'bearers of benevolence'; and villagers who continue to perform religious rites and traditions imposed by the Spanish colonialists only speak of these practices as 'inherited' from the Spanish. And so on. What does it mean for one to remember and can performance (in its opacity) be thought as a technology of remembering devoid of intentionality? Does not performance as technology preserve modes of resistance to and condemnation of grave offenses such that these modes can be deployed in new contexts of oppression even without conscious intent? Old oppressions haunt in the guise of the new and new oppressions are faced with old ruses and tactics of inversions and subversions, perhaps exorcised from consciousness itself. Or perhaps the absurdity of the 'old' mixing with the 'new', which is how these performances appear in chaotic jumble, signal forgetting instead of remembering. And so it happens that performances appear like artefacts on display, experience is presented as petrified memory through the technology of performance, and what speak strongly in all vibrancy are the performers and their act of performance. The 'short' memory is belied by the persistence of the act of performance, by active practice of 'people who have nothing at all' – an act, says Badiou, not of memory but of thought.

meLê yamomo
Ludwig Maximillians University

Staging Modernism in the Philippines: Opera as Repeating Media of Transcultural Memory and Imagination

Western classical opera emerged in Southeast Asia as a form of colonial entertainment as early as the late nineteenth century, particularly in Manila and in Hanoi where opera houses were built to house the performances of this elaborate art form. One century later, opera companies are being founded in the newly industrializing and modernizing metropolitan centers of Bangkok and Singapore. In my current research with the Global Theatre Histories Project, I am investigating how opera

as a symbol of modernity transpires as a transnational and transcultural phenomenon in Southeast Asia in various historical moments: In the nineteenth and early twentieth century colonial times, and in the late twentieth century. In this paper I will be focusing on the experiences of Manila.

Opera can be seen as a symbol of modernization by the colonizers exerting their powers in the region in the nineteenth century, and recurring again in the late twentieth century as newly industrializing Southeast Asian nations modernize their urban landscape with transnational/transcultural cultural artifacts. Here I would like to argue, in conjunction with Anthony King's proposal, to readjust the concept of modernity to what I call the global modernity. In comparing this uncanny recurrence of opera and modernity in the region, we also see the different motivations in the staging of such a monolithic artform also perform various moments of remembering and imagining. On the one hand, opera stages the memory of home for the colonial expatriates in the nineteenth century. On the other hand, opera stages an imagined exotic culture from a fantasized classical Europe for contemporary Manila. In our age of postmodernity with its accompanying cultural practice of transnationalism and transculturality, we begin to see that the cultural conditions of the Third World transcultural colonial cities (one century ago) and of (contemporary) western transnational postmodernity: the irony, pastiche, the mixing of different histories, intertextuality, schizophrenia, cultural chasms, fragmentation, incoherence, disjunction of supposedly modern and pre-modern cultures – are all but borrowed, claimed, morphed, and evolved repetitions of the different signs of modernity that transpired and are transpiring in different historical moments in different cities of the world.

Teilhard Paradela
University of British Columbia

Memory and Documentation of Gay Transvestite Beauty Pageants in the Philippines: Reflections of a Transcultural Researcher

In February 2003 and August 2009, I went back to the Philippines to conduct fieldwork on what is arguably the most popular form of live entertainment in the country: the gay transvestite beauty pageant or byucon. My countless experiences as a spectator of byucons in the 1990s had inspired me to write my graduate dissertation on this topic. But when I sifted through my field notes and electronic recordings of the byucons that I had observed for my study, I was confronted with the tensions and collisions between what I remembered as a spectator and what I documented as a researcher. In this paper, I reflect on my research experience within the broader debate, most notably examined by Matthew Reason, on the representation of live performance. Following Reason, I examine the philosophical and practical issues of "knowing" and "writing" about byucons from personal memory and / or through electronic media. Moreover, I consider how these issues complicate my position as a "transcultural" researcher. I had designed my study as a response to two separate ethnographies by British anthropologists, Fenella Cannell and Mark Johnson. Employing transcultural frameworks, both of these studies had been criticized by Filipino scholar, J. Neil Garcia, as eliding the local gender dynamics in byucons, at the same time reifying the "otherness" of the bakla contestants. Following Garcia, I focused on the cultural negotiations between and among local performers and spectators. But while I had eschewed the transcultural as an analytical frame, I realized my position as researcher raises other questions on the politics and ethics of representing byucons.

William Peterson
Monash University, Melbourne

The Amazing Show: Memory and Experience in Transnational Cultural Production in the Philippines

A consciously-engineered transnational enterprise bankrolled by a South Korean producer, the *Amazing Show* is the longest-running stage show in the Philippines. More than 350,000 people have witnessed this transcultural spectacle featuring a cast of up to 35 transvestites and pre and post-operative transsexuals since it was first presented in 2001 at the Film Centre of the Cultural Center in Metropolitan Manila. While its largely Korean audience is the primary consumer and maker of meaning for this transnational cultural show, the ways in which the other communities of individuals involved in the production experience and understand the event suggests that multiple and sometimes discontiguous cultural flows are moving about, merely tugging at one another's edges.Both the show's content and style of delivery perform transcultural memory in ways that hint at the original without ever fully reproducing it; whether enacting the fantasies of World War II American GI's in an Hawaiian-themed musical fantasy from that era, paying tribute to the late Chinese pop diva Teresa Teng, or restaging *Phantom of the Opera* with new choreography, what is staged is a kind of ghosting, one doubly complicated by the three additional frames provided by the Filipino transgendered performers, the largely Korean tourist audience, and the show's creators. The final layers of memory and experience are provided by the ghosts believed to inhabit the performance venue, and with whom the toughened "gay" or bakla performers have evidently reached a level of mutual co-existence, and the ways in which the heavily mediatised experience of viewing the show exists more in the future than in the present as video and still cameras record the show's action, imbed the spectator in the experience, and re-present the totality of the *Amazing Show* to future home and workplace audiencesin Seoul and other Asian cities.

☐ Technology and Trial

UTRECHT UNIVERSITY, DRIFT 23, ROOM 2.12 — II

CHAIR: BRANISLAV JAKOVLJEVIĆ (STANFORD UNIVERSITY)

James R. Ball III
NYU

The Trials of Gaius Baltar:* Battlestar Galactica *at the United Nations

The United Nations and associated international institutions deal daily with the tension between remembering and forgetting following conflict. The work of reconciliation involves both bringing to light hidden crimes to provide justice to survivors, and strategic acts of forgetting from which radical scenes of forgiveness might proceed. International institutions established to facilitate these processes have become both repositories for and producers of a technical knowledge whereby reconciliation occurs. At the same time, in the realm of fiction, authors and dramatists have developed representations that imagine the terms by which violent antipathy might be replaced with peaceful coexistence. On March 17, 2009, these two approaches to international (and interstellar) conflict met at UN headquarters. Representatives of the cast and crew of the science-fiction television program *Battlestar Galactica* held a panel discussion with officials from within the UN system. This paper takes the occasion of this event to interrogate the ways in which theatrical and filmic acting are productive of knowledge regarding an equitable encounter with ethnic and cultural others that has relevance to scenes of post-conflict recovery, mining the complex relationship between pedagogy, violence and performance in order to suggest potential affinities between the work of the UN and the artistic practice of actors. When panel moderator Whoopi Goldberg asks a career diplomat, "What has the UN learned about making peace?" soon after hearing what the performers of *Battlestar Galactica* learned themselves, she casts the UN as a theatrical space that can establish and maintain a repertoire of peacebuilding practices.

Kathryn Leader
Birkbeck, University of London

Trials, Truth-Telling and TV: Mediatisation and performance in the criminal courtroom

A witness who gives evidence orally demonstrates, for good or ill, more about his or her credibility than a witness whose evidence is given in documentary form. Oral evidence is public; written evidence may not be. Oral evidence gives to the trial the atmosphere which, though intangible, is often critical to the jury's estimate of the witness. The legal arena may be one of the few remaining cultural contexts in which live performance is still considered essential.

The live presence of all trial participants in a shared space is a longstanding feature of the adversarial criminal jury trial. Along with this longstanding practice is the equally longstanding belief that live presence facilitates truth-seeking. Going back as far as the trials by ordeal where a witness's body was actually read to reveal the truth, live presence has been believed, in various ways, to make the criminal trial safer and fairer. These ideas currently most commonly revolve around the concepts of demeanour and confrontation, where the presence of bodies and their interaction will help indicate to the jury the truth of the matter. These beliefs are, however, largely implicit: how and why live presence may be valuable has not been clearly articulated until recently.

The advent of mediatised technology into the courtroom in the 20th-century has led to a renewed attempt to account for the value of live performance. In this paper, I examine how arguments about the value of live performance have been pivotal in debates about the use of closed-circuit television testimony (CCTV). Using performance theory, I will analyse debates around CCTV usage and discuss the contested meaning of liveness and its value, arguing that the attempt to use empirical studies to prove the value of live presence is problematic as it overlooks the role of belief. As I conclude, it is also these beliefs revolving around live presence that sustain the symbolic violence and coercion routinely involved in the criminal jury trial.

Marcos Steuernagel
NYU

Remembering the body – dictatorship, memory, and performance in the Amnesty Session of Brazilian theatre director Zé Celso

The end of the dictatorships in Latin America were marked by all sorts of memory machines, state apparatuses responsible for shaping and controlling the way events should be remembered once democracy was reinstated. In Brazil, the Amnesty Law of 1979 performed a national amnesia, officially pardoning all who committed political crimes, both in the military and in the resistance. In the absence of a Truth and Reconciliation Commission, the Brazilian government established in 2002 Amnesty Commissions to evaluate specific requests for official state recognition of wrongdoing. The 35th Amnesty Commission was exceptionally held at a theatre, the Teatro Oficina, to read and vote on director Zé Celso's request. Highlighting and responding to the official theatricality of these sessions, Zé Celso complemented the event with a staging of Plato's *The Banquet*, washed the feet of the guests, and had the official report be read by an attorney barefoot on stage. Zé Celso was a central figure in the artistic resistance to the dictatorship, and his exile, along with that of several other performing artists, enacted a purposeful break in the repertoire, disappearing the bodies responsible for performance as a technology of remembering. Zé Celso's 2010 Amnesty session plugs into several memory machines surrounding the dictatorship and its aftermath and helps us map these machines, by looking at ways in which procedures of remembering and forgetting get processed through and in the performing body.

Aliza Shvarts
NYU

How I Learned to Stop Worrying and Love the Rape Kit

Calling upon the history and cultural legacy of fetishism, my paper reads the "rape kit" – the forensic processes used to collect evidence in the case of sexual assault – as a technology of knowing. Divided into three parts, this essay examines how the kit transcribes flesh into fact by way of a spatialized scrutiny, employing a perspectivized gaze that fabricates the legibility of bodily violation. Part I of the essay analyzes an official instructional video starring the *Law and Order: SVU* actress Mariska Hargitay in relation to Claude Lévi-Strauss's essay "Writing Lesson," suggesting that a cultural echo precedes and produces the rape kit in the absence of the object. Part II considers the text of an explanatory note that accompanies the directions to the rape kit in relation to William Pietz's history of the fetish's emergence, exploring what ideological position its language iterates. Part III looks at the kit's physical construction alongside Karl Marx's material notion of commodity fetish and Jean Baudrillard's re-conception of the commodity fetish as an exchange of signifiers, probing the relationship between sensuous physicality and signifying signage in relation to value and virtue. By reading the rape kit in the terms of fetishism, by plotting its function as a legacy of this specific historical genealogy, I aim to discover what political work is accomplished through this forensic mode of knowing, this juridical remembering and re-membering of the violated body.

Panels

11.00–12.30

☐ The Old Style: On Some Ancient Ways of Performance

UTRECHT UNIVERSITY, DRIFT 21, ROOM 0.32 — II

CHAIR: PAUL RAE (NATIONAL UNIVERSITY OF SINGAPORE)

In recent years, the 'memory turn' in the humanities has drawn attention to the many ways in which present-day creative practices encode, refigure, recover or suppress the social meanings and cultural expressions of the past. The critical impetus of this trend has been directed towards questioning the disciplinary certainties of history on the one hand, and the political contingencies of myth on the other. However, perhaps mirroring Camillo's own externalizing principle of creating a 'theatre of memory', the development of a widely-used conceptual vocabulary – memory, cultural memory, embodied memory, forgetting, trauma, 'the' archive, 'the' document, the repertoire – risks instituting a new set of reifications that enact their own separations between the subject and object of creation or inquiry.

In other words, even the critical invocation of 'memory' and 'forgetting' brings positions and parameters to bear upon the study of performance that cannot adequately account for all they promise to encompass. After all, if Camillo conceived of a theatre as a place in which those things to be remembered might be housed, then the theatre must be supposed capable of enduring both before and after the life of whatever object or event it might be supposed to house. By way of a corrective, therefore, the three papers of this panel will explore some longstanding characteristics of performance that are so persistent as to pass 'below the radar' of the 'memory and forgetting' nexus.

Nicholas Ridout
Queen Mary, University of London

On the Shameful History of the Amateur, Part Two

Public and professional contempt for amateur performance, and particularly amateur theatrical performance regurgitates some very ancient political prejudices. In Rancière's polemic against Plato's expression of these prejudices (against anyone who seems not really to know what they are doing) it is proposed that the only qualification to rule is having no such qualification. Were elite liberal objections to 'the acting President', Reagan and, more recently, California's 'Governator' recurrences of this old set of problems? In this paper Nicholas Ridout explores the possibility that we remain in the grip of some very old ideas about the relationship between performance and politics, and that this grip is primarily maintained by way of carelessness and inattention.

James Harding
Freie Universität, Berlin & University of Mary Washington

'You forgot Your Double Security Check': Performance in Radio Drama, Poetic Discourse and the False Transmissions of the Special Operations Executive

Just three years before the collapse of the Soviet Union, the British historian Phillip Knightley published an unconventional history of western espionage entitled *The Second Oldest Profession*. The title cleverly ranked the sordidness of espionage just shy of the dirty secrets of prostitution (the oldest profession) and foreshadowed one of the book's central theses. The secret history of intelligence communities, Knightley argues, remains untold not because it is comprised of classified material. The history remains untold, he argues, because it is comprised of unimpressive, exaggerated successes accompanied by countless failed performances and because a full critical assessment of this history would counter the very justification for the existence of intelligence communities as such. Drawing upon an odd configuration of theories about performance, encryption, radio drama and poetic discourse, my paper will focus in particular on the apparently counter-intuitive behaviour of the British Special Operations Executive during WWII. I argue that however unimpressive the record of intelligence communities might be,

they thrive not because of a clever ability to obscure their short-comings but because they appeal to a more basic cultural desire to believe in performance, particularly performance shrouded in mystery and particularly mystery that performs as a surrogate for memory.

Paul Rae
National University of Singapore

In Rep: The Mysteries

In this paper, it will be my contention that attending to what is predictable and unremarkable in any experience of theatre-going is a means of accessing what is most 'mysterious' in the art form as a whole: what places our individual encounter in a material relation with its massive and continuing existence as creative practice and social force.

In order to address this theme, I will consider qualities of the theatrical experience that, in addition to its buildings or organizational structures, might be described as 'institutional'. Arguably, for all the poststructuralist insistence that we are at least as much spoken by language as speak it, the idea that we may be much more the products of theatre than its producers is under-explored in performance studies, since it is at odds with aspirational claims for the agency of performers and spectators alike. Critical disdain for 'repertory theatre' as clichéd, hidebound, provincial and middlebrow similarly overlooks the simple but central fact that theatre persists in and through the widespread, nightly repetition of more or less routine acts of performance.

As such, my focus is those aspects of 'the mysteries' in theatre that remain 'in repertory': what is so continuous in the theatre experience that we barely acknowledge it.

☐ Marina is Present

UTRECHT UNIVERSITY, DRIFT 21, ROOM 0.05 — II

CHAIR: HANNA JÄRVINEN (THEATRE ACADEMY, HELSINKI)

T. Nikki Cesare
University of Toronto

The Artist is Missed: Liveness in an HD World

Watching via live webcam the strange and intimate shared meditation with Marina Abramovic and the person sitting across from her during *The Artist is Present* (2010) places us, the unseen observer, in the position of Sartre's jealous voyeur looking through a keyhole ([1953] 1992). With screen as virtual peephole, we, like him, are "alone and on the level of a non-thetic self-consciousness," one in which we are our act, rather than *knowing* it (347). In its stuttering doubledness of temporality, the live webcam on Abramovic allows for the simultaneity of *being* and *having-been* that ultimately creates a disjunct in time, a temporally unrealizable space in which present and past might occur concurrently. We watch Abramovic watch, and being watched in turn, as if we are gazing at a photograph or film. Yet this is not a film, nor is Abramovic static photograph. Abramovic is not object we imbue with the possibility of looking back through our own apperceptive awareness; Abramovic *is* perceptive, she *is* looking back – just not at us.

The Artist is Present questions just how present the artist is, in both the live and live-virtual (or virtually live) encounter. As well, it challenges notions of the event in relation to its simultaneous dissemination as its own reproduction. Juxtaposing how we engage *The Artist is Present* with Richard Schechner's recent consideration of September 11 as avant-garde art (2009), I interrogate modes of witnessing and perception in the live event and the broader implications of viewing the "real" as performance.

Astrid Peterle
University of Vienna & University of Salzburg

Hanging the Performer on the Wall: Some Thoughts on Musealizing Performance Art

Based on Marina Abramovic's much-debated retrospective at MoMA and other examples, I will present some critical thoughts on the issue of musealizing performance art. Recently the relatively young discipline of performance art and its protagonists seem to be increasingly interested in finding ways of representing and preserving performances on an institutional scale. Thus they also aim at contributing to the writing of the history of performance art by creating an archive of memories. The attempt to showcase performances in classical museum settings leads to the question of how an ephemeral art form can be transferred into a space that generally consolidates subjects into objects. Should exhibitions on performance art include live-performances and re-enactments or could they solely rely on documentation? Without establishing a normative concept of how performance art should be presented in a museum, some questions must be raised: What do we actually want to achieve by putting performance art into the museum – do we want to preserve it for the future or re-create them for a contemporary audience? If the latter – does the focus lie on the impossible task to make the performances "re-experienceable" for an contemporary audience, or rather, on reflecting the mechanisms of remembering? What narratives of the past and the present do we tell the audience? And what part do the Internet and social media play in musealizing performance art? Above all, one danger needs to be addressed: How can we avoid creating yet another art-historical master narrative by new means?

Louis van den Hengel
Maastricht University

Pure presence? The Politics of Re-Performance

As performance art has increasingly moved from the margins to the mainstream, the preservation of performance has become a primary topic of debate among artists, theorists, and museum professionals. The ephemeral nature of performance profoundly challenges traditional conservation paradigms – a question which has recently been addressed in conferences/exhibitions such as "After the act" (MUMOK, 2005) and "The manifold (after)lives of performance" (De Appel, 2010). Performance artists themselves are, in turn, experimenting with strategies of preservation and documentation by reenacting performances, leading to various redefinitions of the notion of 'performance' itself.

Focusing on the practice and politics of re-performance, this paper seeks dynamically to re-conceptualize the 'ontology' of performance art and its shifting relations to issues of authenticity, authorship, medium and memory. Drawing on various theories about the (im)possibility of performance conservation by Peggy Phelan, Philip Auslander and others, I also propose to utilize Gilles Deleuze's notion of affect in order to theorize what re-performances *can do*: how they open up (or close down) the potentiality of performance.

The objects of analysis are three projects by Marina Abramović (1946-), who has pioneered the use of re-performance as an embodied form of documentation and conservation. First, I discuss the use of archival remains in Abramović's reenactments of seminal performances from the 1960s/70s (*Seven Easy Pieces*, 2005). Next, I consider the conservation strategies used in the artist's recent retrospective exhibition (MoMA, 2010). Finally, I will examine how Abramović's work *The Artist is Present*, performed continuously for three months during the MoMA exhibition, challenges conventional modes of performance documentation. I will also reflect on my own participation in this performance, in order to question to what extent technological mediation accounts for the embodied experiences of 'pure presence' engendered by such a performative event.

☐ The Workcenter of Jerzy Grotowski and Thomas Richards at 25

UTRECHT UNIVERSITY, DRIFT 21, ROOM 0.06 — II

CHAIR: LISA WOLFORD WYLAM (YORK UNIVERSITY)

This panel is comprised of brief position papers followed by a roundtable discussion with contributions from performance theorists who have followed the development of the Workcenter's research in recent years. UNESCO's designation of 2009 as the Year of Grotowski catalyzed a broad range of scholarship, yet much remains to be done in examining the significance of Grotowski's contributions for the development of performance studies. Honored by the Collège de France with a highly prestigious Chair in Theatre Anthropology, Grotowski merits recognition among the founding figures of the discipline. Grotowski's research in paratheatre parallels the contemporaneous projects of figures such as Anna Halprin and Alan Kaprow, exploring spontaneous interaction at the intersection of ritual, art and daily life. His investigations in Theatre of Sources, Objective Drama and Art as Vehicle are linked by a shared focus on songs and embodied behaviors derived from traditional ritual practices from various cultures, investigating the impact of these materials on the psychophysical state of practitioners from diverse ethnic and cultural backgrounds. Grotowski's research is greatly illuminated when read through recent advances in neurocognitive science, as well as performance studies scholarship that theorizes embodied practice as a mode of transmitting cultural knowledge.

The proposed session will examine the creative research of Grotowski's Italian Workcenter, founded in Pontedera, Italy in 1986. Over the past quarter century, Grotowski's research in Art as Vehicle has been applied and extended by his longterm collaborators Thomas Richards and Mario Biagini. Rather than imitating or replicating Grotowski's practice, the Workcenter has sought to continue an active inquiry into the potentialities of performance as a vehicle for work on oneself.

Contributors will present brief papers examining the Workcenter's recent praxis through the lens of key performance studies methodologies: relational aesthetics, affect theory, phenomenology, post-structuralist ethnography and theories of embodiment. Following these presentations, the panel will address central ethical, political, and methodological concerns raised by the respective papers, as well as issues voiced by conference attendees.

Melanie Bennett
York University

Open Program's 'Electric Party' and 'I AM AMERICA' as Memory Potential

Performance Ethnography is a means of exploring "how social communities are sustained and their values expressed and sometimes changed through performative practices such as rituals, ceremonies, rites of cultural practice, and oral history" (Goffman 117). Drawing on theories of performance ethnography, this paper explores the site-specificity of the Open Program's recent public performances directed by Mario Biagini of the Workcenter of Jerzy Grotowski and Thomas Richards. Held in private living spaces, the affective potency of these intimate performances function to create an "environment of memory" that both sustains and changes Grotowski's legacy in their spectators.

Dominika Laster
NYU

"I-I:" Relationality and Twinship in Grotowski's Work

This presentation examines Grotowski's conceptualization of human relationality, particularly vis-à-vis the image of "twinship," which recurs both in the Gnostic literature selected by Grotowski and subsequently appears in the performance work of the Workcenter, structured around Gnostic texts such as *The Twin: Action in Creation*. The paper examines Grotowski's work as a conscious attempt to blur the boundaries of the self and other and considers the ways in which this praxis is developed in the present work of the Workcenter. It is this conscious, deliberate and literal unsettling of the boundaries between the self and other, which holds the most radical social, political and theoretical implications for performance studies and related fields.

Kris Salata
Florida State University

Thomas Richards'* The Living Room*: a Phenomenology of Action

This presentation considers the evolution of the opus currently being developed by the Workcenter's Focused Research Team in Art as Vehicle, The Living Room. Focusing on the distinctive phenomenological and ontological dimensions of the Workcenter's praxis, this presentation considers the experience of both performers in the Focused Research Team and the guests of these events, which resist categorization as theatrical performance in subtle yet important ways.

Lisa Wolford Wylam
York University

Yogic Dimensions of the Open Program's Ginsberg Cycle

This presentation examines the work of the Open Program, led by Mario Biagini since Summer 2007. Performances created by the group juxtapose spoken and sung poetry by Allen Ginsberg with folk songs derived from the US South. Highlighting parallels between Grotowski's exploration of mantra and Ginsberg's fascination with Buddhist and Hindu meditative practices, this presentation explores the range of performances developed by Biagini and his colleagues as a form of bhakti yoga, a path toward realization by means of devotion.

☐ Theatre, Performance and Nationalism

UTRECHT UNIVERSITY, DRIFT 21, ROOM 1.05 — II

CHAIR: HARVEY YOUNG (NORTHWESTERN UNIVERSITY)

Yuh-Jhung Hwang
Leiden University

The Abbey theatre and its memory through the lens of the other

The Abbey theatre is a renowned national theatre in Ireland since founded in 1903 by W.B Yeats and Lady Gregory. Due to its historical and cultural values, this theatre has been considered as the symbol of Ireland. The Abbey theatre provides the audiences (including tourists who are interested in Irish culture and its history) 'back stage tours' that allows spectators 'to look behind the scenes to experience the creative process' and an archive collecting and preserving materials of every kind associated with all aspects of the Abbey theatre and its productions since 1904 as a cultural and historical venue.

This paper will deal with how these elements at the Abbey would be activated and function for the foreign audience who undergoes the Abbey archive and its backstage tour as individual memory and experience. For this discussion, first I will define the notion of the performative and event and how it can be used in this paper.

Next, I will investigate how the backstage tour of the Abbey is working out and arranged to show their values as based on the performative perspective. And I will indicate how the backstage tour and the archive can be understood in the Abbey theatre and how the Abbey archive displays and arranges their history through the posters, photos and documents and so forth. Also, considering above things, I will explore how it gives a particular experience to a foreign audience beyond Irish locality and cultural difference and what kind of sentiment it provides the audience through the Abbey theatre.

Through this process, this paper will argue the specific audience response linked to a particular foreign cultural and historical space beyond cultural differences.

Anna Teresa Scheer
University of Melbourne

Schlingensief's Hamlet in Switzerland: A Mnemonic Generator

In April 2001, Christoph Schlingensief was invited to direct a production at the Zürich Schauspielhaus in Switzerland. With his decision to stage *Hamlet*, he sought not only to make Shakespeare's play relevant in a contemporary sense, but to intervene in Switzerland's political landscape, dominated at the time by a sharp rise in support for the far-right Schweizerische Volkspartei. In an unusual move, Schlingensief incorporated sonic, kinaesthetic and visual elements of a 1962 production of *Hamlet* by Gustaf Gründgens. A special soundtrack created for the piece required the actors to speak certain monologues synchronously with the recordings of the actors in Gründgens' version. Within this setting, Schlingensief employed a group of young neo-Nazi drop-outs to take on the roles of 'the players' in Shakespeare's famous mousetrap scene. The confrontation with the perpetrators of contemporary social unease, with their ethical and moral ambiguity, ensnared the audience into the dilemma of Shakespeare's mousetrap. This paper will draw upon Marvin Carlson discussion of 'ghosting' as a theatrical phenomenon, to consider the way in which Schlingensief's iconoclastic version of *Hamlet* critiqued traditional productions of the classics. In what I shall term a *'double-ghosting'*, I will examine how Schlingensief's use of 'historical spectres', and his citation of Gründgens' Hamlet, functioned as a mnemonical device that sought to re-infuse the play with political content. In tandem with the concept of performing memory, this paper will argue that the concept of both a theatrical and a political haunting was the pretext and main conceit of Schlingensief's production.

Simon Bell
Anglia Ruskin University

Laibach And The Nsk: Ludic Paradigms Of The Post-Totalitarian Age

This proposal reflects a study in how the Slovenian "art-political" movement the NSK (Neue Slowenische Kunst) and more specifically its most influential delivery system the group Laibach manifest Vaclav Havel's Post-Totalitarian Age, and operate as nexus between East and West. A Slovene collective emerging in the wake of Tito's death and shaped by the break up of Yugoslavia, the NSK are a performance-art movement founded in 1984 in Ljubljana, northern Slovenia.

With the employment of relatively unique and wilfully provocative strategies of *Retrogardism*, *re-mythologisation*, and (primarily) *Over-identification*, Laibach interrogate contexts of the "unfinished narrative of Communism", the aestheticised political of totalitarianism, and the legacy of Yugoslavian Self-management Socialism, maintained within an impossible subject-position. In manifesting issues of the European liminal mnemonic, Laibach's two dominant systems *Retrogardism* and *Over-identification* have attracted considerable recent attention as potential strategies of resistance, by bodies such as BAVO. (*Retrogardism* has been recontextualised by Marina Gržinić as the new "ism" from the East, and Slavoj Zizek champions Laibach's acts of disruptive *Over-identification*).

Other diverse fields such as ideological discourse, Suprematism, "Balkanisation" and the wider notion of European identity (in particular Western chauvinism), are all fertile ground for Laibach's controversial provocation. The ludic presence of Laibach and the NSK reveals the mechanisms of these fields, whilst simultaneously appearing to re-affirm such, often to an alarming and disconcerting degree. In the climate of post-communism, *post-histoire*, and indeed, post-modernism, actions such as *Laibach Kunst* are more essential than ever.

Theresa Smalec
Bronx Community College / City University of New York

***Haunted by History: Ivo van Hove's* The Little Foxes *and Lisa Kron's* In the Wake**

New York's fall 2010 theatre season brought American memory into the spotlight. Two productions in particular resuscitated the ghosts of seemingly bygone eras to reflect on the present and future. The first one is Ivo van Hove's revival of Lillian Hellman's *The Little Foxes*, a play about financial greed and moral bankruptcy that premiered on Broadway in 1939. The second show, Lisa Kron's *In the Wake*, takes us back to the contested presidential elections of 2000 and 2004. In a *Los Angeles Times* article, Kron said her play spans the Bush years, but is not exclusively about that era: "It's about the bigger question of American character: the assumption in this country that there's only so far we can fall. That we will always revert back to prosperity and stability. Why do we think that? What's it based on? It's a kind of collective blind spot."
Van Hove's revival of *The Little Foxes* also explores American culture's problems with learning from the past. Despite its arguably dated depictions of African-Americans, this revival is clearly contemporary in its references to the crisis of corruption that befell the world's economies in 2007. Together, both plays raise provocative questions about the (im) possibility of change. What do we learn from revisiting the painful eras we would rather forget? Furthermore, what are the implications of refusing to transform loss into art? Rather than affirming the pedagogical value of past mistakes, Kron and Van Hove take the rare step of looking closely at what we have forfeited.

Recording and Resistance

UTRECHT UNIVERSITY, DRIFT 21, ROOM 1.09 — II

CHAIR: WILLIAM URICCHIO (MIT/UTRECHT UNIVERSITY)

Leon Hilton
NYU

"Looking for Love": Sonic Affect and the Performativity of Vinyl

This essay offers a theory of the vinyl record as a performative object: a material archive of ephemeral sound; a fixed repository of fleeting affects; a fetishized commodity that promises to "preserve" a dead past but that nonetheless resounds in and through an anticipatory present. The paper centers upon "Looking for Love", a 2008 video installation created by American experimental composer and visual artist Christian Marclay. The piece consists of a single shot close-up, filmed using a medical camera, of the needle of a turntable playing vintage vinyl records from the 1950s and 60s. As the turn table spins, an unseen finger presses the needle into the record, "searching" for instances of the word "love" in the record's sonic code and thereby creating a vertiginous, chaotic, and ultimately hypnotizing soundtrack. A work of startling visual and aural power, "Looking for Love" offers insight into a number of pressing questions for the fields of sound, performance and affect studies. I suggest that "Looking for Love" prompts us to consider how the materiality of sound recording technologies can function as a modern-day "theater of memory," in which the affective registers of the historical past are retrieved, reanimated and even re-experienced in the "here and now." Bringing together recent work in sound studies with theories of affect and its temporal and spatial mobility, the essay queries the ways that sound and emotion may be en- and intercoded in the grooves of a record.

Peter Glazer
University of California, Berkeley

The Grain of History: Digitality as an Obstacle to Revelation

We live for our hard drives. Tapes of ethnographic exchanges must be transformed into "permanent," readily accessible digital files. The value of the digital archive to preserve history, memories, and experience is undeniable, but what is lost and what do we risk by valorising, enhancing, and depending upon new archival technologies? Are there ways in which we are moving in the wrong direction? In a recent class, I used my handheld cassette player to play a segment of a live performance. I had to fast forward and rewind to find the section I wanted. Though I didn't realize it in the moment, this was essential context. My students not only heard pieces of the surrounding performances, but my search historicized the document; it forced the students to relocate themselves, and, in the subsequent discussion, gave the segment I played for them immediacy and clout. If Barthes wants us to listen for the "grain" in a voice, my low-tech re-performance incorporated an inescapable grain in its a-digitality. I believe that Performance Studies is at risk of being compromised by dependence upon and even reverence for the digital copy; that memory might better thrive and be more productively engaged in the analogue; that audible rewind, for example, lets us hear, in its messiness, the grain of history. The time it takes to share our work in an analogue world is an experience whose loss will risk compromising our shared values.

Bianca Michaels & **Marc Dusseldorp**
Ludwig-Maximilians-University Munich & Office of Technology Assessment at the German Bundestag, Berlin

Performing arts meets technology assessment

New technologies have an enormous impact on our society – an influence which covers all areas of life. Yet, in most cases the consequences of technological innovation can not be foreseen at the moment of their development. In most cases there is only a vague idea of how future applications of a new technology will look like and what they will be used for – much less the consequences of their use concerning their impacts on society, environment, culture etc.

Thus, it is not a big surprise that the artistic activities as well as the scientific attempts to foresee and to influence the technological innovations and their application have a history nearly as long as the history of technology itself. In the scientific domain, a systematic approach of dealing with uncertain technological futures is known under the notion 'technology assessment' since the late 1960s for about 40 years now. Whereas the arts on the one hand and technology assessment on the other hand have mostly been working separately, there have been first attempts to bring these two apparently unrelated perspectives together in the last years.

Against this background, the focus of this paper is to examine the potential of performing arts in the context of technological innovations and their possible societal impact. What specific perspectives or insights allow the performing arts? In what way are they different from the insights provided by scientific approaches? And, finally, (how) could they both be integrated for a better understanding of future technologies?

Re-enacting Identity

UTRECHT UNIVERSITY, DRIFT 23, ROOM 1.03 — II

CHAIR: GAVIN BUTT (GOLDSMITHS, UNIVERSITY OF LONDON)

Bettina Knaup
Independent curator, Berlin

re.act.feminism

re.act.feminism is a longterm project exploring the larger context of early feminism and performance art of the 1960's and 1970's and its current 're-turn' in form of appropriations, re-enactments, archival and documentary projects (produced by cross links e.V., Berlin, curated by B. Knaup & B. Stammer, www.reactfeminism.org).

Its first instalment was an exhibition, performance program, conference and videoarchive hosted at Akademie der Künste, Berlin (2008/2009), featuring more than 70 artists from two generations. In the context of a beginning canonization and institutionalization of performance art, it was the project's ambition to explore and highlight the close interrelations between feminisms and performance art, to present the diversity and complexity of performative strategies and practices and extend the perspective beyond the canon of the known and familiar (this included performance movements in Eastern and Southeastern Europe and the GDR) and to explore the complex relationship between live performance, its traces and documents, the fragmentary performance archives and their (live) reception today.

The second instalment of the project is currently in preparation: a growing performance archive entailing performance documentations, video-performances, interviews, documentaries, as well as print documents will be temporarily assembled and hosted by several art institutions and performance studies departments across Europe (in Spain, Croatia, Poland, Estonia, Denmark and Germany). At each partner institution the archive will be presented and animated in different ways and expanded through research and local contributions. Workshops, readings, re-enactments, lectures, exhibitions will present (live) interfaces to the archive. The aim of the project is to make dispersed material accessible to varied audiences and to experiment with the potentialities of the living archive.

Shelley Salamensky
University of California, Los Angeles

"Plethoric" versus "Voidic" Public Memory: "Jewish" Cultural Re-Enactments by Non-Jews in East-Central Europe, Eurasia, and Spain

In this paper, I investigate and compare different operations of public memory vis-à-vis "Jewish" cultural re-enactments in European sites, such as Krakow's Kazimierz district, with those in the Eurasian site of Birobidzhan, a Stalin-era, and still extant, "Jewish" colony on Russia's far-eastern border with China; I also compare these to related re-enactments in Spain. These re-enactments – by non-Jews who dress up and perform "as Jews" for non-Jewish tourists, in what I term "Jewface" minstrelsy, and/or who construct what I term "Jewfaçade" architectural and decorative displays – on the surface appear similar in character. I argue, however, that the East-Central European cases structurally respond to a contextual condition I term "plethoric" – or, in a sense, "over-sufficient" – public memory of a lost Jewish presence; meanwhile, the Eurasian, as well as Spanish, cases structurally respond to a contextual condition I term "voidic," or, in a sense, "insufficient," public memory of lost Jewish presence. Plethoric performance and display, I further argue, function, at once, to expose, foreclose, revise, and control extant public memory, while voidic performance and display are challenged mainly to create new public memory, as well as to reinforce that which has been created. In this paper, I both present a study of these specific cases and suggest a model for consideration of the historiographical machinations of diasporic and other cultural re-enactments at large.

Lisa Newman
University of Manchester / 2 Gyrlz Performative Arts

Blood for Money: Generosity and the Institutionalization of Performance Art

Using Merleau-Ponty's phenomenological theory of sensorial "intertwining", this paper discusses how the presence of flowing blood in the performances of Michael Mayhew, Ron Athey, and Franko B creates the potential for an exchange of generosity between artist and audience in the live action. I have chosen the example of blood-letting to illustrate how the vulnerability and urgency of the artist's body in these actions elicits an intercorporeal exchange between artist and viewer that is specific to the experience of live performance.

I will then explore whether this kind of exchange is translatable outside of the original performance context by considering recent exhibitions curated by artist Marina Abramovic (*The Artist is Present*) and curator/historian Roselee Goldberg (*100 Years: A History of Performance Art*) both shown at the MoMA in New York in 2010. By examining the institution's re-inscription of the artist's body and performance through curatorial ownership and re-presentation of artists through re-enactments and iconic images within the fixed narrative of the museum, I argue whether the elements of performance art that instigate "intertwining" of artist and viewer are still present. I posit that the artist's ownership of their bodies and authorship of experience – once so crucial to the ethos of performance art - may become compromised in the museum collection and in re-enactments; the term "preservation" itself implies that something is dead, and in danger of putrefaction. This leads me to question: Who/what is it that is being preserved? What is lost in translation?

Anna Allgulin
Helsinki Theatre Academy

Synchronization of Acts of Memory and Perception

Any piece of art communicates in two directions – out, with the world and in, with itself. From the world it borrows themes, that people in return recognize and remember. Even from within itself it borrows themes, that come back from time to time. Both techniques demands memory from the audience – in the first case to recognize, interpret and compare the performance to life, history, or art - in the second case to remember what happens in the performance to follow its structure. To enjoy the first type you need a certain personal experience, education or common knowledge, you could call it a long distance memory - to enjoy the second type you need attentiveness and observance, you could call it a short distance memory. Both types of memories are highly needed to percept theatre, but they have one big difference: long distance memory is something you already carry with you when you enter the theatre building, while using short distance memory, you have to both perceive and memorize during the very performance.
My work in theatre with short distance memory; rhythm in language, reminiscences and repetition, changes the actor's memory technique from space-related to time-related. It seems to increase the presence of both actors and audience and it equally effects people of different age, background and experience. It seems to make closer not only the act of memorizing to the act of perception but also people in the room.

Movement, Memory, Time – Panel 2

UTRECHT UNIVERSITY, DRIFT 23, ROOM 1.13 — II

CHAIR: THOMAS F. DEFRANTZ (MIT)

Bojana Cvejic
Utrecht University

Out of here-and-now: Duration-Bodies, Resonances

The departure of this paper is a recent practice of choreography that engages various kinds of disjunctions, most prominently, a rupture of the bind between the body and movement, and, within the theater apparatus, a disentanglement between the theater stage and auditorium. B. Charmatz's *héâtre-élévision* (2002), E. Salamon's *Nvsbl* (2006) and *untitled* (2006, first signed as "anonymus", later attributed to X. Le Roy) are striking cases that challenge the chief claims about choreography as the writing of movement and performance as an act of disappearance. I examine how these choreographies exceed the spatio-temporal event of performance and operate outside the act "here and now", thus calling forth an ontology of performance that can account for the divergent temporal structures of making, performing and attending (performance). Drawing on Deleuze's ontology of difference, my main claim is that making, performing and attending are modes in which choreographic ideas have the status of virtuality, rather than possibility, as they are differentiated by the problems that demand specific, local, situated solutions or new inventions. The distinction between the virtual and the actual, corresponds to the fundamental split in time that enables, as Bergson develops in *Matter and Memory*, the passing of the present, and the preservation of the past in the present. I observe how in these choreographies the processes of sustaining motion and bodies in extended duration, as well as resonance after the performance, disturb the linear distribution of a before, during, and an after the event.

Stefania Mylona
University of Surrey

The effort to re-member the body in* Dancing Sculptures. *Camillo's Theatre of Memory as a Moving Sculpture

This paper will focus on my practice, *Dancing Sculptures*, both as a mode of external memory and a representation of the way in which memory functioned. The form of memory is perceived as moving, since it works in relation to forms of perception. Perception according to Bruno is described as a contraction, in the sense of spiritual effort, drawing together the past with the present. That is how, in Bergson's theory of duration, the present also extends towards the future.

Since memory cannot actually repeat, despite being re-collected or re-enacted, the effort to re-member the body often relies on images. However, images also move. Body images, in *Dancing Sculptures*, appeared to be moving, as in Optics, through simultaneity of contraction-and-expansion in their design. This overall contractile design, suggests that memory acts like a moving perspective, in-between what is there and its interpretation according to Bleeker's study on visuality (2008). Similarly to the processes of figuration in Renaissance visual art that Warburg analyzed, by obscuring some body members, the bodily assemblages of *Dancing Sculptures*, unfolded other body images.

When the body re-members its image becomes three-dimensional, and memory becomes interdisciplinary, as in Deleuzian theory which offers a materialist approach to phenomenology. The current form of memory will be thus seen as a moving sculpture, in-between effort and form. In this sense, Camillo's theatre of memory will be seen as a sculpture moving inwards and towards the present. I thus propose the paradox of change as the central function of memory.

Valeska Figueiredo
Universidade Estadual de Campinas (UNICAMP)

Choreographing memories

This paper is about the dance composition *Público*. The performance was directed by choreographer Adriana Grechi; its debut was in 2010 in Brazil. The dancers perform their personal dance remembrances. Certain sensations from these memories have been guiding the qualities of the movements. Each repetition of the dance is a moment to experience different things. This creation uses auto-fiction to amplify the possibilities of meanings. The remembrances are reinvented so that the present experience is intensified. There is also a video camera projecting annotations from the creative process and small movements in real time, in this way, some details and intimacies can also be appreciated. If the memory is understood as a way of re-creating, this can destabilize the idea that there is an complete and immutable identity. In this performance, each singularity is multiplied, changed and re-created continuously. Pieces of life stories, sensations and imagination are shared with the audience, becoming public. *Público* proposes that all of us are composed in a continuous and transitory process. When we connect with something, the parts involved change. We are never finished, however we are always being shaped. This paper will analyze these questions using the concept of the embodied presented by Mark Johnson and George Lakoff. In the notion of the *embodied*, the body is thought like a body-mind that is constituted by the connection between organism-environment. Moreover, this concept stresses the correlation between the past perceptions and present, between what happened before and what is happening now.

Timmy de Laet
University of Antwerp

Rewind... and Play? Re-enactment, from Moving Image to Bodily Movement

The recorded image formed a major stepping stone in dance's continuous search for notational systems that should allow choreographies to transcend their necessarily transient nature (Pouillade 2009). Since audiovisual recordings became widely integrated, they not only played a significant role in the creation and transmission of choreographies, but they also came to constitute a considerable part of our public archives. In serving this dual function, video imagery thus turned into a condition of existence for contemporary artistic dance practice, one that is now largely explored and examined in so-called "re-enactments". The attempt of artists to revivify dances of the past not only entails an extensive reliance on footage found or stored in the archive, but in some instances the intricate interaction between dancer and video material is explicitly staged within the re-enactment as well.

In this paper, I want to focus on two specific re-enactments in which the exchange between the dancer's body and the video image is deliberately thematized. Andrea Bozic's *After Trio A* (2010) and Vincent Dunoyer's *Encore* (2009) exemplify a current choreographic interest in the relation of the body to visual representation, demonstrating how both categories have mutual importance in the development of dance because of their mnemonic qualities. A discussion of these performances will first demonstrate how they undermine the "body humanism" that tends to dominate current discourse on dance (Laermans 2008). Further, these re-enactments might be read allegorically as intervening in the philosophical debate revolving around the dualistic opposition between *logos* and *tekhnè*, between natural and prosthetic human memory (Hansen 2000).

☐ Collective Re-enactment

UTRECHT UNIVERSITY, DRIFT 23, ROOM 2.06 — II

CHAIR: LADA ČALE FELDMAN (UNIVERSITY OF ZAGREB)

Katie Gough
University of Glasgow

Haptic Allegories: Regimes of Memory in the Atlantic World

This paper examines the ways that "memory," as it is stored in the historical archive of written knowledge, is tacitly transmitted in national and transnational historiography via a model of biological kinship structures. This structure "scales up" in order to enact and rehearse transnational political and cultural kinship. New technologies of "archiving" have not altered the model as much as solidified certain "origin" stories that rehearse, repeat, and re-enact this model. I take seriously the reigning technological regimes of representation in order to ask what "service" theatre and performance are serving in this paradigm.

It is compelled by my research into political and cultural formations in the Black and Green (Irish) Atlantic. From the mid-nineteenth century political kinship between Frederick Douglass and Daniel O'Connell to the late twentieth century stage performances that elucidate and make explicit cultural kinship between the Irish and African Diasporas, women are everywhere visible and nowhere relevant to the production of knowledge or the circum-Atlantic exchange of ideas. In a curious move, they continually "appear" as "national" figures themselves – where they are referenced as an image and then captured by the nation. By taking the excessive of the image seriously (and discussing how it *competes* for presence in the archive), this talk is less interested in "character" or in "nation" than in actions, in symbolic formations, and in modalities of emplotment often accessed through an attention to movement and touch. The paradigm I use to unsettle the particularity of these discrete appearances as they help to define these historical "encounters" is what I call "haptic allegories".

Paulo Raposo & **Micol Brazzabeni**
CRIA – Centre for Research in Anthropology

Personae, ***actor or social character? Historical re-enactment, ethnographic movie and performance experience***

Anthropology of Performance has explored the (re)definition of cultural expressions using the concepts of theatricality and performativity produced in the artistic field. The paper aims to analyze a kind of performance that re-activate ways of thinking the past and heritage: e.g. historical re-enactment. Those cultural performances allow us to enlarge and reformulate the conceptualization of performance in what concerns its meanings of social and aesthetic criticism, vanguards, subversion and political radicalism undertook by performance art. Meanwhile, historical re-enactments evoke feelings of continuity through a mainstream model of performing heritage, past, and memory. By articulating narratives and performances about the past, historical re-enactments manage memory and a particular view of heritage. These questions will be raised from a short movie (10'), directed by me and Micol Brazzabeni interviewing Olivier, which is a re-enactor working on a Portuguese theatre company involved on historical re-enactment events. Anthropology of performance allows us to break the frontier between public/stage/performers giving rise to the liveness experience of *personae*. How to manage these transformations on visual ethnography? Ethnographic characters, gestures, presence, and narrative are more theatrical or performative? What kind of reflexivity emerges from that fluid presence? Memory, technology and experience will be the core of this paper *plus* visual statement, where actor, *personae* and social character became often blurred.

Richard Talbot
University of Salford

Doctors & Nurses: Learning to Act Like A Nurse

This paper reports on a practice-as-research investigation and collaboration between the University of Salford Performance Directorate and the School of Nursing & Midwifery.

Together we are developing an approach to the use of an existing High Fidelity Simulation Ward in which animatronic "in-patients" figure in nurse education. With a focus on palliative care and end-of life care we are investigating the role of the robot in simulations which explore the intersection of augmented realities, immersive applied performance and essential nursing tasks. Inspired by the notion of a "crisis of volition" (Heathfield 1998), understood as an almost petrifying encounter with technologies and rituals beyond the comprehension and control of the bed-bound patient, our attention is drawn to such moments during interactions between student nurses and these uncanny mannequins. The paper reports on a series of workshops engaging with nursing literature on "emotional labour" (Stockwell 1984, Smith 1992), and the practice of Therapeutic Touch.

Ian Watson
Rutgers University

The Role of Memory, Re-enactment and the Archive in Eugenio Barba's Ensemble-based Dramaturgy

Eugenio Barba's productions have been ensemble-based and collectively created since he founded his company, Odin Teatret, in 1964. Beginning his career in the early 1960s as an apprentice to Jerzy Grotowski in Opole, Poland, Barba was introduced to groundbreaking experiments in theatre training, collective creation, and dramaturgical construction. This introduction served as a point of departure for Barba's use of collective creation in his own company, which quickly shifted from working with a literary text to building performance material from improvisations linked to his own developing approach to performer training and research.

Odin collectively created productions often remain in the company's repertoire for several years, but the only place they survive is in the bodies of the performers who created them. These literally "embodied texts" (both physical and aural), are the archive and the notation. Yet the performers/archivists continue to re-visit and refine the texts as they perform them and, most especially, as they continue to work on them in the rehearsal studio as part of their personal training. The Odin's practice questions what it means to fix a performance text. Equally, it challenges the conventional understanding of re-enactment, remembering, and what one might term the embodied archive. After a brief description of Barba's unique use of collective creation and training, this paper will examine the role of memory, remembering, and re-enactment in his work. In doing so, it will attempt to define each, and investigate the relationship between performance, spontaneity, and the body as archive.

☐ Ghosts / Hauntology

UTRECHT UNIVERSITY, DRIFT 23, ROOM 2.07 — II

SARAH BAY-CHENG (UNIVERSITY AT BUFFALO)

Bryan Reynolds
University of California, Irvine

The Fugitive Theater of Romeo Castellucci: Intermedial Refractions and Transversal Trajectories

In this paper, however briefly, I focus on Romeo Castellucci's *Inferno*. I am especially interested in how his uses of intermediality combined with culturally-imbricated semiotics sculpt and unfold spacetime and subjectivity, how he creates opportunities for post-phenomenological experience, how he encourages narrative (re)construction or fractures it, and what effects these may have on the consciousnesses of his audience. I will say something about how *Inferno*, especially in its representation of dogs and Andy Warhol, not only successfully engages audiences with nostalgia, loss, surprise, and excess, but that it also, with brilliant suppleness and nuance, motors the experiences of audience members through opening up gateways to alternative and imaginative yet also potentially profoundly self-referential subjectivities and consciousnesses. *Inferno* moves well beyond established parameters for the phenomenological range of theatrical experience; it is a performance laboratory in which emotion, thought, and subjectivity are both synchronized and unleashed such that audiences crystallize cognitively with heightened lucidity and reel radically with wonder.

Matthew Delbridge & **Joanne Tompkins**
Queensland University of Technology
& University of Queensland

Technology, Memory and Experience: Virtual Reality, Motion Capture and Early Modern Theatre

This paper investigates virtual reality representations of performance in London's late sixteenth-century Rose Theatre, a venue that, by means of current technology, can once again challenge perceptions of space, performance, and memory. The VR model of The Rose becomes a Camillo device in that it represents a virtual recreation of this venue in as much detail as possible and attempts to recover graphic demonstrations of the trace memories of the performance modes of the day. The VR model is based on accurate archeological and theatre historical records and is easy to navigate. The introduction of human figures onto The Rose's stage via motion capture allows us to explore the relationships between space, actor and environment. The combination of venue and actors facilitates a new way of thinking about how the work of early modern playwrights can be stored and recalled. This virtual theatre is thus activated to intersect productively with contemporary studies in performance; as such, our paper provides a perspective on and embodiment of the relation between technology, memory and experience. It is, at its simplest, a useful archiving project for theatrical history, but it is directly relevant to contemporary performance practice as well. Further, it reflects upon how technology and 're-enactments' of sorts mediate the way in which knowledge and experience are transferred, and even what may be considered 'knowledge.' Our work provides opportunities to begin addressing what such intermedial confrontations might produce for 'remembering, experiencing, thinking and imagining.' We contend that these confrontations will enhance live theatre performance rather than impeding or disrupting contemporary performance practice. This paper intersects with the CFP's 'Performing Memory' and 'Memory Lab' themes.

Our presentation (which includes a demonstration of the VR model and the motion capture it requires) takes the form of two closely linked papers that share a single abstract. The two papers will be given by two people, one of whom will be physically present in Utrecht, the other participating via Skype.

☐ Testimony

UTRECHT UNIVERSITY, DRIFT 23, ROOM 2.12 — II

CHAIR: DORITA HANNAH (MASSEY UNIVERSITY)

Caroline Wake
Independent Scholar

Re:witnessing: On Trauma, Testimony and Repetition in the Refugee Determination Process

In order to be recognised as refugees, asylum seekers have to go through a "refugee determination process" (RDP). In Australia, this process involves a series of interviews – biodata, screening, and primary interviews – in which asylum seekers have to produce their testimony repeatedly and on cue. In other words, they are asked not only to witness but also to "rewitness" potentially traumatic stories.

This paper considers the RDP in order to examine the relationship between repetition and witnessing. While the relationship between repetition and trauma has been thoroughly theorised (the repetition compulsion, acting out etc), less has been said about the relationship between repetition and testimony. What happens when testimony is repeated? Does it find a form and crystallise, does it continue to morph and mature, or does it simply disintegrate? On the other side, what happens to secondary witnesses who listen to these testimonies again and again? Do they become de- or re-sensitised? The answer, I suggest, is deeply ambivalent. In fact, I argue that the RDP is beset by three types of ambivalence – emotional, contextual and testimonial – which affect both the asylum seekers and their interviewers. In addition, this ambivalence also has the potential to affect theatre practitioners, who are faced with the choice of either telling refugees' stories, and doing so risking becoming the latest in a long line of interrogators, or not telling these stories and in doing so becoming co-conspirators in the government's silence.

Amanda Stuart Fisher
Central School of Speech & Drama, University of London

Remembering what happened: trauma, repetition and the problem of writing

When as commentators, practitioners or researchers we write about performance, we are always engaged in a process of re-presenting that which is absent. Writing about performance is always essentially an act of retrieval, a process which takes place in the present but which concerns itself with the past. Yet, theorisation on remembering, such as the work of philosopher Paul Ricoeur, points to the way that memory is not an objective act of recovery but rather a subjective process that is shaped and informed by our own relationship with the experience of the event we are recounting. Trauma, or the performance of a traumatic event, places a further pressure on the process of remembering and retrieval. For as we have seen from the work done in trauma studies, the traumatic refuses to be easily assimilated into the chronological domain of the past. Instead the remnants or the haunting of trauma will often return and re-present itself in the present.

In this paper, I will consider how the practitioner or scholar who writes about performances of real events of trauma becomes implicated in this process of recounting. Drawing on Dominick LaCapra's work around 'acting out' and 'working through' (2001), I will suggest that in the act of recalling, the distinction between what is recalled and how this is then recounted, could be understood to being akin to a psychoanalytic procedure, which, I will argue, opens up some difficult questions about the ethics of remembering in the context of writing about performances of trauma.

Bartosz Frackowiak
Adam Mickiewicz University

"Long Live the War!!!" As Critical Memory Machine

The aim of the paper is to analyse performative strategies employed by Monika Strzepka and Pawel Demirski in the performance "Long Live the War!!!" to criticize forms of mediatized Polish cultural memory related to the field of World War II. Strzepka&Demirski take as a starting point the phenomenon of the series "Four Tank Men and a Dog" produced in the late sixties, which had a great influence on the imagining and experiencing the World War II by a few generations of Poles from the sixties till now. In the performance discussed characters from the series are considered as medial ghosts haunting the stage not to reproduce the old and fixed meanings, but to break the established and sacralized rules of remembering and to make shifts in the *clichés* of memory. Their identities consist of elements of different historical and medial origin. The hybridization of the characters is strengthened by the fact that in some scenes actors start to comment memory processes from the meta-level, fighting for the possibility of individual memory or discussing the alternative means of representing exemplary movie war scenes and feelings related to them. In the paper the concept of profanity (Giorgio Agamben), understood as one of the performative ways of changing the functional memory (Aleida Assman), will be used to describe the main attitude towards cultural memory which can be observed in the performance. This will lead to the concept of theatre as critical memory machine understood as reformulation of Marvin Carlson's idea.

Lisa Moren
University of Maryland

Récord, Recórd*, recollection *2003-2008

Fom Berlin, Prague and Budapest, voice-over anecdotes have been collected for this audio archive of former Eastern Europeans remembering their Communist past. A participant approaches a series of large, brown-printed portraits and is invited to draw on them. Like the magnetic head of a tape recorder reading a cassette tape, the viewer's performance will enable the voice of the person whose image they are drawing on. The voice is difficult to hear clearly; therefore, the viewers will either be content with random "voice-like" sounds, or they will draw more consciously to hear what the portrait is saying clearly. However, the more the viewer draws audio from the portrait, the more the viewers both erase the person's image of whom they are listening, and graffiti the fading photograph. Eventually the portraits will completely fade, leaving only an archive documenting the listeners.

Récord, recórd, recollection is an interactive audio installation of 1 to 6 panels, 100x130 cm each, made with various drawing devices, unfixed sienna types (that fade), 50 hidden flat, trackpad sensors (force sensing resistors), connected to an analog to OSC converter box (unique Gluion device collaborated with Sukandar Kartadinata), through to a Macbook Pro with an audio archive, MAX/MSP and Isadora software outputting live processed audio. FOR A DOCUMENTATION SEE: HTTP://WWW.YOUTUBE.COM/WATCH?V=RTVQOYSTRWW

Plenary Lecture

☐ **Mieke Bal**
JACOBI CHURCH, ST.JACOBSSTRAAT 171 IX
13.45–15.30

Motors of the Mind: Madness as Memory Machine

Fascinated as we are, today, with machines that "have" memory, and thus enable us to store ideas, thoughts, images and even feelings, it may seem almost quaint to talk about memory as the motor of individual human life. If a machine is an automaton, working without the volition of human beings, and memory the recall of past events and situations, talking about memory machines might also come dangerously close to de-humanizing people. It seems quite mad to rely on machines for memory. Is it possible to argue that madness is, in fact, a machine that generates memories?

Argument 0.1: Memory is only possible in relation to experience. In the wake of world disasters, many have argued that trauma is the incapacity to experience, and hence, to remember. Machine-generated recall such as images and documents do not help; they cannot bind traumatized subjects to the experience they never had in the first place. Hence, the often-alleged failure of documentation to restore what "really" happened.

Argument 0.2: people who go through such extreme violence that they cannot properly experience it, are saddled with the storage of the violence in their mind-bodies. As a result, they are assaulted by the recall, outside of their volition. This demonstrates that 1) trauma is indeed detached from experience and 2) traumatic recall is a machine. But it is not a memory. Only in a relationship of equality, recognition, and solidarity can such a machine become generative of memory.

Thus, argument 0.3: madness – the madness resulting from traumatic incapacitation – can be turned into a memory machine. The therapist cannot do this; the mad patient must be returned to her agency, become the subject of experience, painful as this may be, so that memory can be generated and the automatic, machinic recall cast out. Hence, argument 0.4: madness, if properly understood and treated, can become a memory machine.

Mieke Bal, a cultural theorist and critic, is Royal Netherlands Academy of Arts and Sciences Professor. Her interests range from biblical and classical antiquity to 17th-century and contemporary art and modern literature, feminism, and migratory culture. When writing on art, she favors dialogue over the application of theory, and anachronism as a magnifying glass over historical reconstruction. Her many books include *Of What One Cannot Speak: Doris Salcedo's Political Art* (2011), *Loving Yusuf* (2008), *A Mieke Bal Reader* (2006), *Travelling Concepts in the Humanities* (2002) and *Narratology* (3d edition 2009). She is also a video-artist, making experimental documentaries on migration. Her first fiction feature, *A Long history of Madness*, with Michelle Williams Gamaker, will be shown publicly in 2011. Occasionally she acts as an independent curator.

Shifts

☐ **Performance and pedagogy – Fishbowl 2: Teachers question their Teaching Practices, Disciplines and Institutions** II
UTRECHT UNIVERSITY, DRIFT 23, ROOM 1.13
9.00–10.30

Sruti Bala (University of Amsterdam)
& **Rachel Fensham** (University of Surrey)

PLEASE SEE DESCRIPTION ON FRIDAY PAGE 40.

☐ **Bergson's Coat**
UTRECHT UNIVERSITY, DRIFT 23, HALL II
9.00–12.30

Iris van der Tuin (Utrecht University)
and **Piet van de Kar** (Independent artist)

This shift takes this statement, as well as a sculpture of Van de Kar, as its points of departure. The statement forms the parameter of a study of the monumental coat (size: 2.93 x .96 m), which was first exhibited in June 2010 in Punt WG, Amsterdam. By asking participants to briefly "coincide" with the owner of the coat, that is, to wear it "for a single moment", we hope to grasp the "personage" or "personages" stored in the coat. (...) PLEASE SEE FULL DESCRIPTION ON THURSDAY PAGE 26.

☐ **Shifting T/A/U**
PUBLIC SPACE
10.00–16.00

Rachel Ruckstuhl-Mann (Auckland University of Technology)

On the 24th of July 2010, Rachel Ruckstuhl-Mann and Becca Wood walked 27 kilometres through Auckland city, traversing urban and suburban spaces, remapping personal paths, historic and contemporary roads, waterways and paths leading to Becca's home. The artists questioned what it was to travel by foot, and what the mode of travel did to the performance of a landscape.

Shifting T/A/U continues to explore these questions, re-performing the walk, this time following the path of the Oude Rijn from Woerden to Utrecht University. This journey draws on memories of the Rijn/Rhein, and as such is a pathway connecting to Rachel's family in Switzerland. Layering archives and records from the original walk onto a new geography, using textual and somatic modes of engaging with a landscapes, the shift aims to engage with ideas of (re)performance as a mode of (re)making space.

Audience members can follow the walk from a distance by joining the Facebook event which will act as a stage for the performance online, or they can join the real walk. Participants are invited to walk with us for the full 27 kilometers (17 miles) or part of the way, by connecting through a free application called Co-Mob Network. Comob is an application for collaborative mapping with GPS technology, and we would like participants who are in possession of an iphone or other device that can run this application to accept the challenge of finding us using the technology and to join us on any point of the walk.

Please be aware that it is going to be indeed a 27 kilometre walk and therefore we advise you to bring enough water and food and to wear comfortable shoes. Also please note that the PSi organisers hold no responsibility in the case where a participant is met with a health problem, therefore we advise that you take caution if you have a condition that you are aware of or are not feeling well during that day. Also the PSi organisers hold no responsibility in case of getting lost during the walk or being late for the next performance on schedule. CO-MOB APPLICATION: HTTP://WWW.COMOB.ORG.UK. FACEBOOK EVENT: HTTPS://WWW.FACEBOOK.COM/EVENT.PHP?EID=212893312059215

☐ **Re:Mickery**
HKU, JANSKERKHOF 4A, ROOMS 0.11, 0.14, 0.18 XIII
12.00–17.30

Liesbeth Groot Nibbelink (Utrecht University) in collaboration with students and lecturers of the Theatre Faculty of Utrecht School of the Arts and Theatre Studies Utrecht University & guests.

The Theatre Faculty of Utrecht School of the Arts and Theatre Studies Utrecht University present the Re:Mickery shift, an assemblage of participatory archiving and innovative performances, preceding the festive presentation of Mike Pearson's book *Mickery Theater. An Imperfect Archaeology* at 18.00h in the Hekmanfoyer (SEE PAGE 57)

The Mickery theatre was a renowned avant-garde theatre in the Netherlands (1965-1991), founded by Ritsaert ten Cate, presenting international, interdisciplinary and innovative work, to a large extent concerned with the impact of technology on perception and experience. Companies that later became leading figures in the avant-garde, such as La Mama, The Pip Simmons Group, Needcompany and The Wooster Group were revisiting guests. In turn, Mickery's experimental work inspired countless theatre makers in the Netherlands and Flanders. Instead of focusing entirely on Mickery and its turbulent past, or tracing its influence in the present, Mickery is conceived as a 'memory theatre' in its own: the Mickery theatre provides a perspective for discussing contemporary theatre and performance, through which Mickery's enterprise is revisited as well. Mickery thus functions as a two-sided optical lens – a way of reading which Donna Haraway refers to as 'diffractive' reading. Analogue to Mike Pearson's archaeological investigations, this shifts intends to 'do Mickery' in the present time, in short, to Re:Mickery.

At the Utrecht School of the Arts, three Stores each focus on a particular key topic: the New Boxes Store investigates Mickery's and contemporary experiments with spatial constellations and spectatorship; Media Matters addresses intermediality in performance and the impact of technological innovations; Border Crossings inquires into interdisciplinary, nomadic modes of creation and international programming.

Based on the confluence of shop and storage room, the Stores provide a participatory approach to the three topics, in which the visitor-customer purchases archival Mickery research, provided by Theatre Studies students.

These key topics are also addressed in roundtable sessions, non-hierarchical open discussions with researchers, practitioners and students. Some of the guests are pre-invited, but the roundtables are open to PSi participants after application.

In and around the Stores, the visitor will encounter performances by students of the Utrecht School of the Arts, as part of their long-term practice-based research project on performance practices (PP Performance Project, coach Trudi Maan), which may also pop up at unexpected times and places. Next, 15 minute performances by Karel van Laere (student Theatrical Performer, Toneelacademie Maastricht) and Falk Hübner (composer, PhD practice-based research) are part of the programme.

Programme overview

12.00 Stores open
During the following activities, always two of the three stores will stay open.

13.00 Performance ***Living Room*** by **Falk Hübner** (composer, director) and **Milana Zaric** (live and video performance), a staged composition for harpist, harp, requisites, electronics and video. Oscillating between documentary film and psychedelic movie this audiovisual journey questions the 'reality' of the daily audiovisual media entering our living rooms.

14.00–15.00 ***Roundtable New Boxes***, with amongst others **Liesbeth Groot Nibbelink** (HOST, Utrecht University), **Marianne van Kerkhoven** (dramaturg), **Henny Dörr** (Utrecht School of the Arts), **Theun Mosk** (theatre designer), **Sanja Mitrovic** (performer), **Laurent Liefooghe** (architect), **Frans de la Haye** (designer Mickery modules), **Erica Bilder** (director, project developer).

14.30 Performance ***Impact***, by **Karel van Laere** (concept, performer), an intermedial performance that investigates the thoughts and movements of a dysfunctional body.

15.00–16.00 ***Roundtable Media Matters***, with **Sarah Bay-Cheng** (host, University at Buffalo), **Karel van Laere**, **Kris Verdonck** (performer), **Peter Missotten** (multimedia performer), **Carina Molier** (Artist in Residence Utrecht School of the Arts), **Falk Hübner, Henk Havens** (Toneelacademie Maastricht), **Karen Lancel** (Tele_Trust).

15.30 Performance ***Living Room*** by **Falk Hübner** and **Milana Zaric**

16.00–17.00 ***Roundtable Border Crossings***, with **Ruben de Roo** (host, Rits Erasmushogeschool Brussels), **Petra Ardai** (Space theatre company), **Marijke Hoogenboom** (Lector Art Practice and Artistic Development Amsterdam School of the Arts), **Bojana Cvejić** (Utrecht University), **Nienke Scholts** (dramaturge), **Nirav Christophe** (Lector Utrecht School of the Arts), **Sanja Mitrovic**, **Falk Hübner**, **Jan Zoet** (director Rotterdamse Schouwburg).

17.30 Stores closed

LATEST UPDATES CONCERNING THE PP PERFORMANCES WILL BE ANNOUNCED IN THE STORES. FOR APPLICATION FOR ONE OF THE ROUNDTABLES, PLEASE CONTACT RE:MICKERY'S CURATOR, LIESBETH GROOT NIBBELINK AT L.W.GROOTNIBBELINK@UU.NL. COURTESY TO SIGRID MERX (UTRECHT UNIVERSITY) AND THE DUTCH THEATRE INSTITUTE FOR RESPECTIVELY COACHING AND FACILITATING THE RESEARCH AND PRESENTATION OF THE MICKERY ARCHIVES.

☐ **Off-Off-Korsakoff**
STUDIO T, FOYER, KROMME NIEUWEGRACHT 20 V
13.00–23.00

Anne Karin ten Bosch & **Jasper Hupkens**

PSi is an organisation with a flattened structure of hierarchy, but some are more flattened than others. While the official conference centre of Camillo 2.0 will be located at the big city theatre, hosting the most flat minded members of PSi, the Utrecht University has opened its theatre and foyer to the lesser gods: Studio T will be the alternative centre for the struggling young scholar, the little known artist and the hotshots of the past.

Bearing reference to off-Broadway theatres, being offstage (the main stage) and the forgetting disease usually caused by a desire to forget, O-O-K will host anyone and everyone with a congress pass. Step inside and meet the people who put in the real work. Join us in frowning upon the highbrow meetings in the city theatre. In O-O-K; it's where it really happens. Sit down with us – here you don't have to stand up with a glass of expensive wine and smile.

BAR OPEN 13.00–23.00. KITCHEN OPEN 13.00–16.00.

☐ **Saving the Conference, With 32 people, 2 computers, 4 audio recorders, some photography cameras, and the hours of the day**
UTRECHT CITY THEATRE, ZINDERING, LUCASBOLWERK 24 I
13.00–23.30
STUDIO T, HALL, KROMME NIEUWEGRACHT 20 V
13.00–23.00

Ásgerður Guðrun Gunnarsdóttir (Independent artist) and **Alexander Roberts** (Warwick University / University of Amsterdam)

Saving the Conference is a Practice as Research project in which we will set ourselves up for failure as we try to save all aspects of the whole conference through daily visual/ audio podcasts. The motivation behind our project is to push our archiving methodologies to their limits, to expose what we failed to capture, and discover what emerges when the past that was ´saved´ through audio, pictures and words is edited together into 15 minute long daily podcasts. PLEASE SEE FULL DESCRIPTION ON THURSDAY PAGE 27.

☐ **Installation Tele_Trust**
UTRECHT CITY THEATRE, ENTRANCE, LUCASBOLWERK 24 I
14.00–23.30

Karen Lancel and **Hermen Maat**

Tele_Trust takes place in dynamic public spaces where Karen Lancel and Hermen Maat invite audience members to wear interactive, full body data-veils. They were inspired by a monks' habit and a burqa, but also by a 'trustworthy' pin stripe business suit. When you wear one your body becomes an interface (...) KAREN LANCEL AND HERMEN MAAT WILL DISCUSS *TELE_TRUST* DURING THE PANEL ON *WEARABLE TECHNOLOGIES* ON FRIDAY MAY 27 (21.45-23.15) IN THE HEKMANFOYER. SEE FRIDAY PAGE 44, PLEASE SEE FULL DESCRIPTION ON WEDNESDAY PAGE 11.

☐ **The Wailing Wall**
UTRECHT CITY THEATRE, ZOCHERFOYER, LUCASBOLWERK 24 I
14.00–23.30

Janez Janša

The Wailing Wall is a new project based on the installation piece *The Cabinet of Memories*, which Janez Janša created in 1998 when he was still know as Emil Hrvatin. His work investigates the emotional relation between memory and emotions and focuses on the crying as the extreme manifestation of an emotional state. (...) JANEZ JANSA WILL GIVE A PRESENTATION ABOUT HIS WORK AS PART OF THE *CAMILLO LECTURES: MEMORY THEATRES 2.0* ON FRIDAY MAY 27 (16.00-19.00) IN UCK MARNIXZAAL. SEE FRIDAY PAGE 42, PLEASE SEE FULL DESCRIPTION ON WEDNESDAY PAGE 11.

☐ **Over the Hill – a Rest Home for Performance Studies Scholars**
REST HOME OVER THE HILL, NOBELDWARSSRAAT 15 IV
16:00–18:00

Richard Gough (Aberystwyth University)

Amongst the hectic programme of Camillo 2:0 and the ever-demanding daily schedule of events and activities (to keep busy minds and busy bodies alert), a space of rest and contemplation will emerge – A Rest Home for Performance Studies – especially for the 'senior colleagues' in our field (but not exclusively so), for the 'elders' and the elderly, for the infirm and the wayward, for those 'lost and confused', for those momentarily forgetful and for those fond of forgetting. A room full of 'senior moments'; a room in which to recall and recollect; to reconstruct and reminisce; to put it all back together again (and then to let it fall apart) – to re-mind us. PLEASE SEE FULL DESCRIPTION ON THURSDAY PAGE 27.

☐ **STUDIO: a project of the artists' committee part 2**
CBKU, PLOMPETORENGRACHT 4 XIII
16.00–19.00

PLEASE SEE DESCRIPTION ON FRIDAY PAGE 44.

☐ **Re-Considering Inter- and Intra**
UTRECHT CITY THEATRE, HEKMANFOYER, LUCASBOLWERK 24 I
16.00–23.30

Performance Studies international
International Committee Roundtable Discussion 1/2011

CONVENOR: MARIN BLAŽEVIĆ (UNIVERSITY OF ZAGREB)

WITH: The editors of *Contesting Performance – global sites of research*: **Heike Roms** (Aberystwyth University), **Jon McKenzie** (University of Wisconsin, Madison) and **C.J. W.-L Wee** (Nayang Technological University, Singapore)

AND: **Ahmed El Attar** (Independent theatre director, translator and playwright, Cairo), **Konstantina Georgelou** (Utrecht University), **Jazmin Llana** (Aquinas University of Legazpi, Philippines), **Cecilia Sosa** (Queen Mary, University of London), **Jane Taylor** (writer, scholar and curator, South Africa), **Ana Vujanović** (TkH platform, University of Arts, Belgrade) and **Farin Zahedi** (Teheran University)

MODERATORS: BRANISLAV JAKOVLJEVIĆ (STANFORD UNIVERSITY) & MARIN BLAŽEVIĆ

PSi's International Committee is convening its first roundtable intended to propel discussions on the *inter*-national as well as *intra*-cultural dynamics of Performance Studies (international).

This first discussion is taking as its starting point the recently published volume *Contesting Performance – global sites of research*, edited by Heike Roms, Jon McKenzie and C. J. W.-L. Wee.

Editors of the *Contesting...* book are joined by researchers representing *locations* of and approaches to performance research that are largely developing outside of the Performance Studies (international) frame- and network.

Premises

– According to Branislav Jakovljević (at www.psi-web.org), the 'decapitalized "i"' in the title of our association is calling attention to 'dynamism' instead of 'expansionism' of PSi's 'internationalism', and even performing a peculiar discursive gesture of 'self-renunciation': 'The small "i" stands for the weak, the emergent, and the infantile. It is naïve and vulnerable. It is the 'i' which is unique, eccentric, idiosyncratic.'

– In their introduction to *Contesting Performance...* Roms, McKenzie and W.-L. Wee question the '"nested" structure of the imperialism of performance studies', the 'combined American and British dominance of the field: "US/UK PS"', as well as the 'West-Rest or center-periphery set of binary oppositions'. Their conclusion is worth giving consideration: '... the concerns of performance research scholars working around the world are not inevitably focused on disputing the global center's hegemonic status... (T)he goal may be less to eliminate these binaries than to multiply and complicate them in order to reveal a more complex analytic field.'

– The International Committee's main aim, as stated in its mission (http://psi-web.org/organization/groups-and-committees/), is the promotion of diversity of cultural, national and ethnic membership of PSi. The IC fosters a wider participation of members from diverse cultures and backgrounds in conferences. The IC is developing a strategy that will initiate and nurture links in scholarly research, artistic exchange and teaching between established PS communities and emerging groups. The intention, however, is not to facilitate incorporation of (the) other – cultures, nations, ethnicities, regions, communities, histories, traditions, genres, disciplines etc. – into the fictitious, multifarious and yet consolidated PSi corpus. Actions towards (at least a temporary) inclusion might instead take the shape of potential intrusion, even collision, and certainly *complication*, which will prompt PSi (and PS) to continue its self-critical rethinking of both its 'i' and 'I', whether of *inter-* or *intra-*.

Questions

– What do we mean when proclaiming Performance Studies – international, global, colonial or imperialist?

– Could it be that the lower case 'i' in 'PS *inter*-national' has also served as an alibi in helping PS(i) to avoid a more complex questioning of its *West* in relation to the (*decapitalized*) *rest*?

– What is the relation between the two limit concepts of PSi: "performance" and "international"? To what degree is "performance" a globalizing and universalizing concept? Does it allow for other methods of study of live events to enter current scholarly practices and in doing so transform it? If not, what are the strategies and procedures in which "performance" guards its "studies" (and vice versa)? In short, what can "international" do to uncouple "performance" and "studies"?

– What do we want when arguing for an intra-cultural policy and ethics of performance research? What is there to put forward beside the local histories, techniques, economies and politics?

– Which strategies and tactics are emerging or still concealed communities and forms of scholarship applying *vis-à-vis* the US/UK's dominance over the Performance Studies paradigm? Are these forms of criticism or even contestation? Continuity or simple conformation? Complication or just further commodification of scholarly work and artistic practice? Misperformance?

– Are we – outside of the PS westernized *nest* – ready to resist the *pathos* of being (or just feeling like being) the rest: disturbing or simply exotic other, marginalized and ignored victims of our non-fluent English, our dis- and mislocated histories, and the sheer lack of economic and technological power that much too often prevents our equal participation in the knowledge production and exchange? Are we ready to propose a different *gestus* (in Brechtian terms) and take the role of challengers, actors and dramaturges of shifts within the PS paradigm? Is there a ground for pioneering a counter-paradigm?

– Over a decade into the existence of PSi (and almost two decades into the existence of PS's annual conference), it becomes increasingly clear that the globalizing force of "performance" does not come only from new artistic, but also from new economic practices that have neatly coincided with the development of this academic discipline. Taking all of that into consideration, to what degree is "international" opposed to "performance"? How useful are these geo-political concerns in forging a *critical* performance studies?

– What should and what can be done with alternative genealogies and discourses of performance research once they had been identified? How to translate, present and implement them in order to enable their generative and inventive potentials to gain international visibility and relevance?

Bio's Participants

Ahmed El Attar is an independent theatre director, translator and playwright, who lives in Cairo. El Attar holds a BA in Theatre from the American University in Cairo and an MA in Arts and Cultural Management from Paris III Sorbonne Nouvelle. He is the founder and artistic director of the Temple Independent Theatre Company in Egypt and the founder and managing director of the Studio Emad Eddin Foundation. Recent productions include include *The Importance of Being an Arab* (2009, shown in the 2009 Dancing on the Edge Festival), *F**K Darwin, or How I've Learned to Love Socialism* (2007), *Othello, or Who's Afraid of William Shakespeare* (2006) and *Mother I want to be a Millionaire* (2004). El Attar has been chosen by the Arabic edition of Newsweek as one of 42 personalities who influence change in the Arab world.

Konstantina Georgelou studied psychology, philosophy and education at the University of Athens (Greece), Arts Criticism and Arts Management at City University of London, and Cultural Analysis at the University of Amsterdam. She is currently a PhD student at the department of Theatre Studies at Utrecht University. She works as a dramaturge, performs and was an assistant-choreographer for the opening ceremony of the Par-Olympic Games 2004. She is the co-editor of PerformART Page online magazine and external collaborator of Kalamata Dance Festival in Research and Programming.

Jazmin Llana (PhD, Aberystwyth University, UK) was a Ford Foundation International Fellow from 2006 to 2009. She is currently the director of the Aquinas University Center for Culture and the Arts in Legazpi City, Philippines. Her areas of research are cultural performance, postcoloniality, ethnography, pilgrimage, Alain Badiou's theory of the event and ethic of truths, and Dwight Conquergood's co-performance. Jazmin received the Helsinki Prize 2008 of the International Federation for Theatre Research (FIRT/IFTR) and was a recipient of PSi's 2010 Dwight Conquergood Award.

Cecilia Sosa is an Argentine sociologist and cultural journalist. In 2007, she was awarded with a Chevening Scholarship to undertake a MA at Goldsmiths, Sociology, awarded with distinction. She is currently pursuing her last year of Ph.D. at Queen Mary, Drama, working on a thesis entitled *Performance, Kinship and Archives: Queering acts of mourning in the aftermath of Argentina's (1976-1983) dictatorship*. She has published *A Counter-narrative of Argentine Mourning. The Headless Woman, by Lucrecia Martel* (2009) in Theory, Culture & Society. She is co-organising the symposium *Challenging Narratives of Memory in Latin America* that will take place at the Institute for the Study of the Americas in November 2010.

Jane Taylor is a writer, scholar and curator from South Africa. She wrote the playtext, *Ubu and the Truth Commission*, for South African artist/ director William Kentridge and the Handspring Puppet Company. She also wrote the libretto for a new opera for Kentridge, *The Confessions of Zeno*. She has two published novels, *Of Wild Dogs* (which won the prestigious Olive Schreiner Prize for new fiction in South Africa) and *The Transplant Men* (a work of fiction grounded in the first heart transplant). She has been a Visiting Fellow at the University of Chicago, Oxford and Cambridge; and has been recipient of Mellon and Rockefeller Fellowships. Taylor is currently Mellon Senior Research Advisor at the University of the Western Cape.

Ana Vujanović is a freelance worker – theorist, manager, lecturer, dramaturge – in performing arts and culture. She holds Ph.D. in Theatre Studies. She works as editor in chief of TkH, a journal for performing arts theory, and is a member of the editorial collective of TkH platform from Belgrade (www.tkh-generator.net). From 2010 is in residence in Paris, at les Laboratories d'Aubervilliers. She is also a lecturer at the Postgraduate interdisciplinary studies of the University of Arts, Belgrade. She publishes regularly in theoretical and art journals and anthologies, and is the author of *Destroying Performance Signifiers, An Introduction to Performance Studies* (with A. Jovićević), and *DOXICID*.

Farin Zahedi received her Ph.D. in Comparative Drama from the University of Oslo, Norway. Her M.A. is in Drama from the University of California, Los Angeles, and her B.A. in Theatre Arts is from Tehran University. Zahedi currently teaches at Tehran University and holds the position of Chairperson of the Drama and Film Department. She has written many essays and presentations and published several books, such as *Henrik Ibsen and Modern Iranian Drama* (2006). Zahedi has been involved in dramatic and theatrical presentations in a variety of countries

THE PRESENCE OF AHMED AL ATTAR AND FARIN ZAHEDI IS MADE POSSIBLE THANKS TO THE SUPPORT AND COOPERATION OF THE DANCING ON THE EDGE FOUNDATION. *DANCING ON THE EDGE*, BASED IN AMSTERDAM, THE NETHERLANDS, PRESENTS AND PROMOTES DANCE & THEATER ARTISTS AND GROUPS FROM THE MIDDLE EAST AND NORTH AFRICA. THE ACTIVITIES INCLUDE A BI-YEARLY FESTIVAL HELD IN A NUMBER OF DUTCH CITIES, AS WELL AS TRAINING PROGRAMS, WORKSHOPS, ARTIST-IN-RESIDENCES, SYMPOSIUMS, AND MEETINGS. WWW.DANCINGONTHEEDGE.NL

☐ **Democracy – Fuck Yeah! YouTube performances as an instrument of SuperPower**

MALUKU, KRUISSTRAAT 313

17.00–18.30

X

Siegmar Zacharias

This presentation is a side product of the work I did for Super!Power! – The Rockopera a collaboration with 400 YouTube users. Performed at HAU 2010.

The YouTube lecture presentation investigates the platform's activating potential. YouTube played a vital part in the presidential campaign 2008 in the U.S.A. Not only have all candidates had attempts at using YouTube as a means of communication to their voters, but the final battle of Clinton against Obama was fought strongly on YouTube. How Barack became inspirational to singer songwriters across he globe and Hillary had to leave the band for good will be followed by tracing back the steps of the YouTube community in using the activating and creative potential of the platform's technical set up. Looking at examples from the field of politics, commercial music and social movements to simple invitations to participate. This poses the question of how much activities in 2.0 spill out and influence experiences and community formation in real life. YouTube is grass root activism, is free hugs, is flashmobs, is sing-alongs, is dance-alongs. YouTube invites you to perform, challenging and exaggerating the indulgence of the solo versus the mass choreography. Yet it insists on singularity in the arms of the many.

☐ **Gaps in Memory: Pop-up Performance**

STUDIO T, THEATRE SPACE, KROMME NIEUWEGRACHT 20

18.00–19.40, 20.00–21.40, 22.00–22.14

V

P. A. Skantze (Roehampton University) and **Matthew Fink** (Four Second Decay). With: **Ella Finer**, **Katie Gough**, **Robbie Jack**, **Emily Orley** and **Flora Pitrolo**.

This shift is a time travelling shift, leaning back into the past to borrow the mnemonic devices of Camillo in order to explore dimension(s) in the present. Leaning on Camillo's seven pillars, we will have seven shifting parts which will work on the premise of a pop-up book transforming the idea into pop-up performances. In order to remember, Camillo's culture relied on spatial demarcations with gaps in between. Walking mentally across the empty spaces, passing between sections of retrievable information, made a dimensional boundary between the crammed storage spaces and, we propose, aided memory, perhaps by celebrating its incompleteness.

In our particular moment, technology uses a flat-screen pop-up method (icons at the bottom of your Mac) to swell items stored, items to be retrieved or the methods (software) for the retrieval. Other forms of technological innovation including 'virtual museum visits' offer space to our minds to wander through, and holograms in some sense work like pop-up books making dimension out of light. Even the Iphone set out as it is in blocks of potential 'memory' asks its users to stroke the page in order to turn it and reveal the next picture.

Geoffrey Bowker's description of Camillo's invention invites each participant to abandon and to hope as they enter: 'the mnemonic device that Camillo used is the partitioning of all possible events into the rows and tiers of a notional theatre with mythological, Christian, and astrological registers vying together in a synthetic classification rage.'
For our shift we will be fabricating seven sections each of which have seven grades forming a mini pop-up theatre of memory for participants to walk around and retrieve what they do not yet know they have lost. The spectators will begin in the position configured by Camillo, on the 'stage' looking out towards the amphitheatre's seven sections.

We will play with forms of dimension and take scale seriously by having varied performances/scholarly offerings exploring what form a pop-up work might take if it attempts to make itself out of sound, if it attempts to present performance memory in order of affect, if it makes and unmakes installations, if it evokes a mythical bestiary, if the conjunction and the collision of images produce unforeseen memories...

There is a politics of scale at work in returning the idea of memory to physical space. We propose that each intervention will offer to our active imaginations and our present memory reminders of technology and scale, of our physical movement through space, of our potential stillness in listening, of the interdependence in acts of remembering. MAXIMUM OF 55 PARTICIPANTS NO ENTRANCE AFTER THE SHIFT HAS STARTED.

☐ **All that remains: bits and pieces from Mickery. An archaeological documentary**

UTRECHT CITY THEATRE, HEKMANFOYER, LUCASBOLWERK 24

19.00–19.45

I

Mike Pearson (Aberystwyth University). WITH: **Erica Bilder**, **Frans de la Haye** and **Marijke Hoogenboom**.

A wooden model, a book of photographs, a performance programme, a scientific report, a neon sign, a chair, a video-tape, a photocopy, a rostrum, an obituary; the reminiscences of former staff, directors and performers, audience members; the published articles and books of reviewers, critics, academic researchers… These are the remains of Mickery.

In *Mickery Theater: An Imperfect Archaeology* I identify a number of 'things' – both archival documents and physical objects – that might represent Mickery: describing them and using them as an entrée into discussion of broader aspects of its history. And I include a series of interviews with key individuals with revealing perceptions of particular moments in that history: an assemblage of relics and memories that stands in for Mickery, in its absence.

To fully interrogate and understand the significance of certain fragments, I needed the guidance of others – in the main, those who were there then. For them, they act as a mnemonic, awakening thoughts of times past, of experiences perfunctory and profound. As archaeological sources, they are inexhaustible: from such material traces, there is always more that might be said and done.

In this presentation, we bring together once more some of the 'bits and pieces', and those for whom they have a special resonance. In an attempt to appreciate and espouse the singular importance of Mickery, to evoke the unique atmosphere of both the building and the activities it nurtured, and in the hope of glimpsing the manifold excitements and confusions of theatre-going in a period of exceptional artistic burgeoning. Once more.

Mike Pearson's lecture conversation will be followed by the launch of *Mickery Theater: An Imperfect Archaeology*, published by Amsterdam University Press and initiated by Stichting Mickery Memorial. This festive launch concludes an afternoon program dedicated to the history of the Mickery Theater and its significance for today. SEE RE:MICKERY ON PAGE 55. THE MICKERY THEATER WILL ALSO BE REMEMBERED DURING THE HOLLAND FESTIVAL IN JUNE, BY DEBATES, A PERFORMANCE BY THE WOOSTER GROUP, SCREENINGS OF SPALDING GRAY'S WORK (SEE POST-CONFERENCE OFFER HOLLAND FESTIVAL AT WWW.PSI17.ORG); DEBATE AND LAUNCH OF A WEBSITE ON RITSAERT TEN CATE BY THE DUTCH THEATRE INSTITUTE.

☐ **Les Sylphides**

UCK, TORENZAAL, DOMPLEIN 4

19.00–20.00

XII

Nicole Beutler

We witness three ex-ballerinas on stage, each of them in a specific relation to classical ballet, performing the first non-narrative ballet *Les Sylphides*. Originally choreographed by Russian Ballet-renewer Michael Fokine for a cast of 22 dancers in 1909. *Les Sylphides* has become part of the canon of Western European dance. By restaging and translating its choreographic propositions into a contemporary context, Nicole Beutler puts into question the idea of the 'new', the idea of originality and of authorship.

In her version of the ballet she chooses to bring it literally closer to the audience in order to emphasize the act of performance itself, creating a direct and physical experience beyond mere visual pleasure. At the same time she proposes not only a simple copy of the past, but a recalling of the essence and original poetry of *Les Sylphides*. Resonating the past in a present experience.

Nicole Beutler aims to inform the contemporary questions on dance and the body by looking back: How did dance as a stage-art become what it is now? Dance as stage art as we know it still relies on the conventions and strategies that were developed in the times of Louis XIV at the French court. These academic conventions have become a cultural phenomenon that invite for a closer examination.

Les Sylphides was selected by the Dutch periodical TM (Theatermaker, September 2008) as one of the top five dance performances in the Netherlands during the 2007/2008 season. The piece was also presented during the Dutch Dance Days in Maastricht in 2009 as one of the highpoints of the previous season. CONCEPT, CHOREOGRAPHY: NICOLE BEUTLER, AFTER MICHAEL FOKINE (1909).PERFORMERS: HILLARY BLAKE FIRESTONE (REPLACES CHARLOTTE VAN DEN REEK), ESTER NATZIJL (REPLACES BOJANA MLADENOVIC), MARTA REIG TORRES. ARTISTIC ASSISTANTS: HESTER VAN HASSELT, PAZ ROJO. MUSIC: GARY SHEPHERD, AFTER FREDERIQUE CHOPIN. DRAMATURGIE: IGOR DOBRICIC. MANAGEMENT: JANINE DIJKMEIJER / NB.

☐ **"[...] in the theatre and through the theatre [...]": Performance, Philosophy and the remembrance of the Holocaust**

UCK, MARNIXZAAL, DOMPLEIN 4

19.00–22.00

XII

Laura Cull (Northumbria University)

The shift will explore the relationship between performance, philosophy and the remembrance of the Holocaust by setting up an encounter between 3 academics: Alan Read, Freddie Rokem and Alison Forsyth, and a work-in-progress sharing of a performance by Jane Arnfield (directed by Mike Alfreds), entitled *The Tin Ring*. For the shift, Arnfield will perform excerpts from *The Tin Ring*, which looks at the Holocaust through the life of Zdenka Fantlova, 'one of only a handful of Holocaust Survivors who survived the entire extermination process... from Terezin to Bergen Belsen' (Arnfield). We very much hope that Fantlova, now 88 years old, will be present at the shift and will participate in a discussion with Arnfield after the performance.

Arnfield is Artistic Director for the Holocaust Memorial event in Newcastle upon Tyne and an associate artist with the Documentation Centre in Cambodia (DC-Cam). Her recent solo work includes *The Gymnast* (2008), directed by Nigel Charnock, which examined the after effects of the Cambodian genocide of the late 1970's and beyond.

Arnfield's performance of *The Tin Ring* will be framed by 3 papers. Alison Forsyth's paper will 'raise questions as to the various motivations behind Holocaust art and the complicated, but nonetheless continuing relationship between the two parts of this pairing (despite the oft cited belief that the two are intrinsically oxymoronic). The discussion will also consider testimony as a form of art and the phenomena of first hand witnesses of trauma utilising metaphor, figurative language and aesthetic frameworks to express the most harrowing "truths" of reality' (Forsyth).

Freddie Rokem and Alan Read will extend an ongoing dialogue regarding the relations between the work of Primo Levi and the writing of the Italian philosopher, Giorgio Agamben. Read's particular concern will be to explore further what he describes as 'the brief but telling line' from Levi's *The Truce* 'in which he refers to news of release coming from "[...] in the theatre and through the theatre [...]". The reflection I would like to bring to this felicitous phrase,' Read explains 'derives from a question put to me by Freddie Rokem, which I not only could not answer but could not conceive of answering, concerned the relations between Levi's witness in this chapter, appropriately called "The Theatre" and the writing of Agamben in *Remnants of Auschwitz* on the fate of the Musselman'. In turn, Rokem will explore 'the performative reverberations of the simple fact that within not too many years the survivors and direct witnesses of the Holocaust will have died, adding another dimension of crisis to the expressions of testimony and witnessing on which performances rely' (Rokem).

☐ **Memory Box 2: The Bougainville Photoplay Project**

MALUKU, KRUISSTRAAT 313

19.30–22.30

X

Petra Kuppers (University of Michigan), **Rebecca Caines** (University of Guelph), **John Campbell** (University of Guelph), **Paul Dwyer** (University of Sydney), **Bree Hadley** (Queensland University), **Neil Marcus** (The Olimpias) and **Nicholas Loess** (University of Guelph)

Version 1.0 presents Paul Dwyer's *The Bougainville Photoplay Project*, an intimate monologue performance that highlights the moral and ethical commitments binding Australians and the people of Bougainville (PNG) in the wake of a brutal civil war. Dwyer retraces three journeys made by his father, Dr Allan Dwyer, a world-renowned orthopaedic surgeon, who visited Bougainville during the 1960s, working pro bono and helping to heal dozens of crippled children. These stories become entwined with the larger narrative of Australia's colonial enterprise in the years following: the opening of the giant Panguna copper mine, environmental devastation and Bougainvillean resistance, a war that cost the lives of up to 20,000 people. Since 2004, Paul Dwyer has been making his own journeys to Bougainville, conducting research on the post-war reconciliation process and picking up the threads of those encounters between his father and the Bougainvillean children he once operated on.

Followed by

FACILITATORS: **Rebecca Caines**, **John Campbell**, **Bree Hadley** and **Nicholas Loess**

Virtual Memory Box 3: A Workshop
This workshop would construct a community made virtual memory box at PSi in order to "collect", that is perform memories about Utrecht and the experience of brushing past the city. All equipment (cameras, sound recorders etc.) will be provided. Workshop participants may either bring objects or items, make improvised performances on the spot of things they have seen or remember, write text or record sound or voice. Participants will then be shown how to load their memories live onto a website (preset up for this purpose) to make a virtual memory box of this moment in Utrecht. Potentially producing a mishmash of old and new, fictional and felt, touristic and imagined the resulting website will perform the action of memory collation, producing weird and wonderful juxtapositions, exposing technological limits and creating transient new interpersonal connections with the city and the people who live there.

☐ **The Recycle Project**

UCK, TORENZAAL, DOMPLEIN 4

20.00–22.30

XII

Inge Koks, **Annette van Zwoll**
WITH: **Nicole Beutler**, **André Gingras** and **Ulrike Quade**

The Recycle Project aims to research the use of existing (ideas in) performances as a tool in the re-creation of new artistic projects. Focussing on the transformation of an original into a new one, *The Recycle Project* includes a series of related notions as 'source', 'original' and 'archive´. Choreographer and artistic director of Dance Works Rotterdam, André Gingras and visual theatre maker making use of dance and puppetry, Ulrike Quade, have been invited to make an artistic response to *Les Sylphides* (2006) by choreographer Nicole Beutler, itself a radical interpretation of Michel Fokine's ballet *Les Sylphides* (1909). Having access to her sources and ideas, Gingras and Quade pursue their own interest and highlight and stage their ideas on (the notions present in) Beutler's *Les Sylphides*.

The process of recycling will be captured through texts, interviews, films and photographs and shared by a web environment, accessible for

audiences, art professionals and the artists themselves. The result is an archive opening up the process as well as the final result and can be used as a constant recalibrating of ideas, decisions and working methods.

Working with one 'original', sharing sources, choosing perspectives and using references gives space to a reciprocal approach of artistic ideas, developing and deepening them. *The Recycling Project* hopes to stimulate thinking in stretching the artistic practice into opening possibilities to re-use interesting ideas and incorporate the idea of 'archiving' in a creative process.

The presentation of the shift includes the showing of Nicole Beutler's *Les Sylphides* (2006), the staged perspectives of André Gingras and Ulrike Quade and a dialogue between the artists on their experiences and decisions and the issues of recycling, archiving, referencing and creating.

The Recycle Project is initiated by Inge Koks (curator dance at Frascati, Amsterdam and freelance arts manager) and Annette van Zwoll (freelance dance dramaturge and text writer). THE LIVING ARCHIVE CAN BE FOUND ON WWW.THERECYCLEPROJECT.COM. FOR MORE INFORMATION ON THE ARTISTS: NICOLE BEUTLER: WWW.NBPROJECTS.NL, ULRIKE QUADE: WWW.ULRIKEQUADE.NL, ANDRÉ GINGRAS: WWW.DANCEWORKS-ROTTERDAM.NL

☐ **In Your Ear: A Walk-in Performance Workshop** I
UTRECHT CITY THEATRE, HEKMANFOYER, LUCASBOLWERK 24
21.00–23.00

Gabe Maxson, **Michelle Maxson**
(University of San Francisco)

This workshop/interactive open-studio will give conference participants a first-hand experience of "live-dictated" performance, with the use of wireless in-ear monitors to provide recorded dialogue and instructions via microphone remotely. Participating "performers" will be given a short introduction and a few quick tips, and then will be wired up with a belt pack and earphone.

The use of in-ear monitors as a means of affecting and manipulating performance and performers has flowered recently, with companies like the Wooster Group, Rotozaza, and Nature Theatre of Oklahoma each using the technology in different ways, sometimes as a method of control or manipulation of the performer, and sometimes oppositely, as an improvisational tool to free up the performer and performance. In my own work, I am interested in the particular potential of this technology to short-circuit, or bypass, the natural instinct of the performer to create meaning and narrative structure wherever and whenever it is absent. This behavioural instinct is at the heart of theatrical performance itself. The performer is dependant on his memory and a structured set of pre-determined actions (the "intentions and tactics" of traditional acting technique).

With the in-ear as a tool, the performer is freed of the requirement to drive the narrative element of a given scene or moment. Instead, the actor, consumed wholly by the simple action of repeating aloud what she hears, as close to simultaneously as possible, enters a "hyper natural" state, that of a person so purely engaged in an act that there is no room for "acting." This type of performance can be thrilling to witness, strangely elevated, emanating a confidence on the part of the performer, even as the experience from the inside is anything but confident (the in-ear universally elicits something like panic in performers who have never used it).

For this workshop/shift, there will be two wireless belt packs with earphones for participants to wear, and an experienced performer (actress and USF adjunct professor Michelle Maxson) to give a quick tutorial about what to expect and what the "rules" are for this session. The "director" will then "play" a simple dialogue from a laptop and provide directions with a microphone. The scenes will be short in duration, and will be followed by some quick feedback with the performers, and then the next waiting participant(s) will be wired up and a new scene played. The media that makes up the "scenes" might contain multiple languages and varying levels of ease in terms of legibility or "playability."

The shift is designed to be a unique, enlightening, and fun experience for conference participants.

☐ **Watching as memory – the films of Goat Island and Lucy Cash** XIII
CBKU, PLOMPETORENGRACHT 4
21.30–23.00

Theron Schmidt (King's College London), **Lucy Cash** (Independent artist) and **Karen Christopher** (Independent artist / Central School of Speech and Drama)

This Shift will consist of a rare screening of the collaborative film projects of Goat Island and Lucy Cash, installed across multiple screens, as well as critical commentary and reflection from invited respondents. The Shift will be hosted by Lucy Cash, Karen Christopher, and Theron Schmidt.

These films were created as companion pieces to the company's final three performance projects. Though the films utilise material from the live performances, they deliberately avoid any attempt to document the performances. They are instead new works, continuing to explore the themes of the performance material, and also reflecting on the relationship between live-event and film-event.

The films work with various themes of memory and forgetting, as well as different architectures of spectating in relation to these themes. In Goat Island's work, memory and forgetting were frequently explored both as themes for the performance content and as a way of thinking about the activity of theatre itself: its demands and invitations to performers and audiences. These explorations were often connected to architectural concerns, as in the twenty-three minute 'dome dance' in *The Lastmaker*, inspired by the mathematical structures of a Byzantine dome, in which the performers must make a precisely choreographed movement each and every second.

These three films add another layer to these thematic and structural explorations. They respond in cinematic ways to the specific locations of re-performance: for example, the camera tracks and turns 180 degrees through the hall of a Chicago community centre in which the performers can be seen performing the 'dome dance' on the stage. And the films also produce new architectures of viewing: for example, one film is a double-film, in which two cameras captured single continuous takes in two adjacent spaces as the performance moved between them; it is projected onto two facing screens, with the audience in between. In this way, the present-time of viewing is enfolded into the remembered-time of the film, just as the films themselves fold and combine other layers of experience and representation. The effect is that memory is produced as living, flexible material, formed through the activity of watching and being-watched. THE FILMS ARE ALSO BEING RELEASED AS A DVD SET WITH A READING COMPANION. SEE WWW.LUCYCASH.COM FOR MORE INFORMATION.

Non-specific locations

SHIFTS (NOMADIC EVENTS, INTERVENTIONS, EVENTS IN PUBLIC SPACE)

☐ **Impact Afghanistan War**

Helene Vosters (York University)

On Canada Day (July 1) 2010, I began *Impact Afghanistan War* a memorial performance project in which I fall 100 times every day in a public space for one year. Each fall is in recognition of an Afghani death. Written reflections and excerpts of video documentation are posted on the project's blog www.impactafghanistanwar.org. (...) PLEASE SEE FULL DESCRIPTION ON THURSDAY PAGE 28.

☐ **Tracing: towards an organic documentation**

Ayara Hernández Holz and **Katy Connor**

Tracing is a collection of testimonies of audience members recalling a performance. This collection is presented in various forms. In the last years, I have been inviting people from different cultural-social contexts to meet and tell me a memory of a performance they wished to recall. I have been filming those encounters. (...) PLEASE SEE FULL DESCRIPTION ON THURSDAY PAGE 28.

☐ **Hypermap**

Diane Elshout, **Bruno Listopad**, **Giulia Mureddu**, **Ola Maciejewska**, **Jochem Naafs** and **Jette Schneider**
(Danslab, BIT)

Hypermap is a lab for the remembering, combining and forgetting of (embodied) knowledge. Camillo's "Theatre of Memory" transforms 'scholars into spectators', so argues Camillo in *L'idea del Teatro*. He imagined a theatre in its 'original sense' – as a place in which a spectacle unfolds. This aspect of Camillo's idea inspired BIT and Danslab to create an interactive installation concerning memory and knowledge: *Hypermap*. *Hypermap* is an installation of the multiple that functions as an 'external representation' of a shared memory of knowledge – the one of that specific moment; a memory that can be perceived and which feeds off the input of the visitors who themselves become participants. (...) PLEASE SEE FULL DESCRIPTION ON WEDNESDAY PAGE 11.

☐ **The Soundcan Project**

Denise Kenney, **Neil Cadger**, **Michael V. Smith** and **Michele Sereda** (University of British Columbia / Inner Fish Performance Co)

Soundcan technology connects a portable amplifier and battery, attached to the performer, through5 meters of speaker cable to an audio speaker in a can. Depending on the nature of the project, there are three sound sources used: a headset microphone, a cordless microphone receiver and an mp3 player. This mobile technology creates oscillating sound that destabilizes perception of the immediate environment; listeners feel as if they are losing their sense of orientation. (...) PLEASE SEE FULL DESCRIPTION ON WEDNESDAY PAGE 11.

Other events

☐ **Doing Remains**
CBKU, PLOMPETORENGRACHT 4 XIII
16.00–23.00

Lothar Schröder

The unit: For the exhibition of documents of ephemeral art a mobile unit is composed. The modular object entirely consists of matter, which was produced and/or collected for research on Performance Art and related fields. Announcements, posters, memos, manuscripts, photographs, texts, drawings and other documents about these subjects serve to show the material it consists of. (...) PLEASE SEE FULL DESCRIPTION ON THURSDAY PAGE 29.

☐ **The Artist's Meal**
CBKU, PLOMPETORENGRACHT 4 XIII
19.00–20.00

A CBKU tradition: Have dinner while catching up with other artists. Amar Aris will serve an African Mediterranean Buffet at € 15 pp. MAKE YOUR RESERVATION AT INFO@CBK-UTRECHT.NL LIMITED PLACES AVAILABLE

☐ **Q&A**
CBKU, PLOMPETORENGRACHT 4 XIII
20.00–21.00

CHAIR: MIRJAM ZWEERS

Discussion with **Helene Vosters** (Shift: *Impact Afghanistan War*, PLEASE SEE FULL DESCRIPTION ON THURSDAY PAGE 28), **Ayara Hernández Holz**, (Shift: *Tracing: towards an organic documentation*, PLEASE SEE FULL DESCRIPTION ON THURSDAY PAGE 28) and **Lothar Schröder** (Shift: *Doing Remains*, PLEASE SEE FULL DESCRIPTION ON THURSDAY PAGE 29).

Festival a/d Werf

PERFORMANCES AND INSTALLATIONS

☐ **Actor #1 (Mass, Huminid and Dancer #3)** VI
HUIS A/D WERF, BOORSTRAAT 107
16.00, 18.00, 20.00, 22.00

IMPORTANT NOTICE: PLEASE BE AWARE THAT THIS PERFORMANCE REQUIRES THE PURCHASE OF A TICKET

Kris Verdonck / A Two Dogs Company

The artist and theatremaker Kris Verdonck quite often combines his fascination with machines with images and concepts that owe a great deal to science fiction. This certainly applies to the three-part *Actor #1*, which deals with evolving: about what has come into being, what is, and what may come into being. PLEASE SEE FULL DESCRIPTION ON WEDNESDAY PAGE 11.

☐ **I Am 1984**
UTRECHT CITY THEATRE, BLAUWE ZAAL, LUCASBOLWERK 24 I
19.00–19.50

IMPORTANT NOTICE: PLEASE BE AWARE THAT THIS PERFORMANCE REQUIRES THE PURCHASE OF A TICKET

Giuseppe Chico & **Barbara Matijevic**

I Am 1984 focuses on the year 1984 and takes the audience on a pseudo-scientific journey that presents a richly textured depiction of 1984 using language and drawings. Everyday, our own personal little story meets History or, at least, some events taking place elsewhere and which don't seem to have anything to do with us. (...) SEE FULL DESCRIPTION ON FRIDAY PAGE 45.

☐ **This Is How You Will Disappear**
UTRECHT CITY THEATRE, DOUWE EGBERTSZAAL, LUCASBOLWERK 24 I
20.00–21.15

IMPORTANT NOTICE: PLEASE BE AWARE THAT THIS PERFORMANCE REQUIRES THE PURCHASE OF A TICKET

Gisèle Vienne

In a mythical set of trees, with giant fog sculptures and real birds of prey, three characters confront each other and the forest, as well as concepts such as beauty, harmony, decay, and death. A trainer (the epitome of discipline and authority), a young athlete (physical beauty) and a young rockstar (with signs of decay appearing) descend from order and perfection to inevitable chaos. In a David Lynch-like way Gisèle Vienne lures you along, deeper into the forest... (...) SEE FULL DESCRIPTION ON FRIDAY PAGE 45.

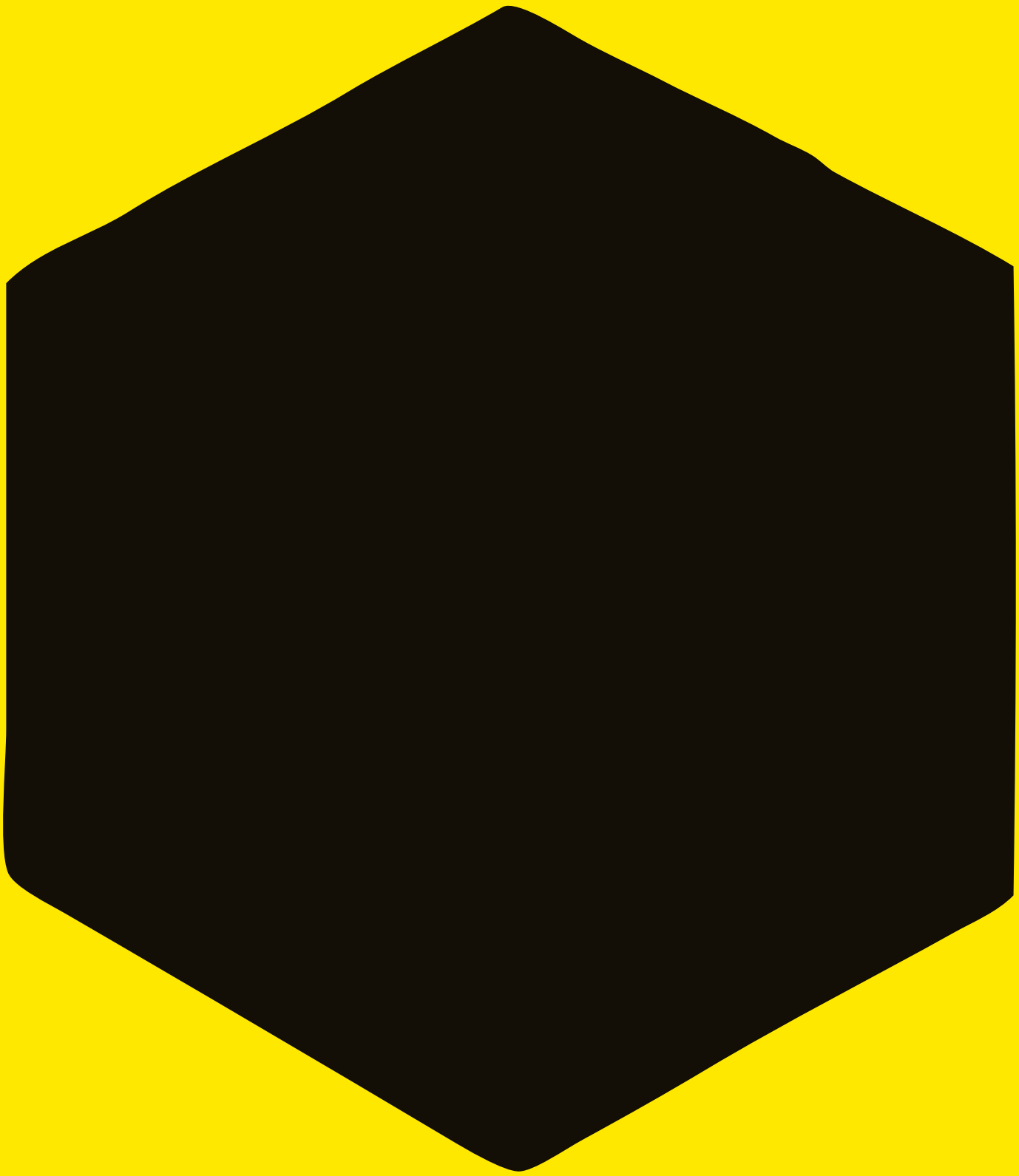
Party

☐ **Party PSi#17 & Festival a/d Werf**
UTRECHT CITY THEATRE, VARIOUS LOCATIONS, LUCASBOLWERK 24 I
21.30–02.00

After all performances, paper presentations, shifts, late night talks, installation viewings, film viewings, networking, chairing, getting lost, getting found again, running late, running early, meeting friends, making new friends, comrades, colleagues, companions, it is time to unwind, let go, and party! The main conference venue (Utrecht City Theatre) will be transformed into a place for grooves and jives, *Camillo* style, from 21.30 to 2.00 AM.

Performance Studies international conference #17

Sunday 29th May



Technology, Memory, Experience

Panels

10.00–11.30

☐ Eco/System and Performance/Footprint: Site-Based Performance and Environmental Change

II

UTRECHT UNIVERSITY, DRIFT 21, ROOM 0.32

CHAIR: MATTHEW GOULISH (THE SCHOOL OF THE ART INSTITUTE OF CHICAGO)

If computers present us with a modern-day equivalent of Camillo's Theatre of Memory – a device for seeing the whole wide world (www) – this is nowhere more the case than in the realm of ecology. When pioneering ecological thinkers of the 1970s such as Gregory Bateson and James Lovelock utilised the language of network and system to picture the natural world and our interdependent relationship with it, they drew their metaphors directly from cybernetics. Bateson had been a pioneer in that field too, while Lovelock was a NASA scientist whose notion of the earth as a "Gaia" system was always more machine than mystic.
We are accustomed, today, to accessing the www through our personalized virtual portals, but what advantages might there be in envisaging the earth - and the environmental stresses it is under - by using actual, physical locations as performative access points? How can eco-systemic changes on the global/macro level (e.g. our growing carbon footprint) be perceived and comprehended within the local/micro (e.g. actual footprints in particular sites)? By utilising the immediate, intimate strategies of site-specific performance, might environmental questions that can easily seem abstract or overwhelming be "brought home" in a manner both comprehensible and relevant? These are some of the questions addressed during 2010-11 by a network of UK-based critics and practitioners, under the project title "Reflecting on Environmental Change Through Site-Based Performance". Three of the network's members will reflect here on its processes and findings through a combination of presentation and debate.

Stephen Bottoms
University of Leeds

Re-booting the Picturesque: World Heritage Site as Critical Lens
This presentation considers the author's current attempts to intervene theatrically in the conventional "tour guide" discourse operating at the Fountains Abbey and Studley Royal estate, in North Yorkshire. Designated as Britain's first "World Heritage Site," it is operated by the National Trust as an idyllic tourist destination and living museum of ages gone by. But the estate can also be viewed as a textbook display of historical "human impacts" on the environment – from the Cistercian monks' re-routing of the River Skell's watercourse around the Abbey's precincts, to the landscape gardening interventions of eighteenth century aristocrats (who sought to engineer a "sublime" experience of nature while keeping it safely "picturesque"). Today, the estate also exhibits its own vulnerability to climatic change: the Skell Valley's naturally moist microclimate has become markedly warmer and drier in the last few years, placing the site under considerable stress (weed-choked water-courses; dried-out hillside soils vulnerable to being swept away in sudden, torrential weather events such as the 2007 floods). How might sited performance practice, parasitic upon the tropes of heritage guide discourse, serve as a means of modelling and questioning visitors' assumptions about the "natural environment" and its aesthetic pleasures?

Baz Kershaw
University of Warwick

Earthrise Repair Shop: Practices at a Performance Ecology Field Station (On Microclimates and Tipping Points)
This presentation explores the dynamics of global / local / personal "tipping point" performance, asking whether "crux moments" in staged events can create critical eco-systemic resistance to the paralysing powers of "runaway global warming." Focussing on performance ecology as *practice*, it reflects on events recently devised at a UK field station for durational performance conservation research in SW England: the so-called Earthrise Repair Shop (ERS). This is located in a microclimate with a "tipping point" ecology that pivots on a steeply sloped plantation of Norway spruce (*Picea abies*). With average height at 100 feet, they are close to the calamitous limits of their growth. How should the annual re-staging of ERS-2010 durational artworks, *Two-and-a-half acres raked* and *A quarter-million tadpoles watered*, take this into account? What methodology might best inform their long-term evolution, given that every environmental tipping point has global/local/personal ramifications? Which crux-moment aesthetic crafts could make any 'calamity for humanity' dynamics more holistically comprehensible? This vigorous investigation will also reference, for 'control' purposes, Cove Park in Scotland - an artists' eco-retreat not far from the seat of the Dukes of Atholl, who in 1738-1826 planted 14-million glorious larches (*Larix deciduas*), setting the fashion for plastering the high lands of Great Britain with noble conifers.

Alan Read
King's College

Eco-Activism and the Anatomy Theatre
PSi will assemble in Utrecht shortly after the third and final meeting of the "Performance Footprint" network (on May 20th and 21st), and this presentation will present an informal, rapid-response report on its events and findings. After assembling in green, outdoor sites for the first two meetings (at Fountains Abbey and Cove Park), this third session takes place in the entirely urban, man-made context of the Anatomy Theatre and Museum at King's College, London. The history of this venue, which has recently been redeveloped – under the speaker's guidance – as a site for theatre/performance research, is rooted in the enlightenment project of categorizing and anatomizing the natural world. It sits, moreover, in the very heart of London's West End, close by the headquarters of global oil companies Shell and BP, whose business "performance" depends upon the exploitation of fossil fuel resources. In a location like this, notions of ecological "system" and environmental "impact" have immediate, global ramifications. This presentation will look, in particular, at the interventions of PLATFORM – the longstanding eco-activist arts collective – who have been invited to respond performatively to the ATM/KCL site, so as to catalyse the network's concluding deliberations.

☐ Death, Mediated

II

UTRECHT UNIVERSITY, DRIFT 21, ROOM 0.05

CHAIR: LAURA LUISE SCHULTZ (UNIVERSITY OF COPENHAGEN)

Gabrielle Calchi-Novati & **Matthew Causey**
Trinity College Dublin

"Who Wants to Live Forever?" – Facebook and the Performance(s) of Memory
In October 2009 Facebook launched a new 'feature' designed to memorialise deceased members' profiles: through an apposite form made available online friends and relatives could request the change of profile-setting from 'live' to 'in memoriam', producing thus "digital ghosts", virtual entities that by surviving the deceased would make them "live forever". By present(ify)ing death not as the place where language collapses, but rather as the starting point of an illusory and seemingly eternal dialogue between the living and those "digital ghosts", Facebook becomes a technology of memory, whose politics attempts to alter the experience of memory itself. Facebook's capitalisation of death and life, which on the surface translates into a generous promise of an everlasting endurance of the performance of the self, became the target of the Italian artistic duo *Les Liens Invisibles*' performative interventions. By contaminating Facebook with a vir(tu)al suicide web service – *Seppukoo.com* (http://www.seppukoo.com/) – they aimed to completely 'deactivate one's Facebook user account, driving people into one of the most radical-chic user experiences: vir(tu)al suicide'. Reflecting upon to the triad *technology, memory, experience*, through Agamben's philosophy, we will 1) investigate the biopolitics/thanatopolitics of the performances of memory enabled by the 'user-friendly' technology of web 2.0, paying particular attention to Facebook; 2) interrogate the potentials and/or lacunas of such performances; 3) conclude by highlighting some of the contemporary philosophical/experiential complications that these performances of memory and subversive interventions of erasure help to illuminate.

Li Cornfeld
NYU

Mourning Becomes Electronic: Death and Memorial in Digital Media
How might newly developing conventions of cyber grieving, in the process of mourning the dead, grant the deceased a form of immortality? Social networking sites Facebook and MySpace nominally suggest physicality and geography, respectively, yet they exist solely in the digital realm. In what ways has the emergence of so-called social networking phenomena reinvigorated Peggy Phelan's late nineties examination of public mourning and the kinds of bodies which remain after death? I am especially interested in how the internet's promise of disembodied social interaction might fail to cleanly delineate boundaries between death and liveness. Might the internet provide a new forum – a new medium, in both the cyber space and spiritualist senses of the word – for memorial communication? Developing conventions of cyber grieving shift what Eve Sedgwick calls the "place" of memorial to the shared space of online social networks. What happens when these social networking conventions elide the conditional "as if" which Sedgwick describes as characteristic of memorial communication? To whom do we speak when we memorialize the dead online?

Lindsay Adamson Livingston
City University of New York

Assassination Redux: John F. Kennedy, Performance, and Memory Construction
This paper explores the ways in which ghosting, as Marvin Carlson defines it, illuminates mediated encounters with the 1963 assassination of John F. Kennedy, Jr. As the only assassination of a President of the United States in the televisual age, the event is always already mediated by the now infamous film(s) of the event, which present an event spectators have witnessed before, but in a constantly changing context. I believe Kennedy's assassination is a unique and instructive test case in understanding how mediated versions of events can not only influence people's actual memories, but also *create* such memories. I contend that the Zapruder film in particular has actually *built* collective memory in the United States, and that virtually all U.S. representations of the assassination are ghosted by this depiction of the occurrence.

Utilizing theories of performance and memory, this paper suggests that, while the televisual and filmed versions of the assassination allow for a kind of complacency in memory formation, other mediated versions of the assassination (such as "JFK Reloaded," a videogame that positions the player as assassin and encourages historical fidelity in the reenactment of the killing) highlight the role of performance in memory construction, positioning the performer as constructor, rather than receiver, of her own memories of the assassination. For post-1960s generations, "memories" of Kennedy are inexorably intertwined with footage of his assassination. This paper explores why this is, and how performance mediates such an encounter.

Jennifer Otter
Goldsmiths College

Atrocity Exhibition: The Consuming of Joy Division's Ian Curtis
Recent interest in Joy Division, specifically the "re-imaging" of the group as earnest innovators, forefathers of minimalism rock, with lead singer Ian Curtis cast as the good-looking, but doomed martyr, provides the opportunity to closely examine the link between image, death, consumerism and mythology. Using Joy Division as the lens to evaluate these aspects- image isolated from meaning and death as a commodity to re-tool history, I will examine how the past is not only being quickly forgotten but obliterated in pursuit of consumer gain via the re-writing of events through the cash register.

The interest in Joy Division hinges on the death of Curtis, and the replaying of his life through the material testaments left in his wake. Curtis's lyrics, often centering on loneliness, confusion, and self-doubt, draw fans in; by acting on the despair, he created a macabre reference point for new artists ranging from rapper Lupe Fiasco to pop sensation The Killers.

This celebrated "realness" is solely a produced memory, now regurgitated via endless consumerables and carefully tended stories by those who "were there." Curtis, leering from behind a cigarette, cloaked in shadow at the top of a tube tunnel, crumbled on a speaker stack – this is an image of the push / pull of today's mediated communities. The viewer / fan / listener can only get so close – Curtis, like the computer screen, he is but two dimensional, again providing the perfect availability for casting one's own idea of who they need Saint Curtis to be.

☐ War and Trauma

II

UTRECHT UNIVERSITY, DRIFT 21, ROOM 1.05

CHAIR: SOPHIE NIELD (ROYAL HOLLOWAY UNIVERSITY OF LONDON)

Mechtild Widrich
ETH Zurich

Death, Outrage, and Experience: The Distributed Performances of Santiago Sierra
In 2006, Spanish artist Santiago Sierra (born 1966) produced what may be the least-liked performance-based artwork concerning the Holocaust. *245 Kubikmeter*, installed in a former synagogue in Stommeln, Germany, consisted of the exhaust of six cars being discharged through tubes into the sealed building; visitors had to wear gas masks and were allowed inside the synagogue for five minutes each. A protest was promptly organized across the political spectrum; the installation certainly seems tasteless and clumsy in its attempt to submit the visitor to the experience of being gassed in a camp. But the shock value of *245 Kubikmeter* has to be considered in the context of what Sierra, in press conferences, called the "banalization of remembrance of the Holocaust."

The paper examines Sierra's attempt at a radical critique of the recently dominant approach to remembering the Holocaust, one that insists on the moral benefits of experiencing the brutality of the Nazi regime "in the first person." Performance is seen as central to this experience – and performance artists often design Holocaust monuments – because of its supposed privileged access to first-person experience. In fact, Sierra's whole oeuvre challenges this concept of performance, replacing the 'authentic artist-performer' with anonymous casts of performers hired by Sierra to perform often humiliating or banal tasks. In an era of longing for sublime experience, embodied in the *Memorial to the Murdered Jews of Europe* (Berlin, opened 2005), Sierra points to the necessary gap between experience and history, in which consciousness can act.

Ananda Breed
University of East London

The Investigation: **Gacaca** *and the Frankfurt Auschwitz Trials*
During times of war and post-conflict, narratives are often in a state of flux, as national borders are sculpted and cultural identifiers are crafted to create a new sense of homeland, often communicated and projected through divergent technologies. In this paper, I will illustrate the role theatre can play in the creation of transcultural memories. The correlation between the Holocaust and the Rwandan genocide is made explicit in the 2007 production of Peter Weiss' *The Investigation* which was performed both in Rwanda and the UK, using testimonies from the Frankfurt Auschwitz trials in Germany while serving as a reception adaptor of the gacaca courts in Rwanda, both localized forms of justice. After stating the implications of using *The Investigation* for collective memory, I will expand upon the possibility that The Investigation provides a fictional frame for Rwandan audiences to explore counter narratives outside the constructed depiction of genocide mandated by the gacaca courts. Allen Feldman in his study of memory theatres, virtual witnessing, and the trauma-aesthetic emphasises the need to encompass narratives outside the 'post-violent depiction of violence', questioning national juridical and commemorative practices that may ultimately frame violence into digestible and transferable representations for the mass consumption of international audiences at the exclusion of counter narratives.

Natalie Pangburn
Oxford University

Performance as confrontation – Wajdi Mouawad and the 'community of the shaken'
Performance as presented in a given space, remains subject to constraint, even in the most unconstrained environment. Selections are necessarily made, in subject and manner of presentation, excluding alternatives. This exclusion always underlies the choice, and this unidentifiable presence gives performance its nuance. Similarly, the mind sifts through thousands of received impressions to create something called 'memory', which is invariably shaped by that which has been occluded.

Wajdi Mouawad's theatre often focuses on memory as experienced by post-war, post-trauma, post-exile individuals. Technology consistently reappears as a means by which memory is transmitted, and history becomes an omnipresent force transforming the lives of individuals previously unaware of glaring transformative blind spots. For Mouawad, theatre is the means by which individuals can experience vital uncertainty by provoking recognition of the existence of their own blind spots – performance is the catalyst for Jan Patocka's "solidarity of the shaken". Mouawad's productions strive to draw spectators away from the comfort of certainty and towards this 'shaken-ness', achieved through confrontation with that which cannot be remembered, made present through an awareness of absence within testimony. For Mouawad, a fragile solidarity emerges within the enclosed space of performance, a community that evolves from the production as individuals recognize each other in their mutual state of 'shaken-ness'. However, we must ask whether production can provoke and create community through destabilization. Is it not instead transformed into an agent of forgetting, using narrative to achieve *metanoia*, sublimating the problematic in favour of the performance unity of the contemporary tragedy?

☐ The Tower Block – post mortem: Memories in a hospital ruin

II

UTRECHT UNIVERSITY, DRIFT 21, 1.09

Barbro Rønning, **Andreas Bergsland** and **Håkon Fyhn**
(Norwegian University of Science and Technology)

The Tower Block – post mortem is a current research project of the Norwegian University of Science and Technology (NTNU), co-funded by the Institute of Art and Media Studies and the performativity research area of the Faculty of Humanities at the same university. It is a multidisciplinary project in which several departments such as architecture, music and anthropology, are collaborating.

The Tower Block is the main building in the old central hospital in Trondheim. For more than 50 years it has been the locus and symbol for people's illness and healing, death and birth in the city. Now it is being demolished as a new modern hospital is rising on its grounds As a way of drawing attention to the disappearance of the building in the city, we have created a project that explores the connection of the Tower block and the city of Trondheim, focusing on the memories that the site has generated in the people over time. The basic idea was to let people write and share memories, wake up the life again during the buildings destructions and grotesque appearance in its disintegration. In that way we hoped to channel things back as a collective experience, turn the Tower Block into a very visible "emotional landmark" and create a collective emotional space for a performance – the last farewell in the ruins and the final closure.

First, we created a webpage that allows people gathering memories from the Tower block. At the web page www.hoyblokka.no the memories are presented as light in the windows of a poetic blue version of the Tower block. To start the loop we presented some of our own memories, stills, films and sound composition we`d made from *The Tower Block* through the concepts of *soundscapes*, *landscapes* and *handscapes*. Through the memory block we succeeded to create a loop from us to the public. Today more than 200 people have shared memories on our memory blog.

These memories were the basis for the second stage of the project, the memorial ceremony. It was performed in the end of January 2011, and was a ritual collage where the memories were shared by the memory – writers themselves, together with light, music, dance, sounds and video projection. During the performance there was a very strong interaction with the audience, and we really felt we came through with our ritual intension.

The Tower Block is a research project that explores connections between materiality and memory and the relations between art and research. We focus on the performative aspects of memories; the role of writing, other media and technology in the our manifestation of memory; the nature of place and emptiness in wakening the presence of things long gone; the nature of the beginning and end as an essential aspect of things; and what can we have learnt about performance in a project where the performance was the actual burying of a hospital building?

MORE ABOUT THE TOWER BLOCK PROJECT: HTTP://RUINMEMORIES.ORG/.

☐ Documenting Performance

II

UTRECHT UNIVERSITY, DRIFT 23, ROOM 2.06

CHAIR: TRACY DAVIS (NORTHWESTERN UNIVERSITY)

Ricardo Seiça Salgado
Lisbon Superior School of Technologies and Art, ESTAL

Ethnotheatre: performing ethnography

Ethnotheatre is a subgenre of documentary theatre. It relates ethnography, performance studies and theatrical methodologies. It is also an alternative way to do participant observation. By means of performance, it produces and elicits different responses and modes of participation. As a 'result from' and 'way of' doing ethnography, ethnotheatre creates a double signification, expanding itself as performance writing do. It evokes intangible worlds metonymically, reflexive, multivocal, marking a specific aesthetic, ethic, and political attitude. The performance of ethnography about the past, deals with memory and embodied knowledge, its perception in ethnography (archive and repertoire), and the resulting expression at the play, where the 'as if' domain can inform and frame a particular cultural context, along different scales of analysis. Ethnotheatre can be a performative dialogic, beyond the reflection of social memory, and become a shared reflexive space for co-performers of ethnography. That is why ethnotheatre turns also into a methodological tool for ethnography itself.

The case study results from an investigation to a Portuguese university theatre group with 50 years of history, CITAC. With members of the present generation, we made ethnography to the past history of the group, interviewed old members, cross-cutting with archival fonts and historical data at each period of analyses, in order to produce a documentary film and a play we called *State of Exception*. That working progress was also object for ethnography of the present generation, revealing their reflective and reflexive move, in order to constitute themselves as a group, by means of ethnotheatre. It helped to understand and capture an ethos, horizontal to all generations, most of all by the performative text of culture, and also helped the new generation to create his one ethos, empowering them for that.

Katrin Wächter
Freie Universität Berlin

***On memory as mis/representation in Rabih Mroué's* Make Me Stop Smoking**

While, in the post-war period, the Lebanese State fostered oblivion and political parties launched their own biased interpretations of the civil war(s) to legitimise their political identity, intellectuals and artists have been initiating processes of confronting these memory cultures as a necessary first step for political renewal. In the absence of state-sponsored narratives and archival structures in Lebanon, they have opened up spaces where historical memory is challenged, re-constructed and diversified.

In his lecture-performance "Make Me Stop Smoking" (2006), Beirut-based artist Rabih Mroué introduces raw or half-worked documents from what he calls his *personal archive* to his audience. Like Benjamin's collector he takes us into the midst of unsorted boxes and piles of notebooks of potential projects. Paradoxically, the archive – as it unfolds in the course of its presentation and lambent exploration – is gradually "subtracted" (Deleuze) and subverted. Not only does Mroué challenge the status and selection of documents or the role of the archive; he also reconsiders that which they usually produce: by disrupting the official accounts of Lebanon's contemporary history and inserting 'smaller,' differing narratives, Mroué marks history as processual and creative, sheds light on blind spots and stirs up 'forgotten' memories.

In this paper, I explore Mroué's use of performance as an apparatus of memory that seeks to dismantle rather than shape national(ist) myths. From within the aesthetic realm, he takes up a position on existing public discourses and reintroduces 'forgotten' ones into the public sphere. I argue that Mroué's performances open up political spaces where the issues of remembering and writing the histories of the war(s) are critically addressed in front of and together with a public.

Ray Langenbach
Universiti Tunku Abdul Rahman

Between Tragedy and Farce: the Performance Archive

Karl Marx's comment on a phrase by Hegel in the former's *Eighteenth Brumaire of Louis Bonaparte*, reads: "Hegel remarks somewhere that all great events and characters of world history occur, so to speak, twice. He forgot to add: the first time as tragedy, the second time as farce." Can Marx's quip, referring to Louis Napoléon-Bonaparte's repetition on 2 December, 1851 of his uncle Napoleon Bonaparte's coup-d'etat on 9 November 1799, say anything to us now about historical representations of live events etched by light onto emulsion, electronically patterned in a field of magnetic particles on analogue tapes, or inscribed in binary streams on digital tape or hard-drives?

I have been documenting SE Asian aesthetic performance (theatre and performance art) and social performance (demonstrations, elections, riots, daily life) for the past 20 years. The collection of around 1000 hours has been digitized and is being housed at institutions in Amsterdam, Hong Kong, and Kuala Lumpur.

Crisscrossing between epistemology, hermeneutics, and practice, this paper argues that video documentation of the ephemeral moment of 'performance' whether it happens on the stage or screen, in the dirt, on the street, in first or second life, stands somewhere in a temporal-spatial terrain of the tragifarce, demarcated by Marx's spin on Hegel's history.

Colleen Quigley
Memorial University of Newfoundland

Mechanized Memory? Exploring the tangibility of technology, performing arts and archives

The fluid, interpretative, and experiential nature of memory and performance violently juxtapose against the notion of objective materiality commonly associated with archival institutions. Technology presents profound possibilities to enhance the preservation, creation, and dissemination of the performing arts within an archival framework. Contemporary archival scholarship has challenged the notions of impartial authority, tradition and inertia. Archivists continue to re-evaluate biases within the processes of acquisition and description and the role of the archives and archivist in interpretation and fostering meaning/memory. Canadian archival practices are guided by the principle of 'total archives' a mandate centred upon broad representation celebrating national diversity for the benefit of all. Artists, too, have entered the discussion: Canadian dance artists, Peggy Baker and Danny Grossman have experimented with preservation techniques by combining existing documentation (notation, photographs, programs, and reviews) with technological (motion capture, computer animation programs, digital video tapes) and artistic rendering as modes of cultivating, capturing and transmitting their work to future generations.

The benefits of virtual access are heralded, but are we simultaneously in danger of information overload? Is human memory enhanced or destroyed by the creation of these constantly expanding and, seemingly, never-ending automated computer storages? Human memories are continually being re-interpreted and re-contextualized, not generated as an automated response. Without intellectual control the content has no context, reducing the memory machine's connection to meaning and reality.

☐ Rituals/Ceremonies – Panel 1

II

UTRECHT UNIVERSITY, DRIFT 23, ROOM 1.03

CHAIR: CRAIG QUINTERO (GRINNELL COLLEGE)

Hasret Esra Cizmeci
Roehampton University

Contemporary Performances of Sema Ceremony of the Whirling Dervishes

In 1926, the Turkish government for the reinforcement of a secular state, under the rule of Mustafa Kemal Ataturk, agreed on the termination of all Sufi monasteries. However, in 1956, the government granted special authorization to the Mevlevi Sufi order to perform for tourists for a period of two weeks each year. Following this permission, more groups started to perform the Sema ceremony, especially in Istanbul and Konya. Sema has been studied by scholars such as Franklin D. Lewis, Anders Hammarlund, Metin And, and others in the fields of religion, history, anthropology, and performance studies. However, existing scholarship mainly focuses on historical analysis of the Whirling Dervish rituals rather than the current practices in Turkey. As Barbara Kirshenblatt-Gimblett suggests in her book *Destination Culture: Tourism, Museums, and Heritage*, tourist attractions are the living transmissions of cultural knowledge and values. Sema ceremony, when performed as a tourist attraction in Mevlevi lodges, cultural centers, and theatres, Sema attempts to alter the audience's mode of thinking about Islam and the Mevlevi culture in Turkey. Carl Ernst asserts that the peaceful rituals of Sufism such as the Whirling Dervishes are the antithesis of the images of Muslim terrorists regularly shown by the media. With this study, I will investigate how the Sema ceremony of the Whirling Dervishes performed in Mevlevi lodges, cultural centers, and theatres and the spinning and positioning of the body *en masse* acts as a memory machine, generating and releasing the historical and current struggles of the Turkish Mevlevi Sufi culture.

Mustafa Sekmen
Anadolu University, State Conservatory

Sema Dance Performance (Whirling Dervishes) as the Universal Language of Memory

The human beings' aspiration to visualize knowledge in mind dates back to Ancient Greek times. During the Renaissance, long-term retention of knowledge in mind was considered basically the outcome of so-called graphic systems. Called "Memory Theater" or "Memory Palace", one of the outstanding one among such systems was designed and developed by the distinguished artist Guillio Camillo. The goals of "Memory Theater" match in a perfect harmony with those of the dance of *Whirling Dervishes* (Sema Dance Performance). Mainly, there are two fundamental differences between these two performance types. One of these differences is the use of different tools for conveying the intended message. "Memory Theater" is a symbolic stage; however, *Whirling Dervishes* ritual is a performance where various arts are reflected within. Secondly, "Memory Theater" is a designed utopia unlike "Sema Dance Performance", which includes music, poem, dance and costumes and therefore the tangible outcome of Mevlevi belief system. In addition to differences, there are also some similarities between these two performances. First of all, both support the idea that human mind can be enlightened only by expressing anything that our mind can think of or imagine without seeing through concrete indicators after contemplating over it patiently. Secondly, both picture macrocosms and microcosms together. In other words, the relationship between heavenly and earthly phenomena is presented together. Both are a signs system and aim at organizing universally valid knowledge in a single space as one statement that can be comprehended by anybody without difficulty.

Dominika Laster
NYU

Memory of Essence: Body Memory in the Grotowski Work

"Is essence the hidden background of the memory? I don't know at all. When I work near essence, I have the impression that memory actualizes. When essence is activated, it is as if strong potentialities are activated. The reminiscence is perhaps one of those potentialities." – Jerzy Grotowski

This paper examines the embodied memory-work undertaken by performance researcher Jerzy Grotowski. While Grotowski approached work with memory in a variety of ways, memory functioned, at least in part, as a mode of inquiry, an instrument for the rediscovery of essence. Grotowski understood essence to be the underlying and pre-cultural nature of the human being, the rediscovery of which is perceived by the performer as a memory. The return to essence, in Grotowski's research, is figured in testimonies of the work as an experience of remembering which – while taking place in the present moment – is inextricably linked to the past.

Memory, for Grotowski, marks the return to essence. The rediscovery of forgotten potentialities, the surpassing and realization of the self, the consequence of which is, what he called in the early phases of research, a state of transparency and luminosity and later referred to as a *body of essence*. This is achieved not through conscious manipulation, but through a submission, a letting go, the cessation of struggle. This process involves a line of inquiry imagined as return to one's ancestral past, but is fundamentally premised on the belief that within each individual's most intimate, pre-cultural being is encoded all that came before: "It's you unrepeatable, singular, you in the totality of your nature; you carnal, you stripped bare. And at once also: it's you the embodiment of all others, all beings, all of history" (1979:135).

Arnab Banerji
University of Georgia

Dancing into Memory: teyyam as a memory tool

The *teyyam* ritual dance of the Northern Malabar region of Kerala, India is not simply a religious event. It is also a medium through which important ancestors and local heroes are remembered and revered. The art form traces its roots back to pre-historic times when these ritual forms were the only means available to preserve the memory and legacy of the local heroes and martyrs. Thus the art form became the repository for the collective memory of a community, revisited every year.

My paper will evaluate the art form in its present state and its function as a memory machine. I look at the current status of the performance in order to understand whether *teyyam* today is treated as a mere routine annual event, which brings a community together, or does it continue to operate as a memory machine, reinforcing the tales of the erstwhile heroes of the region. By looking at the original myths of some of the *teyyam* deities and comparing them with their present status and form I look at the nature of memory creation and preservation itself. In my paper I also propose the possibilities of using virtual world platforms like Second Life to re-create a *teyyam* performance. Using alternate mediums to perform a ritual art form grounded strongly in a particular community has its own problems and I look at these while arguing that such a medium allows for exploring more possibilities for a performance practice and could serve it better rather than threaten it.

☐ Reconfiguring Memory

UTRECHT UNIVERSITY, DRIFT 23, ROOM 1.13 — II

CHAIR: ANA VUJANOVIĆ (TKH PLATFORM, UNIVERSITY OF ARTS, BELGRADE)

Emma Cocker & **Rachel Lois Clapham**
Nottingham Trent University

Re – (repeat, rework, rewrite, remember)

Drawing on the collaborative experience of *Re* – (an ongoing iterative project by Rachel Lois Clapham and Emma Cocker), in this paper the *performance document* will be reflexively interrogated as a specific 'technology of remembrance', an interstitial site wherein technology, memory and experience collide. *Re* – is a conceptual framework conceived by Clapham and Cocker for exploring the tension between improvisation/rehearsal; performance/document; live/recording; writing/written, the visible/invisible states of not knowing within the performed act of writing, through the collision of spoken, textual and gestural languages. *Re* – attempts to put into question the relation between rehearsal, performance and documentation by blurring the line between these phases of practice, declaring them unstable categories. *Re* – explores the impossibility of singular, panoptic forms of documentation (and knowledge) that attempt to capture or archive the totality of an event, focusing instead on performance document as fallible *fragment*, where (analogous to memory) the shattering or splintering of documentation into manifold parts resists reassembly or *recollection*, remaining partial, incomplete. Counter-intuitively, perhaps, increasing the ways of documenting or archiving performance results in it being less known or knowable, less easy to grasp – evermore contingent. Fragments of documentation fragment and disperse any coherent memory of the originary event. However, each fragment potentially operates as a germinal ground, a graft from which new or unexpected lines of flight might materialize. This paper examines how failure or refusal to fully *save as* can thus be generative, creating productive gaps for (re)making or reworking a performance anew.

Marilli Mastrantoni
ENTROPIA Company & Theatre

CUT Project / DE-FENCES: An experiment on memory reconfiguration

The paper will present *CUT Project* and applications of its outcome, the multimedia performance *DE-FENCES*. The Project deals with Europe's new geography, questioning "walls" and "separating lines" after the Fall of the Berlin Wall. It was developed through research and residencies in former and present "cut" territories [Berlin, Palestine, Nicosia, Kosovo] and both addressed the specifics of geo-political cultural memory and traced the border shifts across and within Europe that shape lived experience.

The Performance was first time presented live in Athens [May 2010], after the final Residency there, while parallel broadcasted in real time via live-streaming on the Internet to Berlin, where the audience was able to "react" to it through the interactive installations that New Technologies offer. These visual "responses" were displayed on a separate screen at both locations, thus contributing to the spectacle and creating a dialogue between virtual and real. DE-FENCES is currently touring internationally, conceptually focusing also on separations by "non-material walls" that segregate our contemporary urban environment, creating new versions of itself every time it is demonstrated or performed.

The event functions as a stimulus for participation and allows spectators to create every time a new moment in time and eventually a memory. The participants are part of a process that incorporates new technologies to manifest memory and to create new one via an interstructural experience. This way new memories over the same situation are being created. The key aspect is that the audience is the core of this reconfiguration, through interfaces which allow the participation of multiple viewers, who create a collective moment that over-exceeds the individual one. The resulted "performance" is recorded, in order to create an archive of memories, an outside the stage "memory lane", used as reference material in future presentations.

Aneta Stojnić
University of Arts in Belgrade

New Media Technology – Questions of Politics and Performativity

Starting from the thesis that the digital constitutes one of the most important contemporary sites for production of the political power, in this text I am researching the role of technology in geopolitics of knowledge.

In contemporary information society, cyberspace has become the major site for the production and construction of global memory, knowledge and history. However, (digital) technology does not carry the ideological status of its own, but it appears both as the tool and the environment for reproduction of the capitalism and colonial matrix of power. Analyzing the role of technology in the contemporary system of power I argue that today's technology has become the most powerful tool for the governance of population through the control of the body, the mind and every aspect of life, especially those directly related to subjectivity, i.e. the most powerful tool of biopolitics.

In this light we need to once again re-investigate and try to re-interpret the relation between (what we call) the reality and the cyber space. This relation I analyze through the phenomenon of performative repetitive mechanism – process that simultaneously produces and eschews content leaving us with an empty form.I argue that performative repetitive mechanism can be applied to cyberspace and its function in/towards reality where cyberspace and reality relate to each other as form and content, where content is abnormal and form is normal. Cyberspace becomes the form for normalization of abnormality, the tank for emptying the reality i.e. "the place" of executing the nullifying of the ideology.

Bree Hadley
Queensland University of Technology

"That you would post such a thing implies that you are a despicable human being": Spectatorship, Social Media, & The Struggle for Meaning in Disability Performance

Artists with disabilities working in Live Art paradigms often present performances which replay the social attitudes they are subject to in daily life as guerilla theatre in public spaces – including online spaces. In doing so, these artists draw spectators' attention to the way their responses to disabled people contribute to the social construction of disability. They provide different theatrical, architectural or technological devices to encourage spectators to articulate their response to themselves and others. But – the use of exaggeration, comedy and confrontation in these practices notwithstanding – their blurry boundaries mean some spectators experience confusion as to whether they are responding to real life or a representation of it. This results in conflicted responses which reveal as much about the politics of disability as the performances themselves. In this paper, I examine how these conflicted responses play out in online forums. I discuss diverse examples, from blog comments on Liz Crow's *Resistance on the Plinth* on YouTube, to Aaron Williamson and Katherine Araneillo's Disabled Avant-Garde clips on YouTube, to Ju Gosling's Letter Writing Project on her website, to segments of UK Channel 4's mock reality show *Cast Offs* on YouTube. I demonstrate how online forums become a place not just for recording memories of an original performance (which posters may not have seen), but for a new performance, which goes well beyond re-membering/re-mediating the original.

☐ Archive as/and Methodology

UTRECHT UNIVERSITY, DRIFT 23, ROOM 2.07 — II

CHAIR: MIKE PEARSON (ABERSYTWYTH UNIVERSITY)

Efrosini Protopapa
University of Surrey

On (not-)becoming repertoire: re-doing appropriation in contemporary choreography

In the summer 2010, Xavier Le Roy and Mårten Spångberg were invited to lead a repertory workshop, for which they chose to revisit *The Rite of Spring* and *Powered by Emotion*, respectively. Not only are these pieces solos which the two artists perform themselves, but also both works use appropriation: the first incorporates gestures Le Roy has learned from a video of conductor Sir Simon Rattle, and the second includes a (set/rehearsed) restaging by Spångberg of an improvised solo by Steve Paxton. Despite participants' attempts to work on these two pieces as repertoire, it became apparent that these works do not offer themselves to the strategies usually involved in the teaching/learning of repertoire.

Two questions thus occur: 1) What are the implications of work that already comprises an act of appropriation becoming repertoire, i.e. offering itself to re-visitings, re-constructions, re-stagings, re-doings of sorts? 2) How do solo works enter the long list of primarily group repertoire pieces that currently circulate within the dance and performance market?

This paper addresses such questions in the context of propositions by André Lepecki and Ramsay Burt on the current trend of re-enactment in contemporary choreography. If recent re-enactment pieces pose challenging questions on historical consciousness, then this paper will suggest that such questions appear even more pressingly in the moment the gesture of appropriation attempts to enter history. Here, new propositions appear on the notion and practice of 'contemporary repertoire', and in re-thinking a history of performance shaped through archiving, documentation and re-embodiments.

Ana Bigotte Vieira
Universidade Nova de Lisboa – FCSH /
NYU Tisch School of the Arts

On Acarte – methodological problems in dealing both with the archive and the repertoire

In 1983 the first Portuguese Modern Art Center was inaugurated in the Gulbenkian´s Foundation. It integrated an Animation department, Acarte, directed by Madalena Perdigão, a cultural avant-garde promoter and the Gulbenkian's President wife. In Acarte´s program, Perdigão declares the department's vocation of "fomenting experimentalism". She states that the department's action will "not pursue sterile nationalistic concepts but be open to itinerancy in the country and abroad". In 1987, one year after Portugal entered the EEC, Madalena Perdigão, George Brugmans (Springdance festival, Utrecht) and Roberto Cimetta (Inteatro, Polveriggi) created the Acarte's Meetings – new theatre / dance in Europe, an annual co-produced European festival in Lisbon, which lasted from1987 to 2003 and ended to be a significant European platform for the performing arts. Acarte (both the department and the Meetings) was of major cultural importance, especially until the early Nineties, when it was nearly the only Portuguese institution pursuing these objectives in a country learning to see himself as European. Therefore, revisiting Acarte means both to question the development of Portuguese performing arts in a transnational way as well as to examine the construction of Portugal as a modern and European country. As its archives were never catalogued and there is almost no historiography on the subject, this assignment becomes a matter of dealing with both remembrances and documents, taking into consideration archival and reportorial knowledge. But it is also a matter of choice: choosing who and how to interview, which events and which kinds of documents to take into account. In this paper, using as case study the first edition of Acarte Meetings in 1987, I would like to discuss some of the methodological challenges that one endeavour of this kind can present.

Peter van der Meijden
Independent

Archiving Fluxus

As Hannah Higgins writes in her book *Fluxus Experience* (2002), Fluxus works offer an "ecological form of experiential knowledge that (...) allows us to understand 'our place in the world'" (s. 34). It is an understanding of Fluxus that is supported by many other scholars: it is commonly understood that these works generate primary information, are experienced differently by everyone and confirm the individual's presence in the here and now. It is hard to envisage a type of art that is more resistant to the archive and its workings – and yet Fluxus *has* a presence in the archives. Even the ephemeral Fluxus events can be "put under house arrest", as Jacques Derrida puts it in his essay *Archive Fever* (1995): locked inside an object (a score, object, photograph or film) and domesticated.

This paper explores the tension between the insistence amongst artists and scholars that Fluxus is experience-based and the objective fact that Fluxus *has* been given a place in the archive. It does so by exploring the nature of Fluxus works as *archiving* bodies rather than archived/archiveable ones and ways in which Fluxus archives and has been archived "differently", as Rebecca Schneider puts it in her article "Performance Remains" (2001). In doing so, it qualifies Higgins' association of Fluxus experience with the unmediated by highlighting the archival characteristics of many Fluxus events, while at the same time calling the degree to which the performative power of the archive really manages to domesticate these works into question.

Charlie Fox
counterproductions

'In theory/in practice': Archival returns on memory

In theory and in practice questions how human consciousness, particularly memory, both adapts to and resists, the technologies of artificial intelligence. *Archival returns* plays on the shortfall between the ideal interaction, between a technology that in theory promises access to *all* knowledge, and *the* embodied practices of knowledge recall and imaginative (re)construction. It focuses on the in/ability of human memory to (re)construct events: events and truths that are constantly reconfigured by make-believe reactions. The presentation simultaneously unpicks and re-invokes the intentionality behind artistic praxis that returns onto memory. It argues that it is in this tension, between what is being attempted, and what appears to the spectactor, that an understanding of active spectatorship arises; an *archival return on memory*, through a return to the archive, that offers a resistance to the ocean of information.

The paper examines examples of this 'archival return', in two contemporary artistic reenactments: the (re)presentation of Stuart Sherman's performance work by British artist Robin Deacon, and the reworking of an emancipatory art practice in the 'collective' of *The Communist Gallery*. Focusing on the relation of collective and/or individual desire to memory, through the ideal and reality of restaging another artist's work, or in the provocation of collective memory as reaction; here, a (re)making of culture, through specific artistic practices, that work in/between and onto the archive as a form of ghosted parapraxis. It is in this shortfall between theory and practice, that there is *the* possibility of a return to *other* understandings, forged out from affect.

Panels

12.00–13.30

☐ Intermedial Theatre and Critical Praxis

II

UTRECHT UNIVERSITY, DRIFT 23, ROOM 2.12

CHAIR: ROBIN NELSON (CENTRAL SCHOOL OF SPEECH & DRAMA, UNIVERSITY OF LONDON) & CHIEL KATTENBELT (UTRECHT UNIVERSITY)

"Only middle-class academics could blithely assume that all the world is a text because reading and writing are central to their lives and occupational security" (Conquergood, 1988: 147).

This presentation provocatively addresses easy assumptions that, in intermedial theatre and performance, we have found a new mode of arts radicalism which might change the world. Does the intensity of an immersive experience – under a VR headset or when clubbing, for example – involve re-functioning (*Umfunktionierung*)? If there is pleasure and playfulness rather than teleological 'meaning' in the experience, is this a pleasure of consumption (allied to a culture of consumer individualism) or a distinct kind of pleasure with critical potential in a new mode of 'inter'-being? This panel marks the beginnings of a book project envisaged by Kattenbelt and Nelson drawing up a framework in which texts might be placed in contexts such that there is some grounding in actuality to claims made about their efficacy. (Following the panel, anybody interested in the idea is welcome to get in touch.)

Two approaches which to date have been influential in the debate so far are Kattenbelt's construction of theatre as "a hypermedium which stages other mediums" and Boenisch's related notion that intermediality is an "effect of performance... created in the perception of observers". Both critics have articulated the view that theatre's staging of media technologies draws attention to their functions. In Boenisch's account, media (of all kinds) on-stage are "*theatrically reproduced* into something beyond their mere (even less: *pure*) original presence". An "intermedial effect" arises, he argues, from the requirement placed on the experiencer to negotiate the gaps between media and between multiple significations (see Chapple & Kattenbelt, eds (2006). *Intermedialtiy in Theatre and Performance*, 37-38 and 113-114 respectively, Boenisch's emphases).

The aim of this panel is to take the debate forward initially by interrogating the notion of a general theory of the effects of intermedial theatre. Its premiss is that, in the absence of the kind of Grand Narratives which might have sustained the idea of a progressive 'critical' trajectory amongst the avant-garde of the first half of the 20th-century, we can perhaps do no more today than consider the function of given principles of composition of texts in specific contexts. That is to say, we are questioning whether the imbrications of new media concepts and technologies in live theatre is inherently counter-cultural by way of its form, or just disposed with certain principles of composition to elicit a disorientating or interrogative response under specific performance conditions. The short presentation of each of the contributors will accordingly focus on an example of practice, bringing out specific aspects which 'frame' everyday experience, challenge perception by dislocating perspectives, or disturb the sensorium in ways which might be said to be 'critical' (or not). An open discussion is then invited.

Presenters

Chiel Kattenbelt
Utrecht University
Rosie Klich
University of Kent
Henk Havens
Theatre Academy Maastricht
Birgit Wiens
Ludwig-Maximilians-University Munich
Robin Nelson
University of London, Central School of Speech & Drama

Examples

Chiel Kattenbelt
Are you ready, are you ready for love?
(Piet Arfeuille, Malpertuis)
Rosie Klich
Le Sacré du Printemps
(Stravinsky; Klaus Obermaier / Julia Mach)
Henk Havens
Bokko Show
(Karel van Laere / Vanja Rukavina)
Birgit Wiens
Breaking News
(Rimini Protokoll)
Robin Nelson
The Roman Tragedies
(Ivo van Hove, Toneelgroep Amsterdam)

☐ Performing landscapes

II

UTRECHT UNIVERSITY, DRIFT 21, ROOM 0.06

CHAIR: PATRICK PRIMAVESI (UNIVERSITY OF LEIPZIG)

Annette Arlander
Theatre Academy, Helsinki

Mementos of a landscape

In discussions on performance documentation (Piccini & Rye 2009) and the changing notions of live and mediated (Auslander 2006, 2008) questions of the organically alive, the animate and the inanimate are rarely in focus. Nor is the importance of a living environment emphasized. According to Teresa Brennan (2000), known to performance scholars through André Lepecki (2006), we should take seriously the indissolubility of individual and environment. Our tendency to assume ourselves as subjects in a world of objects is intensified in a manmade environment. Commodities function like fantasies, making the subject more likely to see what it has made, rather than feel itself to be connected with, or part of, what has made it.

"Performing landscape" is a technique for documenting performances and for producing artworks or "souvenirs" of changes taking place in the environment. By returning repeatedly to the same place for one year, using the same action, camera position and framing of the video image the slow processes in nature can be condensed and speeded up. However, this way of creating mementos of moments in a landscape also means producing more inanimate objects. And like any form of recording it preserves specific moments, but also actively excludes others, everything outside the frame, including the experience of the performer. In the example discussed, *Year of the Tiger* (Arlander 2010), unforeseen transformations in the environment over time caused further complications. How to document that which is hidden, which is literally overgrown?

Ute Ritschel
International Forest Art Association, Germany

Memory of the Forest

The International Forest Art Association in Darmstadt, Germany, is committed to integrate artistic and scientific practice concerning the arts, forest, nature and pedagogy. Since 2002 we conducted five biennial Int. Forest Art Symposia in Germany, one in Wisconsin, USA and one in Mount Lushan, China. Since 2007 the art projects are accompanied by International Forest Art Conferences. The invited speakers are artists, curators and scientists/specialists who discuss aspects of art in natural settings.

The Forest Art Path is now a walk-on scenery of 2.6 km with 30 artworks created over the years. The same amount of artworks has disappeared in the process of decay. The memories of the pieces and the places where the site-specific installations were positioned remain with the visitors. People of all ages become like a living archive, since they can recall the ephemeral installations, performances and scenes in the forest. They become performers on the path and return year after year building up an interactive memory of this beautiful place.

The International Forest Art Centre started a Forest-Art-Archive. Therefore I am interested in the question how the memory of Forest Art can change a region, how collaborative work between the arts and science can enhance this relationship and how we can continue to foster the knowledge of nature by integrating art even more.

WWW.WALDKUNST.COM, WWW.VOGELFREI.INFO, WWW.FORESTARTCHINA.COM

Kelsey Speakman
Independent Scholar

Sowing the Past and Harvesting the Future: the garden as a memory theatre

"Nothing tastes as good as the past" (C. Nadia Seremetakis (ed.), *The Senses Still*. Chicago: 1994, 1). In the opening of *The Senses Still*, Seremetakis argues that while her favourite kind of peach has vanished from farms and grocery store shelves since her childhood, the peach continues to live in her body and through the stories that people tell about it; for Seremetakis,"The peach [is] its memory" (2). In my paper, I take up this discussion in the landscape of a garden, examining food items as agents of memory. Accepting Will Tuttle's assertion that "When we look into one apple, we see the entire universe" (*The World Peace Diet*. New York: 2005, 4), one can understand each plant in a garden as a kind of memory theatre. An apple tree is not an isolated collection of cells, but a manifestation of the rain, sun, water, bees and all of the other elements and living beings that allow(ed) it to flourish.
At my local farmers' market this past summer, I met Jarret Boyd, a young man who farms a plot of land with deep respect for the memories that he cultivates alongside and within radishes, tomatoes and other vegetables. Contrasting Jarret's practices with those of the North American industrial food system, I ask: How does food preserve memory and how can people perform remembrance through their interactions with food in a way that counters the forgetting that the industrial food system encourages? I explore this question through the story of Jarret's garden and the life cycles of the plants that live(d) there.

☐ Shoah

II

UTRECHT UNIVERSITY, DRIFT 21, ROOM 1.05

CHAIR: NICHOLAS RIDOUT (QUEEN MARY, UNIVERSITY OF LONDON)

Belarie Zatzman
York University

Hana's Suitcase as a Theatre of Memory

This paper examines how theatre and drama pedagogy can stage memory and absence, as well young peoples' questions and representations of the Holocaust, in response to the internationally acclaimed *Hana's Suitcase* (Levine 2002; Sher 2006). The suitcase is a disruption; it signals a life interrupted. It is a suitcase that makes possible the performance of memory. How does drama education help frame the performative remains of the suitcase as archive and as artifact? How can narratives of home / exile / displacement serve as prompts to mediate multiple, uncertain and partial spaces of lived experience and critical imagination? Addressing the difficult knowledge of the Holocaust from the present, this paper underscores drama education's capacity for reflective and artistic engagement in contemporary research and practice. How does the Canadian performance of *Hana's Suitcase* serve as a theatre of memory in the construction of identity and belonging, across fictional and actual contexts, and in the embodied, documentary and imaginative pedagogical encounters designed around it? In responding to resonant texts/ traces of personal and public memory as performative spaces, contemporary drama education practices can begin to negotiate divergent perspectives and locations as well as the complexities of post-memory. As such, both the play and the film representations of *Hana's Suitcase* highlight traces of the autobiographical through technologies which shape and support the building and staging of community and memory across difference.

Michael Bachmann
Johannes Gutenberg University, Mainz

Testimonial Transmission: Holocaust Memory and the Anti-Technological Bias

In *Days and Memory* (1985), Holocaust survivor Charlotte Delbo differentiates between two forms of memory. There is "ordinary memory" according to which she organizes her everyday life, her thinking and writing. When in this memory mode, Delbo has severed the ties, as it were, to the concentration camps – remembering her past self only from the outside, as a stranger. Then, there is "deep memory" which appears in dreams, for instance, and breaks down the barriers between past and present. In this memory mode, the other becomes the self again – or rather, the self physically becomes other: "a (bodily) mass of suffering". When trying to put this experience into words, Delbo is already watching herself from the outside again, with no access to "deep memory". Thus, while "deep memory" is very real, it can never be recorded except perhaps – as trauma studies claim – through distortions and gaps in the victim's narrative.

Regarding Holocaust representation, the figure of the traumatized witness associated with "deep memory" has become the authoritative bearer of memory at large. Faced with the deaths of the surviving witnesses, this has lead to attempts of artists and historians to preserve not only the victims' "ordinary" memory, delivered through a technique such as language, but also their supposedly anti-technological and opaque "deep" memory, through the means of, as it were, technological "survival." The paper looks at various strategies of keeping traumatized memory accessible – from Claude Lanzmann to Steven Spielberg – analyzing the anti-technological bias of these claims to memory.

Caroline Fries
Johannes Gutenberg-Universität Mainz

The past in between our steps: On stumbling and 'mythical memory'

"Cultural memory focuses on fixed points in the past. Yet, the past as such cannot be preserved in it. Rather, here is where the past congeals into symbolic figures". Jan Assmann (*Das kulturelle Gedächtnis*, 1992) makes this claim about cultural memory: that it never remembers a true, continuous past but only moulds "figures of memory" out of the fragments of history.

Monuments are built to support the cultural memory of a society: they turn the past into something palpable in the present and perform the function of an mediator of the past. One of the most controversial memorial enterprises of the past decade in Germany is the commemoration project "Stolpersteine" ("stumbling stones"): Palm-sized brass plates, with names and biographical data engraved on them, are embedded in the pavement in front of houses where citizens used to live who were deported by the National Socialists. The project started ten years ago and has by now spread all over 500 cities in Germany as well as several countries in Europe.

The decentralised, fragmented texture of the monument, which manifests itself always unexpectedly in different places, exposes the gaps in the narrative of the past. Yet, through the spectator's participation, the gaps are closed in an interaction between passers-by and fractions of the memorial: a "memory-truth" (Wodianka) is produced that bridges the void between the past and the present. This paper aims to investigate, how, through the corporeal act of stumbling, a concept of the past is created that may be called a 'mythical memory'.

☐ Roundtable Discussion: How PSi Thinks Utrecht

II

UTRECHT UNIVERSITY, DRIFT 21, ROOM 0.32

Ray Langenbach
Universiti Tunku Abdul Rahman
& **Paul Rae**
National University of Singapore

Originally inspired by Mary Douglas' 1986 inquiry into 'how institutions think', the *How PSi Thinks Roundtable* is now in its 3rd incarnation. The open roundtable offers a chance to take time out for a reflexive glance at our own processes as a collective each year. How does PSi, as a collective, archive community memory, create and maintain classifications and borders, determine doctrine, partake of the cognitive and social episteme, and constitute subjectivity and agency?

This third How PSi Thinks is an opportunity to continue our critical reflection on the structure, organisation and performance of PSi itself in the context of the specific locality: Utrecht.

We may focus on PSi itself as a theatre of presence and memory, as the archival repository of an academic field, especially now with the development of the new PSi website and library, representing a transnational field of scholarship, the swarming of a global community, brought together annually through hybrid machine/human actor networks. The final topics for our discussion will be gleaned from the conference. As in previous years, the current PSi#17– Utrecht organisers will be invited to open the discussion with a reflection on the event, and issues arising in Utrecht this year, as we reflect on how the conference in Utrecht has changed PSi itself.

☐ Rituals/Ceremonies – Panel 2

II

UTRECHT UNIVERSITY, DRIFT 23, ROOM 1.03

CHAIR: DOMINIKA LASTER (NYU)

Munjulika Rahman
Northwestern University

Folk, Food, and Famine: Bangladeshi "Folk" Dance and the Bengal Famine of 1943

The most common Bangladeshi dance, called "folk" dance by practitioners, is an invented tradition that emerged in the fifties and sixties. The subjects of this dance genre are activities of villagers who are depicted as fishing, harvesting, and picking tea-leaves. The villagers are portrayed as simple and happy, enjoying themselves in settings of harmony and bounty. The dance genre remembers and reiterates a past, and in fact, a present that is factitious, because these dances are not performed by rural people and there is widespread poverty and lack of basic necessities in rural Bangladesh. When the history and the period of development of the dance form is considered, it may seem that its focus on the ordinary villager stems from the neglect that the eastern Bengal region experienced as part of British India and as East Pakistan. While the dances might remind audiences of the rural peasantry whom state administrators have historically overlooked, I contend that its emphasis on activities of food production and scenes of abundance is also significant. In the paper, I argue that "folk" dance's emphasis on acts of productivity functions as a technology of forgetting the trauma of mass starvation and death caused by the famine of 1943 in Bengal. I elaborate on how this characteristic of the dance form – glimpses of rural life, devoid of struggles and poverty – made it a popular choice as a representation of Bangladeshi people among administrators and policy-makers, both during the Pakistan period and after independence in Bangladesh.

Yi-Chen Wu
University of Exeter

"For-getting" as the intermediary space between technology and cultural identification: the case of Cloud Gate Dance Theatre of Taiwan

Critical reception tends to agree that the Cloud Gate Dance Theatre of Taiwan's works skilfully employ contemporary intermedia theatre languages to represent ancient Chinese culture. In addition to this predominant interpretation, this paper suggests that if we consider the performance space in the group's works as an interface for gathering individual and collective memories, then the interaction between ways of remembering (mediated by technology) and identity formation (cultural or national) carves out a different interpretive space for understanding the group's works. This paper argues that the performance space where the ambivalence of remembering and forgetting resides is an essential factor for the construction of traditional Chinese aesthetic space in the company's works. In this respect, despite the temporal distance between ancient China and modern Taiwan, I argue that the gap is not as insurmountable as it seems and should be subject to a reconsideration of the logic of spatial and temporal dislocation. Given that the perception of space in traditional Chinese aesthetics implies a process of questing a dynamic equilibrium of momentum/forces and a potentiality for becoming according to shifting tendencies, I suggest that the tension between dislocated space and time, while displaying a contradiction between losing and gathering, could also be the source of creativity. To capture this dynamic tension, this paper experiments with the idea of "for-getting" and proposes that the space constituted by momentum/forces of becoming can serve as an intermediary, mediating the interactions between the tangible and the intangible.

Craig Quintero
Grinnell College

You are Someone's Son: Grotowski and the Rememberance of Taiwanese History

Since Jerzy Grotowksi's death in 1999, theorists and practitioners around the world have reflected on his work and its influence on contemporary performance theory. Many scholars tend to frame their investigations of Grotowski's work within a hermetic, self-reflexive theatrical context, divorcing Grotowksi's theories and practices from the specific political and social contexts in which artists around the world have invoked them. In this article, I add a different perspective to this discourse about Grotowski, examining the manner in which contemporary Taiwanese theatre practitioners applied Grotowski's theories in an effort to reclaim traditional Taiwanese cultural practices and construct a new Taiwanese cultural and artistic identity. The practitioners' emphasis, and mine, are not on authenticity, are not on accurate re-creations of Grotowski's theories, but instead are on the creative potential of Grotowski's theories in actions. When Grotowski declared, "You are someone's son. You are not a vagabond, you come from somewhere, from some country, from someplace, from some landscape," these statements were not abstract ideals for Taiwanese theatre practitioners who were struggling to come to grips with 100 years of Japanese and Nationalist colonial rule. They were a call to arms, a challenge to actively search for and articulate their cultural identity. And in their work, Taiwanese theatre practitioners transformed Grotowski from apolitical and acultural theory into applied praxis, constructing their own iteration of Grotowski, their own Taiwan Grotowski.

☐ Theorizing Memory/Remembering

II

UTRECHT UNIVERSITY, DRIFT 23, ROOM 2.07

CHAIR: KONSTANTINA GEORGELOU (UTRECHT UNIVERSITY)

Göze Saner
Goldsmiths, University of London

Memory, Performance and Archetype: Sisyphus' Stone

Both Stanislavski's use of affective memory and Grotowski's research into the actor's personal history incorporate memory into the very fabric of performance, not only by literally inserting past experiences into the score or montage, but even more so by construing performance itself as a passive-active process of remembering. Physical action occupies the centre of this work: it triggers endless cycles of remembering and forgetting through the dialectic between precise form and unknown, inexhaustible content, as well as to inspire a broader process of remembering, namely 'the actor's work on herself,' which hints beyond the limits of personal memory towards archetype.

Engaging with Sisyphus as an archetypal actor and each push up the hill as a quintessential action, this paper will question if and how such a leap from personal recollection to collective memory can be brought about. An interrogation of the convergence between Grotowski's 'discipline and spontaneity,' Deleuze's 'repetition and difference,' and Hillman's 'specificity and the unknown,' delineates an understanding of physical action that is *always at once* the deliberate and ordered recreation of a 'former present' in the here and now *and* the rupture in the order where the current present inserts itself into the past with a sense of 'having been.' Reorganising the past into a rhizome of singularities, 'archetypal action' becomes a point of reference from which it is possible to redefine memory as *memoria*: a non-linear space, a pantheon of archetypes not unlike Camillo's theatre, where recollections as well as dreams, imaginations, myths, and fantasies reside.

Danae Theodoridou
Roehampton University

Remembering that which never happened

This paper starts its argument from the etymology of the word 'technology', which derives from the Greek words 'techne' (art, craft, manner by which a thing is gained) and logos (word) and thus defines technology as the words or discourse about the way things are gained. Based on that terminology it suggests that dramaturgy and the dramaturgical structures that occur within the artistic process of creating stage narratives based on personal memories, constitute theatre's technological apparatus to explore and deal with our ways of thinking, remembering and imagining.

What more specifically will be explored here is the way that the dramaturgical apparatus deals with personal (hi)stories, it writes, revives and re-presents them on stage by functioning between reality and fiction in order to 'remember that which never happened' and in this way to open up to performance's potentiality. Following Giorgio Agamben's idea that "remembrance is neither what happened nor what did not happen but, rather, their potentialization, their becoming possible once again", the dramaturgical structures of stage narratives based on personal memories constitute 'a technology of remembrance', i.e. a discourse about the way memories are gained, that instead of caring so much to reach back that which actually occurred in human (hi)story, it attempts to reconstruct that which might have happened and did not as well as that which might have not happened and it did.

Elena Cologni
Cambridge University

Rockfluid: Shaping Memory in Transit

Condition: 'the present [is] that which is, when it is simply what is happening. [...and] all perception is already memory'? (Henri Bergson, *Matière et Mémoire*, 166-167)

Observation: We make sense of the world through language as well as through a 'praktognosia' Merleau Ponty, *Phenomemnology of Perception*, 162), a pre-linguistic understanding through our bodily experience of movement in space.

This 'active paper', together with a series of workshops and interventions, forms the development phase of a residency project (Grants for The Arts, Arts Council Of England) at the Department of Experimental Psychology at Cambridge University. Considering the connection between perception and memory, this looks at the unstable nature of perception and representation of reality, and in particular the messiness implicit in the practice of recollection, also relating to rodent models of memory. The outcomes will weave individual (loss of) memories and personal histories into the urban context. In these psycho-geographies the overlapping of the geometry of the recollection's journeys with the geography of the place continually shifts (as though an integrated delayed transmission system were implied). The challenge is proposing a construction of meaning within a system of knowledge between the arts, cognitive psychology and digital environments, for which your input is very welcome (refer to www.rockfluid.com to participate).

☐ Transculturalism and Memory

II

UTRECHT UNIVERSITY, DRIFT 23, ROOM 2.06

CHAIR: EUGÈNE VAN ERVEN (UTRECHT UNIVERSITY)

Kirsten Broekman
University of Manchester

The preliminary role of aesthetics in the creation of a trans-cultural memory

This paper analyses theatre and performance in non-traditional settings by focussing on how different judgements of aesthetic worth meet, conflict or interact within the programmes, processes and outcomes of two theatre companies working in development contexts. The aim of this paper is to articulate the different kinds of 'values' attached to the (at times) competing aesthetic criteria for practitioners, spectators and government bodies and national and international non-governmental organisations that have a stake in this work and how these values create possibilities and consequences for a trans-cultural memory. The two theatre companies that will be used as case studies here are: Nós do Morro in Brazil and Phare Ponleu Selpak in Cambodia. These companies articulate, in different ways and to different extents, a social change agenda inside an understanding of aesthetics specific to their contexts – the research attempts to critically explore the significance and importance of the way involving agents remember and experience the role of aesthetic concepts in these practices.

This paper will set up an argument about how these companies might be compared by paying attention to aesthetic considerations and to what extent these considerations are able to play a role in creating a trans-cultural memory.

Stuart Andrews
University of Surrey

Return to Isla Blanca: Embodied thinking in family ciné film

Between the 1950s and 1980s, my grandparents and parents made a series of ciné films, from the fragmentary to more formed documentary and fiction. Family holidays to Spain run throughout the collection, often as self-contained films, created both for the family and for a context of community film culture and competitions. Key films include *A Classic View of Spain*, *Winter Flight to Ibiza*, *Passport to Spain*, *Return to Isla Blanca* and *España* (all undated). This paper reveals the absence of theoretical writing on ciné film (Nicholson, 2006; Shand, 2008) and proposes performance theory as a mode of analysis to address the lived experience of ciné films.

The paper draws together performance and sociological theories to address the conference themes of technology, memory and experience in this family 'archive'. The analysis focuses on participatory experience, encounter, re-encounter and repertoire (Kester, 2004; Rendell, 2008; Taylor, 2007) to discover layers of family 'embodiment of culturally specific symbolic systems'. This analysis reveals the films as documents of emerging formations and representations of 'tourist Spain'. They show formal and informal moments in which individuals find their role in a tourist family and film. Instances of unfamiliarity present intimate, unguarded versions of family performance, displaying embodied thinking and improvisation, in preparation for future tourist and family performances. This performance analysis of ciné films finds that cine films comprise particularly rich records of family thinking/action in (and in response to) unfamiliar and emerging forms.

Jimena Ortuzar
Independent Scholar

Staging Transcultural Encounters

Artist Humberto Vélez, whose public art performances explore the possibilities of collaborative acts with diverse groups of people, is bringing together indigenous dancers of a First Nations community with a group of (parkour) urban runners for a multi-faceted project culminating in a large-scale public "art-ceremony." Through the performing of ceremonial dance, indigenous communities express their collective memory by employing the body as a site through which history is embodied and enacted. Looking at the interactions that Vélez's collaborative action propitiates can generate new perspectives on how cultural identity recreates itself through embodied performance practice. I explore this question starting from Diana Taylor's recognition that interactions in the here and now affect the ways in which knowledge and memory are transmitted and incorporated.

Taking into account that practices of contemporary Native dance and parkour operate within different ideological and discursive frames, I examine how an interaction that interweaves different modes of cultural agency manifests itself as a public performance. Further to considering the live event, the staging of this exchange calls for particular attention to its documentation and archival process. Indigenous performance traditions have persistently resisted the attempt of the archive to contain (or erase) embodied ritual practice, whereas parkour actively navigates the virtual world through a digitalized online archive that is always in the making. I compare how the archival drive articulates these opposing attitudes while considering the limits of the archive as a memory machine.

☐ Liveness

UTRECHT UNIVERSITY, DRIFT 23, ROOM 2.12 — II

CHAIR: JOSLIN MCKINNEY (UNIVERSITY OF LEEDS)

Tuija Kokkonen
Theatre Academy Helsinki

Liveness, chronopolitics and performance

The content of human experience is changing: human sensory system and experience is "constantly re-invented as the body continually adds parts to itself" (Thrift 2008). Liveness and life are redefined in bio-techno-sciences and in philosophy. The meaning of liveness in performance theories and practices has been questioned: Auslander (2008) claims that liveness is not an absolute condition but built on audience's affective experience of 'what feels alive'.

This paper probes the following interrelated questions: what kind of fields of perception are created through diverse performance technologies, how these built fields create experiences of liveness and of duration and turn to memories.

These questions are explored in and through an "endless performance" *Chronopolitics – III Memo of Time* (Kokkonen/Maus&Orlovski, Museum of Contemporary Art Helsinki, 2010) and reflected in this paper. *Chronopolitics* is a branching event seeking a duration that exceeds the human lifespan. It approaches the question of duration from the angle of recalling animals by using a variety of different technologies from ancient human practices and archives of zoological museum to Aibo-robodogs and a performance by non-humans of "nature".

The used technologies enable to perform human and non-human durations/timescales, as well as affordances of liveness. The robodog loses the border between live and not-live by responding and causing kinesthetic sympathy and affects. Still, the fields of experience and memories vary due to the differences in the kinesthesia and impulses that the fields of perceptions produce. Diverging from Auslander, this paper suggests that it is not insignificant how the experience of liveness is born, and furthermore, that it is essential to learn sensitiveness to the differences in experiences of liveness and duration in diverse performance environments.

Lilja Blumenfeld
Estonian Academy of Arts

Playing the Department of Desire

Human consciousness is driven and projected into a luminous reality in which the notion of liveness no longer stands for the here and now. The insatiable desire of a spectator, a longing for universal knowledge is projected into the virtual realm which only simulates the return of the catatonic gaze. Silent screens cunningly promise infinite pleasure in public and personal spaces. Camillo's Theatre of Memory offers a universal space/mind of consciousness, in which a momentary knowledge of all the wisdom of the world can somehow enlighten a single spectator confronting the space in a certain way.

Department of Desire is a hybrid performance exploring a human paradox in which the virtual cinematic experience is shamelessly superimposed by a theatrical expression. The project is seeking to expose a rupture between the suggested liveness of the performers and the virtual realm. Witnessing the moments of drama in communal *anamnesis*, the failures and calamities performed by the Members of Department strip bare the hidden desires of a spectator who just like Camillo's solitary witness is driven to the virtual realm of the unknown. Those entering the Department of Desire should never step out the same.

Nicholas Johnson
Trinity College Dublin

The Ghost of the Live: Adapting the Televisual Beckett

The relevance of "live" performance – indeed, the concept of the live itself - has been challenged by the saturation of the televisual and the "embeddedness" of the virtual. Responding to long-running discourses of *liveness* in performance studies, as well as to the newer theoretical model of *digital kamps* (Causey/Novati) that addresses the biopolitics of digital culture, this paper will explore the potential of a "ghosted live" in theatre or film conceived as *memento mori*. The key example of practice that will condition this exploration is a recent experiment at the new Arts Technology Research Laboratory at Trinity College Dublin, the hybrid performance event *Abstract Machines: Staging the Televisual Beckett*. Performed by the author and co-conceived with digital culture theorist Matthew Causey, the project is emblematic of new issues surrounding trans-generic research methodologies, the digital complications of memory, and the stability of the screened as a notional "archive" for performances. This paper will argue that the content of Samuel Beckett's late works for television, as well as the form of the "mediated live" in which they could potentially be presented, provides a theoretical construct for understanding the old and new questions of embodiment, risk, and communication. From a background of performance practice as well as theory and philosophy, this paper will investigate the language of the live, the ontology of the screened, and the concept of the "present" or "ghosted" body or avatar, all within a Beckettian universe conditioned by the presence of the void.

Kevin Brown
University of Missouri

Samuel Beckett and the Presence of Memory

Lois Oppenheim approaches the work of Samuel Beckett from a psychiatric point of view in the article: "A Preoccupation With Object Representation: The Beckett–Bion Case Revisited." Oppenheim asks: "why would an author endowed with as rich a visual memory as Beckett's place the preoccupation with memory, the anxiety of remembrance, at the forefront of his art? [...] To what extent, more precisely, might there be a disturbance in object representation deriving from pathology in the writer's own inner representational world?" (Oppenheim 89). In order to answer this question, the author brings Wilfred Bion, Beckett's psychiatrist, to the forefront.

Using Bion, Oppenheim hypothesizes that Beckett's obsession with memory, and particularly the "presencing" of memory through a sublimation of memory into visual objects, may stem from Beckett's occasional problems with creative blockages. It becomes apparent that there is an "anxiety of remembrance" that pervades Beckett's work. The core of Bion's treatment of Beckett's memory problem was the concept of "verbal linkages" between verbal thought and visual thought.

Perhaps Beckett's obsession with memory, and particularly the "presencing" of memory through a sublimation of memory into visual objects, may stem from Beckett's occasional problems with creative blockages. This paper explores the plays *Waiting for Godot*, *Endgame*, and *Happy* Days, using Oppenheim's work as a theoretical lens through which to re-view Beckett's work. To what degree, then, might we look at Beckett's work as a sublimation of thought into visual objects?

PSi Annual General Meeting

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