

# WARS>W 2022

33<sup>rd</sup> **SIBMAS** Conference

THE COMPLETE PROGRAMME  
OF THE CONFERENCE

Performing the future.  
Institutions and politics  
of memory

Warsaw 7–10 June 2022

The Zbigniew Raszewski  
Theatre Institute



Ladies and Gentlemen,

I am genuinely pleased to welcome you to Warsaw at the Zbigniew Raszewski Theatre Institute for the 33rd SIBMAS Congress.

I am all the happier that its organising stage came during a difficult time of the pandemic, and I know how much effort was put into making it possible that we all meet here today. I want to thank both – the SIBMAS Board and the team of the Institute for all this effort.

I am also delighted with the attendance of researchers – practitioners, and theoreticians dealing with theatre archives and museums. This work – focused on the material testimonies of the art that is inherently elusive – today, in such a rapidly and violently changing world, seems to be particularly important and valuable. Collecting, organising, and sharing documentation of the performing arts prolongs the lives of theatrical masterpieces, which are an essential part of the tradition and culture of many nations.

However, as the Congress slogan suggests, that is not all because an archive and a museum cannot focus merely on the past. After all, our work is done with the future in mind and meant for those for whom our archives will be the only source of knowledge and inspiration about such a rich world of performances.

Regards,

Elżbieta Wrotnowska-Gmyz

Director of the Zbigniew Raszewski Theatre Institute



Dear participants of the 33rd SIBMAS Conference, dear colleagues, dear friends,

it is with great pleasure that we welcome you to the 33rd Conference of SIBMAS.

Our 2022 conference is being hosted by the Polish Theatre Institute in Warsaw. Polish theatre & performance has played a vital part in the development of the performing arts internationally; consequently, we are thrilled to be here in Warsaw.

This conference will follow a "hybrid" format, meaning we meet both live and online to finally exchange ideas about things close to our hearts: collections, archives, libraries and documentation sites of the Performing Arts, their daily practices, pleasures, and politics.

Over the past few years since the Paris SIBMAS Conference in 2018 life has not been easy for any of us. The world has changed, and while the pandemic is somewhat contained, political unrest and anti-democracy movements keep us on our toes. Not to forget the threat to the climate, which is worrying us all.

The arts act as seismographic warning, highlighting local and global changes, consequently the topic of this year's conference is more relevant than ever: Performing the Future. Institutions and Politics of Memory. Is it possible to perform the future? Certainly not, but it is possible, and it is our task, based on all our experiences today, to think of tomorrow as a new yesterday and to develop strategies and scenarios for preserving what is of today and what may be for tomorrow, intended for future generations to conserve and cherish.

Since the first preliminary talks for this year's conference and the initial ideas of Agata Adamiecka and Dorota Buchwald, questions about the environment and ecology have played a major role. How can we, as SIBMAS, get involved together with our members in the great task of practicing care for the Earth? Our conference is not a climate conference,

but our events must also consider this facet, to plan for action for the future here and now, in how we work and live in the present.

In the two acute years of the pandemic, new presentation and exchange formats have flourished. New digital possibilities for preserving, presenting, and sharing have emerged, this has compensated somewhat for the restricted mobility we were all forced into. These new formats can no longer be excluded from future planning by organizations and institutions represented in SIBMAS, as they have also proven to be nimble, resource-saving measures.

Although SIBMAS has been politically independent since its foundation, the tasks related to Performing the Future are political acts in their social relevance and responsibility. The arts can be media of memory and imagination. Performing Arts collections are therefore always resources of the future. The future is our responsibility, our personal ecosystem.

We are looking forward to meeting all our colleagues and friends new and old at this SIBMAS event, be it live or online, and we would like to thank the Polish Theatre Institute for allowing us to be their guests in 2022. Above all, we would like to thank the coordinating team around Jadwiga Majewska, but especially Dorotea Alexandroff for her tireless efforts in preparing this meeting and for the support of Director Elżbieta Wrotnowska-Gmyz.

On behalf of the entire SIBMAS Executive Committee, we wish you all a wonderful and productive conference! Witamy w Warszawie.

Nic Leonhardt & Alan Jones

Acting Presidents of SIBMAS



# PROGRAMME

**MONDAY** 6 June

17.00 – 20.00 **Meeting of the SIBMAS ExCom**

**TUESDAY** 7 June

9.00 – 10.00 **Registration**

10.00 – 10.30 **Welcome and Introduction**

— Address by the Director of PTI Elżbieta Wrotnowska-Gmyz / Jadwiga Majewska

— Presidential address by Alan Jones & Nic Leonhardt (SIBMAS)

— Navigating through the Conference: Jadwiga Majewska

10.30 – 11.30 **Opening Keynote lecture**

— Prof. Andrzej Szczerski, Poland, The National Museum in Kraków — *Exhibitions, narratives and the institution – the case of the National Museum in Kraków*

11.30 – 12.00 **Coffee & Tea**

12.00 – 14.00 **Plenary Session**

Chair Maria Babicka

**Collecting Theatre in Times of COVID I**

— Maria Thompson, United States — *The Festival International de Artes Cênicas da Bahia 2021 (FIAC Bahia) and its digital transformation during the pandemic year*

— ONLINE Bernice Kwok-wai CHAN, Hongkong — *Creating New Memories with Historical Theatre Photography – A Reflection on the Exhibition of "A Snap beyond Borders"*

— Negar Tahsili, Iran — *What Is the Day Today, Mr. Locke?*

— ONLINE Seiko Shimura, Japan — *Reflections on the Traditional Performing Arts Project: Documenting Osaka's Intangible Cultural Heritage under COVID-19*

- ONLINE Drew Barker, United States — *How a Library Exhibit Space Pivoted Towards People, Puppets, and Collaboration During a Pandemic*
  - 14.00 – 15.00      Lunch Break**
  - 15.00 – 17.00      Afternoon session**  
Chair Maria Babicka  
**The Visitor as Researcher as Audience as User**
    - Alexandra Beraldin, France — *Participatory Museum Experiences: Performative Social Action in Museum Spaces*
    - Dita Lánská, Czech Republic — *Specialisation vs. Public: opportunity to connect*
  - 17.00      Sightseeing at PTI**
  - 17.30 – 18.30      ONLINE Keynote Lecture**  
Chair Maria Babicka / Alan Jones
    - Dwandalyn Reece, United States — *What Value is there in the Meaning of Things? Material Culture and the Performing Arts*
  - Welcome party at PIT gardens**
  - ONLINE Rüya B. Kalıntaş, Turkey — *Narrating the Past on the Stage from a Minoritarian Perspective*
  - Elvyra Markevičiūtė, Lithuania — *Archive of the Lithuanian Drama Festival "Atgaiva"*
  - ONLINE Rime Touil, France — *The processing of Amos Gitai's digital archives: a pioneering case at the Bibliothèque nationale de France*
  - 13.00 – 14.00      Lunch break**
  - 14.00 – 16.30      Parallel sessions**
    - Panel I**  
**Museums as Stages**  
Chair Joanna Biernacka-Płoska
      - Sara Herczyńska, Poland — *Historic house museums as spaces of reenactment*
      - Alexandra Souther, United States — *The Deconstruction of Reality: How Installation Art Creates a Performative Atmosphere in the Exhibition Space*
      - ONLINE Catalina González Melero, María Jesús Bajo Martínez, Spain, — *Centro de Investigación y Recursos de las Artes Escénicas de Andalucía / Research and resource Centre for the Performing arts in Andalusia*
      - Naoko Kogo, Japan — *Reenactment and documentation of corps of Ishinha in Osaka as Performing Arts Museum*
    - Panel II**  
**Performing the archive**  
Chair Krystyna Mogilnicka, Library
      - Simone Dragone, Italy — *Representing the identity of a theatre laboratory. From the archive to the digital storytelling*
      - Marzenna Wiśniewska, Poland — *Performing Theatre Archive: The Project "Dorman. Open Archive"*
      - Gabriel Smith, United States — *Gustav Mahler at the New York Philharmonic: Pandemic Programming Through Online Collections*
- WEDNESDAY 8 June**
- 10.00 – 11.00      Keynote lecture**
    - Prof. Iris Lana, Israel — *Archiving Dance by the State: The Politics and the Practices*
  - 11.00 – 11.30      Coffee & Tea**
  - 11.30 – 13.00      Plenary session**  
Chair Jadwiga Majewska  
**Archiving the Unpreservable**

## THURSDAY 9 June

### 09.30 – 11.00 Plenary session

#### **Redefining Roles – of Curators, Museums, Archivists**

Chair Nic Leonhardt

- Dominique Dewind, Belgium — *Some reflections on the role of the archivist-mediator in today's and tomorrow's world: An example of the treatment of a famous Belgian play, "The Magnificent Cuckold", by Fernand Crommelynck, through several different archival fonds*
- Alienor Fernandez, France — *The territories of archiving work on the company Louis Brouillard*
- ONLINE Camille Intson, Canada — *Draw Me Close*

### 11.15 – 11.30 Coffee & Tea

### 11.30 – 12.30 Politics of Archiving

Chair Jarosław Cymerman

- Franziska Voß, Christine Henniger, Germany — *Digital Spaces of memory – (political) discourse, its consistency and contradictoriness in data presentations of performing arts collections*
- Gilberto Conti, Portugal — *3 Kings Celebration - The Urban Rite in a Rio de Janeiro slum (favela) - facing low support from the state, crime, religious intolerance and poverty*

### 12.30 – 12.45 Coffee break

### 12.45 – 14.15 “Censored!”

Chair Alan Jones

- Harriet Reed, United Kingdom, — *Censored! Curating Contemporary British Theatre*
- Aurelie Mouton-Rezzouk, France — *Exhibitions & “rights to memory”. Visibility and recognition issues in the Performing arts sector*
- Annelis Kuhlmann, Denmark — *First Danish Hamlet in Denmark (1813)*

- ONLINE Libby Smigel, United States — *Resurrecting Uncomfortable Contradictions in the Performing Arts Archives*

### 14.15 – 15.15 Lunch break

### 15.15 – 16.00 SIBMAS General Assembly

- Guided visit to the Theatres - at 4 p.m. The Royal Theatre and Royal Palace on the Isle at Łazienki Gardens or the Polish National Opera

### 18.00 – 19.30 Meeting of the ExCom Members

Library IT

## FRIDAY 10 June

### Day trip to Lublin

Departure 9.00

Return 21.30

- Exhibition of Tamara Łempicka's paintings
- 15th century byzantine frescoes in the castle chapel
- visit to Brama Grodzka
- Circus performance

# BIOS AND ABSTRACTS

## KEYNOTE SPEAKERS

**DWANDALYN REECE**, Smithsonian Institution's National Museum of African American History and Culture, United States

Dwandalyn R. Reece is Curator of Music and Performing Arts at the Smithsonian Institution's National Museum of African American History and Culture and curated the museum's permanent exhibition, Musical Crossroads for which she received the Secretary's Research Prize in 2017. Reece has collaborated with other SI units on such programs as the 2016 NMAAHC Grand Opening Festival, Freedom Sounds: A Community Celebration and the 2011 Folklife Festival program, Rhythm & Blues: Tell it Like It Is. She is chair of the SI pan-institutional group Smithsonian Music and is currently working on the NMAAHC and Smithsonian Folkways collaboration, The Smithsonian Anthology of Hip-Hop and Rap, and serving as co-curator of the Smithsonian Year of Music.

*What Value is there in the Meaning of Things?-Material Culture and the Performing Arts*

The Smithsonian National Museum of African American History and Culture's music and performing arts collection encompasses over 400 years of creativity, culture, innovation, social protest and artistic expression from the time when the first enslaved Africans were brought to the Americas to the present. The ways we engage with the performing arts is constantly evolving, as well as the way we document, preserve, and interpret its material culture, the tangible objects that are the physical evidence of its existence. Material culture, along with the methodologies employed to study it, is commonly used by curators, scholars, and students in anthropology, archaeology, art history, folklore studies, and history. And the growing number of music exhibitions, museums, and historical sites, that are popping up in countries around the world and the increasing public interest in acquiring albums, photographs, instruments, clothing, and other music-related objects illustrate the historical, cultural, and educational value these collections hold for audiences worldwide.

In this lecture, Dr. Dwandalyn Reece will discuss her methodology of interpreting the history of African Americans in the performing arts through the lens of its material culture. Conceptualized around the idea that objects deepen our understanding of the ways the performing arts create meaning in our daily lives.

### **IRIS LANA**, Jerusalem Academy of Music and Dance, Israel

Researcher, lecturer, director of archive projects, member of public committees in the dance field, entrepreneur. Iris Lana has been an independent choreographer and theatre movement designer for nearly 20 years (1997-2015). During those years, she taught movement for actors and was the Head of the Movement Department in Beit-Zvi School of Theatre (1998-2011). Together with Prof. Rina Gluck, she co-founded and directed (2009-2012) the Oral History Project, documenting Israeli Dance from its early days. This project holds 86 online interviews that provide a database for researchers and students.

In 2012, Iris was a co-Artistic Director of 'Machol Chadash' (New Dance) Festival in Hazira, Jerusalem and was also nominated as Director of Batsheva Dance Company's archive project (till 2015). The project gathered archival material of the company and uploaded parts of it online.

Between 2012 and 2018, she was a member of the scientific committee of translating dance books (co-directors: Gabi Aldor and Ran Brown).

Nowadays, she is a lecturer of courses in dance theory: 'Dance in Israel: Ideology, culture and Body', 'Readings in Contemporary European Dance', 'History of Theatrical Dance' (2012-) and 'Dance in Israel' (online course in Rutgers University (2016-)). Iris also holds a talk show platform ('Points for Thought') on contemporary dance discourse at the Kibbutzim College (2015-), is editing a catalogue of dance archival collections in Israel, and is drawing-up plans for a podcast about the contemporary Israeli dance scene.

She is the Director of the Dance field in 'The National Digital Collection: Architecture, Dance, Design and Theater', a National Library of Israel project that maps, catalogs and digitizes various Israeli dance archival collections in collaboration with the Judaica division at the Harvard University Library (2016- ) and the Head of the Performing Arts Committee in the Culture and Art council at the State of Israel's Lottery (the 'Pais') (2011-2017). She is also a member of the 'International Exposure of the Israeli Dance' committee in Suzanne Dellal centre in Tel Aviv.

She holds a B. Mus from the Jerusalem Academy for Dance, earned her M.A. from the Interdisciplinary Arts Program at Tel-Aviv University and is currently working on her Ph.D. dissertation at Tel Aviv University.

### ***Archiving Dance by the State: The Politics and the Practices - confirmed***

The lecture presents a dance archiving process exemplified by the Batsheva Dance Company Archive Project, presenting its complexity and describing how its intention to rebuild an undocumented volume of dance history became a crossroad of tensions and interests.

This project was the trigger to an archiving enterprise at a national scale of the dance field in Israel – a cooperation between several institutions orchestrated by The Israel National Library. The actions of this project raise further practical issues of archiving dance, as well as essential challenges to redefining the Israeli dance field canon, and coping with the overarching question of who is in charge of a collective memory and what ideologies are involved.

### **PROF. DR HAB. ANDRZEJ SZCZERSKI**

art historian, director of the National Museum in Kraków and lecturer at the Institute of Art History of the Jagiellonian University. He also lectured at the Goethe University in Frankfurt am Main (2003) and at the University of St. Andrews in Great Britain (2004). Recipient of scholarship and research grants in Poland and abroad, including University of Oxford,

Zentralinstitut für Kunstgeschichte in Munich, Universita per Stanieri in Perugia. Laureate of the City of Krakow Award (1996), the Awards of the Rector of the Jagiellonian University and in 2018, the annual Award of the Minister of Culture and National Heritage in the category "Protection of cultural heritage".

Author of publications on Polish and Central European art and architecture in 20th and 21st century including: "Modernizations. Art and Architecture in the New States of Central and Eastern Europe 1918–1939" (Łódź 2010); "Four Modernities. Texts on Polish Art and Architecture of the 20th Century" (Kraków 2015); Views of Albion. The Reception of British Art and Design in Central Europe" (1890–1918) (Oxford 2015), "Transformation. Art in Central and Eastern Europe after 1989" (Kraków 2018). Curator of exhibitions including "Symbolism in Poland and Britain" at Tate Britain in London in 2009, "Modernizations 1918–1939. The Future Perfect" at the Museum of Art in Łódź in 2010, "The Power of Fantasy. Modern and Contemporary Art from Poland" at the BOZAR Center for Fine Arts in Brussels in 2011, "Lviv 24th June 1937. City, architecture, modernism" at the Museum of Architecture in Wrocław (2016), "#heritage" at the National Museum in Krakow in 2017. Recently he curated exhibition "Young Poland. An Arts and Crafts Movement 1890-1918" in William Morris Gallery in London (2021-22).

#### ***Exhibitions, narratives and the institution – the case of the National Museum in Kraków***

The National Museum in Kraków is the oldest and the largest museum of national character in Poland. Its current activities are based both on the contemporary challenges to museum practice but also on the recognition of its past. The importance of such "self-consciousness" of the institution will be analysed through particular case study – the exhibition "#heritage" organized in 2017/2018. It was based exclusively on the museum collection seen as the residue of multifaceted and evolving national memory. The exhibition included objects from the Middle Ages to present day and was organized to celebrate the centenary of regaining independence of Poland. The lecture will also point out to the future plans of the Museum and opening of its new branch in the building of a former modernist hotel from the 1960s. It will be dedicated to design and architecture, subjects

largely absent in Polish museums, broadening thus the idea of what can be called the national heritage.

Andrzej Szczerbski, director od National Museum in Kraków, <https://mnk.pl/> director, National Museum in Kraków, Poland

## **SPEAKERS**

### **DREW BARKER**, Michelle Smith Performing Arts Library, University of Maryland, United States

Drew Barker is the Performing Arts Librarian at the University of Maryland's Michelle Smith Performing Arts Library. He is the subject librarian for Theatre, Dance, & Performance Studies, and curator of exhibits at his library, which include: "The Art & Craft of Puppetry" (2022), "Remembrance & Resilience" (2021), and "The Triumph of Isabella: Exploring Performance Through Art" (2018-2019). Dramaturgy experience at UMD's Fearless New Play Festivals, Center Stage (MD), Theatre J (DC), and Triad Stage (NC). His research interests include the playwright Naomi Wallace, information design, information literacy, and the American Civil War. He earned his master's degrees from the University of Maryland at College Park. [www.drewbarker.info](http://www.drewbarker.info)

### ***How a Library Exhibit Space Pivoted Towards People, Puppets, and Collaboration During a Pandemic***

This paper will illustrate how we as a Performing Arts Library chose to re-open our gallery in the fall of 2021, and how we continued to engage our patrons with a new exhibit in our gallery during the spring of 2022.

In response to the pandemic and the social justice protests, we decided to pivot our curation priorities to consider the mindset of our community in our larger building – which includes faculty, students, and staff within the

performing arts academic schools. Our unique architectural position in the Clarice Smith Performing Arts Center provides an intersection of scholars, artists, students, and the public at large. Our gallery is part of the main entrance to the library from the rest of the building, which provides an excellent opportunity (and challenge) for engagement. We asked ourselves how we could promote work and people that were missed, and this paper will ask if we were successful in that endeavor. So, instead of the traditional exhibit with objects just from our collections, how did we include our community in our curation?

Our first curatorial response in our gallery was to engage our community by inviting them to respond on our walls with chalk. The exhibit was titled "Remembrance & Resilience" and it included blackboard walls with changing questions that invited patrons to pick up chalk and respond. The two other parts of the exhibit included paintings of artistic campus leaders we lost in 2020, and a wall that displayed performance work that people may have missed from 2020 and the first half of 2021. And so, we represented members of our community that we lost, members' work that we may have missed, and members' voices through blackboard responses. In these ways, we reflected with our community. This successful exhibit went up at the beginning of the 2021 fall semester and came down after the semester ended.

The beginning of the spring semester in 2022 saw a very different exhibit installed entitled "The Art & Craft of Puppetry." Though it was filling a hole before another exhibit was slated to be installed in August 2022, after the previous exhibit had run its course, it was also in response to a puppetry festival that was scheduled by the School of Theatre for early April. We have a legacy of puppetry at the University of Maryland because we can claim Jim Henson as an alumnus, and so we don't shy away from taking advantage of the relationship and collaboration we have with The Jim Henson Company. The exhibit includes not only a radio-controlled Fraggie from Fraggle Rock, but is also juxtaposed with "Trixie La Brique," a found puppet (a brick with a tutu) whose appeal comes not from animatronics, but instead relies on the viewer's imagination. The exhibit also features a video of artist-in-residence, Yael Inbar, talking about her process and her eaching.

By collaborating with archivists, curators, designers, and theatre-makers (from our campus and other parts of our country) our little gallery made a big impact on patrons while making them think about how performing artists continue to create and perform during a pandemic.

### **ALEXANDRA BERALDIN, Ecole EAC, Paris, France**

Originally from Ottawa, Canada, Alexandra studied theatre production and Italian language at the University of Ottawa and obtained an M.A. in theatre at the Université Paris VIII. She is passionate about social issues as interpreted by the arts and often gives performances about the great political figure Rosa Luxemburg in a poetic and political puppet review. She is also co-founder of IGLOÙ Paris, a platform that brings together multidisciplinary artists for site-specific events. She is currently a lecturer at Ecole EAC, marche de l'art, culture, patrimoine, luxe, where she gives classes in communication, cultural management and patronage.

### ***Participatory Museum Experiences: Performative Social Action in Museum Spaces***

The exhibition you are planning to see tomorrow may require you to remove your shoes and dance or engage in a conversation about your greatest fears with a stranger. COVID-19 pandemic regulations aside, contemporary art spaces are sometimes host to exhibitions focused on the visitor rather than the object. Indeed, an increasing number of public and private institutions shape visitor expectations by offering a hands-on experience or performative element to exhibitions. The aim of this article is to illustrate these unique visitor experiences and question this hybrid framework as a potential space for social and political dialogue.

This proposal will focus on the museum of the future as a space for participative or peri-participative social action. Artists such as Ivana Müller and Tino Sehgal each transform museum spaces into performance spaces. We will look at two examples that engage visitors in performative and participative acts. On one hand, Ivana Müller presented Hors-Champ at

Lafayette Anticipations in Paris (2019). Spectators entered a make-shift camping ground featuring a dozen tents. In each tent, two participants engaged in a mostly scripted conversation inspired by plants, animals, migration and environmental issues. On the other hand, Tino Sehgal removed all non-essential objects and walls in the Palais de Tokyo and used this opportunity to immerse visitors in the performative presence of others (2016). In collaboration with artists and performers, visitors navigated the immense space, listened to singing and discussed existential questions with performers. These experiences offer unique perspectives on social and ecological dialogue today.

Furthermore, they challenge the notion of documentation; after all, the imprint of the experience in the participant's memory is the principal resource when studying participatory museum exhibitions. As a final thought, this model offers an alternative form of consumption, one in which the intellectual and sensory experience is more important than the material object. The economy of ideas and experiences can be seen, however, as another mechanism that expands socio-economic divides.

**BERNICE KWOK-WAI CHAN**, International Association of Theatre Critics, Hongkong

Bernice Kwok-wai Chan is currently the General Manager of the International Association of Theatre Critics (Hong Kong). Chan has curated and edited over 50 publishing projects about performing arts. Her recent editorial projects have included *Ten Years of A City: Selected Hong Kong Plays (2003–12)*, which was awarded the 11th Hong Kong Book Prize in 2018.

#### ***Creating New Memories with Historical Theatre Photography – A Reflection on the Exhibition of "A Snap beyond Borders"***

"A Snap beyond Borders" was an online archive and education project of Hong Kong theatre and performance photography organized and curated by the International Association of Theatre Critics (Hong Kong) (IATC(HK)).

The project has documented stage images taken by six important Hong Kong stage photographers, YUEN Hon-wai, Ringo CHANT, CHEUNG Chi-wai, TSANG Man-tung, TSE Ming-chong, and KWAN Pun-leung. (<https://asnap-beyondborders.hk/en/>). This two-year project includes a bilingual digital database, which is the first to combine Hong Kong stage images which outlined theatre history and oral history of stage photography, talks, a mentorship scheme, an exhibition and a photobook. Taking the perspective and memory of photographers as the subject matter, and through their eyes and aesthetics under the camera lens, this project writes out the history of Hong Kong stage performance over the past 40 years. The challenge is: how such stage photos could build connections with young theatre audiences or with those who do not attend theatrical performances? In this difficult time of COVID-19 under anti-pandemic measures of Hong Kong, the one-month finale exhibition received nearly 200 members of audience per day, and presented 16 guided tours, which reached out people from secondary school and university student, to senior citizens and visually impaired participants. The paper is a reflective sharing on creating a theatrical journey for finding new audiences with a strategic collection of historical theatre photos, which invite them to establish new memories and extend imagination of theatre and Hong Kong.

Online Tour of "A Snap beyond Borders: Hong Kong Theatre and Performance Photography": [www.youtube.com/watch?v=my8IE-CkOa0](http://www.youtube.com/watch?v=my8IE-CkOa0)

**GILBERTO CONTI**, Charles University in Prague, Portugal

Gilberto Conti comes from a culture of street carnival from Rio de Janeiro and from his childhood he performed with masks and the fantastic world of the rite and carnival. His grandfather was a street puppeteer and from 25 years he has his group called ioio puppet theatre and masks where made more than 100 performances and workshops around the world.

#### ***3 Kings Celebration – The Urban Rite in a Rio de Janeiro slum (favela) – facing low support from the state, crime, religious intolerance and poverty***

The 3 kings celebration is a traditional rite brought from Portugal to Brazil and has influences from African, native cultures and other European immigrants that reached Brazil during 5 centuries. Speaking about my research in Rio de Janeiro, Brazil, the study focused on the Santa Marta slam where the masters and conductors of that Urban rite always tried to resist different problems and challenges to keep their performance alive. That rite was brought to this slam 60 years ago by the immigrants from the countryside of Brazil.

Some of those groups live in slums and very poor areas infected by civil wars and high criminality. Music and art can help those young people not to be exposed to criminality. It is also their war - war against poverty.

The work of those directors includes rehearsal, clothes, masks, musical instruments and knowledge passed from family to family for generations and are part of our most important connection with the formation of country and culture. The Folia is alive and for sure got the influence of the new generations and still survived, still having the problem of religious intolerance, crime, and police violence. The support of the Brazilian government to the artist is close to zero but those groups still survive and keep their tradition and also nowadays the number of kids participating, of their school to create new participants, is growing and it shows that this rite is strong and alive.

**DOMINIQUE DEWIND**, Archives et Musée de la Littérature, Bruxelles, Belgium

Dominique Dewind holds a bachelor's degree in librarian-documentalist and a master's degree in Book and Library Sciences from l'Université Libre de Bruxelles. She works as a scientific attaché at the Archives and Museum of Literature (Theater Section), in charge of analyzing the theater archives. She is also a lecturer in the Librarian-Documentalist Bachelor section of several universities in the French Community of Belgium. She is also a member of the Board of Directors of the Association Belge de Documentation (ABD) and of the Executive Committee of SIBMAS.

***Some reflections on the role of the archivist-mediator in today's and tomorrow's world: An example of the treatment of a famous Belgian play, The Magnificent Cuckold, by Fernand Crommelynck, through several different archival fonds***

The Magnificent Cuckold, by Fernand Crommelynck, is one of the most famous French-speaking Belgian plays. It tells the story of how Bruno, who believes himself to be a cuckold, imagines the most self-destructive responses to his anxieties, while Estugo, his dumb confidant, gesticulates. It is an expressionist play in which the overly stylized feelings are nonetheless pathetic and thus capable of arousing emotion. Meyerhold's biomechanical staging of the play in 1922, in Lioubov Popova's famous constructivist stage design, made Crommelynck part of the avant-garde of the 1920s. The Magnificent Cuckold was subsequently staged many times in a wide variety of styles, periods, countries, and cultures. By collecting archives and documents on all these performances, one could almost write a history of stagecraft in the 20th century. Les Archives et Musée de la Littérature has many archives relating to this play, from many different archival fonds and collections. This paper, therefore, proposes to reflect on the way(s) in which these documents could be valorized transversally, through several collections. With this concrete example of The Magnificent Cuckold, the idea discussed here is the place of mediation in our information society. What is the role of the archivist as a mediator, at a time when free access to information on search engines and databases meets a marked need for public autonomy? Paradoxically, the systematic information retrieval is becoming more complex when faced with the mass of data available today. In this sense, doesn't the mediator-archivist play a role that is all the more important, even necessary? For example, when he or she presents the collections from other angles than a simple list of holdings or when he or she proactively shares his or her transversal knowledge of the wealth contained in distinct archival collections. This raises the question of the tools to do this. This is why today we speak not only of enhancement but also of editorialization, in the sense of formatting and structuring digital content. Is this not the way to enrich access to our collections to enhance them in today's and tomorrow's world?

**SIMONE DRAGONE**, PhD student in Digital Humanities - Arts, Performing Arts and Multimedia Technologies at the University of Genoa, NTL - Odin Teatret, Holstebro (Denmark), Italy

Simone Dragone (1990, Genoa) is a PhD student in Digital Humanities - Arts, Performing Arts and Multimedia Technologies at the University of Genoa, Italy. He is responsible for OTA (Odin Teatret Archives) in Holstebro (Denmark). He graduated in Modern Literature and Performing Arts at the University of Genoa. He is in the editorial board of the JTA. Journal of Theatre Anthropology, theatre magazine founded and directed by Eugenio Barba in 2020. He is one of the founders of ilFalcone, Genoa University Theatre (2016), for which he was producer until April 2019.

### *Representing the identity of a theatre laboratory. From the archive to the digital storytelling*

In 2008, a team led by the Italian professor Mirella Schino started to build up the OTA (Odin Teatret Archives). Almost immediately, they faced an anomaly: the Odin Teatret is not a traditional theatre, but it is a theatre laboratory, an artistic entity that combines performance production with pedagogical and research activities such as seminars, masterclass and organization of meetings and conferences. Wanting to highlight "[...] the importance of so many other activities created by the Odin Teatret and of the documents left as their trace [...]" (Schino 2018, 6), the OTA team has created a division in series able to represent the history of a theatre laboratory and all its complex dynamics and activities.

The division in series of the Fonds Odin Teatret outlines what Foucault intends as an archive, "it is what, at the very root of the enunciated event, and in what embodies it, defines at the outset the system of its enunciability". (Foucault 1972, 129). The binders kept in the series are organized as they have their narrative strand, representing the history and the identity of Odin Teatret.

How can it represent an identity made up of a range of several activities on a digital platform?

In Performing Remains, Rebecca Schneider points out that the Deleuzean notion of assemblage might be used to "unsettle the rootedness of identity, to gesture not only to mobility but also to the always already crossingness, or betweenness, or relationality of the sets of associations that make up something resembling identity". (Schneider 2011, 36).

The paper aims to propose a modality for building up digital storytelling using archive material, departing from the notions of enunciability and assemblage. It will be presented a prototype made up with WordPress as a CMS (Content Management System) that wants to represent the history, the activities and the identity of Odin Teatret.

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### **ALIENOR FERNANDEZ**, University of Artois, Arras, France

Aliénor Fernandez holds a master's degree in theater studies from the University of Paris 3. She is currently a doctoral student (under the supervision of Sandrine Le Pors) at the University of Artois (Arras, France), where she is a contract teacher in Performing Arts. She also teaches at the universities of Sorbonne Nouvelle (Paris, France) and Paul Valéry (Amiens, France). She is also an archivist-documentalist for the Louis Brouillard company (J. Pommerat). Her research work is carried out mainly within the Praxis and aesthetics of the arts team at the University of Artois, of which she is the doctoral student representative. Title of the thesis in progress: Presence of the Mnouchkine archive in Pommerat: territorial practices and contemporary issues.

### **The territories of archiving work on the company Louis Brouillard**

Our communication proposes to examine, through case studies, the growing place occupied by archiving work within live performance companies from the angle of its territories, protocols and practices. The starting postulate is that archive, which still constitutes a blind spot in the approach to theatrical fact even though it raises crucial issues relating to the memory and stories of a company, offers a very specific approach to creative behaviors, a deciphering of the processes of writing, creation and transmission, an indicator of the methods of operation and organization of a company (in particular with the guardianships or the public). Distinguishing itself from materials allowing artistic creation, the archive is invested by a policy of memory, an alternative to the academic museum structure. Managed internally by the company, it allows monitoring of the organization of companies and the reception of shows. The profession of archivist that now exists within theater companies provides a daily and ongoing vision of the importance of archives in the organization of a company but also of its influence and its conservation. What place do archives occupy in the creative process of contemporary stage productions? What are the archives kept by the troops? Why? How? 'Or' What? For what purpose(s)? In what ways does archiving work evolve over a company's time? How does the contemporary of the performing arts construct his memory? What relationships, the borders between them being often porous, are established between the work of archiving and the work of dramaturgy? Is there not an "architectural" work of theater companies? To sum up, what are the new territories of the archive for the performing arts? We will attempt to answer these questions by opting for a focal point on the place and challenges of the archive within the company Louis Brouillard, a company founded in 1990 and directed by Joël Pommerat and Anne de Amézaga.

**CATALINA GONZÁLEZ MELERO**, María Jesús Bajo Martínez, [www.cirae.es](http://www.cirae.es), Spain

Academic training:

- Master's degree in French philology – University of Seville (Spain)
- Doctoral student in French philology
- Graduate studies in international business (Strasbourg – France)

Professional activity:

- 2003 to 2010: Coordinator of Creative Europe MEDIA in Andalusia (co-financed by the regional Ministry of Culture)
- Since 2010: attaché to the audiovisual and promotion department of the Centro de Investigación y Recursos de las Artes Escénicas de Andalucía
- Since 2011: Associate Professor of the Department of French Philology at the University of Seville
- Since 2011: Secretary of the Board of the European Network of Information Centres for the Performing Arts (ENICPA)
- Since 2016: Executive Committee Member of SIBMAS

### ***Centro de Investigación y Recursos de las Artes Escénicas de Andalucía / Research and resource Centre for the Performing arts in Andalusia***

The "Centro de investigación y recursos de las artes escénicas de Andalucía" has been created with the clear objective of offering a public service in the area of the performing arts in Andalusia. Our main role is to investigate, collect, organise, analyse and distribute information and documentation related to theatre and dance in our region, and providing our services not only in Andalusia but also elsewhere.

It is also an important aim of our institution to maintain a historical continuity with the past: recovering and preserving our documentary heritage as well as keeping the current scene in the performing arts up-to-date.

The centre has become not only an important meeting place for professionals and researchers in the field, but also for the promotion of the

performing arts to the public – in general by making our information sources available through internet and the use of new communication technology.

The centre regularly hosts professional workshops and cultural activities to promote the performing arts of our region.

The Centro de Investigación y Recursos de las Artes Escénicas de Andalucía (Research and resource Centre for the Performing arts in Andalusia) integrates the following sections:

- Specialised library that includes books, newspapers, journals...
- Audio-visual area
- Archive/Documentation section
- Research/Publishing section

The Research and resource Centre for the Performing arts in Andalusia (Centro de investigación y recursos de las artes escénicas de Andalucía) is an organisation founded in 1991, being dependant and fully subsidised by the regional government of Andalusia (Regional ministry of Culture – Consejería de Cultura y Patrimonio histórico).

1. Digitalization: there are inevitable questions about where libraries and centres of documentation stand in relation to current technological developments. There is a difficult balance to be established between the demand of being forward-looking by being an early adopter of new technology and the implementation of initiatives which are truly relevant and sustainable.

2. Publication: one of our aims is to increase knowledge, understanding, and the study of the history of the Performing Arts in Andalusia. And this has been made possible by collecting and making available a wide range of documents that allow to reconstruct the past and present of performing arts in order to preserve our scenic heritage.

3. Promotion: It is not enough to just acquire, process, and house the collections – we need to promote their use as well. We are the point of reference for all professionals working in the field of the Andalusian

performing arts and this is a status we want to maintain by providing quality services and up-to-date information.

4. Collaboration: developing cooperative relationships with leading research institutions to support information content and the needs of the broader cultural community.

5. Research: one of the vertebral axes of our centre. The CIRAE focuses on its own projects, but also on projects in collaboration with other institutions, and gives support to sector and researchers' projects through the collaboration in research grants and residences, publication of the results, space for research. Some of the lines of research are:

- Independant theatre in Andalusia
- Andalusian playwrights (ADA)
- La Cuadra de Sevilla company
- recovery of old funds
- voices of the scene
- Andalusian contemporary circus
- 20th century theatre in Andalusia

### **SARA HERCZYŃSKA**, PhD student, Warsaw University, Poland

PhD student in the Institute of Polish Culture of the University of Warsaw. My thesis is about Polish historical house museums. Member of Holocaust Remembrance Research Team in the Institute of Polish Culture of the University of Warsaw. I'm also a guide in Zachęta - National Gallery of Art.

#### ***Historic house museums as spaces of reenactment***

In my presentation I would like to focus on historical house museums – houses that have been turned into museums, and in which things, which once were objects of everyday use have been turned into exhibits. These institutions often use interesting artistic strategies to shape their exhibitions and to reinforce the feeling of “going back in time”. Some of them are more traditional and try to reconstruct the home “as it was” in

the time of its inhabitant (for example the house of Władysław Broniewski in Warsaw). Others are conscious of the constructed nature of their exhibitions and decide to include self-critical elements into their narrative (for example the Birthplace of Frédéric Chopin museum in Żelazowa Wola). Finally, some house museums, like the Mikhail Bulgakov Museum in Kiev, decide to radically change the classic exhibition model and instead blend facts and fiction, creating an entirely different experience for the visitor.

My main interest are the museums of celebrated artists (such as writers' homes), in which the space itself can be seen as auratic. Drawing from the theories of Walter Benjamin, Rebecca Schneider and Robin Bernstein, I analyze the affective construction of historical house museums as place of historical reenactment, in which the only thing missing is the body of the performer. This missing body has been replaced by the body of the visitor, who is acting as a "guest" in someone's home. The second person reenacting the past is the tour guide, who is always present to create a narrative story about the past transmitted through the body.

### **CAMILLE INTSON**, University of Toronto (St. George), Canada

Camille Intson (she/her) is an award-winning queer-femme multidisciplinary artist and practitioner-researcher. Her interdisciplinary academic research, which engages with queer technology studies, critical making, performance studies, research-creation, and digital and augmented intimacies, is generously funded by a SSHRC Joseph Armand Bombardier Canada Graduate Scholarship – Doctoral (CGS-D) Award. <https://ischool.utoronto.ca/profile/camille-intson/>

### **Draw Me Close**

This paper endeavours to explore the opportunities, challenges, and ethics of reconstructing and reenacting archives of memory through virtual reality (VR) performance, using Jordan Tannahill's Draw Me Close (National Theatre London 2019; Soulpepper Theatre 2020) as an exemplary case study. Draw Me Close is a 1:1 virtual reality (VR) performance in which the

artist's childhood memories, experiences, and interactions with his mother are reconstructed in the wake of her passing. Solo audience members are positioned as Jordan (the subject and character) and taken through a series of narratives, (virtual) spaces, and interactions with his "mother", played by a live actor. Piece by piece, audiences are brought into the world of the "shiling" (Mel Y. Chen 2012, p. 16) archive, inhabiting Jordan's reconstructed virtual world from his early explorations of queer sexuality through to his mother's cancer diagnosis and passing. Following Mel Y. Chen (2012) and Rebecca Schneider (2016), this paper will explore how the world of Draw Me Close represents a "touching" and/or "queering" (Schneider 2) of time within its archive, blurring and transgressing the boundaries between the animate and the inanimate, life and death. On a philosophical level, considering foundational queer performance scholarship (Phelan 1993; Munoz 1996) and Derrida's Archive Fever (1995), it will also examine how performance's ephemerality rewards its artists the dual advantages of visibility and protection, allowing for an ethical exploration of traumatic memory and loss within a disappearing medium. Finally, this provocation will use Draw Me Close as a point of departure from which to outline future possibilities for performance and emerging (VR) technologies' engagements with archival theory and practice. By positioning VR performance as an archive-constructing medium, it aims to move beyond the question of how we can take performances seriously as archives, towards how personal archive construction is itself a performative act. Works Cited Chen, Mel Y. *Animacies: Biopoli7cs, Racial Matering, and Queer Affect*. Duke UP, 2012. Muñoz, José Esteban. "Ephemera as Evidence: Introductory Notes to Queer Acts." *Women & Performance: a journal of feminist theory* vol. 8, no. 2, 1996, pp. 5-16. Schneider, Rebecca. *Performing Remains*. Routledge, 2011. Phelan, Peggy. *Unmarked: The Poli7cs of Performance*. Routledge, 1993. Derrida, Jacques. *Archive Fever: A Freudian Impression*, trans. Eric Prenowitz. Éditions Galilée, 1996. Visit to the Textile Museum <https://cmwl.pl/public/>

## **RÜYA B. KALINTAŞ**, Kadir Has University Stanbul, Turkey

I completed my BA in Philosophy at Boğaziçi University. I received my MA in Philosophy at Galatasaray University. My primary research interests are gender studies, migration, diaspora studies, critical theory and performance studies. I am doing my Ph.D. in the Department of Communication Studies at Kadir Has University and working as a researcher of the ERC Starting Grant project, "Staging National Abjection: Theatre and Politics in Turkey and Its Diasporas". Throughout my Ph.D. I will be researching how the Alevi community used theatre to struggle with the processes of national abjection and to negotiate the politics of belonging in Turkey and its diasporas.

### ***Narrating the Past on the Stage from a Minoritarian Perspective***

How does the Alevi community employ theater for the constitution of post-memory and to deal with the post-traumatic feelings?

The Alevi religious minority makes up the largest religious minority in Turkey. The history of Alevis has been one of oppression and persecution, especially since the 16th century, as the followers of a local Islamic tradition under the hegemony of Sunni Islam in the Ottoman Empire. The Alevis were marginalized since then, and through the discourse of heresy, their exclusion was justified. In the face of such adversity, Alevis preferred to live as closed communities, isolated in the highest villages. The inception of the Republic of Turkey as a secular nation-state in 1923 was initially promising for them, but the regime remained implicitly Sunni Muslim. The exclusion and oppression of the Alevis as 'non-Muslims' have been the necessary constituent in the formation of Turkish identity and national unity. Thus, the Alevi community's experiences of citizenship and belonging continued to be characterized by precarity as they occupied a category of 'national abjection.'

Theatre is a way to reveal what is systematically hidden and what is not told in the official narratives; to fill the narrative gaps of the nation from the perspectives of marginalized and oppressed subjects. According to Marianne Hirsch, new generations remember the past as mediated by

imaginative investment, projection, and creation. The Alevi community engaged theatre into their struggle of recognition mainly through re-enactments of specific events revealing the violence they had been subjected to in the past. So, theatre functions as a site for the constitution of post-memory, the transmission of post-traumatic feelings to the young generations of the Alevi community, and thus serves as a tool for community-building and solidarity.

## **NAOKO KOGO**, University Osaka, Japan

1996-2004 studied at the graduate School of Letters of Osaka University. (M.A.) 2002-2004 researching assistant. 2001 "theater arts" critic award (AICT/IATIC Japan) 2002 prize for encouragement, (Japanese Society for Dance Research) 2002- part-time lecturer at several universities, for german language, german literature, performing arts, dance history. 2006-documenta(c)tion at Kyoto international dance workshop festival 2008-brain of the theatre project 2008, 2009 2010-2018 advisory board of International Performing Arts Festival in Kyoto 2011-2014 secretary of Kansai Branch of AICT/IATIC Japan. 2014- assistant professor, Graduate School of Letters, Osaka University.

### ***Reenactment and documentation of corps of Ishinha in Osaka as Performing Arts Museum***

In the documentation and archiving of the performing arts, the selection of the target depends not just on the technical and economical possibilities. It should be examined with the politics about the distribution and displacement of knowledge. Because the choice of what is recorded creates attention at the expense of what is not. And those differentiations result in hierarchization and circulation of knowledge in the whole society. However, in most archiving practices, we are concerned with the methodology and technology of how to document and record, and not to discuss the potential and belongingness of documents and memories. This will lead to the reinforcement of the value of a particular object that meets the demands of the institution and the market by the archive

without being aware of the politics of the archive. So, how could we be aware of such a negative aspect of archiving practices and their power relationship, be able to quest the most optimized way to inherit works with its culture around particular performances and then affect the reconstructing existent power structure?

I would like to work on this issue, based on the documentation / archive project about a performance company "ISHINHA" (existed in Osaka 1970-2016) held at the Osaka University, about which I submit my former abstract. It has proceeded partly in cooperation with the company but independent from them with a different focus. For three years (2016-2018), we have been confronted with the question of what focus and restriction we set on these documenting and archiving activities, and developed our understanding and revised the methodology of archiving.

Starting from a review of the project, the process with a sort of hierarchy of posthumous materials will be analyzed with three critical aspects; cultural policy and subsidization of Japan and Osaka, a different consciousness and institutional convention about archive between theater and dance, and discussion about contradiction, impossibility and potentiality of "conserving" piece with script.

#### **ANNELIS KUHLMANN**, Aarhus University, Denmark

Dramaturg, PhD, Associate Professor, at Dramaturgy – Aarhus University. Denmark. Her PhD research on 'Stanislavski's Theatre Concepts' took her to The Stanislavski Archives (MXAT, 1993-94). Annelis is member of the Editorial Board for Teatro e Storia, Il Castello di Elsinore and Nordic Theatre Studies and has a longstanding collaboration with Odin Teatret, where she is Director of the Centre for Theatre Laboratory Research (CTLS) (since 2007). Her most recent publications include co-editing Grønlands Teaterhistorie - på vej (Greenland Theatre History - on its way) (2019), and 'The First Danish Production of Hamlet (1813). A Theatrical Representation of a National Crisis' (2022). Her new research centre, Centre for Historical Performance Practice (CHiPP), was founded in 2018.

#### **First Danish Hamlet in Denmark (1813)**

Danish production of Hamlet, performed in Denmark in 1813. What would the performance remains tell about the production? Apart from a librarian's notes on Danish text versions of Hamlet, and very few publications, mostly fifty or more years old, they neither had attention paid toward translation quality nor other semantic choices made in the translations, such as faithfulness towards verse. Those studies are without doubt of importance, as they are presented from more linguistic or literary points of view. However, the archival sources in this case has shown to me, that both a dramaturgical and a contextual analysis of cuttings of the play in relationship to their eventual perception correspondancy to political matters under the King Frederik VI would leave a highly dramatic image of a cultural and political tense situation for the Danish Royal Theatre and, which surrounded the entire production. This paper will demonstrate, how my research practice with Hamlet, with a specific dramaturgical close reading – combined with a distant reading – has revealed how the at that time self censorship at Royal Danish Theatre would throw light on the most interesting production choices, made for this very theatre production.

#### **DITA LÁNSKÁ**, Municipal Library of Prague, Czech Republic

Dita Lánská studied theatre studies at Department of Theatre Studies (Faculty of Arts, Masaryk University, Brno), where she also participated in a research project. 2013-2017 she worked in the academic department library. From 2017 is head of the Theatre and Film Department in Municipal Library of Prague. 2018 she completed a retraining course for librarians. She also co-organizes HUMAIN conference which is focused on artificial intelligence in art, design and humanities. She has participated in projects focused on media and information education.

#### **Specialisation vs. Public: opportunity to connect**

The paper is focused on a specific position of specialist department in a public library. That means the spread between the services for experts and

common users which leads to problematic decision making about our collection. On the other hand it offers opportunities to hold events also for the laymen that popularise our specialisation. I want to reflect changes in functions of a library as a social institution that we are experiencing nowadays in connection with technological development. Decrease of memory function and increase of community and educational function causes necessity to rethinking sense of our work. In connection with a pandemic period, I will add some examples of activities that we have realised in lockdown situation.

#### **ELVYRA MARKEVIČIŪTĖ**, Kaunas County Public Library, Lithuania

Elvyra Markevičiūtė studied Theatre History at the Leningrad State Institute of Theatre, Music and Cinematography (now St-Petersburg State Theatre Arts Academy). She worked as a literary assistant for the Chief Director at the Šiauliai State Drama Theatre and as the Head of the Literature Department at the Kaunas State Academic Drama Theatre. Currently she is the Curator of the Theatre and Cinema Information Section of the Arts Department at the Kaunas County Public Library, organizes theatre exhibitions and events. She has published over 400 articles and interviews on Lithuanian theatre, and is the author of the books „The Šiauliai Drama Theatre 1931-1991”, „The Kaunas State Academic Drama Theatre 1920-1995”, „The Kaunas State Drama Theatre 90”, and of the monographs „Algimantas Masiulis 70”, „Gytis Padegimas 55” and „Algimantas Masiulis: the Soul in Teutonic Knight’s Armour”

#### ***Archive of the Lithuanian Drama Festival “Atgaiva”***

I would like to present an exclusive archive of the Lithuanian Drama Festival “Atgaiva” (“Refreshment”), which was held in Šiauliai in 1988 and can be boldly identified as a participant of Lithuania’s Independence process. Incredible, that more than twenty years later, memories of this unforgettable festival took a new breath – were supplemented by a unique oral archive. Amazingly, that oral archive project had been initiated by Mr. Patrick Chura, an American professor from the University of Akron, Ohio. As Mr. Chura took interest in the history of Lithuanian theatre and was researching documents in the archive of the Šiauliai Drama Theatre and in

the Lithuanian Central State Archive, he arrived at the conclusion that the launching of the “Atgaiva” festival had been a cultural declaration of Lithuanian independence which had pre-dated the actual declaration of our country’s independence by almost 15 months. The professor wrote an article named “Ten Days that Shook Lithuania”, and published it in the Lituanus magazine in 2013. Assisted by the staff of the Šiauliai Public Library he began recording the impressions of those who had witnessed and participated in the festival, and so started forming a public oral archive of “Atgaiva” – the Atgaiva Oral History Archive. The said archive became a significant addition to previous festival documents, which stage director Gytis Padegimas, one of the principal organizers of the festival and the head of the Šiauliai Drama Theatre at the time, has handed to the Art Publications Department of the Kaunas County Public Library.

#### **AURELIE MOUTON-REZZOUK**, Université Sorbonne Nouvelle, France

Is associate professor in Theatre Studies, co-director of the Institute of Theatre Studies, and coordinator of the Contemporary Creation Memory Center at the Sorbonne Nouvelle University (Paris, France), and co-founder of TopoLogics, a performing arts studies research group focusing on performing arts venues (including museums and libraries). She is also a member of the executive committee of Sibmas. Her research combines museology and performance studies. In 2022, she is preparing an exhibition dedicated to the creation of puppets for the CNCS (Centre National du Costume de Scène), and a exhibition of puppetry stage photography for the Chartreuse in Villeneuve-lès-Avignon, with Joël Huthwolh (BnF).

#### ***Exhibitions & “rights to memory”. Visibility and recognition issues in the Performing arts sector***

Is there a “right” to memory in the performing art sector? What are the values invoked in its definition, and who is entitled to do so? When and where do the policies of memory meet the concerns and issues of visibility and recognition of performing arts artists and professionals? What are the

legal, ethical, political and aesthetic issues at stake whenever their interests are divergent ? How does the performing art heritage institutions deal with the fact that performing arts structures and artists are increasingly involved in heritage and memory strategies and practices, especially online? To discuss the concept of "right to memory", this presentation will briefly focus on two very different case studies.

We will consider first an event that occurred in 2018, when the newly appointed directors of the festival "Paris Quartier d'été" denied the National Library in France (BnF) the rights for an exhibition dedicated to the festival in the "donor's gallery", after its former director and founder, Patrice Martinet, made a donation of its archive while he retired. At the same time, the online archives of the previous seasons disappear from the festival's website. Patrice Martinet, in an open letter, protests against such a "damnatio memoriae", in regards to the "rights of all those who had been the actors of an exceptional human adventure: the right to recognition, the right to memory [...] [o]f those who had invented, led and carried out a mission of general interest on behalf of the public authorities". Who « owns » a performing arts structure's heritage & memory? Who is entitled to claim it, and who is accountable for it ? What for? And how does it actually affect artists & professionals in that particular sector?

The second case study will reverse the question, and address the context and the consequences for living artists of the choices made for an exhibition devoted (partially) to contemporary companies. We will focus on puppets exhibitions, for which the questions are, for economic and political as well as aesthetic reasons, both crucial and quite easily investigated. How does the memory policies meet with political & economical issues of a both vulnerable and militant sector? What are the responsibilities that fall to the curators, and what are the interrelations between scientific choices and the artistic development of the sector? Why and how does the performing arts professional network get involved? What interest do artists see in this – and, particularly, when lending their "instrument" would force them to make a difficult choice between dedicating the puppets a former show to exhibition, and keeping it available for distribution? We will, of course, take into account the

evolution observed and the political, aesthetic and ethical consequences of the pandemic.

### **HARRIET REED**, Victoria and Albert Museum, London, United Kingdom

Harriet Reed is Curator of Contemporary Performance at the V&A Museum, London. She is a committee member of the Society for Theatre Research (UK) and SIBMAS (International Association of Libraries, Museums, Archives and Documentation Centres of the Performing Arts). She has contributed towards the V&A exhibition You Say You Want a Revolution? Records and Rebels 1966-1970 and co-curated Censored! Stage, Screen, Society at 50 in the V&A Theatre and Performance Galleries. She was the Assistant Curator for the major exhibition Alice: Curiouser and Curiouser.

### **Censored! Curating Contemporary British Theatre**

In July 2018, I co-curated an exhibition in the V&A Theatre and Performance Galleries: 'Censored! Stage, Screen, Society at 50'. The display commemorated the 50th anniversary of the Theatres Act, which abolished state censorship of the British stage. As well as tracing the broader 300-year history of stage censorship, the display also looked at the censorship of music, film and print in the UK. The display presented several challenges in the interpretation of political material. While it was straightforward to source historic legal cases from the 18th to 20th centuries within our existing archival collections, it was far more challenging to examine instances of censorship in the present day. As curators, we researched extensively cases of what could be deemed artistic suppression in a poststate censorship society, including government intervention, funding/subsidy withdrawals, local authority and police intervention, self-censorship and public protest. We questioned how we, as individuals and as representatives of a large institution like the V&A, could present these new forms of censorship factually and engagingly. In one example, we researched the play Homegrown, written by Omar El-Khairy and directed by Nadia Latif. Commissioned by the National Youth Theatre in 2015, the play explored the radicalisation of

young people in Britain by the Islamic State. It was canceled several days before its first performance and is yet to be performed, although the script has now been published. Because of the sensitivity of the material and the complexity of the events surrounding its cancellation, we consulted with Index on Censorship, a non-profit organization which defends freedom of expression. We met El-Khairy and Latif in person to discuss their experience and how we could include their work in the exhibition. The delicacy of including the play in the exhibition, along with other 'censored' plays such as 'Behzti' by Gurpreet Khaur Batti and 'Exhibit B' by Brett Bailey, raised questions about the fundamental mission of the museum itself. Would we be taking a political stance ourselves by including them in a 'censorship' exhibition, even though the causes of the productions' cancellations were inconclusive? Was the knowledge that Index on Censorship, theatre critics and cultural commentators had labeled them as examples of censorship, enough for us to publicly present artists, writers and directors as victims? These questions are still being addressed today in the acquisition, display and care of contemporary material culture. This paper will present how the curatorial team attempted to answer them in the context of this exhibition.

#### **SEIKO SHIMURA**, Soai University, Toyonaka, Japan

Seiko Shimura received a B.A. in musicology from Tokyo University of the Arts in 1999 and a PhD in design from Kyushu University in 2014, then served as a post-doctoral fellow at Graduate School of Kyushu University until 2015, followed as a research associate at Cultural Policy Program of National Graduate Institute for Policy Studies, Tokyo until 2017. Her doctoral dissertation was published by Kyushu University Press in 2017 as "Theory of Performing Arts Management-Aiming at Co-creation with Audience". She is currently working as an associate professor at Soai University. Her current research projects include traditional performing arts conservation and promotion, and arts management education. In recent years, she serves as a member of the expert committee at the Osaka Arts Council, a board member of Japan Arts Management Association, and a member of the executive committee of Fukuoka Early

Music Festival. Since 2019, she has been the director of the Traditional Performing Arts Coordinator Development Program subsidised by the Agency for Cultural Affairs.

#### **ONLINE *Reflections on the Traditional Performing Arts Project: Documenting Osaka's Intangible Cultural Heritage under COVID-19***

This presentation analyzes the three-year project, "Traditional performing arts coordinator development," funded by the Agency for Cultural Affairs and implemented by Soai University, which aimed to develop human resources for management in traditional performing arts. The program focused on genres with historical ties to Osaka, including Gagaku (2019), Noh (2020), and Ningyo Joruri Bunraku (2021).

The findings show some structural issues with the background of the project. First, the music curriculum in Japanese schools is based mainly on Western music, and there is a lack of traditional performing arts teachers that inspire children's interest and enjoyment. Second, the educational succession system of traditional performing arts differs from genre to genre, which reflects the historical development and characteristics of supporters. Gagaku (Japanese court music) has been developed as a Buddhist ritual music and dance since the 6th century, and the Imperial Household Agency has been involved in its succession since the 19th century. Noh, established in the Muromachi period, was supported by the Shogunate as ceremonial music during the Edo period. However, today, five schools are active in the private sector. Bunraku flourished in Osaka in the early modern period, supported by townspeople; however, its patrons have dwindled and are now under the national training system. There is an urgent need to develop not only experts in each genre but also coordinators who can engage in dialogue with collaboration across genres to propose necessary measures to society. Due to the impact of the coronavirus infection, from 2020, the program was distributed online, which included a series of lectures, symposia, and concerts with the cooperation of performers, experts, researchers, and related organizations (especially the Gagaku organization Garyo-Kai, Yamamoto Noh Theatre, and Bunraku-za). This presentation discusses two perspectives based on the various insights and findings gained from the three-year project.

## 1. Issues in distributing audio-visual materials

The spread of the COVID-19 virus has led to a surge in online distribution of stage performances, which can easily be accessed from home. Many traditional performing arts groups have used their own YouTube channels for promotion, documentation, and practice. However, we also need to recognize that some performances are recorded in special environments that are different from the original format. For example, Shoryo-e (held annually on April 22) was recorded in April 2021 in Shitennoji, not on a historical outdoor stone stage (Ishi-butai) but in the Gochiko-in room. The number of performers and dancers was strictly controlled to maintain distance. Although the performance lasted more than four hours, it was "different from the original form" according to Shitennoji.

Even before the COVID-19 pandemic, small-scale performances of Bunraku had sometimes been performed in places other than the original Bunraku theatres. These places lacked the stage equipment necessary for Bunraku, such as funazoko (a device for hiding the legs of the puppets and puppeteers). However, due to budget constraints by the organizers, performances were sometimes held without these devices, resulting in their legs being exposed. The audience needs to know that it is different from the original form, although it is interesting to see the entire movement of the puppeteers.

Further, it is becoming more difficult for people to see the traditional performing arts in their original form because of budgetary and other constraints. However, we can use technology to make the activities and existence known; as well as to be as diverse as possible to convey the context therein. This requires a balance between preservation and promotion, and a long-term cycle perspective.

## 2. Perspectives on people's "memories" associated with traditional performing arts

We received great responses from students as well as talks by performers, lectures, symposia by researchers, and stage productions throughout the three years of the project. However, it is difficult to link them to practical

activities. Although men are the overwhelmingly dominant professional performers in traditional performing arts (Bunraku being particularly prominent), there is virtually no advocacy for changing this structure. However, many women engage in performing arts in local folklore, including those who receive training from the experts. Recording only "professional performances" does not provide a complete picture of the traditional performing arts.

Furthermore, a large number of women were active in the fields of production and manufacturing that support traditional performing arts, and most of the students in the project (over 95%) were women. This is despite the fact that the gender ratios in Japan are almost equal. This perspective has not been particularly discussed in the conservative world of the traditional performing arts.

There is still a serious shortage of supporters and coordinators of the traditional performing arts. Local governments and society need to recognize that traditional performing arts are a unique heritage of the region, and that they can help our children reaffirm their identity and serve as an axis for thinking about the connection between the local climate, art, and society.

### **LIBBY SMIGEL, The Library of Congress, United States**

Libby Smigel, MFA PhD, is dance curator and archivist in the Music Division and she is the sole recommending officer for dance at the Library of Congress. She mentors interns and graduate students on research and archival projects, recommends acquisitions for dance books and special collections, leads research orientations in the performing arts for scholars, students, and the general public, and works with the Division's concert office in arranging dance-related displays, performances, and other events. Previously, she was executive director at Dance Heritage Coalition, where she initiated programs to help artists in documenting their creative legacies, co-led a project on defining "fair uses" of presumptively copyrighted dance materials, and developed a 3-year program to train

early-career library professionals in preserving, organizing, and creating access to multi-format performing arts collections. She has also taught in university dance and theatre departments, and is currently an associate editor for the National Dance Society Journal.

#### **ONLINE Resurrecting Uncomfortable Contradictions in the Performing Arts Archives**

Historically in the United States, dance and theatre have been viewed as potentially immoral, and secular dance and theatre practices and performances have been banned or censured from the date of the founding of the nation by Pilgrims. These anti-theatrical and anti-terpsichorean prejudices continue to the present day, and are evident in the comparatively low funding of the performing arts by federal, state, and local government sources. Dance especially has evoked suspicion by religious and political powers, except when it furthers the aim of the current political establishment. This paper will explore the story told by this contradictory attitude toward the artist within several of the special collections held in the Music Division. The Federal Theatre Project/Federal Dance Project (FTP/FDP) created by the United States Congress to remedy the poverty of artists during the Great Depression tells of great successes but also of imposed censorship and eventual program cancelation because of the social justice themes of a very small set of funded projects. After the Great Depression, the U.S. State Department often exported performing arts as a form of soft-power diplomacy, while other U.S. agencies, such as the Federal Bureau of Investigation (FBI), solicited evidence of "un-American" activity of artists. Within these records, there is evidence that many of the artists whose voices were silenced or blacklisted were members of immigrant families, people of color, or political exiles. In these referenced cases, evidence of injustice, prejudice, and oppression require materials in other collections to paint both despair and triumphs. The cases will show how contrast and juxtaposition can provide opportunities for education and conversation. A visual handout/outline or PowerPoint projection will permit conference attendees to see several examples where uncomfortable photos, FBI reports, artist contracts, and other potentially buried items were brought to light against other kinds of evidence. In this way, I hope to encourage thoughtful

(internal as well as verbal) reflections and interactions. In each case, "purpose" or other intentional curation or archival description was put to use to create fresh associations and contrasts across specific collections; equally important was the consideration of the intended audience for these materials.

Two conference themes are particularly relevant: 1. Theatre heritage institutions and the politics of memory: the importance of preserving and sharing the uncomfortable contradictions of artistic censorship during the Great Depression of the 1930s to 1950s. 2. The impact of policies and politics on performing arts practices: the contradictory nature of the United States Congress in relation to performing arts, supporting artists to demonstrate freedom and democracy abroad while at the same time exhibiting suspicion of some of those same artists at home. Both of these themes will be explored through examination of records that the Federal Bureau of Investigation (FBI) maintained on prominent artists who were outspoken and use of archival records from the Federal Theatre Project/ Federal Dance Project collection and the New Dance Group archives held by the Library of Congress Music Division.

#### **GABRYEL SMITH, New York Philharmonic, United States**

Gabryel Smith is Director of Archives and Exhibitions for the New York Philharmonic, where he has worked since 2009. He has curated over 30 exhibits for the Orchestra at David Geffen Hall, including two on Gustav Mahler. He has lectured about the New York Philharmonic's history for audiences at Princeton, Juilliard, New York University, and around Lincoln Center as well as at conferences such as the Society of American Archivists. He has written articles for Playbill magazine, Sony Masterworks, SAA's Performance!, and regularly contributes to the Philharmonic's weekly programs. In October, 2021, he joined the Juilliard School Extension Faculty teaching a course on Mahler's New York. Mr. Smith received his Master's in Archival training and history from New York University.

### **Gustav Mahler at the New York Philharmonic: Pandemic Programming Through Online Collections**

The international Gustav Mahler Festival 2020, scheduled to feature performances by the orchestras of New York, Vienna, Berlin, Amsterdam, and Budapest, was canceled due to the pandemic. In response, the New York Philharmonic organized a two-week online festival, the first in the orchestra's history. The Philharmonic's digital archives—the leading collection of Mahler's New York years—became the central resource for the virtual festival. Over the course of a few short weeks Philharmonic archivists and editorial staff produced five online exhibits and one virtual walking tour in partnership with Google Arts & Culture. Philharmonic musicians created virtual recordings of excerpts from Mahler Symphonies Nos. 2 and 5, and narrated "stops" on the virtual walking tour. A Facebook livestream of Leonard Bernstein's 1963 telecast of Mahler Symphony No. 2, originally aired in response to President John F. Kennedy's assassination, was remastered and broadcast. It remains one of the orchestra's most popular virtual events of the past two years. This paper presents how Philharmonic archivists, using the Philharmonic's digitized collections as well as those of the New York Public Library and the Library of Congress, curated and produced the virtual Mahler in New York festival. It in turn addresses how this material played an augmented hand in shifting the narrative of the well-known but biased story full of anecdotal evidence, critical attacks, and falsehoods regarding Mahler's interpretations of the music he performed, the accounts of these performances in the press, and his relationship with the New York Philharmonic's management. Background on Mahler and the New York Philharmonic: The last two years of Gustav Mahler's life (1909-11) were spent conducting the New York Philharmonic, the only orchestra Mahler ever led as Music Director. Though a relatively short period of time it was a seminal moment for the composer/conductor, the New York Philharmonic, and music in the United States. During this time the orchestra changed its management structure, handing the leadership from the musicians to a board led by two women, Mary Seney Sheldon and Minnie Untermyer. Under their management and Mahler's baton the Philharmonic more than doubled its concerts per season and began extensive touring. Concurrently, Mahler's life was cut short due to a heart condition. He ceased conducting halfway

through his second season in February, 1911, and died a few months thereafter in Vienna. The Philharmonic's Shelby White & Leon Levy Digital Archives, [archives.nyphil.org](http://archives.nyphil.org), is an online resource freely available to anyone worldwide. It includes Mahler's New York programs, correspondence, press coverage, marked scores and orchestral parts.

**ALEXANDRA SOUTHER**, Russian State University for the Humanities (department of Cinematography and Contemporary Art, faculty of History of Art), Moscow, Russia

Alexandra Souther, Ph.D. (major: aesthetics), art historian, curator, member of the Russian Section of the International Association of Art Critics (AICA), she is also a Member of the Creative Artists' Union of Russia (Art Critics and Art Historians section), Executive committee member of SIBMAS.

### ***The Deconstruction of Reality: How Installation Art Creates a Performative Atmosphere in the Exhibition Space***

The paper will focus on the phenomenon of installation art that plays a major role in the contemporary visual art. The main peculiarity of this practice is that such kind of a piece envelopes the viewer during the interaction with it at an art show. But if today we see installation as a separate art item in the early 20th century, we can select scenography items that influenced the development of such kind of art. The Russian avant-garde theatre may be one of the examples on the topic. These peculiar constructions created a unique theatrical organism. Through the years it influenced installation art as we see it today.

The author will highlight different types of installations that create a performative situation in the exhibition space – video installation, sound installation, VR installation, AR installation, live installation. These examples will help us to understand the performative nature of this contemporary visual art practice and the importance of a personal engagement with it. The author will also focus on those installation pieces that use surveillance and performance footage as a pivotal element of the

artwork. These works create an unusual theatrical experience for the viewer by making him / her an object and a subject at the same moment.

Problems of documentation of such works will be discussed from different points of view. It will include the loss of atmosphere that contains the essence of the artwork after it has been transformed into a still picture in a catalogue. By highlighting these problems, the author seeks for a solution in a professional scientific society.

#### **NEGAR TAHSILI, Iran**

Negar Tahsili (b. 1980) is an inventor, filmmaker, and multidisciplinary artist. She directs films and works on interdisciplinary exhibition-based projects around the world. Her recent art projects have been based on the concept of cloning and displacement. One of her most recent projects involved re-curating and displacing Gabès Cinema Fen: Stuttgart, a Tunisian film festival at the Württembergischer Kunstverein. Apart from curating, she has had many exhibitions across the globe, and her documentary films about culture and art have been screened in international film festivals and featured on the international broadcasters like arte.

Artists who are going to participate in this video+lecture will be Bita Fayyazi,

BITA FAYYAZI (b. 1962) is an artist and pioneer in the field of Iranian public art projects. She is known for her theatrical, large-scale works and is particularly interested in collaborative art projects, in working with others, and in developing and executing an idea or theme. She has exhibited her artwork at various venues, including Nikolaj Contemporary Art Center, Copenhagen, Barbican Centre, London, 51st International Venice Biennial, Museum für Neue Kunst, Freiburg im Breisgau, and the 9th Ceramic Biennale, South Korea. Her works of art are included in many internationally renowned collections. Fayyazi published a book called Four

Years Four Projects in 2017; and iranomutomorphosis.net, commissioned by Luciano Benetton, was published by Fabrica Publications in 2014.

#### ***What Is the Day Today, Mr. Locke?***

Almost a year ago, Todd Meany, a news anchor in Cleveland, Ohio, got a call from his producer about an unusual problem created by the coronavirus pandemic. Nobody could remember what day it was. What could a local newscast do? Create a morning show segment, of course, with a dash of seventies-style game show music: "What Day Is It?"

While we were all staying inside – stripped of life's usual rhythm by the coronavirus pandemic— losing track of time was a common feeling. During the lockdown, I was thinking about what John Locke, the "Father of Liberalism," wrote about "freedom." He once famously contemplated the freedom of a prisoner who doesn't know that he is in jail. The question goes: If the prisoner makes no attempt to leave the locked room, and is able to do everything that he or she ever chose to do without hinderance, then can we really say that the prisoner is actually a prisoner? While the pandemic was holding the world hostage, was it possible to count ourselves free when we were compelled to self-isolate? What was/is the effect of social isolation on the brain? What happens when creative people are forced into isolation? Artists may have to adapt their ways of working in order to continue making art. Depending on the situation, a time of solitude can be either welcome or uninvited. To explore how it is possible to be creative during such a time, I invited Iranian artists to collaborate by filming their surroundings and giving virtual studio visits, along with artist talks—thus letting us dive into their sources of inspiration during the coronavirus pandemic. The result was four 20 minutes films, each an art piece of its own, bringing studio visitors into the creative world of these Iranian artists. Showing videos are combined with short artist talks and the whole package is a creative way of discussing about the impact of the pandemic on these Iranian artist's works and how they try to progress in future in Tehran in this situation.

This project was initiated by me, Negar Tahsili and since I am in Europe I can present the the project and moderate it. All other artists will join online for their artist talk.

**MARIA THOMPSON**, Independent researcher and performance artist based in New Jersey, United States

Maria (Regnicoli) Thompson graduated from the Federal University of Bahia (UFBA), Brazil, with a Master of Arts (M.A.) in Drama. Her thesis research was about Tango and its Dramatic Quality. She also obtained a Bachelor of Arts (B.A.) degree in Theater Directing from UFBA. An Argentine native, she studied in the National School of Dance. Mrs. Thompson was a Visiting Instructor at Rutgers University (REC) from 2008-2015. She served as a volunteer co-chair at the Summit Performing Arts Resources Committee (SPARC) in 2017 And also did volunteer work at the South Orange Performing Art Center (SOPAC) from 2015 to 2016. Mrs. Thompson participated in multiple productions at the Summit Playhouse Theater in 2018 and 2019. Since 2015, Mrs. Thompson has been an independent researcher and performance artist based in New Jersey.

***The Festival International de Artes Cênicas da Bahia 2021 (FIAC Bahia) and its digital trans-formation during the pandemic year***

It is March 10th 2020, the pandemic is advancing throughout the world, and it is no longer so far from our home in New Jersey. On Friday, March 13th, my little daughter will make her first theater presentation in her elementary school. The children, the teachers and the staff rehearsed for months leading up to the performance. We are all excited but also worried to gather with more than 200 people in the same auditorium. The COVID-19 cases are skyrocketing in New York, emergency rooms are flooded with sick people, and medical staff are starting to get sick too. On television, social media, and people in the streets and stores are all talking about this new situation. Finally, on Thursday, March 12th, the school decided to cancel the show. One by one all the shows are canceling, Broadway lives the most unimaginable time since its creation. Not even

during World War II did Broadway completely shut down. We don't feel the impact at first, everybody thinks it will take a few weeks to get back to normal. Little did we know this is the beginning of a new era.

Meanwhile in Brazil, the president decides to ignore all the advice from the World Health Organization (WHO), ignores the Brazilian science community, and the Brazilian citizens that try to protect their lives. For most artists and workers in the performance arts industry, it was surreal that something could completely stop their activities. Brazil has one of the most powerful industries of entertainment. Not only the music, the Carnaval, and the famous Festas Juninas, are a big source of its vibrant economy, but the theater and performance arts festivals generate an increase in its revenue. Not to mention these moments are the only ones for some communities to have access to different groups of theater, dance, circus, among other artistics experiences from around Brazil and the world. It is in this context that we will focus on the activity of the Festival Internacional de Artes Cênicas da Bahia (FIAC Bahia) during this pandemic.

In this paper we will study how the FIAC Bahia has to reconfigure its possibilities in this exceptionally historic moment. How the Festival was adapted to the new pandemic era, what kind of approach the organizers had to learn to survive. What tools were used to keep moving forward? How the internet helps to enrich their archives and create an online museum/ consultation source about their activities. In the first part of this work we will make a review of the history of FIAC Bahia and its relationship with the digital tools. How this festival arose and came to complete the scene of Bahia in the map of international festivals and how technology helps to disseminate its production. How they use the technological tools to create their collection of work and how difficult it is to continually update and maintain these platforms without economic resources. In the second part of this work we will describe the changing process of the festival from inperson (normal-healthy) to virtual-digital platforms (new normal-quarantine mode). How the precarious state of the economy affected its development and how despite all the adversity the festival could materialize its 2021 edition completely online in three different continents. Finally, analyze how this body, the FIAC Bahia, artists,

students, directors, and actors, created its own antibodies, the virtual conference, to survive through the pandemic limitations. How the infection didn't allow the spirit of performance arts to be alive in the same way it used to be, and how the creation of digital antibodies could save the spirit of the festival.

**RIME TOUIL**, Bibliothèque Nationale de France, Paris, France

Rime Touil is a digital curator at the Performing Arts department of the Bibliothèque nationale de France. She is in charge of the coordination of the digitization programs and digital projects the department is currently involved in. She is part of a workgroup dedicated to the processing of the Amos Gitai collection.

***The processing of Amos Gitai's digital archives: a pioneering case at the Bibliothèque nationale de France***

In 2018, the Performing Arts department of the Bibliothèque nationale de France received a remarkable donation from Israeli filmmaker Amos Gitai, consisting of all paper and digital archive around his movie, Rabin, The Last Day (2015). Larger-than-life, this collection challenged the BnF's conceptions of digital curating on all levels: its size (19 Tb), its really complex structure (more than 150000 files), the diversity of its formats (200 different file extensions), asked for a reconsideration of the way born-digital archives are addressed at the BnF. This led to a complete reevaluation of its collection management and preservation systems, resulting in the creation of new processes and tools to accommodate this kind of digital collection. This lecture will try to bring to light the impact of such new issues on digital curating at the BnF while displaying the methodology, solutions and strategies implemented during the processing of this collection.

**FRANZiska VOSS** and **CHRISTINE HENNIGER**, Frankfurt University Library/International Theatre Institute, Germany

**FRANZiska VOSS**

Since 2015 Franziska Voss has been the project leader of the Specialised Information Service for the Performing Arts (FID Performing Arts) at Frankfurt University Library. Her fields of interest are data curation, user evaluation and digital services for GLAM-institutions of the Performing Arts. As member of various boards, she serves both the Performing Arts community and the German Library System (e.g. in the Federal Association of Theatre Collections in German-speaking countries e.V. and Working Group of the Specialised Information Services (AG FID), Section IV of the German Library Association.)

**CHRISTINE HENNIGER**

Head of the Media Library for Dance and Theatre at the International Theatre Institute Germany. Regular acquisition, coordination and evaluation of archive and digitisation projects (i.a. 2020: Digital Archive THEATER DER WELT, 2019: archive project on non-verbal theatre in East Berlin). Project coordination of the project PASSAGE 23°E . Theatre and Theatricality from the Baltic to the Aegean (2016-today). Research position in the project Performing the Archive. Development of an archive for the independent theatre (2015-today). Project coordination of the ITI-supporting programme at THEATER DER WELT: Africa Archive - Africa future (2014). DAAD scholarship holder at Uppsala University, Sweden (2012/13). DAAD scholarship holder at the Herzen-University of St. Petersburg, Russia (2009). Degree: M.A. Philosophy and Linguistics / Humboldt University Berlin.

***Digital Spaces of memory – (political) discourse, its consistency and contradictoriness in data presentations of performing arts collections***

The ephemeral aspect of performative art presents research and memory institutions alike with the challenge of making the entities to be described findable, understandable and interpretable (FAIR Principles) for future generations.

In this respect, the GLAM institutions hold a special responsibility, since they are the gateway to knowledge and information about the performing arts for research, journalism and future generations of artists.

In particular, the recording of content-related, historical and discursive references requires expertise and specialist knowledge. Performing arts do not act autonomously – they reflect political and social contexts. How this preoccupation with daily discourses can be captured in the data of the collections is a crucial question yet to be answered.

After the Second World War, in the course of the late 1960s, the independent theatre in Germany has developed as an independent artistic movement. To this day, it continues to take an explicit stand on political developments in Germany and on an international level. However, information on the actors, events and discourses can rarely be found in the established memory institutions. For this reason, an initiative for the archives of independent theatre has been formed in Germany in 2013. Its aim is to work closely together with the actors of the scene in order to test innovative archive and recording structures resulting in the development of a unique archive architecture for the independent theatre.

Drawing on the example of the independent theatre, this presentation deals with the question of visualizing socio-political references when recording performing arts. Particularly when collecting material on independent theatre, such references must be considered, both in connection with (day-to-day) political issues as well as in connection with the structure of theatre in the German-speaking world itself.

**MARZENNA WIŚNIEWSKA**, Mikołaj Kopernik University, Toruń, Poland

Marzenna Wiśniewska, Ph.D., an assistant professor at the Institute of Culture Studies, Nicolaus Copernicus University, Toruń/ Poland. Literary manager of Baj Pomorski Theatre in Toruń in the years 2001-2011. Main academic interests: theatre and cultural performances, history and theory of world puppet theatre, media in theatre, theatre for children and youth,

theatre pedagogy, culture animation and management. Author of articles published in monographs and a co-editor of books: "Teatr wśród mediów" [Theatre among Media], Toruń 2015; "Teatr i dramat dla dzieci i młodzieży" [Theatre and Drama for Children and Youth], Toruń 2016; "Puppetry in the 21st Century: Reflections and Challenges" (Białystok 2019). She writes essays and reviews for magazines: "Teatr" [Theatre], "Teatr Lalek" [Puppet Theatre]. Head of the research project "Dorman. Open Archive" in The Zbigniew Raszewski Theatre Institute ([www.jandorman.pl](http://www.jandorman.pl)). Member of the expert committee of theatre programmes: "Teatr Polska" [Theatre Poland] (2016,2017), "Lato w teatrze" [Summer in Theatre] (2018, 2019). Member of the editorial board of the magazine "Teatr Lalek" [Puppet Theatre], issued by The Polish Centre of UNIMA. Member of The Polish Association for Theatre Research

#### ***Performing Theatre Archive: The Project "Dorman. Open Archive" in The Zbigniew Raszewski Theatre Institute in Warsaw (2016-2019)***

Jan Dorman (1912-1986) was the most recognisable Polish theatre artist of the avant-garde children and youth theatre of the second half of the 20th century. Over the years of his theatrical work, he created an impressive archive of his authorial performances and life. His archive has played the role of stage practices' laboratory, as well as an auto-archive. Like Tadeusz Kantor, Dorman was dreaming about a "living archive" - a performative space generating the circulation of his theatrical ideas and practices resulting in new artistic works. Dorman's archive was discovered and explored as a performative space during the three-year project "Dorman. Open Archive" (2016–2019) coordinated by The Zbigniew Raszewski Theatre Institute in Warsaw. It was the first so comprehensive project of performing archives in this institution, involving researchers and practitioners of the theatre. The concept of the performative archive was a theoretical and practical frame of practices carried out during the project "Dorman. Open Archive". My case study indicates performative interventions into Dorman's archive that became vehicles for exploring the present potential of his theatre ideas and practices, as well as reinterpreting Dorman's heritage in Polish theatre. The purpose of the presentation is to focus on new challenges for theatre archives as the performative archives.

# ABOUT THE THEATRE INSTITUTE

**THE ZBIGNIEW RASZEWSKI THEATRE INSTITUTE** was established in 2003. It is located in the centre of Warsaw – at 1 Jazdów Street, in the former 7<sup>th</sup> Pavilion of the Surgical Ward of the Ujazdowski Hospital, built in 1905.

We document Polish theatrical life acting for the sake of the development of theatre culture – we support public debate about native theatre, broaden research perspectives, and coordinate educational and advocating activities. The Institute houses the only specialist bookstore in Poland entirely dedicated to theatre. Our institution runs its own publishing house, theme websites, and ones addressed to non-Polish speakers – the most comprehensive portal for gathering knowledge about contemporary native theatre life. There is also the online Encyclopedia of the Polish Theatre, a compendium of knowledge and expertise about its history and is also the most voluminous website of this type in the world.

The foundation's patron is Professor Zbigniew Raszewski – a scholar and man of the theatre, a versatile humanist, a teacher who made his knowledge of theatre an autonomous science, and one of the most outstanding scholars in recent years history of Polish culture.

**THE BARBARA KRASNODĘBSKA THEATRE DOCUMENTATION STUDIO**, operating at the Institute since 2003, houses the most extensive theatre archives in Poland. There is a vast collection of press articles, reviews, photos, theatre programs, posters, and documents related to the activities of individual stages across the country at the disposal of all interested parties.

In **THE :+ READING ROOM**, you can browse for free the comprehensive collection of the Library, specialising in the collection of Polish and foreign-language literature relevant to theatre and interrelated arts, such as dance, film, music, and circus art.

The Institute is open for meetings, discussions, conferences, workshops and educational activities, film screenings, performances, art installations, exhibitions, and festivals. The finals of competitions run by the institution and celebratory occasions central to the theatre community are also organised here. About 150 various events occur annually in Jazdów, and

several hundred thousand viewers participate in the projects carried out by the Institute – at the headquarters and throughout the country, including regions with difficult access to culture.

In recent years, which have brought the most significant social challenges in decades, the Institute has expanded many areas of activity. This was a response to the current needs of the artistic and academic communities that constitute the theatre ecosystem in Poland and Central and Eastern Europe. Around our institution, we gathered a diverse group of experts and representatives of theatrical professional circles, which led us to take effective initiatives – including legislative ones – to protect Polish theatre and its makers against the effects of the COVID-19 pandemic. The result of these activities was, among others, the founding of the Culture Support Fund, under which PLN 400 million was allocated to compensate losses that resulted from COVID-19 for artistic institutions, non-governmental organisations and entrepreneurs managing cultural activities in the realms of theatre, music, or dance. We also made *ad hoc* efforts to help artists – on the creative, financial, and psychological grounds. We have launched support and residence programs for representatives of theatrical professions from Belarus and Ukraine, affected by the migration and refugee crisis. Activities that integrate and strengthen the theatre communities of Poland, Ukraine, and Belarus remain the priorities of our efforts in the coming months.

The Institute constantly studies the needs and social moods of the groups it operates for. In the last two years, we have undertaken several research initiatives that have allowed us to depict the state of theatre life in the era and after the COVID-19 pandemic. For many months, seven interdisciplinary teams monitored the changes taking place in it. As a result, a series of unique reports were created, analysing the effects of the pandemic on a multilateral basis for the entire theatre ecosystem: from theatre institutions and organisations to their employees, artists, and the audience.

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The first director of the Theater Institute was Maciej Nowak. From 2014 – to 2018, the institution was managed by Dorota Buchwald. On November 1<sup>st</sup>, 2019, Elżbieta Wrotnowska-Gmyz was appointed the director.



# PRACTICAL INFORMATION

## FINDING ONE'S WAY INSIDE THE BUILDING

Upon entering the building of the Theater Institute on **level 0**, one will find: on the left side – the **One Object Gallery**, and further: **IT cafe & bar** (on the right side) – open from 10 a.m. to 6 p.m. and the entrance to the **"Prospero" bookstore** (on the left side, available from 10 a.m. to 6 p.m.).

Having passed by the cafe and the entrance to the bookstore, on the left side, one can spot the access to the **Barbara Krasnodębska Theatre Documentation Studio**, and on the right, the **Gallery of the Institute**, where an exhibition can be viewed celebrating the outstanding Polish theatre expert, Marta Fik.

The **IT Library and Reading Room** can be accessed directly from this space.

Between the Documentation Studio and the Gallery, there is a lobby, where the InfoPoint conference room is located, and further ahead, the theatre hall of the Theatre Institute.

**Level +1** houses the Secretary and offices of the Director, Organization, International Relations, and Accounting.

The **Communication and Promotion Department** seat is located at 12 Wiejska Street (the "Czytelnik" house).

Restrooms for Ladies and persons with disabilities are located on level 0, for Gents on level -1

## ADDRESS AND ACCESS

Zbigniew Raszewski Theatre Institute  
1 Jazdów Street  
[www.institut-teatralny.pl](http://www.institut-teatralny.pl)

There are paid parking spaces around the Institute, including for persons with disabilities.

Buses – the Plac Na Rozdrożu bus stop (for bus routes along Ujazdowskie Avenue and Łazienkowska Thoroughfare (Trasa Łazienkowska).

It is possible to travel by Eko Taxi based on a voucher (vouchers are available at the Secretary or the Institute's InfoPoint)

# WARSAW

## PLACES WORTH VISITING

<https://warsawtour.pl/en/7-reasons-to-visit-warsaw-in-2022/>  
<https://warsawtour.pl/en/brochures/>

**Polin Museum**  
<https://www.polin.pl/en>

**Museum of Modern Art (exhibition by Aleksandra Waliszewska)**  
<https://artmuseum.pl/en/wystawy/opowiesci-okrutne-2>

**Warsaw Uprising Museum**  
<https://www.1944.pl/en>

**"Fotoplastikon" Kaiserpanorama**  
<https://fotoplastikonwarszawski.pl>

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