

TRACING CREATION



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1 / IN THE BEGINNING...

Introducing “Tracing Creation”

The beginning is the most important part
of the work.

– Plato, *The Republic* (ca. 380 BC)

What we call the beginning is often the end.
And to make an end is to make a beginning.
The end is where we start from.

– T. S. Eliot, *Little Gidding* (1942)

It has long been believed that live performance only takes place in the sheer now of its staging. Performance is an event that *happens* in front of an audience, which has gathered to witness a singular occasion that can never be repeated twice, at least not in any exact manner as it once has been.

Performance requires the embodied presence of both actors and spectators, and bodies are living entities that breathe, feel, think, sweat, absorb, react, and which are therefore never the same. The conditions of performance, so it was thought, are subject to the passing of time, making it seem as if the event evaporates from the moment it passes by.

In recent years, however, the predominant belief in the ephemerality of performance has been challenged both by artists and scholars, who increasingly recognize how even live art is never entirely “present,” since it is always already embedded in a cultural context that bears the embodied and mediatized traces of its own histories. In spite of its transient appearance, the temporality of performance is, by necessity, convoluted and more complex than it might seem at first sight. Performance takes part in what Jacques Derrida has called a spectral time (1994), in which the past continues to haunt, ineluctably, what we consider to be the present. Similarly, performance is an instance of the “longue durée” or “long duration,” as envisioned by Henri Bergson (1922) or Fernand Braudel (1958), who both aimed to show that time consists of a simultaneity of moments, both past and present, even though we tend to perceive them as distinct, successive instants. Or, one could also say that performance installs what Harry Harootunian (2007), following Husserl, terms a “thickened present,” in which past, present, and future intertwine, undoing the singularity of the chronological understanding of time we have inherited from modernity. The increased interest in the temporality of performance has been a timely defiance of the persistent, if not dogmatic, belief in its evanescent existence, resulting in various explorations of performance’s manifold *afterlives*.

While these efforts have been tremendously valuable, there is nevertheless one essential aspect that still seems to escape attention and which we could describe as the *pre-life* of performance. Since the allegedly natural habitat of performance is the stage, we tend to forget that, before it is even possible to show the work, a gamut of complex processes of thinking, creating, imagining, revising, cutting, rethinking, adjusting already took place – each of which are equally essential to performance’s coming-into-being. This tendency to focus on the performance piece as it is eventually presented leaves out the creative labour that happened *before* its actual showing.

The Stakes of Genetic Research

The international conference “Tracing Creation” calls for closer attention to those preparatory stages that are decisive for the work as it appears on stage, but which often only tacitly inform it. If performance exceeds the “present” moment of its presentation and engages with different times, memories, or traces, it is also crucial to take into account the creative processes that coagulate in a piece we come to know as “the” performance. In this sense, “Tracing Creation” not only supports, but also intends to expand the relatively young research domain of the so-called “genetic study” of the performing arts (e.g. Grésillon and Thomasseau 2005; Féral 2008). This emerging branch in theatre, dance, and performance studies adopts a scholarly tradition that has a longer history. Especially in literary studies, genetic research on author manuscripts is a well-established approach that aspires to gain a deeper understanding of given works by scrutinizing the different versions that chart how it came into being (e.g. Deppmann et al. 2004; Van Hulle 2008). Yet, while genetic studies in literature might be an important inspiration for performance research, there is no doubt that there are other methods and models required for studying the genesis of performance.

Performance’s being resides not so much in its purportedly ephemeral nature, but rather in its inclination to originate from different sources and to spread out over various media. The dispersive dynamics of performance leads, as Christopher Bedford suggests, to an “extended trace history” that could, perhaps, best be described as a “viral ontology” (2012, 78). The image of performance as a virus that circulates and, by the same gesture, proliferates and multiplies seems particularly well fit for a conference on genetic research, even if its meaning shifts when applied to the performing arts. In common parlance, genetics primarily refers to scientific investigations of genes, of those cellular processes that incessantly change and which turns not only us, humans, but also animals, plants, and matter in general into

living beings, whether consciously or not. From a “viral” perspective, then, performance’s coming-into-being can never be traced along the lines of a linear chronology, neither as it can be reduced to a singular source from which a certain creation springs. Instead, performance spills, in the double meaning of the word: continuously spilling over in a variety of people, objects, and moments that are all involved in the event of performance, it becomes a messy practice that cannot do without spilling. Quite rightly, Matthew Reason speaks of “the detritus of live performance” (2003), which evokes how performance can be conspicuously excessive in its creative means, making it all the more difficult to “trace its creation.”

Performance poses deep challenges to the attempt to grasp and understand its “pre-life.” Yet it seems to be essential to probe how this life proceeds, develops, and lingers on – from its varied beginnings to its continued existence. We are currently only at the cusp of what promises to grow into a fundamental perspective that complements existing methodologies in performance, theatre, and dance studies. There is still much work to do in finding out how we can develop the frameworks, vocabulary, and conceptual tools that are flexible yet precise enough to gain insight into artistic processes that often escape the artist’s own understanding. Rather than rigid categorizations or stifling terminologies, it is paramount to strive for approaches that are both open-ended and tailor-made, that is, cut to the size of specific artistic practices as well as inciting further thought on the broader meaning of given procedures in our present cultural climate, in which efficiency often prevails over the time and patience required in the arts.

The Traces of “Tracing Creation”

As any other conference, “Tracing Creation” aspires to leave its traces, amongst the people who participated, in the memories they take back home with them, as well as in the documents that are created before, during, and perhaps also after the event. This book of abstracts is one of these traces. Its primary purpose is, of course, to guide you throughout the conference. But, who knows, in a few years, you might be picking it up out of a box one day, leafing through the pages and remembering who was present, which issues were discussed, what kind of panel you were in, or anything else that may come across your mind. You might even retrieve some notes you made in the margins, inscribing something you did not want to forget at the time and which, perhaps, left an enduring but faint mark in your memory. We hope you will carry this document along with you, both during and after the conference, as a trace of “Tracing Creation.”

Timmy De Laet

2 / WELCOME TO “TRACING CREATION”

Luk Van den Dries

The international conference “Tracing Creation” is a unique event, not only for the many people who have helped organizing it and for all attendees who have travelled – in some cases, from quite far away – in order to participate, but also for the field of performance, theatre, and dance studies as such. “Tracing Creation” intends to provide a platform – or, rather, a breeding ground – for a tendency that has been slowly but steadily emerging and which deserves proper attention. Only in recent years, the genetic study of performance has started to flourish, which is fairly astonishing, given that acquiring knowledge on creative processes is crucial for understanding the eventual work. Therefore, we consider it timely and necessary to foster a genetic perspective on the performing arts and to facilitate discussion, amongst scholars as well as artists, on the potentialities, objectives, and requirements of this research domain.

The primary initiative for “Tracing Creation” comes from a collaborative, four-year research project, conducted at the University of Antwerp and the Vrije Universiteit Brussels. Under the title of “The Didascalical Imagination,” a team of researchers has joined forces in attempting to establish performance genetics as a valuable, if not indispensable, approach to study the performing arts by focusing specifically on director’s notebooks as a means to gain insight into the creative processes of theatrical production. The notebook can be considered an emblem of performance’s genesis, insofar as it charts the bits and scraps, the cutting and pasting, the thinking and imagining that coincide with any artistic process. In developing this research, “The Didascalical Imagination” has been able to connect with other scholars who shared similar concerns, most notably the FIRT/IFTR Working Group *Processus de creation*, convened by Josette Féral and Sophie Proust. Yet, even though the international network of scholars concerned with genetic studies in the performing arts is currently expanding, conferences specifically devoted to this topic are fairly exceptional. Certainly in Belgium, this event is the first one of its kind. “Tracing Creation” offers a momentum to bring together these internationally connected interests together.

Undoubtedly, acknowledgement is growing that a thorough understanding of what happens on stage can greatly benefit from analyzing those processes that take place before, beside, or even behind it. However, as this is a relatively new research domain, there is a pressing need to develop solid

methodologies that can enhance the genetic study of the performing arts. “Tracing Creation” brings together more than 50 speakers from different places all over the world, who will present their research in 16 plenary sessions. As such, the conference provides a great and much-needed opportunity to share knowledge and to discuss major issues and challenges of genetic studies.

Next to providing a meeting ground for different approaches, methodological questions, individual case studies, the “Tracing Creation”-committees envision the conference as an interplay of theory and practice. Sharing knowledge is also an artistic endeavor, which is why we deliberately aim to open up the floor to the voice of artists. They will give an inside view on how they look at their creation process, showing a sample of their sketches, scrapbooks, notes, et cetera and giving a glimpse of how their artistic imagination works.

On behalf of the Organizing Committee, I would like to thank deSingel – International Arts Campus and the Royal Conservatoire Antwerp for their collaboration in hosting this event. My profound thanks also go to our several valuable partners: CLIC (Centre for Literary and Intermedial Crossings / VUB), S:PAM (Studies in Performing Arts & Media / Ghent University), Lira (Laboratoire International de Recherche en Arts / Université Sorbonne Nouvelle – Paris 3), UQÀM (Université du Québec à Montréal), the Flemish Government, and the Research Foundation – Flanders (FWO). The Conference Committees and I personally are thankful for everyone’s support in making “Tracing Creation” possible.

It is our greatest pleasure to welcome you at “Tracing Creation” and it is our sincerest hope that you will enjoy your participation in the conference.

3 / COMMITTEE MEMBERS AND PARTNERS

SUPERVISING COMMITTEE

Luk Van den Dries University of Antwerp | Johan Callens Vrije Universiteit Brussel | Josette Féral Université Sorbonne Nouvelle-Paris 3

CONFERENCE COORDINATOR

Timmy De Laet University of Antwerp

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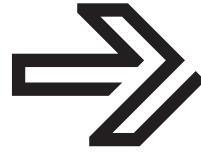
Research Centre for Visual Poetics University of Antwerp

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Theatre Department | Université du Québec à Montréal
S:PAM | Ghent University
Royal Conservatoire Antwerp | AP University College

SPONSORS

FWO | Research Foundation Flanders
University and Community Department | University of Antwerp
Flemish Government | Antwerp Doctoral School



Pre- conference day / PhD Forum

LOCATION

University of Antwerp (Belgium)
Room C.002

GENERAL TIMETABLE

Tuesday

08 March 2016

08h30 - 09h00	Registration + coffee
09h00 - 09h30	Welcome + Introduction
09h30 - 11h15	PANEL 1 <i>Tracing Interdisciplinary Encounters</i>
11h15 - 11h45	Coffee break
11h45 - 13h15	PANEL 2 <i>(Pre-)Reflective Processes: Dream, Trance, and Creative Thinking</i>
13h15 - 14h15	Lunch in Agora Caffee
14h15 - 15h45	PANEL 3 <i>Intangible Forms: Inscribing, Transmitting, and Revealing Choreographic Work(s)</i>
15h45 - 16h15	Coffee break
16h15 - 18h00	PANEL 4 <i>Unravelling Revelations</i>
18h30 - ...	PhD Forum Dinner in restaurant "Pelgrom"



International Conference

LOCATION

International Arts Campus deSingel
Antwerp (Belgium)

GENERAL TIMETABLE

Wednesday

09 March 2016

08h30 - 09h30	Registration + coffee	CENTRAL HALL
09h30 - 10h00	Welcome + Introduction	KLEINE ZAAL
10h00 - 11h00	Keynote address 1: Michael Shanks	KLEINE ZAAL
11h00 - 11h30	Coffee break	BLAUWE FOYER
11h30 - 13h00	PANEL 1.1 <i>Protocols and Procedures in Genetic Research</i>	BLAUWE FOYER
13h00 - 14h00	Lunch	RODE FOYER
14h00 - 15h30	PANEL 1.2 <i>Documentary Traces & Genealogical Trajectories</i>	BLAUWE FOYER
 PANEL 1.3 <i>Revisiting Rehearsals: Space, Script, Scene</i>	KLEINE ZAAL
15h30 - 16h00	Coffee break	BLAUWE FOYER
16h00 - 16h30	Wrap up	BLAUWE FOYER
16h30 - 18h00	Curating the Notebook 1: Benjamin Verdonck & Sara Jansen	KLEINE ZAAL
18h00 - 20h00	Dinner	ARTIESTENFOYER
20h00	Performance: Tim Etchells - <i>A Broadcast Looping Pieces</i>	ZWARTE ZAAL

CONFERENCE DAY 1

Thursday 10 March 2016

CONFERENCE DAY 2

09h00 – 10h00	Registration + coffee	CENTRAL HALL
10h00 – 11h00	Keynote address 2: Tim Etchells	KLEINE ZAAL
11h00 – 11h30	Coffee break	BLAUWE FOYER
11h30 – 13h00	PANEL 2.1 <i>Contagion, Assemblage, Software</i>	BLAUWE FOYER
13h00 – 14h00	Lunch	RODE FOYER
14h00 – 15h30	PANEL 2.2 <i>The Didascalic Imagination</i>	BLAUWE FOYER
	PANEL 2.3 <i>The Performer's Genes</i>	KLEINE ZAAL
15h30 – 16h00	Coffee break	BLAUWE FOYER
16h00 – 16h30	Wrap up	BLAUWE FOYER
16h30 – 18h00	Curating the Notebook 2: Jan Fabre & Luk Van den Dries	
18h00 – 20h00	Dinner	ARTIESTENFOYER
20h00	Performance: Romeo Castellucci – <i>Societas Raffaello Sanzio</i> – <i>Oresteia (an Organic Comedy)</i>	RODE ZAAL

Friday 11 March 2016

09h00 – 10h00	Registration + coffee	CENTRAL HALL
10h00 – 11h00	Keynote address 3: Rebecca Schneider	KLEINE ZAAL
11h00 – 11h30	Coffee break	ARTIESTENFOYER
11h30 – 13h00	PANEL 3.1 <i>Scores and Sources</i>	KLEINE ZAAL
13h00 – 14h00	Lunch	RODE FOYER
14h00 – 15h30	PANEL 3.2 <i>Layers of Labour: Creating and Re-creating Performance</i>	BLAUWE FOYER
	PANEL 3.3 <i>Creative Circularity: Feedback Loops between Process, Product, and Perception</i>	KLEINE ZAAL
15h30 – 16h00	Coffee break	ARTIESTENFOYER
16h00 – 17h30	Curating the Notebook 3: Romeo Castellucci & Eleni Papalexiou	KLEINE ZAAL
17h30 – 18h30	Round Table	KLEINE ZAAL
18h30 – 19h30	Conference Closing Reception	ARTIESTENFOYER
20h15	Conference Closing Dinner	RESTAURANT BOURLA



Tuesday 08 March 2016

PANEL SESSIONS Pre-Conference / PhD Forum

PANEL 1

Tracing Interdisciplinary Encounters as Performance
Studies Methodologies

09h30 - 11h15 / **CHAIR** Katharina Pewny

Annelies Van Assche

Precarious Genetics:

Towards Sociological Performance Studies

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Hannah Speicher

Interpreting Interpretations:

Thick Description as Genealogical Approach?

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Melanie Reichert

Dramaturgy as Genetic Research?

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PANEL 2

(Pre-)Reflective Processes: Dream, Trance,
and Creative Thinking

11h45 - 13h15 / **CHAIR** Josette Féral

Giulio Boato and Margot Dacheux

Jan Fabre, Editor of Phantasms

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Xi Luo

Transforming Initiations:

A Study of Preparation a Organic Rehearsal of Dionysus in 69

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Edith Cassiers

Performing Pages, Shadowing Stages:

Disclosing Director's Notes as Genetic Traces

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PANEL 3

Intangible Forms: Inscribing, Transmitting and Revealing
Choreographic Work(s)

14h15 - 15h45 / **CHAIR** Laura Karreman

.....

Hetty Blades

The Work of Dance **P 29**

Rebecca Stancliffe

Categorising Annotations - Revealing Choreographic
Thinking **P 30**

PANEL 4

Unravelling Revelations

16h15 - 18h00 / **CHAIR** Małgorzata Sugiera

.....

Adriana La Selva

Performing Ethos and Digital Behavior:
the Genealogy of WEeP **P 31**

Robert Marsden

“Aha!” Moments: An Exploration of Discovery in
Rehearsal Room Practice **P 32**

Georg Döcker

“That’s it!” On Mimesis and Mathesis in
the Process of Creation **P 33**



Wednesday 09 March 2016

PANEL SESSIONS Conference Day 1

PANEL 1.1

Protocols and Procedures in Genetic Research

11h30 – 13h00 / **CHAIR** Johan Callens

Sophie Lucet

When Does it Begin?

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Cecília Almeida Salles

Process of Creation as a Network

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Sophie Proust

Observation Protocol and Analytical Framework
for Rehearsals

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PANEL 1.2

Documentary Traces and Genealogical Trajectories

14h00 – 15h30 / **CHAIR** Edith Cassiers

Emma Cox

Biocolonial Remains: Place, Memory and ceremonial
Reoccurrence

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Natalia Yakubova

Stage Copies of the Plays as Traces of the (Performers')
Work on the Text

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Dorota Jarzabek

Angelic and Grotesque Heads: Visual Drafts and Acting
in Non-Contemporary Theatre

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PANEL 1.3

Revisiting Rehearsals: Space, Script, Scene

14h00 – 15h30 / **CHAIR** Gay McAuley

Marie Vandenbussche-Cont

Tracing Joël Pommerat's "spontaneous creations"
to their scenographic sources

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Barbara Büscher

Diagrammatics in Dramaturgical Processes: On (Game)
Instructions, Circuit Diagrams, Flowcharts and Floor Plans

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David Roesner

Genetics of Incidental Music

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Thursday 10 March 2016

PANEL SESSIONS Conference Day 2

PANEL 2.1

Contagion, Assemblage, Software:

Metaphors of Performance and its Genealogy

14h00 - 15h30 / **CHAIR** Christel Stalpaert

Małgorzata Sugiera

Performance as Contagion

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Mateusz Chaberski

Performance as Assemblage

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Mateusz Borowski

Performance as Software

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PANEL 2.2

The Didascalical Imagination

11h30 - 13h00 / **CHAIR** Nele Wynants

Luk Van den Dries

Expanding the Regiebuch: Towards a Renewed
Understanding of "Didascalia"

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Timmy De Laet

Images for Imagination: Methodological Perspectives
on Genetic Research in the Performing Arts

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Thomas Crombez

Mapping Creativity: The Visual Representation
of Creative Processes

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PANEL 2.3

The Performer's Genes

14h00 - 15h30 / **CHAIR** Sara Jansen

Martin Givors

The Rehearsal as a Sensorial Matrix?
The Creative Process of the Performance Work
Fractus V by the Eastman Company

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Carrie Noland

The Choreographer's Body: Merce Cunningham,
Viola Farber, and the Making of *Crises* (1960)

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Gretchen Schiller

Germana Civera: A Performative Portrait

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CONFERENCE DAY 2



Friday 11 March 2016

PANEL SESSIONS Conference Day 3

PANEL 3.1

Scores and Sources: Documents of Pre- and
Post-Performance 11h30 - 13h00 / **CHAIR** Timmy De Laet

.....

Ulrike Hanstein

A Recollection of a Performance I Didn't See:

Lateral Splay, 1963

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Dan Rupel

Creating Brazil in Renaissance France:

The Persistent Performance of a Trace

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Heike Roms

Scoring Performance

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PANEL 3.2

Layers of Labour: Creating and Re-creating Performance
14h00 - 15h30 / **CHAIR** Janine Hauthal

.....

Adam Ledger

Ur-Performance: Considering the Genetics of Rehearsal
and Directing

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Ivan Magrin-Chagnolleau

The Creative Process of Robert Lepage

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Lydie Toran

From the Performance Traces to its Re-enactment

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PANEL 3.3

Creative Circularity: Feedback Loops between Process,
Product, and Perception

14h00 - 15h30 / **CHAIR** Kurt Vanhoutte

.....

Gabriele Klein, Elisabeth Leopold, Anna Wieczorek

Translating Perception: The Genealogy of Knowledge
about the Tanztheater Wuppertal Pina Bausch

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Claire Swyzen

Performing Creation: Tim Etchells (UK) and Lucas

Vandervost (B) Coping with the World's "Data" on Stage

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Dirk Van Hulle, Pim Verheyen, Olga Beloborodova

Beckett at Work: Creating *Krapp* and Other Endgames

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Abstracts

Pre-
conference
day /
PhD Forum

ABSTRACTS

Tracing Interdisciplinary Encounters as Performance Studies Methodologies

Precarious Genetics: Towards Sociological Performance Studies

Annelies Van Assche – Ghent University (Belgium)

Within my contribution I intend to present a methodology of the genetic study of performing arts through concentrating on the interdisciplinary approach of the FWO-funded research project “Choreographies of Precariousness. A Transdisciplinary Study of the Working and Living Conditions in the Contemporary Dance Scenes of Brussels and Berlin.”

At the intersection of sociology of art, culture and labor, research has been conducted into the artistic career, but the field of contemporary dance remains understudied. A new wave of research within dance and dance studies focuses on creative processes rather than products. We do not know to what extent *precarity* is intertwined with motifs, values and tactics involved in artists' life and work. Collaboration between sociology and dance studies can bridge the two approaches and generates the growing field of Sociological Performance Studies. The notion that links both disciplines is the concept of *precarity*, since *precarity* can – next to the ontological insecurity (Butler) – stem from political, economic and social aspects of life (Lorey, Standing).

I argue that artists develop tactics (Certeau) within their genetic practice to deal with this *precarity* and to construct a more sustainable creativity. Similarly Estonian artist Maike Lond reported her efforts to look for a sponsor in *10 journeys to a place where nothing happens** (2013). Her aim was to cooperate with the private sector in order to gain financial independence from funding institutions. Her precarious search for money eventually turned into a performance. Within my investigation of comparable precarious genetics my arguments will be supported by 1) results from a survey conducted in Brussels (Spring 2015), in which respondents were questioned on the working conditions and values within the dance profession and 2) examples from the ongoing empirical study, including in-depth interviews and observations of working processes of selected respondents from the Brussels' contemporary dance scene.

BIOGRAPHY

Annelies Van Assche received her Master's Degree in Performance Studies at the Ghent University (Belgium) in 2010. She has interned as a production assistant for Belgian collective Abattoir Fermé and German choreographic center K3 Tanzplan Hamburg. She has worked as a production and tour manager at P.A.R.T.S., the contemporary dance school of Anne Teresa De Keersmaecker in Brussels, from 2011-2014. Then started her FWO-funded research on contemporary dancers' socio-economical position and its influence on creative processes, supervised by Katharina Pewny, Rudi Laermans and Christel Stalpaert (Ugent & KULeuven).

– **Annelies.VanAssche@Ugent.be**

Interpreting Interpretations: Thick Description as Genealogical Approach

Hanna Speicher – Universität Trier (Germany)

Within my contribution I would like to present a genealogical approach concerning theater and performance as institutionalized processes, that I apply as well within my PhD-project *East-West-Translations after 1989:*

The Deutsche Theater Berlin in Between Resilience and Vulnerability

Focusing on the institutional conditions behind the staging or the performance one is (at least in case of the highly subsidized German theater system) confronted with a wide range of social processes, both discursive/semiotic and material ones. Theater institutions always consist of a set of most different actors (not only meaning performers) that carry history and (implicit) knowledge that interferes with the artistic outcome and should not be regarded as separated sphere. In order to make this dense network between artists, craftsmen, bureaucrats and their discourses visible, I apply Clifford Geertz method of a "Thick Description" on theater as a public and institutionalized arrangement.

As shown in his famous example of the Balinese cock fight, Geertz' approach is to read culture as an ensemble of texts, so that the social discourse (which means words and actions) and the self-concept of a certain unity can be interpreted. In order to gain what Geertz calls "Thick Description" I work with a variety of materials: audio-visual material, interviews, archive documents, theater critics or feuilleton debates. In order to give an insight in the additional benefit of this method I intend to present how I read the success of Thomas Ostermeier's "Baracke" at the Deutsche Theater in the years 1997-1999 by presenting my reading of his famous staging of Mark Ravenhill's *Shopping and Fucking*. Of course

I am aware that the attempt to read a staging or a performance out of its surrounding social discourses (i.e. working conditions on the Deutsche Theater in context of the new political situation after 1989) is an infinite process, as already my view on the social discourse is an interpretation. That is why applying Geertz to theater or performance studies means always: interpreting interpretations.

BIOGRAPHY

Hannah Speicher received her Master's Degree in German Literature at Universität Trier (Germany) in 2012 with a thesis on GDR theater. Since 2013 she is research assistant of Franziska Schößler at the Universität Trier. Her PhD research focuses on the transformation of Deutsche Theater Berlin after 1989 and is supervised by Franziska Schößler (Universität Trier) and Katharina Pewny (Ugent). From 2007-2014 she gained as well experiences as a freelance dramaturge. – speicher@uni-trier.de

Dramaturgy as Genetic Research?

Melanie Reichert – Christian-Albrechts-University Kiel (Germany)

The statement takes up the conferences' title metaphor and asks, if and how dramaturgies that pursue an aesthetic critique of culture can be viewed as an artistic form of "genetic engineering." Especially those dramaturgies will be examined that destroy or undermine culturally established meaning with the instruments of scenic representation. This can be stated for the dramaturgical concepts of Frank Castorf and René Pollesch.

First, the statement describes those dramaturgies as forms of "genetic research" considering two aspects: on the one hand it shall be demonstrated how they reveal *culture* to be the basic structure (the "gene") of performance. On the other hand it will be shown that then culture itself is represented scenically as a structure of *transitivity*, and that this happens with the instrument of destroying meaning. Secondly the statement proposes an interpretation of the described dramaturgies as artistic forms of "genetic engineering": they use the confrontation with culture's transitivity for a change in society. The statement aims for a philosophical aggregation between the structures of both theater and culture via the metaphorological field of "genetics."

For this purpose, it follows Nietzsches and Blumenbergs thoughts on culture, that describe it as a motion of creating concepts and meaning. Furthermore, the statement is based on a processual concept of culture: it is not static, it is a process, a structure of transitivity. This characteristic it shares with scenic representation. Thus, the statement asks for the reciprocal relationship between theatricality and culturality. It shall be shown that dramaturgies that aim for a destruction of culturally established concepts, narratives and meaning reveal the transitivity of performance itself. This would transcend the moment of performance to a practice of phenomenology of culture, where “genetic research” and “genetic engineering” become one.

BIOGRAPHY

Melanie Reichert received her Master’s Degree in philosophy from Christian-Albrechts-University Kiel, Germany, in 2010. Since then she pursued various activities in the areas of dramaturgy and directing, for example at the Thalia Theater Hamburg, the City Theater Münster and the Kiel Opera. She is currently a PhD student in the field of aesthetics and philosophy of culture at the Department of Philosophy, Kiel. Here, she lectures since 2011. Furthermore she is a lecturer at Muthesius University of Fine Arts, Kiel, since 2015. – melaniereichert@posteo.de

PRE-CONFERENCE / PHD FORUM

PANEL 2 (11h45 – 13h15)

CHAIR Josette Féral

(Pre-)Reflective Processes: Dream, Trance, and Creative Thinking

Jan Fabre, Editor of Phantasms

Giulio Boato & Margot Dacheux – New Sorbonne University (France)

Jan Fabre’s (Antwerp, 1958) last theater piece is *Mount Olympus. To Glorify the Cult of Tragedy*. A 24h performance (première: 27/6/15, Berlin).

This paper aims to analyze the creation process of the play, focusing on the relationship between dream structure, phantasm notion and film-editing technique applied in the performance.

The central subject of the play is Greek tragedy, nevertheless another main theme crosses the whole show: the meaning of sleep and the power of

dreams. In a first layer (the content of the play), the mythological imaginary mixes with the author's phantasms. A second layer occurs: as the play lasts 24 hours without interruption, the audience needs rest and falls asleep. Dreams of the spectators mix with *Mount Olympus* oneiric visions: in this way, the content melts with the structure of the play itself, and dreams/phantasms cross the borders between fiction and reality.

Moreover, the logic of dream intervenes at a third layer of analysis, the core of this paper: the creation process of the show. During a 1-year rehearsal time, 7 months were dedicated to improvisation on themes. After a long selection process, Fabre and his cast built up the construction of the play, by displaying in time the different improvisations. This technique is very similar to the process of film editing, concerning video-art works in which the scenery is not fixed before shooting but is determined later, during editing. The juxtaposition of different images builds as such the very sense of the play, revealing unexpected correlations and several layers of meaning, as it occurs in dreams and phantasms.

How does the editing structure compare with or is influenced by the dreams structure? Is the notion of dream and phantasm a useful tool to read Fabre's way of making theater? And if so, how does it operate? Here are some of the points we would like to discuss in this paper.

BIOGRAPHIES

Giulio Boato graduated in Visual and Performing Arts (Venice 2010) and Performance Studies (Bologna 2012). He is now a PhD student in Performance Studies at the University of Paris 3. He published a series of articles on Robert Lepage and Jan Fabre for the journals *Antropologia e Teatro* (Bologna), *Revista Brasileira de Estudos da Presença* (Porto Alegre), *Alfabeta2* (Roma), *Agôn* (Lyon), *Traits d'union* (Paris). Since 2013, he works as a film and theater director. He is currently collaborating with several European structures: Troubleyn/Jan Fabre (Antwerp), La Compagnie des Indes (Paris) and DOYOUTaDA (Venice-Bordeaux), which he founded. In 2014 he directed the documentary *Jan Fabre: beyond the artist*. – doyoudada@gmail.com

Margot Dacheux is "chargée de cours" at Sorbonne Nouvelle – Paris 3 university. She is a PhD student, directed by professor Josette Féral. After a master thesis entitled *Gisèle Vienne, la scène du phantasme*, she continues her studies about the materialization of mental spaces. The title of her thesis is: *Intériorités dévoilées: espaces mentaux sur la scène contemporaine*. She is also member of the team who deals with audience at Festival d'Avignon IN, and she writes for the web journal movement.net. – margot.dacheux@gmail.com

Transforming Initiations: A Study of Preparation as Organic Rehearsal of *Dionysus* in 69

Xi Luo – Albert Ludwig University of Freiburg (Germany)

Trance and ecstasy enacted by shamanist performances are hackneyed catchwords of the experimental theater riding on the tail-end of the 1960s. Ritual and ritualized behaviors are mostly rendered as techniques to elicit interactive relations between actors and audience in theatrical works as well as immersive effects in environmental staging. Although there are vigorous studies on the revolutionary plays done by contemporary avant-gardist theaters, it remains opaque how the idea of ritual works up to articulate a sense of “communal peoples” between performers both as actor and character and how the creative process of theater groups transforms the conception of ritual when their practice of a play is extended beyond rehearsals. As an attempt to investigate these questions, this paper focuses on one specific work by The Performance Group, i.e. *Dionysus* in 69, directed by Richard Schechner and created through the collective efforts of the Group performers. Schechner prefers to call their rehearsing phase *preparation* as differing from rehearsal in the conventional sense. Integrating therapy, game-play, and workshops stimulated by Jerzy Grotowski’s concepts of a Poor Theater, the preparation of TPG functions as “organic rehearsal” that aims at developing the “knowledge of self-and-others” within the company, intended to make the performance “authentic.” The “shamanism” incarnated during the rehearsing process is no longer identical to the paradigm researched by anthropologists. Neither is it self-evident, static, or unanimous. Merged with Western psychotherapy, Zen, and Yoga, the initiations are fragmented and reinvented through the preparation, transformed by TPG to its own end.

BIOGRAPHY

Xi Luo is a PhD candidate in Humanities at Albert Ludwig University of Freiburg, Germany, where she also received her M.A. in British and North American Cultural Studies. Her master’s thesis *Rethinking Carnival in the Postmodern Era* was awarded an Alumni Prize of the University of Freiburg. Her doctoral dissertation focuses on performance and cultural studies in contemporary American theater. She has worked with the maniACTs—the English Department Drama Group (Freiburg) as dramaturge for *Who’s Afraid of Virginia Woolf?* in the summer of 2015.

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Performing Pages, Shadowing Stages: Disclosing Director's Notes as Genetic Traces

Edith Cassiers – University of Antwerp and Vrije Universiteit Brussel (Belgium)

Though theatrical creative processes as well as the meanwhile produced genetic documents receive more and more scholarly attention, Regiebücher or director's notes have until now slipped through the meshes of the theoretical net. Nevertheless, these director's books, the preferred instrument of the director or theatrical "author," prove to be a crucial window on creative processes, the following performances and the figure of the theatre director. Director's notes originally stand between the drama-text and the staging, existing of the director's instructions to transform the drama text into a performance text, to transpose it from page to stage. In the history of the modern stage, however, the text becomes less prominent or even disappears in favor of the visual and auditory imagination of the director - hence Hans-Thies Lehmann's term "postdramatic" theatre (1999). With the emergence of new media, the materiality and mediality of director's notes change - making them crucially different (drawing, scores, video and audio, digital) than the performances these notes help originate. This research aims to chart these changed director's notes, both in their traditional and contemporary form. With the aid of genetic criticism, intermediality and other studies, these notes (of, amongst others, Romeo Castelluci, Jan Fabre and Luk Perceval) are investigated as both traces and shapers of the creative process, as agents of authorship and as (part of the) performance. The notes come to be seen as inherently in-between - between different media and authors; between past, present and future; absence and presence; ideal and mistake; process and product. This research aims to unveil the complex relationship between director's notes and performance - making these material traces a mirror of theatre itself.

BIOGRAPHY

Edith Cassiers obtained a Bachelor in Dutch - Theater, Film and Literature Studies and a Masters degree in Theater and Film Studies at the University of Antwerp. In 2010, she was assistant-dramaturge for Jan Fabre for the production *Prometheus Landscape II*. Since 2011 she has worked as a researcher for Laboratorium/Troubleyn which studies artistic methodologies of "the performer of the 21st century," including the acting method of Jan Fabre. Currently, she is a fellow of the Research Foundation Flanders (FWO) and is preparing a PhD within the project "The Didascalical Imagination" about contemporary theatrical notebooks. – edith.cassiers@uantwerpen.be

Intangible Forms: Inscribing, Transmitting, and Revealing Choreographic Work(s)

Work(s) and (non)production in Contemporary Movement Practices

Hetty Blades – Coventry University (United Kingdom)

Dance works are complex entities; unlike the other performing arts, which conventionally correspond to an indicating text or score, dance manifests in physical form only temporarily. However, despite this elusive ontology, we tend to think of dance works as relatively stable entities, existing and persisting independently from the work of their makers. Dance scholars Adina Armelagos and Mary Sirridge suggest, traditional aesthetics has tended to isolate the art object from the creative process.” (Armelagos and Sirridge 1978: 129) However, the point at which the work of dance becomes the dance work is not clearly defined. Furthermore, in dance practices the term “work” refers to both the labor of dance practice and stable art “objects.” It may seem that these two usages are simply synonyms, however this paper considers how the use of the term is interchangeable, highlighting the close relationship between labor and product, and challenging the tradition of distinguishing between art making processes and objects. The conflation of making and performance is particularly evident in performative “sharings,” the presentation of work-in-progress and the performance of choreographic processes, each of which overtly disrupt conventional genealogies of performance making.

This paper considers how the presentation of movement practices in performance contexts blurs the distinction between making and performance, raising questions about the nature of dance “works.” I examine the way that practice is foregrounded in the work of UK dance artists Katy Coe and Charlie Morrissey, troubling distinctions between the internal and external aspects of performance. In response to this, I test the applicability of the work – concept (Goehr 1992), to current dance practices, suggesting that the notion is an open one and refers not solely to stable art objects, but also indicates open-ended entities, which are formed through a confluence of practice and performance.

BIOGRAPHY

Hetty Blades is a Postdoctoral Research Assistant in the Centre for Dance Research (C-DaRE) at Coventry University, where she completed her PhD in 2015. Her thesis considered the ontological implications of dance's reconfigure through digital technology, paying particular attention to recently developed digital "scores." Hetty has published papers in an array of journals, including *Performance Research* and *Choreographic Practices* and has a chapter in Causey, M., Meehan, E., and O'Dwyer, N. (eds.) (2015) *The Performing Subject in the Space of Technology*. She was the 2015 recipient of the Ede and Ravenscroft Award for Academic Excellence. – bladesh@coventry.ac.uk

Categorising Dance Annotations

Rebecca Stancliffe – Coventry University (United Kingdom)

In recent years, documents such as *Improvisational Technologies* (Forsythe 1999), *Material for the Spine* (Paxton 2008) and *Double Skin/Double Mind* (in *Capturing Intention* 2007) have used digital annotation to illuminate "hidden" aspects of movement practice by adding content to, or making selections of, recorded movement representations. In order to share choreographic thinking or something of the dance-making process, these annotations are formal and public, highlighting certain features, whilst precluding others, and thus betraying the annotator's interest in, perception of, and relationship to the practice. Dance annotation is not, however, a phenomena unique to the digital age, and annotative markings are not always intended for publication. Documents generated in the dance making process provide a rich, yet unexplored, source of choreographic annotation that is typically informal and private, though may cross effortlessly into the public sphere when forming part of an archive collection. In published and private forms, however, annotation is considered useful and valuable, despite limited research into how it influences the way dance is made, seen, shared, analyzed and understood.

Whereas advancements have been made towards developing a classification of marginalia and text-based annotation in relation to literary work and has begun to cohere theoretically, the study of the annotation of non-verbal phenomena has not yet progressed beyond the practical consideration and development of annotation tools. Is annotation, for example, used to generate or document information? Does a systematic approach to annotation increase our knowledge and understanding of dance practice? Drawing upon research in the field of literary annotation, this paper proposes a taxonomy for dance annotation, both digital and

non-digital, that reveals annotation as a tool for thinking, remembering, clarifying, sharing and organizing.

BIOGRAPHY

Rebecca Stancliffe is a PhD Candidate at the Centre for Dance Research at Coventry University. She is a contemporary dance artist, Labanotator, and teacher of contemporary technique at *Trinity Laban Conservatoire of Music and Dance*. Rebecca is also Editorial Assistant for the *Journal of Dance and Somatic Practices* and Newsletter Editor for the *Society for Dance Research*.
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PRE-CONFERENCE / PHD FORUM

PANEL 4 (16h15 – 18h00)

CHAIR Małgorzata Sugiera

Unraveling Revelations

Performing Ethos and Digital Behavior: the Genealogy of WEeP

Adriana La Selva – Ghent University (Belgium)

Through the genealogical analysis of the theatrical performance *The Werther's Effect e-Project* (WEeP), to be premiered in the beginning of 2016, we will discuss new possibilities of creation made viable by digital media. WEeP puts together a group of international performers, living in different cities during the creation process, to discuss suicide and copycat phenomena influenced by online events. Having as first inspiration the classic *The Sorrows of the Young Werther* by Goethe (1774), we want to approach the mysterious ways a (digital) event or a product influences on suicide in contemporary times, leading to, sometimes, the extreme cases of copycat suicide chains, phenomenon known as the “Werther's Effect.” By tackling this theme, we intend to raise questions about contemporary affects and ways of dealing with the ephemeral aspects of the digital life, tracing the propagation of information and the influences in our analogical and online behavior.

The conditions set by the international composition of the group led us to begin to experiment with rehearsals online and/or loaded on digital spaces. Skype, think tanks, multimodal platforms for notation, mobile apps... These experiments raised many questions regarding creation and the craft of the performer. What is this new ethos of the performer, driven by

different creative and corporeal models, rooted in a digital environment? What is presence in this context? What are the new improvisational tools and how to actualize analogical ones? What matters to be recorded/archived/posted? The great deal of information we have access to brought us to question our selective skills. So far, we are dealing with a great amount of new dance models within this context, but there is very little regarding the specificities of theater. Therefore, this paper intends to bring some directions to theatrical/performative creative processes, within WEeP's nomadic and digital creation, by tracing new paradigms of the performer's ethos.

BIOGRAPHIES

Adriana La Selva is working on a practice-as-research PhD at the University of Ghent in association with the School of Arts (KASK) and the Institute a.pass, which looks into contemporary training methodologies in theater in relation to the tradition of Eugenio Barba's Theater Anthropology, in order to question his notion of recurring principles in contemporary approaches to creative processes. Before, she worked as a guest-professor at the School of Arts and as training methodologies docent at the Theater School Celia Helena (São Paulo) She is the artistic director of the theater collective – das marionette–, based in Gent and a physical theater performer.

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“Aha!” moments: An Exploration of Discovery in Rehearsal Room Practice

Robert Marsden – Staffordshire University, University of Northampton, Middlesex University, and University of Wales (United Kingdom)

Against a backdrop of the emergence and growth of rehearsal studies within Higher Education (HE) in the UK, I propose to discuss both the importance and the documenting of moments of discovery (the “Aha!” moment) in the theater rehearsal room. Alongside my work as Course Leader and Senior Lecturer at Staffordshire University, I am currently undertaking my PhD at the University of Northampton. My key research questions are:

- 1) To define and explore how a moment of discovery comes about during rehearsals.
- 2) Is the moment of discovery the same as finding “truthfulness in the moment”? To what extent does this need to be embodied by the actor?

3) How is the discovery found and articulated by both the actor and director?

Following and building upon McAuley and Rossmann's (2012, 2009) ethnographic approach to rehearsal observations, the main body of my research will trace two professional rehearsal processes in the summer of 2016 and examine when, how and why a discovery is made: the "aha" moment.

This paper will precede this observation period, detailing initial findings and argue the need for ethnographic approaches to rehearsal studies in HE. It will also detail how rehearsal studies can be of benefit for the undergraduate drama student in and make a case for this approach to be utilized in the study of directing in particular at both undergraduate and post-graduate levels.

Finally the paper will also touch briefly upon:

the psychological and cognitive studies already undertaken in relation to eureka/aha moments;

Flow as detailed by Csikszentmihalyi (1997, 2013) and how it can relate to creativity and "Aha!" moments.

BIOGRAPHY

Robert Marsden is the Course Leader and Senior Lecturer for Drama at Staffordshire University. Currently undertaking a PhD via the University of Northampton, he has an MA from Middlesex and a BA from the University of Wales. A Senior Fellow of the Higher Education Academy, Robert is also a freelance theater director in the United Kingdom. He has worked at the Stephen Joseph, Scarborough, Southwark Playhouse, New Vic Theater Stoke (for 5 years), Aberystwyth Arts Centre, Bolton Octagon and has directed many musicals and pantomimes across the UK as well as site specific work in Cyprus and Italy. – d.robison@staffs.ac.uk

"That's it!" On Mimesis and Mathesis in the Process of Creation

Georg Döcker – Justus-Liebig-University Gießen (Germany)

As is well-known, one of the major undertakings of Philippe Lacoue-Labarthe's entire philosophy was the depiction and deconstruction of *mimesis* in its ancient and modern peculiarity. In *Le plaisir du dessin* (2009), his colleague and friend Jean-Luc Nancy subtly renders homage to this

substantial work when resuming the discussion of *mimesis* on a few dense pages and thereby insisting on the undiminished importance of the issue for today's analysis of artistic creation. Nancy especially highlights three words which denominate the *mathesis* or *savoir* of *mimesis*: "c'est lui!" or "that's it!" an interjection which the artist calls out in the very moment he recognizes a form coming into being. However, this mimetic recognition is of a paradoxical nature: referring to Lacoue-Labarthe, Nancy states that it is a recognition without an example, ideal or original, rather it is the recognition of the previously unrecognized, a new form. In a certain sense, it is also the recognition of the unrecognizable, the very process of formation or force of creation itself.

On the basis of this theory of *mimesis*, the paper aims to shed some light on the process of creation in the performing arts. In rehearsal processes for theater and dance productions or performances, too, we can hear this "that's it!" being uttered. Choreographers, theater directors or performance artists would voice it when suddenly they noticed a movement phrase or gesture emerging, and with it the creative force itself. The performing arts, though, seem to complicate the process of recognition, namely due to their temporal nature as it is conceptualized in contemporary discourse. As I would like to argue, the ephemerality of theater, dance and performance which is not only at work in actual performances, but also and especially in rehearsals, undermines both the recognized form and recognition itself – and thereby constantly displays their essential lack of origins, ideals or any given ground. Nothing can assure practitioners that they will be able to revive the form or creative force on the next day and even their *savoir* is not necessarily stable. Due to its groundlessness, recognition might change itself, theater makers might always see things differently and see different things. Theater, dance and performance rehearsals, in this sense, offer a paradigmatic insight into the precarity and negativity of artistic creation.

BIOGRAPHY

Georg Döcker is a theater scholar and dramaturge. He is currently working as a research assistant in the frame of "Theater as a Dispositif," a research project at Justus-Liebig-University Gießen, Germany, funded by the DFG (German Research Society). Latest publications: "Aggression. Eine Notiz zu Laurent Che'touanes Sacré Sacre du Printemps." In *Unterm Blick des Fremden*, herausgegeben von Nikolaus Müller-Schöll und Leonie Otto, 143-145. Bielefeld: Transcript, 2015; "Mimesis und Wiederholung. Zu Lacoue-Labarthes Lektüre von Diderots Paradox." *thewis. Online-Zeitschrift der Gesellschaft für Theaterwissenschaft* 5 (2014): n. pag. – georgdoecker@gmail.com



Keynote Speakers

ABSTRACTS

KEYNOTE ADDRESS 1**Wednesday 9 March 2016** (10h00 – 11h00)**MICHAEL SHANKS****Tracing Creation Through the Archaeological Imagination**

The archaeological imagination is rooted in a sensibility, a pervasive set of attitudes towards traces and remains, towards memory, time, the very fabric of history. Its focus is the persistence of the past, the articulation of remains of the past with the present, re-collecting, as a memory practice, bringing what is left of the past before the present, making it live again. In offering a tour of these dispositions through his projects with Mike Pearson in their project of *Theatre/Archaeology*, Michael will sketch implications for performance as design practice.

BIOGRAPHY

Michael Shanks is an archaeologist whose work bridges the arts, design research, documentation and archival practices, and cultural heritage. His expertise in Greco-Roman art and urban life in the Mediterranean and Roman provinces is a fulcrum for his explorations of design history and material culture studies (covering craft and industrial design), regional archaeology and landscape history (the English-Scottish Borders), and 18th century antiquarianism and connoisseurship. He holds that archaeologists do not discover the past but work with what remains, caring about the past with a view to the present and the future. A current focus is on such past-present connections in visual media and contemporary performing arts, and especially with a view to creating rich, open and engaging cultural archives. With Mike Pearson he is preparing a new edition of their book *Theatre/Archaeology* — the rearticulation of fragments of the past as real-time event.

Senior founding faculty in Stanford Archaeology Center, Michael is a Professor of Classics at Stanford University, a member of the Center for Design Research in Stanford's d.school, and faculty member of the Programs in Writing and Rhetoric, Science, Technology and Society, and Urban Studies. Michael was a codirector of Stanford Humanities Lab (2005-2009), and Stanford Revs Program (2010-2015), connecting automotive heritage with contemporary car design. He is also a member of the excavations of the Roman town of Binchester in the UK - Ptolemy's Vinovium.

KEYNOTE ADDRESS 2**Thursday 10 March 2016** (10h00 – 11h00)**TIM ETHELLES**

an impossible, unmappable landscape, which,
 in an apparent but not actual contradiction,
 you know just like the back of your own hand
 or: some thoughts on making performance

Drawing on a 32 year practice of collective performance making with the world renowned Sheffield-based ensemble Forced Entertainment, the artist, director, writer and performer Tim Etchells maps some of the strategies, bodies of accumulating knowledge and persistent approaches which have grown up in the creation of the group's work. Moving from notebooks and improvisations, to accidents, miss-hearings and arguments to exhaustion and inspiration Etchells insists on a complex, multi-layered and fluid understanding of what making a performance involves and where a performance "comes from". In doing so the keynote tries to identify principal frameworks in collaborative creation, exploring some of the deep underlying structures that generate, feed and develop collective work in performance.

BIOGRAPHY

Tim Etchells is an artist and a writer based in the UK. His practice is concerned with tropes of performativity, liveness and presence. He has worked in a wide variety of contexts, notably as leader of the world-renowned performance group Forced Entertainment and in collaboration with a range of visual artists, choreographers, and photographers. His work spans performance, video, photography, text projects, installation and fiction. His monograph on contemporary performance and Forced Entertainment, *Certain Fragments* (Routledge 1999) is widely acclaimed. Recent publications include *Vacuum Days* (Storythings, 2012), *While You Are With Us Here Tonight* (LADA, 2013). Etchells' visual art work has been shown recently at Cubitt, Hayward Gallery and Bloomberg SPACE in London, at Turner Contemporary and Compton Verney in the UK, at Witte de With, Rotterdam, Netherlands Media Art Institute (Amsterdam), MUHKA (Antwerp) and Galleria Raffaella Cortese (Milan). Currently Professor of Performance & Writing at Lancaster University, he was a Tate / Live Art Development Agency 'Legacy: Thinker In Residence' Award winner in 2008, Artist of the City of Lisbon in 2014 and awarded the prestigious Spalding Gray Award in February 2016. – www.timetchells.com

KEYNOTE ADDRESS 3**Friday 11 March 2016** (10h00 – 11h00)**REBECCA SCHNEIDER****The Currency of the Live: Performance, Genetics, and a Bit of Bone in Hand**

In this keynote lecture, Rebecca Schneider describes an encounter with a small bone disk from the 1st century CE. On the face of the disk is the unmistakable visage of a mask and the head of the Roman actor who wears it. It may have been a coin. It may have been a game piece. It may have been a theatre ticket. But is it live? The encounter enables Schneider to think about the travels of this bit of detritus across the empire and its colonies, where it washes up in her palm in a basement in the Americas in 2014. What, she asks, do hands have to do with it? What part of circulation is “live” and what are the implications of thinking cross-disciplinarily about *the current* in terms of temporality, the oceanic, geopolitics, performance genetics, and economic exchange? Telling the story of this bit of bone, Schneider may encounter other bits of detritus: some Walter Benjamin, some Ralph Lemon, and even, perhaps, some Paleolithic gestures suspended mid-wave.

BIOGRAPHY

Rebecca Schneider is Professor and Director of Graduate Studies in the Department of Theatre Arts and Performance Studies at Brown University where she also holds affiliate positions in the History of Art and Architecture and the Department of Modern Culture and Media. She is the author of *Theatre and History*, 2014; *Performing Remains: Art and War in Times of Theatrical Reenactment*, 2011; and *The Explicit Body in Performance*, 1997. She is also the author of numerous essays including “Hello Dolly Well Hello Dolly: The Double and Its Theatre,” “Solo Solo Solo,” “It Seems As If I am Dead: Zombie Capitalism and Theatrical Labor,” “Remembering Feminist Remimesis,” and the forthcoming “What Happened, or Finishing Live” in *Representations*. She has edited special issues of *TDR: A Journal of Performance Studies* on New Materialism and Performance (2015) and Precarity and Performance (2012). She is co-editor, with Gabrielle Cody, of *Re:Direction*, and of the book series “Theatre: Theory/Text/Performance” with University of Michigan Press.



Abstracts

International Conference

ABSTRACTS

Protocols and Procedures in Genetic Research

When Does it Begin?

Sophie Lucet – Rennes 2 University (France)

Until now, little research has been done for showing what Georges Banu calls the pre-image of a show in the first steps of creation, or some sort of initial dream leading to the creation of a show, as Antoine Vitez puts it: “In times when it is so easy to amass hundreds of hours of plays on video tapes, let us not forget to entrust literature and our research with the memory of the reasons that generate the actors’ gestures and modulate their voices, or the dreams giving birth to the gestures and voices.”

The fact of investigating in to what comes before the rehearsals consists primarily in asking ourselves the question of the different steps of creation. In that purpose, we will consider the longer time of the maturation of shows that can, according to Stanislas Nordey or Jean François Sivadier for example, last over twenty years before a project comes to life. This is all the more real as – Georges Banu stresses it – the contemporary stage has opened itself to utterly heterogeneous frames of rehearsing: the stage director eager to imagine, for each of his projects, some singular approach; the process of creation being settled by what stage managers frequently call nowadays a rehearsal “protocol” being an integral part of the play, and thus considered as a mere process.

Relying on the resources established in the frame of *La Fabrique du Spectacle* (the manufacture of shows), a digital window devoted to the capture of the processes of the stage directors’ creations emblematic of our contemporary theatre (Nordey, Silvadier, Lacascade, Tanguy), we will try to show in what respect the “pre-image” of a show is at once a reconstructed discourse closely related to a history of origins (Ricoeur 1998), and/or a discourse prone to give quite a good image of collective creation, stage managing becoming then an art on mixing the creative powers of a theatrical company, as Grotowski specified in his time.

BIOGRAPHY

Sophie Lucet is a professor in Theatrical Studies in Rennes 2 University and the head of the Theatre Laboratory of the team *ARTS: practice and poetical approach*. She has notably conceived and directed *La Fabrique du Spectacle*, a digital window devoted to the processes of creation used by European contemporary stage directors. She has settled and organized a three-year international seminar entitled "Archiving the creative act at the time of digital technology," in partnership with the University of Montreal, the EHESS, the Institute of Present Times History, Paris 3, University, the Practical School of Superior Studies. Last publications: *Mémoires en creation*, Sophie Lucet, Sophie Proust, Delphine Lemonnier-TeXier (eds.), Presses Universitaires de Rennes 2015, and *The process of creation and archives in the living theater: lack of memories or risk of memorial inflation?*, Sophie Lucet, Benedicte Boisson, Marion Denizot, Sophie Proust, Presses Universitaires de Rennes 2016 (forthcoming). – sophie.lucet@neuf.fr

Process of Creation as a Network

Cecília Almeida Salles – Catholic University of São Paulo (Brazil)

The aim of this paper is to present the research of genetic criticism being developed at the Catholic University of São Paulo/Brazil since 1990, based on creative process data of a wide variety of artistic manifestations, such as literature, performing arts and cinema. These documents cover various forms of creation through notebooks, notations, journals, etc., enabling an understanding of the principles that guide the creative processes of the artists studied. The analogical and/or digital records are presented in a language more accessible to those artists, whether written, oral or visual. Within this context, we have, for example, the photographic and audio-visual records of performing arts facing the challenges of documenting and archiving creative processes in theatre, dance and performance. The analysis of these documents of varied materiality and art enabled me to arrive at some general characterizations of the creative process. The path of creation is shown as a network of actions that reveal significant recurrences allowing the establishment of generalizations on creative work. It is a possible theory of artistic creation of a semiotic base (Peirce) dialoguing with the concept of network (Musso), generating the concept of creation as a network under construction. It is not a model of analysis, but theoretical instruments that enable the establishment of the complexity of the process. It is a theorization, based on case studies that, with greater acuity, can throw light on specifics. There are general questions in the

processes, but what, for example, makes the theater be theater, or what characterizes the creative process of a specific actor or director? Initially, the paper will present the methodology used in the research, supported by an approach on the relationship between the different documents and the work. Then, it will discuss some of the critical instruments that allow reflections on the convergences and divergences between the literary, dramatic and theatrical genetics.

BIOGRAPHY

Cecília Almeida Salles is professor of the Graduate Program in Communication and Semiotics at Catholic University of São Paulo/ Brazil. She is coordinator of the Research Group on Processes of Creation with researchers and artist researchers of different artistic manifestations: theatre, cinema and visual arts. Author of the books: *Genetic Criticism* (1996); *Unfinished Gesture: Artistic Creation Process* (1998), *Networks of Creation: Construction of Works of Art* (2006) and *Archives of Processes of Creation: Art and Curating* (2010). Curator of the exhibition *Networks of Creation* at Art Centre of the Itau Bank (2008) – cecilia.salles@gmail.com

Observation Protocol and Analytical Framework for Rehearsals

Sophie Proust – University of Lille Nord de France (France)

Just as an analytical framework for performances structured exists in the form of a questionnaire by Patrice Pavis in his work *L'analyse des spectacles* (1996), we offered the basis for an analytical framework for rehearsals during two conferences held by the FIRT, at the Pontifical Catholic University of Chile in Santiago in 2012 and at the Institut del Teatre in Barcelona in 2013. The main purpose of this work consists in establishing an observation and evaluation tool of the theatrical creative process for the artist (director or assistant, among others) and the researcher (whether or not participating in the production) and to meet different needs (such as the consideration of the diachronic and/or synchronic evolution of the creative process as well as the ongoing show, genetics of performance, the director's or the assistant's training process). After experimenting with the analytical framework during rehearsals (by myself and with several groups of young researchers), I now can present the features of the new analytical tool, knowing that it can also be adjusted to different observers and artistic crews. In addition to the consideration of a number of elements necessary to contextualize rehearsals (number of people in rehearsals, role of each participant, place(s) of rehearsal, etc.),

this analytical framework incorporates different production systems (French, Anglo-Saxon), governed or not by union rules. The presentation also aims at finding an answer to the triple question that can be asked both by artist and the researcher during rehearsals: what to write down, how to write it down and to what purpose? This research was partially developed as part of APC/Analyse des processus de creation, an emerging project funded from 2012 to 2015 by the Nord-Pas de Calais regional council and the University SHS-Lille 3 (in particular the CEAC and Action Culture).

BIOGRAPHY

Sophie Proust is associate professor in Theatre Studies (Univ. of Lille, CEAC) associate researcher at the CNRS (ARIAS/Thalim). Author of *La direction d'acteurs dans la mise en scène théâtrale contemporaine* (L'Entretemps, 2006), editor of *Mise en scène et droit d'auteurs* (L'Entretemps, 2012), she has been assistant director for Beaunesne, Marleau, Langhoff. IFTR's Francophone General Secretary (2008-2012), co-convenor with Féral of the working group on creative processes in this federation, she won the Fulbright research grant in 2010 for her research on creative process in the USA. In 2012/2015, she is scientific head of APC/Analyse des processus de création. – sophieproust@aliceadsl.fr

CONFERENCE DAY 1

PANEL 1.2 (14h00 – 15h30)

CHAIR Edith Cassiers

Documentary Traces and Genealogical Trajectories

Biocolonial Remains: Place, Memory and Ceremonial Reoccurrence

Emma Cox – University of London (United Kingdom)

In May 2014, a ceremonial gathering took place in a nondescript olive grove off Tsikalaria Road, on the outskirts of Chania, western Crete. Its diverse participants reactivated the site as a place of historical importance, but also of (unlikely) familial significance. Whilst currently unmarked by any official memorial, Tsikalaria Road was the starting point during the Battle of Crete (WW2/1941) of a ferocious but ultimately unsuccessful charge initiated by a member of New Zealand's famed Maori Battalion. A week into the German airborne bombardment, a young Maori soldier performed, apparently spontaneously, an ancient war dance of his

ancestors, a ritual now generically known as the “haka.” War historian J.F. Cody describes its contagious effect: “[i]t was a blood stirring haka. The Australians produced a scream even more spine chilling than the Maori effort and the sight of the Maori Battalion charging with vocal accompaniment sent the whole line surging forward.” 73 years on, the ceremony near Tsikalaria Road brought the daughters and grandchildren of Maori and Aboriginal Australian Battle of Crete soldiers together with Cretan locals. The descendants’ ceremony, which interweaved Maori, Aboriginal and Cretan elements, surrogated widely - forgotten gestures of hospitality between Cretans and stranded Allied soldiers during German occupation.

This paper traces a complex interplay of choreographic and biological genealogies with reference to military and ceremonial events at Tsikalaria in 1941 and 2014. My discussion draws upon insights from my interviews and site visits and sets these alongside eyewitness and historians’ accounts of the events of 1941. I seek to elucidate trajectories of indigenous performance thousands of miles from their antipodean sources to their (re-) occurrences on Crete. I also consider how narratives of ancestral genealogy, so crucial to indigenous cosmologies, come into contact with discourses of genetic relatedness in the wake of a global conflict that caused, for the first time, indigenous biological remains to decompose on European soil.

This paper represents a staging post that anticipates the inauguration in May 2016 by Cretan, Maori and Aboriginal Australian stakeholders of a permanent memorial on Tsikalaria Road.

BIOGRAPHY

Dr. **Emma Cox** is a Senior Lecturer in Drama and Theatre at Royal Holloway, University of London. Her research concerns performance, forced migration and postcolonial museology. She is the author of *Performing Noncitizenship: Asylum Seekers in Australian Theatre, Film and Activism* (Anthem 2015) and *Theatre & Migration* (Palgrave 2014) and editor of the play collection *Staging Asylum: Contemporary Australian Plays About Refugees* (Currency 2013). She is currently developing a project on cultural and performance histories associated with non-European human remains in Europe. – emma.cox@rhul.ac.uk

Stage Copies of the Plays as Traces of the (Performers') Work on the Text

Natalia Yakubova – State Institute of Art Studies (Russia)

I ran across theatre copies during my research on the biography of the Polish actress Irena Solska (1875-1958). Although in her case, no copy of her own has survived, the stage copies of the plays she played in in 1898-1914 years are present numerous in the archives of Cracow and Lvov theatre (the first one being available in Slowacki theatre, Cracow, the second one in Katowice Silesian Library). In spite of the fact that this period is well-studied, these copies, by and large, have not deserved close attention yet. Work with them is very time-consuming, regarding dubious results it usually produces. Very few of the stage copies reflect what can be called “the director’s concept” of the performance, simply because of the fact that in this period comparatively few productions were made in a “director-centered” paradigm. In the case of Solska, the majority of the copies reflect mainly 1) reductions and some other alterations of the text vis-a-vis the original written by the playwright, 2) additional stage remarks. While in the cases of exploring the signs of “a director’s vision” the second group is usually more informing, in the cases I explored it is the first group that surprisingly told more. My findings tell that the research of the stage copies can be useful for tracing the work of (self-) censorship as for the morally controversial / revolutionary issues of the plays. In my case, I was also particularly interested in a gender asymmetry of this self-censorship.

After these general remarks I would like to make a case study of the prompter’s copy of *Nora* as played by Irena Solska. Considering the deficit of the detailed critical accounts, the prompter’s copy has become for me the most important source of the actress’s work on the Ibsen’s text.

BIOGRAPHY

Natalia Yakubova holds PhD in Theatre Studies. Since 1994 she has been a research fellow of State Institute of Art Studies, Moscow. In 2013-2015 she was affiliated, as a Marie Curie Fellow, at the Institute of Literary Studies, Polish Academy of Sciences, carrying out the research project on the Polish actress Irena Solska. She is also active as a theatre critic, writing for periodicals in Russia and abroad. Books: *O Witkacym* (About Witkacy, Warsaw, IBL, 2010) and *Teatr epoki peremen v Polshe, Vengrii i Rossii*. 1990-e-2010-e (Theatre of the transformation epoch in Poland, Hungary and Russia, the 1990-2010-s, Moscow, NLO, 2014) – natalia_yakubova@mail.ru

Angelic and Grotesque Heads: Visual Drafts and Acting in Non-contemporary Theatre

Dorota Jarząbek-Wasyl – Jagiellonian University (Poland)

In the 19th century Polish theatre there was a link between acting and drawing, between the art of incarnating a dramatic character and a strong inclination of certain actors towards the pictorial form of expression. The proof of this can be found in scripts that belonged to Helena Modjeska (1840-1909) and Alojzy Żółkowski junior (1814-1889). Modjeska was the main tragedian in Warsaw, after 1878 she started a brilliant western career and finally settled in the United States. Żółkowski was a popular comic actor in Warsaw between 1829 and 1889. They both left interesting diaries, personal and artistic notes – some of those including pen or ink drawings.

The covers, last pages and margins of the scripts of their parts are filled with sketches, representing an “anthropomorphic universe” of heads, noses, eyes, hands and busts. Some of those can be regarded as a preliminary make-up and costume study. Others seem to be self-portraits that suggest the mechanism of psychological projection and the need for mirroring yourself in a dramatic character. Caricatures, deformed shapes and doodles are also related to deep sources and dynamics of actors’ creation process.

My question is: what was the relationship between visual drafts and specific methods of creating characters used by actors in the era of essentially individual theatre work. The problem may be put in both historical and modern context. The 19th century actors used to learn to draw at school. The skill of drawing was highly appreciated and also regarded as a model of an artistic expression (aesthetics of the *Non Finito*). Besides being a technical instrument (make-up, costume-designing), drawings which emerge from the theatre manuscripts can be also interpreted in the Freudian or Lacanian sense as a non-controlled activity of artist’s self.

BIOGRAPHY

Dr. **Dorota Jarząbek-Wasyl** – adjunct in Theatre Studies at the Jagiellonian University in Krakow, Poland. She devotes herself to the theatrical off-stage and on-stage traditions developed during the 19th century, to the theory and practice of acting as well as to the history of drama. She prepares a monograph concerning the genetics of performance in Polish theatre 1865–1914 and an edition of selected 19th century theatre diaries. She is the author of articles in *Didaskalia*, *Pamiętnik Teatralny*, *Dialog*, *Recherches et Travaux*. She has published: *20-lecie. Teatr polski po 1989 roku* (Kraków 2010, ed. D. Jarząbek, M. Koscielniak, G. Niziołek). – dorota.jarzabek@uj.edu.pl

Revisting Rehearsals: Space, Script, Scene

Tracing Joël Pommerat's "Spontaneous Creations" to their Scenographic Sources

Marie Vandebussche-Cont – University of Sorbonne Nouvelle (France)

Space has always played an important role in the work of Joël Pommerat. Often, upon the very first days of rehearsal, the scenography is already in place – the final scenography, or at least a sketch of scale 1. Pommerat says that this is the sine qua non condition for the development of an imaginary world.

In the particular case of creations that he refers to as “spontaneous” (e.g. *Je tremble*, *Cercles/Fictions*, *La Réunification des deux Corées*), the scenography is an even stronger determinant. It becomes, in his own words, “the premier dramaturgical element [...], and the source of inspiration which will lead the creative process.” In other words, in the case of the works mentioned above, the theme and the departing fictional point were only chosen once space had been defined.

The premier dramaturgical element of *Cercles/Fictions* is a circular scenography that is initially imaginary and then quickly put in place. One day, Pommerat envisions the closing of the stage of the Bouffes du Nord Theater that covers three quarters of a circle; and within this complete circle, he sees a space which, despite being circumscribed, interests him since he feels that the center of the circle can open a vanishing line. It is this imaginary world open by the circle that sets the creative process in motion and, thus in the first place, the creation of a singular circular theater.

Similarly, the unfolding element for the process of *La Réunification des deux Corées* is the image of a corridor dug between two mountains and a bifrontal setup. To what extent have such initial scenographic elements determined the creation? How did the functioning of such spaces inform the creation? Investigations on the processes, which I have undertaken with the author, the stage designer, and the actors, have allowed me to better apprehend not only the structure of such spontaneous creations,

but also the esthetical evolution of Pommerat's theater.

BIOGRAPHY

Marie Vandenbussche-Cont holds a PhD in Theater Studies from University of Paris 3 – Sorbonne Nouvelle for her thesis entitled *Redoing (the) World in Theater Today* (2015). Her research focuses mainly on theater creators who would like to believe and make believe in the possibility of redoing (the) world. These creators directly or indirectly open the way for different praxes of the world, that involve no representation of the world anymore: joyful approval of everything that exists; constructivist practices; praxes of being-with ... She is the author of articles on Pommerat, Cadiot / Lagarde, Dorin, Nature Theater of Oklahoma, among others. Besides, she has been Teaching Assistant in the Theater Studies departments of Montpellier 3 and Poitiers, and lecturer in Theater Studies in Paris 3 and Paris Ouest.

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Diagrammatics in Dramaturgical Processes: On (Game) Instructions, Circuit Diagrams, Flowcharts and Floor Plans

Barbara Büscher – Academy of Music and Theatre Leipzig
(Germany)

Current dramaturgies create complex spatial and temporal configurations which are no longer based on traditional narrative models or centering on the dramatic text. In the preparation of stage productions as well as in the participatory involvement of the user/observer, game structures (rules and instructions) are utilized as creative instruments/methods. Simultaneously, such dramaturgies bring into play non-hierarchical forms of configuration and movement of spatial segments, light, sound, bodies and objects, and generate (for their description) forms of diagrammatic recording: lists of instructions, circuit diagrams, flowcharts and floor-plans become significant elements of artistic concepts.

Situation Rooms by Rimini Protokoll, as well as Heiner Goebbels' staging of John Cage's *Europas 1 & 2* at the Ruhrfestspiele (Ruhr Festival), can be regarded as examples. As part of the conceptual statements, the program booklet for the historical *Nine Evenings: Theatre and Engineering* also contains the circuit diagrams of the play equipment and game devices designed and constructed through the collaboration of artists and engineers.

In addition to notes/notations and scores, there arise technically sound di-

agrammatic formats which are to be regarded as having significant impact on future processes of archive formation in the field of performance. The involvement of diagrammatics in the configuration of various media recording forms is the fundamental research task which can be gained from these observations. It can be conjoined with the interdisciplinary discourse concerning notational iconicity (Schriftbildlichkeit).

BIOGRAPHY

Barbara Büscher is Professor of Media Studies / Intermediality at the Academy of Music and Theatre Leipzig. Since 2009 her research has focused on questions of historiography of performance and media art and on performance / performing archives. She is the co-publisher of the online journal *MAP – media / archive / performance*.

In collaboration with Dr. Franz Anton Cramer (University of the Arts Berlin) she has been leading the research project “Records and Representations. Media and Constitutive Systems in Archiving Performance-based Arts” since 2013.

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Genetics of Incidental Music

David Roesner – Ludwig-Maximilians-Universität München (Germany)

In 2010, I collaborated with the actor and writer Bella Merlin (UC Riverside, California) and director Miles Anderson as the composer and sound designer of Merlin’s one-woman show “Tilly No-Body. Catastrophes of Love.” The project was an episodic portrayal of the famous Austrian actor Tilly Wedekind (1886-1970) and her troubled marriage to playwright Frank Wedekind, whose muse and leading lady she became at the expense of other engagements as an artist.

In this paper I will reflect on the slightly unusual creation process of this highly musical piece of theatre across two continents and a range of technologies. Using concrete examples from the production process, I want to analyze the different kinds of dialogic relationship(s) between music/sound and acting/writing/directing and will seek to tease out some wider implications for the relationship of theatre and music in theatre-making processes. I also aim to contrast and compare our approach with the genesis of theatre music elsewhere by conducting a series of interviews with theatre composers.

BIOGRAPHY

David Roesner is Professor for Theatre and Music-Theatre at the Ludwig-Maximilians-Universität München. He previously worked at the Universities of Hildesheim, Exeter and Kent. In 2003 he published his first monograph on "Theatre as Music" and won the Thurnau Award for Music-Theatre Studies for his article "The politics of the polyphony of performance" in 2007. Recent publications include *Theatre Noise* (with Lynne Kendrick, CSP, 2011), *Composed Theatre* (with Matthias Rebstock, Intellect, 2012) and his latest monograph *Musicality in Theatre* (Ashgate 2014).

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Contagion, Assemblage, Software: Metaphors of Performance and its Genealogy

The proposed panel comprises of three interrelated papers devoted to the problem of the re-evaluation of the genealogies of various concepts of performance in the 20th century. The starting point for all three speakers is Michel Foucault's notion of "genealogy" as a search for the descent (Herkunft) of concepts and ideas to disclose the diversity of sites from which they were born as well as the complex process of their development. This model of reconstructing the past of a concept without tracing its single origin seems particularly applicable to the history of "performance" as a concept that has dominated not only theatre studies, but also cultural and social studies and related fields in the humanities at the turn of the 21st century. As recent studies in the field of the history of performance and performativity (Loxley, McKenzie) have demonstrated, the two interrelated notions could acquire vastly different meanings and functions, depending on the historical context, the discipline in which they were applied and the particular reconstruction of their theoretical foundation. One aspect of Foucault's theory needs a more detailed elaboration in order for it to be applicable in this context: a closer analysis of a given concept is predicated not only on its descent, but, what is equally important, on the metaphors that have been employed to describe it. "Performance" is a case in point here, since the multifarious meanings of this notion today are attributable not only to the historical reinterpretations of the classical studies on the subject but also on the frame of reference provided by metaphors. In our three papers we would like to take a closer look at the genealogy of "performance" in its relation to three metaphors: contagion, assemblage and software. They have been chosen out of a vast number of other metaphors depicting performance for an obvious reason: they are all related to the contemporary digital culture as a significant frame of reference for today's reevaluation of the notions critical for the humanities in the 20th century. At the same time these three notions differ to such an extent that they enable us to demonstrate the theoretical and practical consequences of their application in the field of performance studies.

Performance as Contagion

Małgorzata Sugiera – Jagiellonian University (Poland)

Illness, fever, epidemic, and contagion – all these terms have been often used as metaphors of quickly and rather chaotically spreading phenomena in society and culture. Suffice it to mention the so-called detective fever in the Great Britain of the second half of 19th century or the archive fever as defined by Jacques Derrida. In the field of theatre and performance studies the best example is doubtlessly Antonin Artaud's concept of theatre as plague, developed under the influence of Pasteurian germ theory. Traces of the concept can be also found in the theory of energy flows in the theatre or in the more recent model of feedback loops between performers and viewers/participants. In all these metaphors, used to described cultural and social phenomena, the pattern of epidemic or contagion has been usually used as a natural occurrence, reaching therefore far beyond common sense and all forms of human intelligibility.

However, the nature/culture dichotomy has been challenged the moment when viruses were identified as a part of both nature and (digital) culture which has allowed them to find their way into both governmental and theorists' strategic doctrines and contingency plans as shown, for instance, by so many zombie novels and movies. It has also opened new vistas onto the creative processes of nature that have enabled scientists to investigate the mathematical foundations of natural processes of self-organization. These are processes in which order emerges spontaneously out of chaos. Therefore, traditional metaphors of illness, epidemic and contagion necessitate forging a whole new set of transdisciplinary methods and concepts to be used, even if approaches will remain more analogical than mathematical as Manuel DeLanda or Jussi Parikka have shown in their research.

The aim of this paper is to use contemporary theories of self-organization to revisit the genealogy of performance as plague/contagion. Performance as such, as well as its active co-creation by participants, will be seen as a tactical integrated, dynamic system, consisting of both human and nonhuman (organic, mechanic, technological) entities, and as such governed by singularities at many different physical scales and levels of complexity, which give rise to new forms of behavior. Thus, the paper intends to show how the same metaphorical concepts changed their intended meaning in the aftermath of a recent profound historical shift in the relation between human beings with both machines and information which has influenced, moreover, the traditional nature/culture binary and much larger cognitive structures.

BIOGRAPHY

Małgorzata Sugiera is a Full Professor at the Jagiellonian University in Kraków, Poland, and the Head of Department for Performance Studies. Her main research fields are performativity theory, cultural studies and queer studies. Currently she is conducting research at International Research Center “Interweaving Performance Cultures” Freie Universität, Berlin, Germany. She is active as a translator. She has published ten books in Polish, recently *Ghosts and Other Returns. Memory – History – Drama* (2006), *Other Shakespeare. New Readings of the European Canon* (2008), *Non-Humans. Reports from Artificial Natures* (2015) and, together with Mateusz Borowski, *In the Trap of Opposites. Ideologies of Identity* (2012). – sugiera@hotmail.com

Performance as Assemblage

Mateusz Chaberski – Jagiellonian University (Poland)

Although contemporary performance scholars often challenge the hitherto accepted binaries of subject/object and nature/culture, they are still deeply rooted in the traditional methodologies of the humanities. Contemporary bioart, technoart and immersive performances, among others, necessitate forging a whole new set of transdisciplinary methods and concepts to be used. The aim of this paper is to use contemporary assemblage theory to trace the genealogy of performance. In this context, performance becomes an affective assemblage of heterogeneous human and non-human entities, “characterized by the relations of exteriority,” as sociologist Manuel DeLanda puts it. The paper focuses particularly on two aspects of the performance-as-assemblage.

Firstly, the paper attempts to redefine the position of those who participate in performative events which can no longer be analyzed in terms of essentialist subjectivity. The example of immersive performance clearly reveals its experiential character blurring distinct boundaries between the artistic event, its participants, and their surrounding environment. Thus, drawing on the work of media scholar Jussi Parikka’s, the paper defines the participants of immersive performances as boids, i. e. animal-like relational beings “governed by a zone of sensitivity, which [is] of course not a simulation of vision but still an arrangement of relations; such relations are experienced and hence affective.”

Secondly, from the perspective of the affective experience of boids, the paper demonstrates how the performance-as-assemblage approach changes the ontological status of performance itself. Referring to the author’s own

experience as a boid and the theoretical considerations of Rebecca Schneider, the paper proves that performance is not at the vanishing point, as some scholars would have it, but persists in a plethora of material and immaterial traces which are constantly being reconfigured and reinterpreted in the affective archive of the scholar.

BIOGRAPHY

Mateusz Chaberski is a PhD student at the Department for Performance Studies at the Jagiellonian University in Cracow. His academic interests range from performance studies, memory studies to translation studies. He is also an acquisition editor at the Jagiellonian University Press. He is now publishing his *(Syn)aesthetic Experience. Performative Aspects of Site-Specific Performance*. – nozickbubble@gmail.com

Performance as Software

Mateusz Borowski – Jagiellonian University (Poland)

The field of performance studies have for a long time been locked within the binary of text-event which has shaped to a large extent the existing accounts of performance and its relation to the broad cultural field. It is only recently that this binary has been deconstructed and subverted by scholars (eg. W. B. Worthen, D. Taylor) who tried to demonstrate the complexity of the relationships between various forms of texts in performance and the human and non-human agents, each of which influences the course of the event due to its specific agency. Those re-evaluations of performance have attempted to introduce the third term that would account for the performativity of texts and other artifacts and objects that influence the course of performative event. One such instance of a metaphor that complicates the relationship between text and event is D. Taylor's notion of scenario which, however, has proved applicable to the culture of print and writing. The shortcomings of this metaphor in describing the phenomena typical of contemporary digital culture seem quite obvious. The new forms of performative arts, such as bioart or net art do not employ traditionally conceived text, scripts or plays and can hardly be described with reference to old metaphors deriving from the domain of the theatre or film (such as scenario). The structures that they employ, however, resemble computer programs that have been designed as emergent phenomena that provide space for the intervention of all the agents involved in a given event.

Such a concept of performance as an open-ended structure is not alien to historical performance studies, but in my paper I propose to take a look at the descent of this concept of performance as software. Drawing on the recent theoretical accounts (L. Manovich's recent reworking of the concept of software and L. Lessig's notion of code) I would like to look for a genealogy of this metaphor and look for a possible application of this concept to re-evaluate the view on contemporary performative arts.

BIOGRAPHY

Mateusz Borowski teaches cultural studies, queer theory and translation studies at the Department for Performance Studies at the Jagiellonian University, Kraków. He is also active as a translator. He published *In Search of the Real. New Developments of the European Playwriting of the 1990s* (2005), *Strategies of Forgetting. Memory and Cyberculture* (2015), and, together with Małgorzata Sugiera, *In the Trap of Opposites. Ideologies of Identity* (2012).
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The Didascallic Imagination: Contemporary Theatrical Notebooks as Genetic Documents of the Artistic Process

This panel is a presentation of the aims, scope, and results of the four-year research project “The Didascallic Imagination,” which started in January 2013. The main focus of this project has been the analysis of working documents, partitions, and notebooks, as they are produced and used during the creative processes of a range of contemporary theatre directors, including Luc Perceval, Jan Lauwers, Guy Cassiers, Romeo Castellucci, Jan Fabre, Heiner Goebbels, Ivo Van Hove. The practice of these artists allows charting the impact of the (nowadays often intermedial) theatrical notebook on the genesis and aesthetics of performance.

In “The Didascallic Imagination,” we approach the director’s notes as traces of the complex dynamics of invention during the genesis of a theatre play. The most characteristic feature of these notes is their radical hybridisation. Compared with the sketches, scraps and conceptual reflections in notebooks of, for example, Max Reinhardt, a diversity of new formats is introduced in contemporary theatre, often borrowed from other artistic fields (films, video, music, the visual arts): depending on the theatre maker, different formats and techniques emerge during the theatre genesis – from drawing to video editing, from scoring (cf. music) to storyboards.

The shift towards intermediality not only had an impact on the theatre aesthetics, but it also had a significant (but hitherto little researched) impact on the nature of the creation process. We will give an overview of the work being done and the major methodological issues we encountered.

Thomas Crombez is lecturer in Philosophy of Art at the Royal Academy of Fine Arts (Antwerp) and at Sint Lucas School of Arts Antwerp. He teaches Theatre History at the Radboud University Nijmegen.

As a member of the research group ArchiVolt, he focuses on the history of avant-garde and performance art. Further interests are new methodologies for doing research, such as digital text collections and data visualization. Crombez also works as a researcher at the Research Centre for Visual Poetics of the University of Antwerp. At the same institution, he initiated the Platform for Digital Humanities (<http://dighum.uantwerpen.be>).

Recent books by Crombez include *The Locus of Tragedy* (2009), *Arm theater in een gouden tijd* (Poor Theatre in a Golden Age, 2014) and *Mass Theatre in Interwar Europe* (2014). His article publications are archived on www.zombrec.be. – thomas.crombez@uantwerpen.be

Timmy De Laet is a junior researcher at the University of Antwerp and the Research Centre for Visual Poetics. He had an actor's training at the Royal Conservatory of Antwerp, holds a Master's and an Advanced Master's Degree in Theatre Studies from the University of Antwerp, and studied Dance Theory at the Freie Universität Berlin.

He is currently working as a researcher on the project "The Didascalical Imagination" (funded by FWO – Research Foundation Flanders), which examines director's notebooks as genetic documents of creative processes in contemporary theatre. He recently completed his PhD-dissertation, titled "Re-inventing the Past: Strategies of Re-enactment in European Contemporary Dance." In 2011 he was awarded the Routledge Prize for excellent research paper at postgraduate level from the region at the PSi#17 conference in Utrecht. – timmy.delaet@uantwerpen.be

Luk Van den Dries is Full Professor of Theatre Studies at the University of Antwerp (Belgium). His research deals with contemporary postdramatic theatre, representations of the body and the dynamics between director's notebooks and rehearsal processes. He is co-supervisor of the research project "The Didascalical Imagination" (funded by FWO-Research Foundation Flanders). He wrote extensively on Jan Fabre, one of the main examples of postdramatic theatre in Flanders, and works as a freelance dramaturge for him.

He was editor of the theatre magazine *Etcetera*, organiser of the Flemish-Dutch Theatre festival, president of the jury of the Flemish-Dutch Theatre festival and president of the Flemish Arts Council. He co-founded a:pass, the postgraduate academy in theatre, and the arts centre for upcoming theatre artists in Antwerp De Theatermaker. Together with Louise Chardon he founded the production company AndWhatBesidesDeath.

His latest book publications are Thomas Crombez, Luk Van den Dries (ed.) *Mass Theatre in Interwar Europe* (Kadoc, 2014), Luk Van den Dries: *Het geopende lichaam. Verzamelde opstellen over Jan Fabre* (De Bezige Bij, 2014), Thomas Crombez, Jelle Koopmans, Frank Peeters, Luk Van den Dries, Karel Van Haesebrouck: *Theater. Een Westerse geschiedenis* (Lannoo Campus, 2015).
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The Performer's Genes

The Rehearsal as a Sensorial Matrix? The Creative Process of the Performance Work: “Fractus V” by the Eastman Company.

Martin Givors – University Grenoble Alpes (France)

This proposal aims to present recent fieldwork observations of the Eastman Company's new performance piece “Fractus V” which I carried out during a five week rehearsal period in Antwerp (Belgium) and Barcelona (Spain) the summer of 2015.

This proposal is part of my doctorate research which is based on developing new methods of collecting performers' phenomenal data during rehearsals. My working hypothesis is that the creative process in contemporary dance could be analyzed by paying attention to the dancer's embodied experience. This entails addressing the dancer's agency as a transformative potential for action and interaction between themselves, the choreographer and their given working rehearsal environment. The fieldwork methods employed in this study include, audio-video recordings and explication interviews with dancers from the Eastman Company: Sidi Larbi Cherkaoui, Dimitri Jourde, Johnny Lloyd, Fabien Thomé and “Twoface.”

Theoretically speaking, the research is motivated by philosopher Richard Shusterman's soma-aesthetic theory, that considers bodily consciousness as directly linked to bodily movement. Adopting this stance, I am developing an interdisciplinary working definition of the dancers' agency and perception as a *sensorial matrix*. This is based on the premise that the dancer's agency transforms itself through its dialogical exchanges with others and a given rehearsal environment. This concept adopts psychologist James Gibson's *ecological theory*, anthropologist Tim Ingold's education of attention, cognitivist Francisco and biologist Gilbert Simondon's ontogenetic process.

BIOGRAPHY

Martin Givors is a scholarship doctoral student in Arts du spectacle studies in the Litt&Arts CNRS/UMR n°5316 research group and the Maison de la Créations program E.C.L.A.I.R at the University Grenoble-Alpes, France. He began his PhD in 2014 under the supervision of Professor Gretchen Schiller. His research explores the psychophysical relationship between the dancer's agency and movement training with contemporary dance companies such as Yoann Bourgeois and Eastman. His Masters research, *Trajectoires pour un acteur uni et unificateur – Yoshi Oida et Christian Gariat* (2013) and *Transmettre un spectacle, transmettre une présence?* (2014), developed an interdisciplinary methodology (neuroscience, anthropology, cognition) as an approach to study the performer's experience. – martin.givors@univ-grenoble-alpes.fr

The Choreographer's Body: Merce Cunningham, Viola Farber, and the Making of "Crises" (1960)

Carrie Noland – University of California (United States)

Many scholars of Merce Cunningham's work characterize his choreographed movement as "abstract" and judge his vocabulary to be lacking in any idiosyncratic gestural qualities associated with specific human beings. Cunningham integrated the use of computer into his choreographic practice beginning in 1990, which meant that some of his movement sequences were based upon the limits and possibilities of an inhuman avatar. My paper, however, argues that a good deal of Cunningham's choreography derives from the movement qualities of specific dancers. "Crises," of 1960, is a case in point. I rely on prolonged archival research, multiple interviews, and a first-person observation of the 2014 reconstruction of the dance to demonstrate that Cunningham attended carefully to the movement singularities of his dancers. His relationship to Viola Farber, a Merce Cunningham Dance Company member for 12 years, shaped the choreography of specific dances and informed his approach to choreography in general. Chance was only one element of his choreographic procedure; attention to human relationships was another, equally important one.

BIOGRAPHY

Carrie Noland is Professor of French and Comparative Literature at the University of California, Irvine, and is currently serving as Director of UC Study Abroad Programs in France. She is the author of *Poetry at Stake* (Princeton 1999); *Agency and Embodiment* (Harvard, 2009); and *Voices of Negritude in Modernist Print* (Columbia, 2015). She received a Guggenheim Fellowship in 2015 to write a book on Merce Cunningham. – cjnoland@uci.edu

Germana Civera: A Performative Portrait

Gretchen Schiller – University Grenoble Alpes (France)

Dance research often ignores the ways in which a dancer's experiential body invents, inscribes, carries, and transforms kinaesthetic knowledges from one choreographic process to another. This paper adopts the rhythmic subject premise that there is not only the exterior and visible act of gesture making, but as D. Reynold's argues an ongoing kinaesthetic imaginary that generates different qualitative and temporal forms and meaning.

The presentation will look at the ways in which rhythmic subjectivity can be used to understand the idiosyncratic singularity of a given creative process transformed, translated and transmitted from one choreographer to another. It will draw on the results of the corps-archive project, which is a portrait of Spanish dancer Germana Civera's prolific performance history of many choreographic projects since the 1990s with amongst others, artists such as Viola Farber, Mathilde Monnier, Jerome Bel, Anne Collod, Francois Verret and Laurent Goldring.

BIOGRAPHY

Gretchen Schiller is a Canadian choreographer, professor and member of the Litt&Arts CNRS/UMR n°5316 research group at the University Grenoble Alpes in France. She became the director of the Maison de la Création research project in 2014 and has initiated the *E.C.L.A.I.R Expériences Chorégraphiques Lieu Artistique Inscrit dans la Recherche* program to support choreographic research. Her recent publication *Choreographic Dwellings: Practicing Place*, co-edited and written with Sarah Rubidge with Palgrave, looks at the choreographic canon of place as action. Her work has toured internationally and her most recent installation *Falling into Place* was performed in the United States, the United Kingdom and France.

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**Scores and Sources:
Documents of Pre- and Post-Performance**

**A Recollection of a Performance I Didn't See:
'Lateral Splay', 1963**

Ulrike Hanstein – Academy of Music and Theatre Leipzig
(Germany)

Carolee Schneemann has essentially shaped—and extensively documented—her performance works through acts of drawing and writing. As drafts, schemes, notations or supplementary documentations her drawings and writings record the performance text, define temporal structures, outline directions in space, capture particular movements, recall Schneemann's perceptions while performing or chronicle the spectators' immediate responses to the live event. Schneemann has collected her notes, photographs, slides, newspaper clippings, and printed ephemera from various sources in "performance albums," which gather together the history of her performance works. Today, 48 performance albums (from 1962 to 1989) are held in the Getty Research Institute's Library.

My paper starts from a detailed analysis of Album no. 3 (1963) and elucidates the role of Schneemann's performance on paper in the development of her kinetic theatre piece *Lateral Splay*. *Lateral Splay* is a task-based choreography that was created in collaboration with the Judson Dance Theatre. After its first presentation in New York in November 1963, two "revivals" of *Lateral Splay* were staged, in 1984 and 2012.

I didn't see a live performance of *Lateral Splay*. My investigation draws on the limited accounts and the tangible forms assembled by Schneemann in the album—that is, the "archival version" of *Lateral Splay*. What does it mean to conceptualize the aesthetic encounter with the material remnants from a performance as a moment of an ongoing production, as a contribution to making the performance work? And how might we account for the sensory perceptions and our activities of making sense, which are supported by the (dislocated) "here" and (belated) "now" of the archive as a specific space? With regard to the historical creation of the piece *Lateral Splay* and with regard to the historiography of performance art, my paper attempts to review and re-articulate relations between material objects and temporal acts.

BIOGRAPHY

Ulrike Hanstein graduated in theatre studies at the Justus-Liebig-Universität, Giessen, and gained her PhD in film studies at the Freie Universität Berlin. She was a lecturer in media studies at the Bauhaus-Universität Weimar and a fellow at the Getty Research Institute in Los Angeles (2013–2014). Since 2015 she is a lecturer at the Hochschule für Musik und Theater Leipzig. Her research interests include experimental film and video practices, performance art, and the materials, mediums, and methods of art and media historiography. At present, she is completing a book, which explores the aesthetic practices, the compositional temporal forms, and the historiographical productivity of film and video documentations of performance art. – ulrikehanstein@web.de

Creating Brazil in Renaissance France: The Persistent Performance of a Trace

Dan Rupel – Brown University (United States)

In 1550, on the shores of the Seine, 50 “Tupinambaulx” tribesmen and 250 Norman mariners performed for King Henri II. The performance exists today in several forms - an ekphrastic description, a magnificent bifold woodcut print, a painted miniature and a poetic stanza, along with several references in diplomatic accounts. Scholars interested in the Royal Entry of Henri II into Rouen, of which this spectacle was a part, generally seek to compare these various sources to arrive at a probabilistic notion of what “really” happened 450 years ago - what the performance really was, or what it really meant. I am interested, by contrast, in how these different documents engage readers in separate and unique ways. Rather than approaching them as failed or politically compromised attempts at documentation in a fixed sense, I ask, how do they function as iterations of ongoing documentary practices, of which my reading is also a part?

In this vein, this paper attends closely to the woodcut image entitled, *Figure des Brisiliens*. Tracing the visual resonances between the *Figure* and ethnographic-cartographic materials emerging from the pens and presses of Norman navigators in the late 16th century, I argue that this woodcut participates in an ongoing knowledge project that seeks to define Brazil in relation to France through repeated representations of “everyday life.” Nevertheless, the woodcut’s operation is not subsumed by this single context. In its complex presentation of Brazilian life (and live Brazilians) in France, it depicts a heterotopic confusion of places, one that does not resolve simply into the past. It remains, as the accompanying description

attests, “un certain simulacrum de la vérité,” troubling the historical certainties that we know we know, and performing a truth that may well be impossible, but is not, exactly, improbable.

BIOGRAPHY

Dan Ruppel studies the ways that performance persists – virtually, probabilistically, or just “probably” – after its presentation and before it ‘exists.’ He is currently writing his doctoral thesis, “Probable Readers and Virtual Performances: Performing Historiography in Early Modern France,” at Brown University, in Providence, RI, USA. He continues to perform recordings and record his performances with Brown’s Listening Laboratory and with his own little company, [productions] of the forest. – Daniel_Ruppel@brown.edu

Scoring Performance

Heike Roms – Aberystwyth University (United Kingdom)

Scores have been central to the creative process in performance art since the emergence of event-structured artworks in the late 1950s. From the graphic scores used by happening artists to the word-based “event-scores” of Fluxus, their relationship to the events of making and performing has been complex, however. Performance art scores are more than the mere documentation of creative decision-making: they often embody an artistic vision that finds its fullest performative expression in the scores themselves. This paper will refer to performance scores from the 1960s and 1970s in examining the uncertain boundaries between conception, creation and realization in performance art. It will consider the implication of this uncertainty for a historiography of performance art and its methodologies, including archival research on the one hand and reenactments of scored works on the other.

BIOGRAPHY

Heike Roms is Professor in Performance Studies at Aberystwyth University (Wales). Her current research focuses on the history of performance art in a British context, performance historiography, documentation and archiving. Heike is director of *What's Welsh for Performance? Locating the Early History of Performance Art in Wales*. The project was funded by a large Research Grant from the British Arts and Humanities Research Council AHRC (2009-2011) and won the UK's Theatre and Performance Research Association (TaPRA)'s David Bradby Award for Outstanding Research in International Theatre and Performance 2011. Heike is currently working on monograph with the working title *When Yoko Ono Did not Come to Wales: Locating the Early History of Performance Art*. www.performance-wales.org – hhp@aber.ac.uk

CONFERENCE DAY 3

PANEL 3.2 (14h00 – 15h30)

CHAIR Janine Hauthal

Layers of Labour: Creating and Re-creating Performance

Ur-Performance: Considering the Genetics
of Rehearsal and Directing

Adam J. Ledger – University of Birmingham
(United Kingdom)

In this paper, I am especially interested in instances of when and, crucially, on what terms performance emerges prior to the moment of public performance.

Rehearsal is the practice that occupies most of the director's time, yet it is an often difficult to access arena for the scholar. Some creative decisions pre-date even rehearsal, a process itself in which exploration and inevitable fixing of what has yet to be seen by an audience contrasts to development and peripeteia. Indeed, contemporary theories of creative process have shifted from "problem solving" schema to nuanced, cyclical models, in which creative logic maybe "fuzzy." Yet the field of neuroaesthetics offers a means to theorize directorial choice: Semir Zeki suggests that artists (directors) are, in a sense, lay neurologists who unknowingly study the brain - or, rather, stimulate the brain through art - with techniques unique to them. Further, G. Gabrielle Starr's considers aesthetic objects as events

and that as spectator-experiencers (to coin a phrase) we seek out *reward*, a fundamental intention of the brain.

If, as Eugenio Barba proposes, the director is “the first spectator,” how do directors condition their work in rehearsal as (ur-)performance so that it might stimulate others effectively later? I compare first-hand observation of moments in rehearsal of Katie Mitchell’s *The Cherry Orchard* (Young Vic, London, 2014) with two Greek plays: *Hecuba*, directed by Erica Whyman at the Royal Shakespeare Company (2015) and *Antigone*, directed by Ivo van Hove (international tour, 2015) in order to move away from a concern with final performance to a consideration of directorial means of genetic conception.

BIOGRAPHY

Adam J. Ledger is Senior Lecturer in Drama and Theatre Arts at the University of Birmingham, UK. He taught previously at University College Cork and the University of Hull, and has directed projects internationally. His research centers on contemporary performance practice: books include *Odin Teatret: Theatre in a New Century* (Palgrave Macmillan, 2012) and *The Director and Directing: Craft, Process and Aesthetic in Contemporary Theatre* (Palgrave Macmillan, forthcoming) as well as numerous articles and chapters on theatre practice and practitioners. He is joint artistic director of The Bone Ensemble: productions include *Again*, *Caravana!* and *The Igloo Project*.

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The Creative Process of Robert Lepage

Ivan Magrin-Chagnolleau – C.N.R.S. (France)

In November 2012, I was lucky to interview for two hours Robert Lepage, the very well-known director from Québec, on his creative process. At the end of that interview, he offered me to come to Québec for a month the following Summer, in August 2013, to observe the creative work on his new creation, *Playing Cards: Hearts*. This observership was for me the opportunity to dive into Robert Lepage’s method, and also to be able to have numerous discussions about his method with Robert Lepage himself! On top of that, I had at my disposal the book *Ex Machina: Chantiers d’écriture scénique (Ex Machina: Creating for the Stage)*, written in 2007 by Bernard Gilbert and Patrick Caux, with the collaboration of Robert Lepage, which reflects on the specificities of his creative work.

Using these three sources, I will detail the creative process of Robert Lepage. I will explicit all the steps of his method. I will show why this is so important for him to keep as many traces of his creative process as possible, since he often revisits previous works many years later, and I will show how he does it. I will also try to explain, to the best of my knowledge, what is the business model behind his work, as I believe this model has been established at a very early stage of his career, and is key to making him able to work the way he works.

BIOGRAPHY

Ivan Magrin-Chagnolleau is an artist researcher. He is an actor, director, and writer for stage and screen, as well as a photographer, singer, and musician. He does research with the C.N.R.S. on Aesthetics and Philosophy of Art. He is particularly interested in the Creative Process and its Phenomenology, the impact of New Technologies on Art, and most of all, the link between Art and Spirituality. He founded and is the head of the journal *p-e-r-f-o-r-m-a-n-c-e*, journal of art creation and research on Performing and Visual Arts.
– imagrin@gmail.com

From the Performance Traces to its Reenactment Lydie Toran – Art School of Avignon (France)

Concerned by methodology, my research aims a linguistic approach applied to genetics of performance, focusing on the Fluxus performances recently reenacted in May 2015, Beaubourg Paris.

This approach is called contrastive rhetoric. In the foreign language learning process it tends to compare two languages, a mother tongue to the target language, in order to clear out the differences and similarities, taking account of the tongue theory which is immanent to every language.

With this basis, the partitions of the Fluxus performances would be like the mother tongue, and the reenactment of the Fluxus performance like the target language. The observation of the passage from the original performance to the “new” one, with the sameness, the gaps and bridges between the both, is likely to show how the genetic of the piece is reflected on the re enactment, and, conversely, how the re enactment process highlights the genes of the performance.

On my work' elaboration level, first of all the ingredients list of the original performance is required, with bibliography, critical studies, artist interviews, videos, captations, photos, drawings, paper, etc. All of these documents enable the re enactment. Sometimes from this genetic material there is few rehearsal, even none. To illustrate this argument and the methodology, I will study a couple of cases: *Opus 21* by Eric Andersen 1961, and *Spanish Cards* by George Brecht 1959. To do so, second of all, we will attend to my own re enactment of *Opus 21* in two versions that last a few minutes each.

Afterwards, knowing that performance started with pragmatic linguistics ("when to say is doing") we would check if the linguistic method is indeed matching with the genetics in performance.

BIOGRAPHY

Lydie Toran is teaching performing arts at the Art School of Avignon. *Theatricality of death in Michel de Ghelderode and Jan Fabre's works* is the title of her Double PhD thesis. Her last publications are : "Citations et références médiévales dans Je suis sang de Jan Fabre," in *Le Médiéval sur la scène contemporaine*, Michèle Gally et Marie-Claude Hubert, Presses Universitaires de Provence, 2014; "Interview avec Jan Fabre au TG2 Paris" et "Le Pouvoir des folies théâtrales: Une pièce verrouillée? Quelques clés pour y entrer," in *Jan Fabre, Esthétique du paradoxe*, Luk Van den Dries, L'Harmattan, 2013; "L'hybridité du théâtre ghelderodien: de la minorité identitaire à la scène internationale" in *Minority Theatre on the Global Stage: Challenging Paradigms from the Margins*, Madelena Gonzalez et Hélène Laplace-Claverie, Cambridge Scholars Publishing, 2012. – lydietoran@gmail.com

CONFERENCE DAY 3

PANEL 3.3 (14h00 – 15h30)

CHAIR Kurt Vanhoutte

Creative Circularity: Feedback Loops between Process, Product, and Perception

Translating Perception. The Genealogy of Knowledge about the "Tanztheater Wuppertal Pina Bausch"

It seems to be common knowledge that talking about dance will always fail at some point. Unlike theater, dance is known to be an art form that is (almost) impossible to be translated into language. Pina Bausch shared this opinion, even if she and the Tanztheater Wuppertal tried to create an art form that combines both – dance and theatre. Despite the current discourse on *Relational Aesthetics* (Bourriaud) or *The Emancipated Spectator* (Rancière) the perception of the spectator is poorly represented in current dance/theatre research. In response to this desideratum we will ask how the audience perceives dance theatre, how this perception is translated into spoken words and how this is related to the discourses about dance theatre that have been established by Critics and Researches. Our lecture follows the traces of Pina Bausch's piece *Viktor* (1986) by analyzing its perception and reception, as well as the hidden knowledge that can be seen through the gaze of the spectator. Using the theoretical concept of aesthetic, cultural and intermedial translation we follow the thesis that the "genealogy" of a choreography is produced by a complex, reciprocal and interactive process of translating and framing. We discuss the circulate system of how the historiography of dance theatre is written, told and recorded, therefore, produced by different media. This investigation is part of the research project "Gestures of Dance – Dance as Gesture. Cultural and Aesthetic Translations in International Co-Productions by the Tanztheater Wuppertal," supported by the German Research Foundation. Based on the analysis of interviews we will show how the perception of the audience is related to the established dance theatre discourse on the one hand and to the piece itself on the other hand.

BIOGRAPHY

Gabriele Klein is professor for Sociology of Body, Movement and Dance at the Hamburg University, Director of Performance Studies/Hamburg, Speaker of the research group "Translation and Framing" and co-speaker of the research training group "Collectivity in urban and digital spaces." She was Visiting Professor at the Department for Performance Studies, UCLA /USA, University in Bern/Switzerland, University for Music and Performing Arts "Mozarteum" Salzburg/Austria, Smith College/USA, and research fellow at the University of Stellenbosch/ South Africa and Osaka City University/Japan. Her English book-publications include *Emerging Bodies* (with S. Noeth), *Performance and Labor* (with B. Kunst) and *Dance (and) Theory* (with G. Brandstetter). – gabriele.klein@uni-hamburg.de

Elisabeth Leopold received her BA-degree in theatre, film and media studies and contemporary dance in Vienna, afterwards she graduated from the Hamburg University with a Master Degree in Performance Studies. Since 2015 she is a research assistant within the DFG research project “*Gestures of Dance - Dance as Gesture*” (Gabriele Klein/ Hamburg University) and associating member in the research group “*Translating and Framing. Practices of medial transformations.*” In her PhD project she is working about “*radicality in dance.*” – elisabeth.leopold@uni-hamburg.de

Anna Wieczorek studied Dramaturgy, Art History and German Literature at Ludwig-Maximilians-University in Munich. Since 2012 she is PhD-Student at University of Salzburg. 2012-2014 she was working in the FWF research project “*Traversing the Contemporary*” (Claudia Jeschke, Sandra Chatterjee/University of Salzburg). Since 2014 she is a research assistant within the DFG research project “*Gestures of Dance - Dance as Gesture*” (Gabriele Klein/Hamburg University) and associating member in the research group “*Translating and Framing. Practices of medial transformations.*” – anna.wieczorek@uni-hamburg.de

Performing Creation: Tim Etchells and De Tijd Coping with “Text-Data” on Stage. Claire Swyzen – Vrije Universiteit Brussel (Belgium)

“[A] computer database becomes a new metaphor that we use to conceptualize individual and collective cultural memory, a collection of documents or objects, and other phenomena and experiences.” (Manovich) By means of the “database” as a metaphor, this paper traces the creation of two post-dramatic performances that started from writer’s notebooks and turned out as “database dramaturgies,” staging their own hypertextual creation.

In their notebooks, Tim Etchells and Peter Handke each in his own way collected a variety of observations, citations and imaginations –often related to media society or the everyday. Despite these authorial “origins,” the performances are examples of a postdramatic shift of authorship from the dramatist to the director and/or performer as Auteur. Not untypical of postdramatic devised theatre, the dramaturgical creation of Tim Etchells’ *A Broadcast/Looping Pieces* (2014) and Peter Handke *en de wolf* (Peter Handke and the Wolf; 2005) by the Antwerp-based theatre company De Tijd and its director Lucas Vandervost can be seen as a practice of “uncreative writing” (Goldsmith): collecting, storing, selecting and recombining “text-data” from the notebooks by the performer(s) and the director.

Not only do these performances bear the traces of their dramaturgical composition process, they boldly stage their own hypertextual functioning as a theatrical event in itself. Their database-effect largely relies on rules set for the performers concerning speech, posture and the selection –in real time– from a “database” of potential texts.

By performing their creation, both works equally “perform” what Manovich identified as the tension between narrative forms and database forms –two ways of accessing and making sense of data. In this presentation I will approach Etchells’ *A Broadcast/Looping Pieces* from the perspective of an outsider to the creative process, *Peter Handke en de wolf* from that of an insider, that of Vandervost’s and De Tijd’s former dramaturge.

BIOGRAPHY

Claire Swyzen is working on a PhD at the Vrije Universiteit Brussel (Belgium) within an international IUAP-consortium on “Literature and Media Innovation: the Question of Genre Transformations.” Prior to her PhD research at the VUB she was employed in practice-based research projects of Flemish drama departments in collaboration with the Universities of Antwerp and Leuven, where she edited volumes on the statute of the text in postdramatic theatre (with Kurt Vanhoutte) and on the use of oral sources in documentary theatre. She worked as theatre company De Tijd’s dramaturge for twelve years and taught writing and narratology. Her “theater texts” have been performed and published or translated. – claire.swyzen@vub.ac.be

Beckett at Work: Creating ‘Krapp’ and Other Endgames

Olga Beloborodova, Pim Verheyen & Dirk Van Hulle
– University of Antwerp (Belgium)

Samuel Beckett’s plays are part of a “work in progress,” or simply in “gress” – to employ the word coined in Beckett’s story *Ding-Dong* (1934) –for the notion of progress already suggested too much of a nineteenth-century “onwardness.” Beckett’s last work (*Comment dire*) ends in the middle of a sentence and his manuscripts show that he deliberately kept this work for the end, so as to make sure his oeuvre would end in the middle of a sentence. As examples of this “work in gress,” Beckett’s plays show elements of what H. Porter Abbott characterizes as “continuing incompleteness.” The Beckett Digital Manuscript Project – a digital genetic edition of Beckett’s manuscripts – tries to map the dynamics of Beckett’s creative process. This process is not limited to the confines of the author’s desk.

Especially in the case of the plays he directed himself, the creative process is a constant feedback loop. For instance, after having read proofs for *Play*, Beckett wrote to Grove Press to delay publication, arguing that he could not establish the text until he had worked on rehearsals. As S. E. Gontarski notes, the playwright “invariably reconceived his plays as he began to work with them directly on stage.” (137)

This paper investigates the complex interplay between the geneses of the text and of the performance, paying special attention to the impact of rehearsals and performances on the creative process. The case studies are three plays we are working on for the Beckett Digital Manuscript Project: *Fin de partie / Endgame*, *Krapp's Last Tape / La dernière bande*, and *Play / Comédie*.

BIOGRAPHY

Olga Beloborodova is a PhD student at the University of Antwerp, under the supervision of Dirk Van Hulle. Her research includes the genetic manuscript analysis of Beckett's texts (including his short play *Play*), and her PhD is part of a UATOP BOF project that reassesses the so-called “inward turn of Modernism” from the cognitive-philosophical perspective of “active externalism,” arguing that the minds of both the Modernist authors (in this case, Samuel Beckett) and the fictional characters they created are firmly embedded in their environment and not, as commonly assumed, confined to the boundaries of skin and skull.

– olga.beloborodova@uantwerpen.be

Pim Verheyen is working as a doctoral student at the Centre for Manuscript Genetics (CMG) of the University of Antwerp. The PhD dissertation is part of the *Creative Undoing in Textual Scholarship* (CUTS) project funded by the European Research Council (ERC) and is supervised by Professor Dirk Van Hulle. The research focuses on an interdisciplinary approach to the narratives in Samuel Beckett's play *Fin de partie / Endgame*. By drawing on the disciplines Genetic Criticism, Conversation Analysis and Stylistics, the study examines the function of various stories in this play, such as reminiscences, predictions, dreams, local news, anecdotes and jokes.

– pim.verheyen@live.be

Dirk Van Hulle is Professor of English Literature at the University of Antwerp (Centre for Manuscript Genetics). With Mark Nixon he is co-director of the Beckett Digital Manuscript Project and editor in chief of the Journal of Beckett Studies. He is the author of *Textual Awareness* (2004), *Manuscript Genetics* (2008), *Modern Manuscripts: The Extended Mind and Creative Undoing* (2014), co-author with Mark Nixon of *Samuel Beckett's Library* (2013) and with Shane Weller of *The Making of Samuel Beckett's L'Innommable / The Unnamable* (2014). He recently edited the *New Cambridge Companion to Samuel Beckett* (2015) and a genetic edition of *Krapp's Last Tape*.
– dirk.vanhulle@uantwerpen.be

6 / Wrap-up Speeches and Round Table

Conferences are often exploratory events that take many directions as they bring together different people who each present their approach to a variety of topics. While this makes the exchange of knowledge and experiences possible, it is also important to find a common ground as well as to identify potential points of divergence. With this in mind, “Tracing Creation” includes two wrap-up speeches and a concluding Round Table. The aim is to articulate recurring themes, to reflect on how these steer the field, and to suggest future directions for the field. All conference delegates are kindly invited to participate in these sessions and to give voice to their thoughts, concerns, or inspirations.

Wrap-up Speeches

by Jeroen Coppens (Ghent University)

Wednesday 09 and Thursday 10 March 2016 (16h00 – 16h30)

Blauwe Foyer

BIOGRAPHY

Jeroen Coppens is currently a doctor-assistant at the department of Art, Music and Theater Studies at Ghent University and teaches the master course Dramaturgy. He is a member of Studies in Performing Arts & Media (S:PAM, Ghent University). Jeroen Coppens holds degrees in Philosophy (University of Antwerp, 2007) and Theater- and Film Studies (University of Antwerp, 2008 & 2009). In 2009, he completed his studies at the Free University of Berlin. In 2016, he obtained his doctoral degree at Ghent University with a dissertation entitled *Visually Speaking. A Research into Visual Strategies of Illusion*

in Postdramatic Theater. Jeroen Coppens publishes on the themes of visual dramaturgy, intermediality, postdramatic theater and the performance of images. He is a co-editor of the books entitled *Dramaturgies in the New Millennium* (Schriftenreihe Forum Modernes Theater, 2014) and of *Unfolding Spectatorship: Shifting Political, Ethical and Intermedial Positions* (Academia Press, 2016). As a freelance dramaturg, Jeroen also collaborates with video artist Ariane Loze.

Round Table

Friday 11 March 2016 (17h30 – 18h30)

Kleine Zaal

with

Luk Van den Dries, Josette Féral, David Roesner,
Rebecca Schneider, and Michael Shanks

moderated by

Timmy De Laet

7 / CURATING THE NOTEBOOK

Genetic research is closely connected to artistic practice, which is why “Tracing Creation” features a new format: “Curating the Notebook.” Each conference day, an artist will talk about his practice and more specifically about his creative methods and the material documents (drawings, notes, sketches, etc.) that are generated while creating. A second person joins in, as an interlocutor who, out of curiosity, asks a few questions and assists in disclosing the work. These talks promise to provide unique insight in the creative imagination of some of our leading artists.

CURATING THE NOTEBOOK 1

Wednesday 9 March 2016 (16h30-18h00)

BENJAMIN VERDONCK & SARA JANSEN

BIOGRAPHIES

Benjamin Verdonck is an actor, theatre maker, author and visual artist. He is currently supported by Toneelhuis (Antwerp) and KVS (Brussels). In 2009, he was the recipient of the Flemish Culture Prize for the Performing Arts. He has created a large number of performances, including *Hirondelle/Dooi Vogeltje/The Great Swallow* (a human-sized swallow's nest attached to a building at a height of 32 meters), *nine finger* (with Fumiyo Ikeda and Alain Platel), *Misschien wisten zij alles* (by Toon Tellegen, with Willy Thomas), *Calendar 2009* (365 days of actions in Antwerp), and *notallwhowanderarelost* (tabletop theater). In addition, he published the books *Werk/Some Work* and *Kalendar 09*. His visual work has been shown at Wiels (Brussels), M HKA (Antwerp) en S.M.A.K (Gent). <http://benjamin-verdonck.be>

Sara Jansen is a researcher and dramaturg in dance. She holds degrees in Japanese Studies (KU Leuven) and Performance Studies (New York University), and was a Japan Foundation Fellow at Waseda University. Currently, she is completing a joint PhD at Vrije Universiteit Brussel and Universiteit Antwerpen (Theatre Studies and Intermediality), and affiliated with the research project “The Didascalical Imagination” (UA, VUB). She has collaborated on dance productions by, among others, Rosas/Anne Teresa De Keersmaecker, Fumiyo Ikeda and Tim Etchells, fieldworks/Yukiko Shinozaki and Heine Avdal, and Trajal Harrell.

Thursday 10 March 2016 (16h30-18h00)

JAN FABRE & LUK VAN DEN DRIES

BIOGRAPHIES

Jan Fabre started his career in fine arts and theatre from 1976. His eight-hour performance *It Is Theatre as was to be Expected and Foreseen* (1982) launched his international reputation. Since the 1980s, his pioneering work crossed the borders of theatre, dance and performance art. He developed a theatrical language that is, in the first place, built on physicality. Greatly inspired by the use of real time/real action in performance art, he creates theatre from real physicality on stage. His most important work to date is *Mount Olympus – To glorify the cult of tragedy* (2015), a 24 hour performance in which all his obsessions with presence, transformation, time and extase culminate. Jan Fabre is also a major theatre author and multi-disciplinary artist famous for his drawings and sculptures. Important solo-exhibitions include *Homo Faber* (KMSK, Antwerp, 2006), *Hortus/Corpus* (Kröller Müller, Otterlo, 2011) en *Stigmata* (MAXXI, Rome, 2013). He was invited, as the first living artist, at The Louvre Museum with the exhibition *The Angel of Metamorphosis* (2008). In 2016 he will have an exhibition in the State Hermitage Museum (St-Petersburg).

Luk Van den Dries is Full Professor of Theatre Studies at the University of Antwerp (Belgium). His research deals with contemporary postdramatic theatre, representations of the body and the dynamics between director's notebooks and rehearsal processes. He is co-supervisor of the research project "The Didascalical Imagination" (funded by FWO-Research Foundation Flanders). He wrote extensively on Jan Fabre, one of the main examples of postdramatic theatre in Flanders, and works as a freelance dramaturge for him. He was editor of the theatre magazine *Etcetera*, organiser of the Flemish-Dutch Theatre festival, president of the jury of the Flemish-Dutch Theatre festival and president of the Flemish Arts Council. He co-founded a:pass, the postgraduate academy in theatre, and the arts centre for upcoming theatre artists in Antwerp De Theatermaker. Together with Louise Chardon he founded the production company AndWhatBesidesDeath.

Friday 11 March 2016 (16h00-17h30)

ROMEO CASTELLUCCI & ELENI PAPALEXIOU

BIOGRAPHIES

Romeo Castellucci was born in 1960 in Cesena, Italy. He graduated with a degree in painting and scenography from the Academy of Fine Arts in Bologna. In 1981, jointly with Claudia Castellucci and Chiara Guidi, he founded Societas Raffaello Sanzio. Since then he has produced numerous plays in the role of author, director and creator of scenes, lights, sound and costumes. He is known all over the world and his works have been presented in more than fifty different countries. As an author of theater based on the totality of the arts, aimed at creating an integral perception, he has also written various essays on the theory of directing plays. His directing is characterized by dramatic lines that are not subject to the primacy of literature, but rather make of theater a plastic, complex art, rich with visions. This has developed a comprehensible language in the same way that music, sculpture, painting and architecture can be. His plays are regularly invited and produced by the most prestigious theaters and festivals all over the world. In 2013 Romeo Castellucci received the “Golden Lion for Lifetime Achievement” from La Biennale Teatro di Venezia.

Eleni Papalexiou is a lecturer at the Department of Theatre Studies, School of Fine Arts, University of the Peloponnese (Nafplion), where she teaches contemporary theatre, theatre theory and performance analysis. She holds a Ph.D. on contemporary approaches of Greek tragedy from the Université Sorbonne Paris IV. She is the author of a monograph entitled *When the words turn into matter* on the theatre of Romeo Castellucci and the Societas Raffaello Sanzio (Plethron, 2009) and she has published several articles, such as: « Nyx Teleia. Nella notte profonda del mondo greco antico », in *Toccare il reale: L'arte di Romeo Castellucci* (2015); « The Dramaturgies of the Gaze: Strategies of Vision and Optical Revelations in the Theatre of Romeo Castellucci and the Societas Raffaello Sanzio », in *Theatre as Voyeurism: The Pleasures of Watching* (2015), and « Le corps comme matière dramatique dans le théâtre de Romeo Castellucci », *Utopie et pensée critique dans le processus de création* (2012). She was the main researcher of the research project “Archivio” (2012–2013) and is currently a member of the main research team of the European project “Arch: Archival Research and Cultural Heritage-Aristeia II” (2014 to today), both concerning the theatre archive of Societas Raffaello Sanzio. Recently the archive was declared of major historical interest and importance by the Italian Ministry of Culture. As a Fulbright visiting scholar she conducted re-

search at Stanford University (Department of Classics & Department of Theater and Performance Studies, 2014-2015).

www.arch-srs.com

The session 'Curating the Notebook 3' also includes contributions from:

Avra Xepapadakou (documentation consultant)

Stathis Athanasiou (audiovisual editing)

8 / EVENING PERFORMANCES

TIM ETCHELLS

A Broadcast / Looping Pieces
Wednesday 9 March 2016 (20h00)
deSingel – Zwarte Zaal

A Broadcast / Looping Pieces is an improvised text and performance work by Tim Etchells. It has been presented in a number of different contexts – sometimes as an hour-long performance in theatre spaces to a seated audience, and sometimes as shorter fragments in a gallery or other settings, with more mobile or informally constituted audiences.

The improvised core of the work is a live remixing by Etchells of pages from his notebook – in fact a chaotic accumulating Word file in which the artist has, for many years, gathered fragments of text, ideas, overheard conversation, cut-and-paste-excerpts from newspaper articles and web pages, writings, drafts, quotations and other notes. Selecting passages from this textual scrapbook Etchells winds, intercuts, weaves and collides language – frequently looping and repeating on individual lines, at other times editing and re-writing on the fly, creating dialogues, juxtapositions and ambiguous collisions.

Exploring archive, the process of writing and gathering, *A Broadcast / Looping Pieces* is an improvised window on Etchells' approaches to text, exploring creative process, and the transformative power of performance itself.

Romeo Castellucci and the Societas Raffaello Sanzio

Oresteia (an Organic Comedy?)
Thursday 10 March 2016 (20h00)
deSingel – Rode Zaal

Twenty years after the creation of *Oresteia*, the Italian master Romeo Castellucci is paring one of his iconic works down to its essence. He turns the struggle between the divine and the human into unforgettable scenic images of glacial beauty. Castellucci takes you off to a place somewhere between dream, hallucination and reality.

9 / COLOFON

Tracing Creation: Genetics, Genes, and Genealogies is organised by
the Research Centre for Visual Poetics of the University of Antwerp



in collaboration with CLIC / Vrije Universiteit Brussel – LIRA / Université
Sorbonne Nouvelle-Paris 3 – Theatre Department / Université du Québec
à Montréal – S:PAM / Ghent University – Royal Conservatoire Antwerp /
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