



Decentering the vision(s) of Europe : The Emergence of New Forms

Paris, October 25-27, 2018

Associate Artist : Milo Rau
Conference Organizer : Josette Féral

Informations and registration :

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First Conference Paris 2018

Decentering the vision(s) of Europe: The Emergence of New Forms
Décentrer notre vision de l'Europe : l'émergence de nouvelles formes

25 – 26 – 27 OCTOBRE

Théâtre de la Cité
17, bd Jourdan
75014 Paris

TABLE DES MATIÈRES

- **Théorie et pratique**

Liste des artistes & personnalités invités

Artists and guests list

Bellinck	Thomas	<i>House of European History in Exile</i>
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Juillard	Didier	<i>Les conditions de la création théâtrale aujourd'hui</i>
Lacoste	Joris	<i>Présentation de l'Encyclopédie de la parole</i>
Longhi	Claudio	<i>Theatre and Political Participation: an ERT Witness</i>
Ménard	Phia	<i>Pour l'Indiscipline des corps</i>
Rangoni	Serge	<i>Construire un théâtre européen : enjeux et défis en dialogue avec Nancy Delhalle et Didier Plassard</i>
Rau	Milo	<i>Le théâtre à venir / The Theatre to Come</i>
Rodrigues	Tiago	<i>Brûler le drapeau / Burning the Flag</i>
Schipper l	Imanue	<i>Staging Post-democracy</i>
Toledo	Camille de	<i>Vertige, langues, traduire en dialogue avec Michel Pierssens</i>
Vacis	Gabriele	<i>Grâce sous pression</i>
Vercruyssen	Frank	<i>Dialogue avec Sabine Quiriconi (À venir)</i>
Zaides	Arkadi	<i>Border Archives</i>

Performance, laboratoires et observatoire

Cabot	Jérôme	<i>Meta-slam</i>
Magris	Erica	<i>Le théâtre comme outil d'inclusion dans une société en mutation : l'Institut de</i>

[pratiques théâtrales pour le soin de la personne à Turin](#)

Perrier Mélanie

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Roque Sylvie
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- **Résumés des communications, tables rondes**
Panels, Abstracts

Alvez Pablo

[How Questioning Eurocentric Philosophy Contributed to Regenerating European Performing Arts: the Case of Hocquemiller and Perrier](#)

Autant-Mathieu Marie-Christine

[La difficile ouverture du théâtre russe au métissage et à l'interculturalité](#)

Bal Ewa

[Sclerosis of Europe Versus Active Local Memory. The Case of Davide Carnevali](#)

Balazs Zsuzsanna

[Decentering Totalising Visions: Performativity and Power in Modern Italian Drama](#)

Balme Christopher

[The Ethnographic Turn in Contemporary European Theater](#)

Barbérís Isabelle

[Théâtre situé, théâtre à re-situer ? Les évolutions](#)

Bezelga Isabel

[Site-Specific Performance Art Projects Within a World Heritage European Town Through Sets of Interdisciplinary Practices](#)

Boenisch Peter

[\(Re\)Thinking the Meaning of the European Theatre Institution: Some Lessons from the Recent Crisis at Volksbühne Berlin, Kammerspiele Munich and Elsewhere](#)

Bournoux	Daniel	<u>Les conditions essentielles à la création de l'œuvre shakespearienne</u>
Braeuninger	Renate	<u>Anne Teresa de Keersmaeker's Reterritorialization of the 'Post-Modern' Dance Assemblage</u>
Burgholzer	Laurette	<u>Guignol + Bunraku + théâtre d'objets socialiste = X Héritages et hybridations dans les formations d'acteurs marionnettistes</u>
Busetta	Fabien-Aissa	<u>Give Us back Shakespeare, We Will Not Claim for Anything After That, a Conference-Performance on the Western Identity of Europe</u>
Callens	Johan	<u>Feminist Fluxus on the Wooster Group's Transnational Stage</u>
Carponi	Cecilia	<u>Link between Theatrical Cultures: Michel Saint-Denis and the London Theatre Studio (1935-1939)</u>
Cascetta	Annamaria	<u>Identity and Global Prospects of the European Culture. The Theatre Research of Rimini Protokoll</u>
Cesar	Aline	<u>Aphra Behn, l'Écumeuse : une esthétique du déplacement</u>
Chabrat-Kadjan	Astrid	<u>La représentation de la Question de Palestine : un théâtre en conflit</u>
Chambon	Joëlle	<u>Un regard iranien sur l'Europe</u>
Ciampi	Giorgia	<u>Alternative Models of 'Interculturalism'</u>
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Doria De Almedia	Joana	<u>Participatory Art and Migratory Experiences in the Creation of Radix – hope, Illusion and Deceit</u>
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Fowler	Benjamin	<u>The « Translocal» Traffic of Guest Directors in Europe's National Theatres</u>
Frattali	Arianna	<u>Transcultural Artistic Practice in Compagnia della Fortezza's Performances</u>
Gade	Solveig	<u>The Space Between Knowing and Imagining: On Milo Rau's Europe Trilogy</u>

Garcin-Marrou	Flore	<i>Théâtre situé, théâtre à re-situer ? Les évolutions</i>
Gkini	Eleni	<i>“Telemachus: Should I Stay or Should I Go? - A Cross Cultural and Ever Pertinent Question in the Time of Crisis</i>
Gluhovic	Milija	<i>Europe in Crisis, Refugees, and the Challenge of Migration</i>
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Imre	Zoltan	<i>Theatres on the Move – Discovering the City and Altering the Spectators’ Experience in Promenade (Stereo Akt, 2018), Cargo Sofia-X (Rimini Protokoll, 2006) and Természetes Vészek’s Death Tours (2006)</i>
Jackob	Alexander	<i>Specters of Colonialism - Specters of Performing Art</i>
Joao Santo	Telma	<i>Site-Specific Performance Art Projects Within a World Heritage European Town through Sets of Interdisciplinary Practices</i>
Jovicevic	Aleksandra	<i>Oliver Frlić and the Audience In and Out of the Theatre</i>
Klankert	Tanja	<i>Approaching the ‘blind spots’ in Europe’s vision of the Korean peninsula</i>

Kocemba	Joanna	<u><i>A foreigner in the Village: Caroling Practices by Węajty Theatre</i></u>
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Kuntz	Hélène	<u><i>Milo Rau : décentrer le regard pour accéder au politique</i></u>
Laet	Timmy De	<u><i>Transatlantic Currencies, Choreographic Circulations between Europe and America in Postwar Dance</i></u>
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Letailleur	Erica	<u><i>La Turquie en quête de son théâtre Une saison aux Théâtres Nationaux d'Ankara entre velléités européennes et rêves identitaires</i></u>
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Maurin	Frédéric	<i>Écouter, entendre : l'impossible langue européenne</i>
Mazzaglia	Rossella	<i>The Agora as a "Figure of Community"</i>
Mccaffrey	Tony	<i>The Shadow whose Prey the Hunter Becomes: Europe's Antipodean Double and Intellectually Disabled Other in the recent performances of Back to Back Theatre</i>
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Mei	Silvia	<i>Displace Altofest: between Naples and Malta</i>
Milohnic	Aldo	<i>Towards the Aesthetics of Resistance: Oliver Frljic and Janez Jansa</i>
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Musca	Szabolcs	<i>Drawing oneself into a European (theatrical) Space: Translocality and 'Migratory Aesthetics' in Faustin Linyekula's Performances</i>

Muscianisi	Véronique	<u>Mener des commandos poétiques sur les territoires, entre France, Brésil et Japon</u>
Nerbano	Mara	<u>Le théâtre de rencontre de l'Open Program</u>
Pajunen	Julia	<u>Shaping Theatre Relations between Finland and Estonia. Case: Baltic Circle and Forming Artistic Collaborations</u>
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Pellone	Elena	<u>Directorless Shakespeare</u>
Petrikas Petrikiene	Martynas Asta	<u>Theatre at International Exhibitions: Communication of Avantgarde Ideas in Interwar Europe</u>
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Roques	Sylvie	<u>Arboretum, performance pour humains et plantes</u>
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Saro	Anneli	<u>Alternatives to European Theatre: Estonian Theatre in Search of Finno-Ugric and Boreal Identities</u>
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Solakidi	Sylvia	<u>The Raft-Metaphor for Crossing Cultural and Political Borders Enacted by Jan Fabre's performance A Beautiful Match Among Artists and Curators (The Ostend Triennial, 2017)</u>
Strozek	Przemyslaw	<u>Avant-garde Magazines of Central and Eastern Europe as an international platform to promote new theatre technologies (1924-1926)</u>
Szymanski-Düll	Berenika	<u>Migration and the Impetus of Creativity</u>
Tamen	Anna	<u>Site-Specific Performance Art Projects within a World Heritage European Town through Sets of Interdisciplinary Practices</u>

Tassinari	Lamberto	<i>Shakespeare et Florio, un rapport refoulé</i>
Temussi	Valentina	<i>A Critical Analysis of the Use of Movement Praxis Copeau, Laban</i>
Toporistic	Tomaz	<i>Towards the Aesthetics of Resistance: Oliver Frljic and Janez Jansa</i>
Tucci	Ilaria	<i>Looking for Europe – Interculturality and Performance : the beauty and fragility of doing theatre in/about Europe</i>
Turzikova	Tereza	<i>Our Religion and Your Freedom: On the Religious Offense in Contemporary European Theater</i>
Twitchin	Mischa	<i>Theatre Between “Returns to Diversity” and “Memory Laws”</i>
Van Den Dries	Luk	<i>From Act to Acting. The use of training techniques in the creative process of Jan Fabre</i>
Vasiljevic	Vanja	<i>New Forms of the Political Theatre: Milo Rau and Motus</i>
Vujic	Ivana	<i>Beyond Borders - Project Justice</i>
Wallon	Emmanuel	<i>Scène de l'altérité</i>
Weber	Pascale	<i>Arboretum, performance pour humains et plantes</i>
Worms	Manon	<i>À propos de quelques installations-spectacles : le théâtre européen à l'épreuve de ses propres frontières</i>

Zenker	Kathrin-Julie	<u><i>Give us back Shakespeare, we will not claim for anything after that, a conference-performance on the Western identity of Europe</i></u>
Zielinska	Joanna	<u><i>“What is Europe?” Europe's other perspective</i></u>
Zivancevic	Nina	<u><i>“Refugees”: Representing Refugees and Asylees – Narrating Refuge and Sanctuary</i></u>
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Seppälä	Mikko-Olavi	<u><i>Theatre from the Other Side, 1960–1991</i></u>

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THEORY AND PRACTICE

THÉORIES ET PRATIQUES

House of European History in Exile (*Domo de Eŭropa Historio en Ekzilo*)

Thomas Bellinck

Artiste visuel (Belgique)

The Belgian director Thomas Bellinck recreates an unsettlingly topical work that looked ahead to the future of Europe. The first international exposition on life in the former European Union...

Domo de Eŭropa Historio en Ekzilo (House of European History in Exile) takes us back over half a century to the beginning of the 21st century. It is a little-known, poorly documented period, and yet it was a crucible of upheavals. It was a strange time, you see, when national borders were becoming blurred, a single currency called the Euro was used for trade, and when Brussels, not Warsaw, was the beating heart of the old

continent. Despite appearances, Thomas Bellinck is not a 'Eurosceptic', quite the contrary, he is eager to awaken awareness in today's Europe, where nationalism raises old demons and causes people to look inwards to affirm their identities. So before it's too late, let's look ahead to a future that may well look like what is starting to happen before our very eyes...

Born in 1983, Brussels-based artist Thomas Bellinck often places questions on the European construction at the heart of his work. Standing at the crossroads between performance, installation art and film, he is known in particular for his work focusing on power, politics and systemic violence which he explores with professional and non-professional actors, scientists, etc.

Thomas Bellinck studied Germanic Philology and theatre directing. In 2009, selected for the Flemish Theatre Festival for a political initiative with illegalized immigrants on hunger strike, he opened the festival with a speech entitled *We were dying and then we got a prize*. In 2010, he co-set up the Steigeisen theatre company, staging such documentary performances as *Fobbit*, *Billy*, *Sally*, *Jerry* and the *.38 Gun*, *Lethal Inc.*, *De Onkreukelbare* and *Memento Park*. In 2013, at the Flemish National Theatre in Brussels, Thomas created *Domo de Eŭropa Historio en Ekzilo*, a futuristic-historical exhibition on "life in the former European Union". The as-if-museum then travelled to other European cities, including Rotterdam, Vienna, Athens, Wiesbaden and Marseille. In 2015, Thomas co-established *ROBIN*, an artist-run production structure for tailor-made artistic work. From 2017 onwards, he has been working as a PhD researcher at KASK / School of Arts at the University College in Ghent, where he is one of the founding members of The School of Speculative Documentary. Thomas Bellinck is currently developing *Simple as ABC*, a series of performances and installations about the apparatus of Western "migration management" and the visual economy of the illegalisation of migration. After an audio play about smell-based detection technology and a musical about the digitalization of "migration management", he is now working on the next chapter, *Simple as ABC #3: The Wild Hunt*, which will premiere in May 2019.

MASTERCLASS

"L'écriture de plateau" *Entre corps, parole et "écriture"*

PANEL :

La "création collective" du théâtre. Au-delà des confins et des frontières.

Daria Deflorian et Antonio Tagliarini

Performeurs, auteurs et metteurs en scène (Italie)

Rencontres animées par **Daniele Vianello**, Université de Calabre (Italie)

English follows

La "création collective" du théâtre. Au-delà des confins et des frontières

Rencontre publique avec Daria Deflorian et Antonio Tagliarini, **25 octobre 2018**

Master Class sur "l'écriture de plateau" *Entre corps, parole et "écriture"*

de Daria Deflorian et Antonio Tagliarini, **26 octobre 2018**

La rencontre-débat – d'une durée de 50 minutes, dirigée par Daniele Vianello – sera l'occasion d'exposer au public et aux participants au débat le travail des deux artistes, tout en

le présentant aux personnes qui prendront part à la Master Class du lendemain. La rencontre sera aussi un moment de débat et l'occasion de confronter théories et pratiques, "gens de scène" et "gens de lettres", sur certaines des thématiques ciblées par la conférence (altérité, diversité, migrations, multi-inter-trans-culturalité en tant que ressources pour imaginer et créer des formes esthétiques théâtrales alternatives) que l'on retrouve dans le parcours artistique de Daria Deflorian et Antonio Tagliarini. La Master Class prévoit quatre heures de travail (de 10 :00 à 14 :00) consacrées à la dramaturgie de l'acteur, à l'écriture qui vient du plateau et devient, après un long parcours seulement, un texte écrit et édité.

S'adressant aux performeurs, auteurs, metteurs, chercheurs et étudiants intéressés par "l'écriture sur le vif", la Master class constituera un moment théorico-pratique durant lequel seront abordées certaines modalités de création qui ont donné naissance à des spectacles tels que *Rewind, omaggio a Cafè Müller de Pina Bausch* (2008), *Reality* (2012), *Ce ne andiamo per non darvi altre preoccupazioni - Nous partons pour ne plus vous causer de soucis* (2013, Prix Ubu du meilleur texte en 2014) réunis dans le recueil *Trilogia dell'invisibile* (Titivillus editore 2015) ou encore *Il cielo non è un fondale - Le ciel n'est pas une toile de fond* (2016, édité par la maison d'édition Cuepress en 2017) et enfin le tout récent *Quasi niente - Presque rien* (2018). Il s'agit d'une pratique qui est ouverte, qui ne veut pas se rigidifier dans une méthode mais qui, au cours des dix années de collaboration entre les deux artistes, a su devenir "un langage" reconnu par le public et la critique en Italie et à l'étranger.

Daria Deflorian et Antonio Tagliarini ont présenté *Ce ne andiamo per non darvi altre preoccupazioni* et *Reality* au Festival d'Automne de Paris de septembre à octobre 2015, première étape d'une tournée internationale qui les mènera en France, Suisse, Allemagne et au Canada. Ils créent entretemps deux spectacles site-specific : *Il posto* (2014) à Milan pour le musée Boschi Di Stefano (projet Stanze) et *Quando non so cosa fare cosa faccio* (2015) dans les rues d'un quartier de Rome, inspiré par le film d'Antonio Pietrangeli, *Io la conoscevo bene* (produit par le Teatro di Roma). En 2016 *Il cielo non è un fondale*, avec la collaboration de Francesco Alberici et Monica Demuru, débute à Lausanne, puis est présenté à Rome au festival RomaEuropa puis à Paris au cours de la saison théâtrale de l'Odéon, une fois de plus dans le cadre du Festival d'Automne. Le texte est publié par Cue Press en 2017. Depuis 2014, ils enseignent régulièrement soit ensemble soit seul.

Panel on Collective Creation in Theatre - Beyond Borders and Frontiers

Open session with Daria Deflorian and Antonio Tagliarini, **25 October 2018**

Master class on Playwriting : The body, words and 'writing'

by Daria Deflorian and Antonio Tagliarini, **26 October 2018**

The Open Session, chaired by Daniele Vianello will be an opportunity for both audience and workshop participants to familiarise themselves with the work of the two guest artists leading the following day's Master Class. The Session will also be opened up to discuss and compare theories and practice, the "stage" and the "scholarly", also with reference to those subjects which have informed Daria Deflorian's and Antonio Tagliarini's artistic process (otherness, diversity, migrations, multi-inter-trans-cultures as resources for imagining and creating alternative theatre aesthetics. The Master class is from 10h00 to 14h00 and will focus on aspects relating to actor dramaturgy, and writing *from* the stage which can only be actually 'set down', ready for publication, after a long process.

A call to performers, writers, directors, researchers and scholars interested in 'devised theatre' (or 'collective creation': a form of collaborative, actor-led improvisational play-writing). This Master Class will combine theory and practice, exploring different creative methods which

have inspired works including: *Rewind, omaggio a Café Müller di Pina Bausch* (2008), *Reality* (2012), *Ce ne andiamo per non darvi altre preoccupazioni* (2013), Winner Ubu Award for Best Writing 2014) from the publication *Trilogia dell'invisibile* (2015) *Il cielo non è un fondale* (2016, published by Cuepress in 2017) and the most recent *Quasi niente* (2018). This open approach does not aim for the rigidity intrinsic in 'methods' and consequently has been able to evolve into a 'language' between the two artists over the past ten years of working together, acknowledged by both audiences and critics alike, in Italy and abroad. Daria Deflorian et Antonio Tagliarini raconteront certaines scènes en s'appuyant sur leurs carnets et notes de travail. À travers leur déconstruction, ils remonteront jusqu'aux matériaux originels afin d'exposer leur façon de travailler, tout en offrant aux participants des occasions d'expérimenter immédiatement ce fil rouge, propre à la création collective, qui relie l'action, la parole et "l'écriture" théâtrales. À la clôture de la Master class, il est prévu un temps d'échange et de réflexion avec Daria Deflorian et Antonio Tagliarini, animé par Daniele Vianello. Daria Deflorian and Antonio Tagliarini will illustrate their actual creative process by discussing some scenes and - thanks to their working journals - reviewing the original material in-depth. At the same time participants will be able to experience first hand the guiding thread, typical of collective creation, that connects the action, text and writing for theatre. To end the Masterclass, Daniele Vianello will introduce and coordinate a last set of exchanges and reflections with Daria Deflorian et Antonio Tagliarini, animé par Daniele Vianello.

Daria Deflorian and Antonio Tagliarini are authors, directors, and performers. Since 2008, they have created a series of site-specific projects, shows and performances. *Rewind, omaggio a Café Müller di Pina Bausch* (2008) was the first result of their collaboration. In 2009, they directed works loosely inspired by the philosophy of Andy Warhol, *From A to D and Back Again*. From 2010 to 2011, they devoted themselves to *Progetto Reality*, which produced two works based on the personal memoirs of a Cracow homemaker: the performance/installation *Czeczy/cose* (2011) and in 2012, the play *Reality*, which garnered Daria Deflorian the Ubu Prize for the lead role. In the fall of 2012, the *Teatro di Roma* invited the Company to participate in the *Perdutamente* project. It was during this project that the two artists began to develop the play *Ce ne andiamo per non darvi altre preoccupazioni* with the artistic collaboration of Monica Piseddu and Valentino Villa. The work premiered the following year at the *Roma Europa festival*. The play received the Ubu Prize for originality and theatrical research in Italy, followed by Quebec's *Prix de la Critique* for best foreign play. Three of their works have been published in book format under the title *Trilogia dell'invisibile* (Titivillus 2014). From September through October 2015, Daria and Antonio presented *Ce ne andiamo per non darvi altre preoccupazioni* and *Reality* at the *Paris Festival d'Automne*, marking the first stage of an international tour that would bring their works to France, Switzerland, Germany and Canada. During this period they also created two site-specific shows: *Il posto* (2014), set in Milan for the *Boschi Di Stefano* museum (Stanze project) and *Quando non so cosa fare cosa faccio* (2015), set in the streets of a Roman neighbourhood and inspired by Antonio Pietrangeli's film *Io la conoscevo bene* (produced by the *Teatro di Roma*). In 2016, *Il cielo non è un fondale*, created in collaboration with Francesco Alberici and Monica Demuru, debuted in Lausanne and was subsequently performed in Rome at the *RomaEuropa festival*, then in Paris as part of the *Odeon's* theatrical season and again as part of the *Festival d'Automne*. The script was published by Cue Press in 2017. They have also been teaching on a regular basis since 2014, both as a team and individually, working with professional dancers and actors. In 2017 they began work on their latest creation, loosely inspired by Michelangelo Antonioni's *Deserto Rosso*. The premiere is planned for the fall of 2018.

Bernard Faivre D'Arcier
Directeur des Biennales de Lyon (France)

Les festivals ont joué un rôle considérable dans tous les arts de la scène. Ils ont donc joué un rôle précurseur entraînant les scènes régulières à ouvrir également leur programmation à des œuvres étrangères.

Cette évolution a-t-elle été encouragée par les institutions européennes elles-mêmes ? Certes, les actions de la Commission Européenne y ont concouru mais pas vraiment de manière centrale. Le mouvement fut engagé par les professionnels eux-mêmes, travaillant en réseaux. Les quatre dernières décennies ont donc été celles d'une circulation accrue des œuvres pour des raisons autres : politiques, techniques, nationales. La circulation des œuvres doit beaucoup plus aux actions bilatérales mises en jeu par les États européens.

Ce foisonnement qui profite de la médiatisation de notre société (un festival est un événement prémâché pour les médias) conduit-il à un risque d'uniformisation ? Je ne le pense pas. Le risque d'uniformisation est plutôt à chercher du côté des industries culturelles. Les arts de la scène conservent toutes leurs spécificités, car celles-ci doivent beaucoup à leurs conditions de production

L'ensemble constitue malgré tout une, ou plus exactement, des esthétiques européennes au vu d'observateurs qui ne vivent pas sur le vieux continent. Notre théâtre est assurément d'essence européenne qui valorise quasi systématiquement les formes nouvelles et se présente comme un perpétuel renouvellement avec ses percées et ses impasses. Dans d'autres continents et notamment en Asie (en Inde, en Chine, en Corée, au Japon), les rapports entre la tradition et la création ne sont pas vécus de la même manière.

En outre, les transformations sociales amènent tout naturellement à faire place aux influences de communautés étrangères en voie d'assimilation ou d'intégration et tout cela participe d'un melting pot généralisé qui est sans doute le visage du théâtre de demain, mélangeant les disciplines artistiques, les langues, les influences venues de tous les horizons.

Bernard Faivre d'Arcier : Directeur du Festival d'Avignon (1979-1984, 1993-2003), conseiller culturel au cabinet du Premier Ministre Laurent Fabius (1984-1985), directeur du théâtre et des spectacles (1989-1992), Bernard Faivre d'Arcier est diplômé de HEC et de l'Institut d'Études politiques de Paris puis il intègre l'Ecole nationale d'administration. Sorti administrateur public, il choisit le Ministère de la culture. En 1986, il crée et préside la Sept, pôle français de la chaîne Arte. Il est directeur du Centre national du Théâtre (1993-1998). Il est aujourd'hui président des Biennales de Lyon, (Danse /Art contemporain), du Domaine de Chaumont-sur-Loire, de la Compagnie Carolyn Carlson, de la Scène Nationale de Sceaux. Bernard Faivre d'Arcier est également auteur de nombreuses consultations et missions sur les questions culturelles - entre autres, une étude comparative de la situation du réseau culturel français à l'étranger (comparaison entre le Goethe Institut, le British Council et l'Institut Cervantès). Il est commandeur dans l'Ordre des Arts et des Lettres, officier de l'Ordre national du Mérite et officier de la Légion d'honneur.

Les conditions de la création théâtrale aujourd'hui
Didier Juillard
Directeur de la programmation, Odéon -Théâtre de l'Europe (France)

A la suite d'un résumé historique de la politique de décentralisation théâtrale en France, nous étudierons les conditions de la création théâtrale aujourd'hui en partant d'une étude de cas pour mieux aborder ses aspects humains, financiers, administratifs et en appréhendant ses relations avec l'Etat, les collectivités territoriales et les différentes institutions professionnelles.

Didier Juillard a été administrateur de compagnies de théâtre et de danse, puis secrétaire général de la Maison des Arts de Créteil (87-91), administrateur de production pour le Festival d'Art Lyrique d'Aix-en-Provence (87-98), directeur adjoint du Centre Dramatique National d'Orléans (93-98), secrétaire général et conseiller à la programmation au Théâtre National de Strasbourg (00-08). Il devient en 2009 directeur de la programmation et secrétaire général du Théâtre National de la Colline à Paris. Il est aujourd'hui Directeur de la programmation à l'Odéon - Théâtre de l'Europe.

Par ailleurs, il a enseigné en tant que professionnel associé (PAST) à l'université de Rennes II (Licence Arts du spectacle), chargé de cours à l'université Marc Bloch de Strasbourg (Licence et Mastère Arts du spectacle) et actuellement, à l'université de Paris X-Nanterre (Mastère de conduite de projet culturels dans le département de Sciences Humaines et Sociales).

Présentation de l'Encyclopédie de la parole

Joris Lacoste

Auteur, metteur en scène, chercheur (France)

L'Encyclopédie de la parole est un projet collectif qui cherche à appréhender transversalement la diversité des formes orales.

Depuis septembre 2007, *l'Encyclopédie de la parole* collecte toutes sortes d'enregistrements et les répertorie en fonction de phénomènes particuliers de la parole : *cadences, choralités, compressions, emphases, espacements, mélodies, répétitions, résidus, saturations, timbres*, etc. Chacune de ces notions constitue une entrée de l'Encyclopédie, dotée d'un corpus sonore et d'une notice explicative sur notre site Web : www.encyclopediedelap parole.org

À partir de ces enregistrements, *l'Encyclopédie de la parole* produit des pièces sonores, des spectacles, des performances, des conférences, des installations, un jeu, qui sont présentés lors d'ouvertures publiques.

L'Encyclopédie de la parole est animée par un collectif de poètes, d'acteurs, d'artistes plasticiens, d'ethnographes, de musiciens, de curateurs, de metteurs en scène, de dramaturges, de chorégraphes, de réalisateurs de radio.

Son slogan est : "*Nous sommes tous des experts de la parole*".

Joris Lacoste présentera les différents niveaux de pratiques au sein du collectif Encyclopédie de la parole :

- la constitution de la collection sonore et son organisation : quels parti-pris, quels critères, quels protocoles, quels participants ?
- la collecte et la composition des documents sonores dans le processus d'écriture des spectacles
- la spécificité du travail des interprètes (acteurs ou chanteurs) : imitation, reproduction, restitution, réactivation, interprétation ?
- le rapport aux langues étrangères et à la traduction

Joris Lacoste écrit pour le théâtre et la radio depuis 1996, et réalise ses propres spectacles depuis 2003. Il a ainsi créé 9 lyriques pour actrice et caissière claire aux Laboratoires d'Aubervilliers en 2005, puis *Purgatoire* au Théâtre national de la Colline en 2007, dont il a également été auteur associé. De 2007 à 2009 il est co-directeur des Laboratoires d'Aubervilliers. Son travail comporte une forte dimension de recherche. En 2004 il lance le projet *Hypnographie pour explorer les usages artistiques de l'hypnose* : il produit dans ce cadre une pièce radiophonique, plusieurs expositions et performances, ainsi qu'une pièce de théâtre (*Le vrai spectacle*, Festival d'Automne à Paris, 2011).

En collaboration avec Jeanne Revel, il mène depuis 2004 le projet *W* qui s'attache à analyser pratiquement la situation de performance. Parallèlement à son activité théorique, *W* anime de nombreux ateliers et séminaires, produit des jeux performatifs, et développe un système original de notation pour la performance, pour lequel a été créé le logiciel *Organon* (2018).

Il a également initié le projet collectif de *Encyclopédie de la parole* en 2007, qui explore l'oralité en collectant des centaines d'enregistrements de parole de toutes sortes, classés et répertoriés sur son site internet. Depuis 2007, l'*Encyclopédie de la parole* a créé des pièces sonores, des installations, des pièces radiophoniques, un jeu, diverses performances et spectacles, la plupart écrits et mis en scène par Joris Lacoste : *Parlement* (2009), *Suite n°1* (2013), *Suite n°2* (2015) et *Suite n°3* (en collaboration avec Pierre-Yves Macé, 2017), ainsi que *blablabla*, (mis en scène par Emmanuelle Lafon, 2017).

Theatre and Political Participation: an ERT Witness

Claudio Longhi

Metteur en scène, directeur de théâtre, Université de Bologne (Italie)

During this conference *Decentering Our Vision(s) of Europe: the Emergence of new Forms*, I wish to introduce a short witness of the path that Emilia Romagna Teatro Fondazione (the theatre I am currently directing) is developing around “participated” theatrical forms. Within the ongoing, intense, debate about the possibility of the evolution of the post or ultra 20th-century theatrical language, an interesting scenario, which seems to erode the border between representation and performance and to give a new meaning to the documentary drama, is a theatre that talk to its potential audience, arriving to include it in the creative process.

In an original re-crossing of a pre-existing classic dialectic between professionalism/unprofessionalism, on the basis of some breaking points of the movement for a theatrical “renewal” of the Sixties (in which Pasolini’s cinema can be also subsumed), a significant front of contemporary research looks at the integration of the “non actor” (sometimes in dialogue sometimes not with the “actor”) inside the process of stage creation, considering it as a herald of a particular truth which is both different and very tangible at the same time and which radically reverses the concept of autobiography and the scenic *bios* itself. With their entrance on stage, those “everyday life experts” or “world actors” make us rethink *ab origine* about the sense of the theatrical experience and its possibilities to take shape (and develop).

Among the different kinds of participation that are being explored nowadays, the one that interests ERT the most is the short circuit with reality activated by political goals and, with that, an engine to create a community. Therefore, this participation questions the idea of representation and the idea of feeling represented. Milestones in our theatre program are the stage investigations by Lola Arias (for example *Atlas des Kommunismus*, and a new production about the immigrants), post-Brecht play by Rimini Protokoll (*Nietos de la Revolucion*), the community choreographies by Costanza Macras (*Hillbrowfication*); in addition to that: the logbooks and lineups of Kepler 452 (*Il giardino dei ciliegi: trent'anni di*

felicità in comodato d'uso and *Perdere le cose*) or the studies on “critical participation” in ERT’s projects such as *Il ratto d'Europa*, *Carissimi Padri* and *Un bel dì saremo*, or meta-projects, such as the path of *Via Emilia*, which go beyond the audience development dimension to become a workshop for new scenic languages. In this perspective, I need to recall the European project *Atlas of Transitions*: a participated, theatrical atlas about the crisis of the idea of Europe as a stronghold in the impact of migration.

Claudio Longhi graduated in Italian Literature at the University of Bologna, where currently he is Confirmed Associate Professor in Performing Arts. In 1996 he published the critical edition of *Orlando furioso. Un travestimento ariostesco* by Edoardo Sanguineti. Between 1997 and 1998 he edited the theatrical subject “books” of *Encyclomedia – Guida multimediale alla storia della civiltà europea* directed by Umberto Eco (sections: *Il Cinquecento*, *Il Settecento* and *L'Ottocento*). Among his recent essays: *Storia del 'Signor Puntila' per Aldo Trionfo: note sul varietà, sul nuovo ruolo della regia e sul teatro politico oggi* (2011), *«Verbum caro factum est»: una “Moscheta” per Franco Branciaroli* (2012), *Storie felsinee: «Postkarten» da Bologna* (2012), *La tentazione del «Portrait», ovvero la scena della memoria secondo Lagarce* (2013), *Fin de partie. Massimo Castri (21 gennaio 2013, settant'anni)* (2013) and *«Un uomo come un popolo come un'epoca»: Boccaccio e l'utopia del teatro popolare* (2013).

Longhi matches his research work with his active theatrical commitment. Since 1999 he has directed his own theatre productions for *Teatro di Roma*, *Teatro de Gli Incamminati*, *Piccolo Teatro di Milano*, *Teatro Stabile di Torino*, *Teatro Due di Parma*, *Istituto Nazionale del Dramma Antico* and for *Emilia Romagna Teatro Fondazione*. Among his recent theatre productions: *La resistibile ascesa di Arturo Ui* (2011, ANCT award as Italian show of the year), *Prometeo* (2012), *Il ratto d'Europa* (2013; Ubu 2013 special award), *Istruzioni per non morire in pace – Patrimoni, Rivoluzioni, Teatro* (2016), *La classe operaia va in paradiso* (2018). Between the academic years 2005-2006 and 2012-2013 he taught *History of Theatre* at «Scuola del Piccolo Teatro di Milano» for the training of young actors. He currently directs the course of higher education «*Raccontare il territorio*» for *Emilia Romagna Teatro Fondazione*. *Cambiarei in: Between 2013 and 2014 he directed the course of higher education «Raccontare il territorio» for Emilia Romagna Teatro Fondazione and, from 2016, he directs “Scuola di Teatro Iolanda Gazzozerro – Laboratorio permanente per l’attore”.*

From January 1st, 2017, he is the director of *Emilia Romagna Teatro Fondazione*, one of the six Italian entities which have been recognized by MIBACT as “National Theatre” for the three-year period 2018-2020.

Pour l'Indiscipline des corps.

Phia Ménard

Performeuse, chorégraphe et plasticienne (France)

*« L'indiscipline aveugle et de tous les instants fait la force principale des hommes libres. »
(Ubu enchaîné, I, 2, le caporal, Fasquelle).*

Ne pas se résoudre aux schémas de l'assignation et du pouvoir en interrogeant la chair du regardant. Convoquer les peurs et la possibilité d'une projection organique dans le corps de l'acteur aux prises avec des éléments pour extraire le jugement. Démonter les codes sociaux et de représentations pour faire émerger le singulier par un théâtre non pas de monstration mais à subir ou à vivre. L'indiscipline est bien de choisir ses maîtres et non l'inverse, de se construire plus que d'être bâti. Revendiquer des formes aux genres troubles non pour provoquer mais nourrir le besoin d'altérité.

Je revendique un théâtre de la chair et de mythe, où l'acteur, l'actrice, prête son corps au regardant pour lui permettre de sentir l'acte et non seulement écouter un discours.

L'espace y est un paysage, une peinture, un magma, un ensemble de symboles mis en scène avec ou sans mots pour offrir au plus grand nombre un possible voyage.

Tenter de faire un théâtre évacue toutes formes de facilités et médiocrités usuelles...

Phia Ménard : Performeuse, metteuse en scène et scénographe. Elle fonde la Compagnie Non Nova en 1998. Ses pièces transdisciplinaires sont présentées internationalement avec l'envie de porter un regard différent sur l'appréhension de la jonglerie, de son traitement scénique et dramaturgique. « Non nova, sed nove » (Nous n'inventons rien, nous le voyons différemment) en est un précepte fondateur. Elle développe un travail singulier sur la transformation et l'expérimentation du corps dans le théâtre.

Construire un théâtre européen : enjeux et défis.

Serge Rangoni

Directeur du Théâtre de Liège, Président de la Convention Théâtrale Européenne (Belgique)

Avec Nancy Delhalle (Université de Liège) et Didier Plassard (Université de Montpellier)

Grand leitmotiv politique de la fin du 20^e siècle, la construction européenne pose aujourd'hui de nouvelles questions et soulève de nombreux problèmes. Ce moment politique incite à interroger l'idée même d'un "théâtre européen". En effet, les études théâtrales et littéraires, de même que le discours critique, brassent communément la notion de "théâtre européen" pour désigner les théâtres issus des pays de l'Europe. Mais qu'en est-il d'un théâtre *de* ou *pour* l'Europe ? Est-ce envisageable ? Plusieurs projets, comme le Projet Prospero, ou des réseaux, comme la Convention Théâtrale européenne y travaillent. Nous soulèverons les enjeux et les défis d'une telle entreprise. Quelles sont, par exemple, les difficultés rencontrées dans le cadre de la production, quant aux langues, aux barrières culturelles, aux pratiques différentes d'un pays à l'autre ? Peut-on recourir à un vocabulaire commun ou le façonner ? Quelle place donner à la traduction ? Quel équilibre établir entre les scènes "majeures" et les "mineures" ? Dans certains cas, des chercheurs sont associés aux projets. Quelles sont les motivations d'un tel appel au monde universitaire ? Quel type de collaboration peut alors être mis en place ? Quels sont les rôles attendus et réels ? Quelles difficultés pose l'interaction pratique-théorie (incompréhensions, malentendus, temporalités...) ? Par ces voies de réflexion et de recherche, nous scruterons, en somme, les conditions de possibilité d'un "théâtre européen".

Serge Rangoni entre en 1978 au Conservatoire de Bruxelles où il fréquente les cours d'Art Dramatique et de Déclamation. Il y obtient le Premier Prix d'Art Dramatique en 1982. En 1984, il crée un bureau de promotion, production et diffusion artistique Indigo, au sein duquel il travaillera avec plusieurs jeunes compagnies et des artistes tels que Thierry Salmon, Isabelle Pousseur, José Besprosvany, Thierry Smits, Hélène Gailly, Ivo Van Hove, ... Il travaille également à la diffusion de spectacles sur le plan de la Communauté française mais aussi à l'international (France, Italie, Suisse). En 1986, il est chargé par les Halles de Schaerbeek de rédiger un rapport sur le type de programmation que pourrait accueillir le lieu. Ce rapport, présenté au Ministre-Président de la Communauté française, Monsieur Philippe Monfils, persuade les pouvoirs publics de la nécessité de rénover ce lieu et de l'inscrire sur un plan européen. De 1985 à 1987, il travaille également à l'organisation de stages proposés par le CATFT (Centre d'Aide Technique et de Formation Théâtrale – aujourd'hui CIFAS) dirigé par Yolande Roosen. Il organise des séminaires avec Jerzy Grotowski, Luca Ronconi, Giovana Marini, Bernard Faivre d'Arcier... De 1987 à 1989, au sein d'Indigo, il prend en charge la production européenne « Les Troyennes », projet de Thierry Salmon avec une quarantaine d'actrices venues de différents pays pour le Festival de

Gibbellini dirigé par Franco Quadri. Il entreprend, simultanément, un travail de production et de diffusion internationale pour le Théâtre Océan Nord. En mars 1990, il est nommé à la Direction de l'Atelier Sainte Anne. Depuis 1999, il enseigne d'abord au Conservatoire de Liège, puis au Conservatoire de Mons. En juin 2004, il est nommé directeur général au Théâtre de la Place de Liège. Depuis 2008-2009, il est Maître de conférence à l'Université de Liège. En octobre 2017, il est élu président de l'ETC (European Theatre Convention). Parallèlement à ses activités professionnelles, il a été membre du Conseil d'Aide aux Projets Théâtraux de 2005 à 2015, Président du Centre dramatique Jeune Public de Bruxelles - Pierre de Lune et du Centre de Recherche et d'Expérimentation en Pédagogie Artistique, CREPA asbl qui est l'opérateur belge de l'Ecole des Maîtres. Serge Rangoni est actuellement Directeur général du Théâtre de Liège.

Le théâtre à venir

Milo Rau

Metteur en scène (Suisse)

English follows

Depuis 20 ans, Milo Rau travaille sur ce qu'il appelle "Le Réalisme Global", un art entre représentation et activisme, entre catharsis et utopie. Plus de 50 pièces de théâtre, films, livres et expositions ont été produits jusqu'à présent, des procès de peuple symboliques (par exemple "Le Tribunal sur le Congo") aux pièces classiques d'acteurs (par exemple "Lénine") et du théâtre narratif ("La Trilogie sur l'Europe") à la création de partis politiques ("City of Change"). Avec le "Manifeste de Gand" et en devenant directeur artistique d'un grand théâtre (le NTGent), Milo Rau tente maintenant de donner à son idée d'un théâtre politique, démocratique et global un ensemble de règles et une institution. Comment combiner performance et jeu d'acteur, engagement et art ? Comment créer des classiques modernes ? À quoi ressemblera le théâtre du XXI^e siècle, et qui le fera ?

Milo Rau est né à Berne, en Suisse en 1977. Il étudie la sociologie auprès de Pierre Bourdieu et Tzvetan Todorov, ainsi que les littératures allemandes et romanes à Paris, Zurich et Berlin. Tout d'abord journaliste, ses premiers voyages et reportages se déroulent au Chiapas ainsi qu'à Cuba en 1997. À partir de 2000, Rau travaille comme auteur au sein de la Neue Zürcher Zeitung, un groupe de presse suisse qui édite le journal du même nom puis il entame en 2003 sa carrière de metteur en scène en Suisse tout d'abord et, par la suite, à l'étranger. Il fonde, en 2007, la compagnie de théâtre et maison de production cinématographique IIPM – International Institute of Political Murder, destinée à produire ses créations et à les diffuser à l'étranger. Rau qualifie sa pratique de « théâtre du réel » dicté par une démarche documentaire et un profond engagement social et politique. Depuis sa fondation, l'IIPM – International Institute of Political Murder se consacre au traitement multimédia de conflits sociopolitiques historiques. La compagnie a porté à la scène des sujets tels que l'exécution de Nicolae et Elena Ceausescu (The Last Days of the Ceausescus), le génocide rwandais et l'implication de la station radiophonique mille collines dans celui-ci (Hate Radio), et la déclaration du terroriste norvégien Anders B. Breivik (Breivik's Statement). Au printemps 2013, l'IIPM crée une forme théâtrale à la fois novatrice et engagée, en mettant en scène pendant deux jours un procès fictif (The Moscow Trials et The Zurich Trials) pour créer par la suite The Congo Tribunal (2015). Avec The Civil Wars (2014), la compagnie lance un projet d'envergure, The Europe Trilogy, qui se poursuit avec The Dark Ages en 2015 pour s'achever en septembre 2016 avec Empire. Enfin, dans Five Easy Pieces (2016) et The 120 Days of Sodom (2017), Rau et l'IIPM travaillent avec des enfants dans le premier cas et avec des personnes en situation de handicap dans le second.

The Theatre to Come

Milo Rau
Stage Director (Switzerland)

For 20 years Milo Rau has been working on what he calls “Global Realism“, a theatre between representation and activism, between catharsis and utopia. More than 50 plays, films, books and exhibitions have been produced so far, ranging from symbolic people trials (for example “The Congo Tribunal“) to classical actors plays (for example “Lenin“) and from narrative theatre (“The Europe Trilogy“) to the creation of political parties (“City of Change“). With the “Ghent Manifesto” and on becoming artistic director of the NTGent, Milo Rau now tries to give his idea of a political, democratic, global theatre a set of rules and an institution. How can performance and acting theatre, political engagement and art be combined? How can modern classics be created? What will the theatre of the 21st century look like, and who will create it?

Milo Rau was born in Bern, Switzerland in 1977. He studied sociology under Pierre Bourdieu and Tzvetan Todorov, as well as German and Norman literature in Paris, Zurich, and Berlin. He began as a journalist, travelling to Chiapas and Cuba in 1997 for his first assignments. By 2000, Rau was working as a writer for Neue Zürcher Zeitung, a Swiss press association that published a daily newspaper of the same name. He started his career as a director in 2003, initially working in Switzerland, and then later internationally. In 2007, he founded the theatrical company and production house IIPM - International Institute of Political Murder, in order to produce his works and present them internationally.

Rau describes his theatrical practices as a "theatre of the real," guided by a documentary approach and a deep social and political engagement. Since its foundation, IIPM - International Institute of Political Murder has focused on multimedia treatments of historical sociopolitical conflicts. The company has brought to the stage such subjects as the executions of Nicolae et Elena Ceausescu (The Last Days of the Ceausescus), the involvement of the mille collines radio station in the Rwandan genocide (Hate Radio), and the testimony of the Norwegian terrorist Anders B. Breivik (Breivik's Statement). In the spring of 2013, the IIPM created a new form of theatre that was both innovative and engaging, staging a fictional trial over the course of two days (The Moscow Trials and The Zurich Trials), followed by the creation of The Congo Tribunal in 2015. In 2014, the company began The Europe Trilogy, a project on a much larger-scale, with The Civil Wars, followed by The Dark Ages in 2015, and concluding in September 2016 with Empire. Finally, in Five Easy Pieces (2016) and The 120 Days of Sodom (2017), Rau and the IIPM worked, in the first case, with children, and in the second, with disabled individuals.

In addition to his work as a producer and director, Milo Rau gives seminars on directing actors, cultural theory, and social sculpture at universities and art schools. His political essay Was tun? Kritik der postmodernen Vernunft (What Is to Be Done? A Critique of Postmodern Reason) became a bestseller and was chosen as the best political work by the German newspaper taz – die tageszeitung.

In 2017, he was appointed to the Saarbrücken Poetry Lectureship for Drama and became a regular member of a group of experts at the Literaturclub, along with Elke Heidenreich, Rüdiger Safranski and Martin Ebel. Milo Rau is currently among the most important directors in theatre, although he remains controversial both for the subject matter he brings to the stage and for his aesthetic choices.

Brûler le drapeau / Burning the Flag
Tiago Rodrigues
Acteur, metteur en scène et dramaturge (Portugal)

I asked the lawyer of the Teatro Nacional D. Maria II, where I work, what were the legal implications of burning the national Portuguese flag on the main stage of this national theatre. Besides the security issues of using fire on stage, I wanted to understand how laws would regard the burning of a national symbol on the stage of a national monument that belong to the Portuguese State. The mails we exchanged afterwards are the starting point for some thoughts, questions and memories I would like to share with you. They touch subjects such as the power and powerlessness of theatre, the desire to be an artist in a border instead of being an artist in a country, writing for the people who surround you as if you sang in a choir, making theatre in an institution, regarding public theatres as places for the impossible, the beauty and the politics of working with different languages on stage, rehearsing a performance as if you are in a café and the absolute need of cafés for the future of Europe. And, of course, a decision will have to be taken: to burn or not to burn the flag?

English follows

Tiago Rodrigues : *Depuis ses débuts en tant qu'auteur, à l'âge de 20 ans, Tiago Rodrigues a toujours envisagé le théâtre comme une assemblée humaine : un endroit où les gens se rencontrent, comme au café, pour y confronter leurs idées et partager leur temps. Alors qu'il est encore étudiant, il croise pour la première fois la compagnie tg STAN en 1997 qui confirme son penchant pour un travail collaboratif sans hiérarchie. La liberté rencontrée avec ce collectif belge influencera à jamais ses futurs travaux. En 2003, il cofonde avec Magda Bizarro la compagnie Mundo Perfeito, avec laquelle il crée et présente près de 30 spectacles dans plus de 20 pays. Il devient une présence récurrente d'événements comme le Festival d'Automne à Paris, le METEOR Festival en Norvège, le Theaterformen en Allemagne, le Festival TransAmériques au Canada, kunstenfestivalsdesarts en Belgique, etc. Il collabore avec un grand nombres d'artistes portugais et internationaux, ainsi qu'avec des chorégraphes et des danseurs. Il enseigne le théâtre dans plusieurs écoles, notamment l'école de danse belge PARTS, dirigée par la chorégraphe Anne Teresa de Keersmaecker, l'école suisse des arts performatifs La Manufacture, et le projet international L'École des Maîtres. Parallèlement à son travail théâtral, il écrit des scénarios pour des films et des séries télévisées, des articles, de la poésie et des essais. Ses pièces les plus récentes, récompensées par divers prix nationaux et internationaux, lui ont permis d'accroître sa notoriété internationale. Ses œuvres les plus notables sont By Heart, Antoine et Cléopâtre, Bovary, Sa façon de Mourir et sa dernière création Sopra, jouée au Festival d'Avignon 2017. Qu'il combine des histoires réelles à de la fiction, qu'il revisite des classiques ou adapte des romans, le théâtre de Tiago Rodrigues est profondément ancré dans la notion d'écrire avec et pour les acteurs, recherchant une transformation poétique de la réalité grâce aux outils du théâtre. Cette aspiration est évidente dans des projets tels que l'Occupation Bastille, occupation artistique du Théâtre de la Bastille par près d'une centaine d'artistes et de spectateurs, qui a eu lieu en 2016. En 2018, il est récompensé par le XV Prix Europe Nouvelles Réalités Théâtrales. Directeur artistique du Teatro Nacional D. Maria II depuis 2015, Tiago Rodrigues est un bâtisseur de ponts entre les villes et les pays, en même temps qu'il est l'amphitryon et le défenseur d'un théâtre vivant.*

Tiago Rodrigues : *Since he started out as an actor, 20 years ago, Tiago Rodrigues has always looked at theater as a human assembly: a place where people meet, like in a cafe, to confront their thoughts and share their time. His encounter with tg STAN, in 1997, when he was still a student, definitely confirmed his attachment to the absence of hierarchy in a creative group. The freedom he found when he first started working with this Belgian collective would forever influence his future works. In 2003, he co-founded with Magda Bizarro the company Mundo Perfeito, with which he created and presented about 30 performances in more than 20 countries, becoming a regular presence in events such as Festival d'Automne à Paris, METEOR Festival in Norway, Theaterformen in Germany, Festival TransAmériques in Canada, Kunstenfestivalsdesarts in Belgium, among others. He collaborated with a large number of Portuguese and international theatre artists, as well as choreographers and dancers. He also taught theater in several schools, namely the Belgian*

dance school PARTS, directed by choreographer Anne Teresa De Keersmaeker, the Swiss performing arts school Manufacture and the international project École des Maîtres. Parallel to his theatre work, he wrote screenplays for film and television, articles for newspapers, poetry and essays. His latest performances granted him international recognition and a number of national and international awards. Some of his most notable works are *By Heart*, *Antony and Cleopatra*, *Bovary*, *The way she dies* and his latest piece, *Sopro*, created at the Festival d'Avignon. Either mixing true stories and fiction, rewriting classics or adapting novels, the theatre of Tiago Rodrigues is deeply rooted in the idea of writing for and with the actors, searching a poetical transformation of reality through theatrical tools. That desire is obvious in projects such as *Occupation Bastille*, an artistic occupation of Théâtre de la Bastille, in Paris, by almost a hundred artists and spectators in 2016. In 2018 he was awarded with the XV Europe Prize Theatrical Realities. Director of the Teatro Nacional D. Maria II in Lisbon since 2015, Tiago Rodrigues has become a builder of bridges between cities and countries, at once host and advocate of a living theatre.

MASTERCLASS:

Dramaturgies of Post-democracy in Rimini Protokoll's 1-4

Immanuel Schipper

Dramaturg (Germany)

In their most up to date production, the tetralogy *State 1-4* (2016-18), Rimini Protokoll focuses on post democratic phenomena such as the global network of intelligence, construction sites and lobbyism, digitalisation of democracy and the interweaving structures of global companies and politics. For each of this rather political contents a special setting not only for an aesthetic space experience was constructed but also an unique way of how to address, organise and guide the audience through the theatre event. Different strategies of participation and interaction come into action in order to generate an immersive experience. This paper will discuss the different dramaturgies of staging the publics and tries to connect that to different notions of the concept of post-democracy. Furthermore the paper will discuss the production aspects of that unique production series as four theatres were teaming up with a exhibition institution. Finally the paper will position these production in the oeuvre of Rimini Protokoll an its well-known shows travelling Europe.

Immanuel Schipper is a lecturer and researcher at different universities and art academies in Germany and Switzerland. He also works as a dramaturg for the well-known German Performance group, Rimini Protokoll with whom, over many years, he has developed a contemporary way of documentary theatre as intervention, as political think tanks. Most recently he has been the dramaturg for „*State 1-4*“ a tetralogy on postdemocratic phenomenas, commissioned by Haus der Kulturen der Welt (HKW) and four major theatres in Germany and Switzerland.

Immanuel Schipper works on the interface between scientific research, teaching, and artistic practice. He works to analyse such terms as “theatricality“, “performativity“, “dramaturgy“, “staging“, “reception“ and “mediality“ – coming from the theatre studies – beyond the boundaries of the theatre, for example in design, urban design, scenography and curation.

He holds a deputy professorship on Performance Studies and Dramaturgy at the Departement Arts & Social Change at the Medical School Hamburg (MSH). Is on the board of directors of *Performance Studies international (PSi)* and finishing his PhD on “*Relational Dramaturgies*” at Leuphana University Lüneburg.

Recent Publication: - Rimini Protokoll: *Staat 1-4* (2018).

-*Performing the Digital - Performativity and Performance Studies in Digital Cultures* (2016).

Vertige, langues, traduire

Camille de Toledo
en dialogue avec Michel Pierssens

Depuis 2008, Camille de Toledo explore, en partant de l'énigme de son nom - Tolède, lieu des traductions entre les trois monothéismes - les différentes facettes d'une constellation traductive : quel lien au monde est à penser à partir de « la traduction comme langue » ? Il envisage cette langue du traduire comme celle d'une re-liaison, dans la conscience d'un écart, d'une séparation qui ne pourront jamais être suturés. En quoi cette langue du traduire peut porter à rouvrir l'idée de communauté aux sujets de la nature - arbres, plantes, lacs, rivières, forêts ? En quoi cette langue du traduire nous fait sortir du paradigme de l'accueil et de l'arrivant, d'un propre et d'un autre ? En faisant du « traduire » la langue toujours à venir d'un plus vaste commun, Toledo cherche à définir les contours de ce qu'il nomme « habitation vertigineuse ». Il partagera quelques aspects de cette recherche entre théorie, littérature, art et scène lors d'une discussion avec...

Camille de Toledo est né en 1976. Descendant d'une famille juive d'Edirne, il a étudié l'Histoire et les Sciences Politiques à l'IEP de Paris ainsi que le Droit et la Littérature à l'Université Sorbonne-Censier. Il a poursuivi ses études à Londres, à la London School of Economics, puis à la Tisch School de New York pour le cinéma et la photographie. En 2004, il obtient la bourse de la Villa Médicis. En 2005, il entreprend l'écriture de Strates : une archéologie fictionnelle, où l'on voit apparaître pour la première fois le thème du 'vertige'. Traduit aux Etats-Unis, en Allemagne, en Italie, en Espagne, il est l'auteur d'essais esthétiques et politiques mêlant les écritures et les genres : récit, théorie, micro-fictions. Au printemps 2008, avec Maren Sell, Leyla Dakhli, et des parrains allant de Juan Goytisolo à Hélène Cixous, il fonde la Société européenne des Auteurs pour promouvoir une culture de toutes les traductions. En mars 2011, son roman en fragments, Vies potentielles, paraît aux éditions du Seuil. Récemment paru, Le livre de la faim et de la soif (Gallimard 2017) et Herzl, une histoire européenne (Denoël, 2018). Avec le Théâtre National de Toulouse - Théâtre de la Cité et le metteur en scène Christophe Bergon, il écrit en ce moment un dytique sur l'Europe contemporaine : (PRLMNT 1 et 2). Son travail d'artiste plasticien est visible sur : www.mittleuropa.me ou sur www.toledo-archives.net

Grâce sous pression
Gabriele Vacis

Auteur, metteur en scène, directeur de théâtre (Italie)
En compagnie de Daniele Vianello, Université de Calabre (Italie)

English follows

Amleto a Gerusalemme est une pièce qui signe, pour l'instant, la fin d'un parcours de huit ans. L'idée est née en 2008 au *Palestinian National Theatre* à Jerusalem Est, sous le patronage du Ministère italien des Affaires étrangères et du Département de la Coopération Italienne pour le Développement: une école pour adolescents palestiniens, des étudiants dont l'envie de travailler dans le théâtre était plus forte que les préjugés et les divers check-points. Un an plus tard, le projet continue toujours à Alessandria, en Italie, où les étudiants palestiniens se joignent à un groupe de jeunes acteurs italiens. Cette partie du projet a été présentée à la Biennale de Venise en 2009, au Teatro Valle à Rome, et à l'École d'Art Dramatique Paolo Grassi à Milan.

Le cœur du travail pédagogique est une méthode qu'on appelle *Schiera* et qui enseigne à développer l'attention afin d'apprendre à voir ce qu'on regarde et à écouter ce qu'on entend; voir et écouter sont des compétences nécessaires à tout acteur qui désire être maître de sa présence en scène. C'est l'objectif principal de la *Schiera*, en plus de se prêter à l'improvisation de l'acteur. En conclusion, on retrouve dans l'*Hamlet* de Shakespeare plusieurs sujets difficiles qui marquent la vie des jeunes palestiniens tels que les rituels de

passage, les rapports homme/femme, les conflits familiaux, les conflits générationnels et les questions de vengeance.

L'intervention de Gabriele Vacis se fera en dialogue avec Daniele Vianello, et témoignera de la totalité du parcours du projet.

Grace Under Pressure

Gabriele Vacis

Writer, Stage Director, Theatre Director (Italy)

with Daniele Vianello, Université de Calabre (Italy)

Amleto a Gerusalemme is a play that sets the conclusion of an eight years path. The idea was born in 2008 at the *Palestinian National Theatre* in East Jerusalem, under the patronage of the *Italian Ministero degli Affari Esteri* and of the *Italian Cooperazione per lo Sviluppo*: an acting school for Palestinian children and teenagers whose will of living a theatre experience was stronger than social prejudice and daily check-points.

One year later, the project continues in Alessandria, Italy, where the Palestinian kids join a group of Italian young actors. This part of the work has been staged at the *Biennale di Venezia*, in Venice, at the *Teatro Valle* in Rome, and at the *Scuola d'Arte Drammatica Paolo Grassi* in Milan.

The core of the pedagogical project is a method called *Schiera*, or a practice of attention that teaches how to see what we watch and how to listen to what we hear. To be able to see and listen is essential for the actor who wants to master its own presence on stage.

This is what the *Schiera* is for, beside being a place for the actor to improvise.

In the end, Shakespeare's *Hamlet* shares with young Palestinians a variety of complicated issues, such as rites of passage, the relationship between man and woman, the family conflict, generational fight and revenge.

The Parisian speech of Gabriele Vacis, introduced by Daniele Vianello, will tell the whole journey of this project.

Gabriele Vacis was born in Settimo Torinese, province of Turin, the 18th October of 1955. He is a successful Italian director, playwright and television writer. Graduated in Architecture, since 1982 he is in the world of Theatre. He gave courses at the Academy of dramatic art Paolo Grassi in Milan; today he teaches "reading and oral narration" at Holden School in Turin. With a group of friends, in '70s he realizes projects about theatrical entertainment, performances and urban staging. With these same friends, in 1982 he founded the Laboratorio Teatro Settimo. The first plays, "Citrosodina" and "Kanner puro" become little classics of the theatre for young people. The first play for adults, "Signorine", is a twine of stories about immigration. In 1984 "Signorine" makes Gabriele Vacis well-known to the audience and the national and international critics. In 1985 "Elementi di struttura del 2° parallel" wins important prizes, indicating the return to narration in the theatre. In the same period, Vacis works on the relations between theatre and city planning by writing the Plan for the Cultural Environment for the town of Settimo Torinese, that plans the transformation of the historical centre into a pedestrian area and the use of old factories as spaces for culture. In the 80's he promotes and directs theatre festival as *Assedio* and *Viaggio in Italia*. In 1989 he signs his first lyrical direction: "L'alfiere", a contemporary work by Siegfried Matthus. In the first years of the 90's he works on the reinterpretation of two classics: "La Storia di Romeo e Giulietta" by Shakespeare (1991) and "Villeggiatura" by Goldoni (1993), they reveal a style based on the narration of great texts more than on their staging. In the 90's, with the story "Il racconto del Vajont" and the plays about Olivetti, Vacis becomes one of the author of the theatre of narration. The narrator without frills, in the empty space, becomes a phenomenon that influences deeply the communication, from theatre to television, from journalism to politics. After have written and acted in "Totem", Vacis, in 1999 conducts 42° 2° parallel, a series of TV programs dedicated to twentieth-century literature. In 1996 he

received the Prize for Direction from Associazione Nazionale Critici di Teatro (National Association of Theatre Critique). In 2000 “Fenicie” by Euripides is the result of a long pedagogic path to a “compositional” theatre, in which the same actors improvise the play. The work reveals also the Schiera, a training technique based on the listening and invented and used by Vacis. In 2002, after twenty years, the Teatro Settimo is acquired by the Teatro Stabile di Torino. Vacis undertakes the role of permanent director. The first production “Domande a Dio” becomes “Torino Spiritualità”, annual festival of the town of Turin that attracts personalities and audience from all over the world. From 2006 and 2007 he directs big events like the Inaugural Ceremony of the Winter Olympic Games in Turin. From 2008 he works on the foundation of the Teatro Regionale Alessandrino whose artistic director Vacis is. At the end of 2000’s Vacis points his interest to cinema. The docu-film “Uno scampolo di paradiso” wins the Jury Prize at the Annecy Festival. Since 2008 he directs the project “La paura Sicura” that combines theatre, cinema and new media.

Border Archives
Arkadi Zaides
(Bielorussia / Portugal)

In this talk, choreographer Arkadi Zaides will discuss three of his recent works (one of which is in the process of making). A specific choreography is identified in the proximity of borders through the use of existing and assembled archives. In *Archive* (2014) it is the video archive of B’Tselem, The Israeli Information Center for Human Rights in the Occupied Territories, from which he extracts gestures of Israeli settlers. In *Talos* (2017) it is an assembly of drone footage capturing the movement of migrants into Europe that he analyses to identify strategies of detection. In *Necropolis* (2019) it is a list documenting the deaths of refugees and migrants that attempt to access Europe, scrolling through which allows entry to the city of the dead and the collective body that inhabits it.

Arkadi Zaides, chorégraphe, né en 1979 en Biélorussie, a immigré en Israël en 1990. Sa compagnie est basée depuis 2015 à Villeurbanne (69), il travaille actuellement en Europe. Zaides est titulaire d’un Master en chorégraphie de l’école de théâtre d’Amsterdam. Il s’est produit dans plusieurs troupes israéliennes, dont la Batsheva Dance Company et la Yasmien Godder Dance Group. Il a entamé une carrière indépendante en 2004. À travers ses projets, Arkadi Zaides aborde les questions sociales et politiques, sous l’angle du conflit israélo-palestinien tout d’abord, puis dans le contexte européen actuel. La pratique artistique de Zaides a pour but de susciter un débat critique, utilisant le corps comme médium à travers lequel les questions sociales et politiques trouvent leur expression la plus poignante. Ses spectacles et installations ont été présentés dans plusieurs lieux et festivals en Europe, en Amérique du Nord et du Sud et en Asie, dans ces pays entre autres : la Portugal, l’Portugal, les Pays-Bas, la Suisse, la Suède, le Canada, les Etats-Unis, la Chine, le Japon, la Norvège, la République Tchèque, la Pologne, l’Portugal, la Grèce, le Portugal, le Brésil et la Chine.

PERFORMANCES, LABORATOIRES ET OBSERVATOIRE

Meta-slam
Jérôme Cabot

Institut National Universitaire Champollion (France)

English follows

Un méta-slam est une performance poétique, écrite puis interprétée *in situ*, dans le cadre – et particulièrement en clôture – de rencontres scientifiques ou professionnelles éminemment sérieuses : colloques, congrès, séminaires, débats, conférences. Ni poésie savante ni interlude d’humoriste, le méta-slam se veut une authentique contribution à l’éclairage, la mise en perspective ou la subversion des discours tenus dans la situation, et de la situation vécue elle-même.

Le méta-slam est composé en direct, à partir de la matière écoutée, observée et réélaborée au fil des interventions ; il se nourrit de ce qui se dit, à la tribune ou dans la salle. Il fait ensuite résonner non seulement des bribes de discours, celui des conférenciers, celui des auteurs, artistes ou oeuvres qu’ils ont pu évoquer, mais aussi celui de l’auditoire, par la reprise de titres, des citations, des échos, des homophonies, des dérivations, des défigements, des mots-valises, des associations d’idées. Le méta-slam accueille aussi les digressions, les apartés, les lapsus, les incidents techniques. Le méta-slam est par définition oral, situationnel, éphémère et daté. Il est forcément imparfait. Mais c’est un discours collectif, en ce qu’il est un collage de bribes de la parole de toutes et tous, éparses, subjectivement, partiellement et partialement raboutées par le méta-slameur, sans aucune obligation de rigueur, de référence ni de déférence dans ce patchwork. Cette composante collective, le méta-slam la partage avec le slam entendu comme scène ouverte, dont il se distingue en revanche par son dispositif, différé en deux temps distincts : la succession de prises de paroles ès qualités, puis leur restitution individuelle, incomplète et désinvolte, en bric à brac. Le méta-slam est une quintessence humble, mais possiblement irrévérencieuse, des discours pluriels de la journée, légitimes et autorisés, *ex cathedra* – ou accessoires, dérivés, parasites. C’est un discours indiscipliné.

L’effet d’un méta-slam réside dans l’introduction d’un déplacement poétique, à la fois dans la distance « méta », le point de vue simultanément décalé et en prise totale avec l’objet et la situation, l’intelligence accrue et sensible, la poétisation de l’événement. Le méta-slam est une opération situationniste. En bref, sa vertu, son utilité, sa valeur heuristique et scientifique, résident dans la sérendipité, qui est l’aptitude à faire par hasard une découverte inattendue et à en saisir l’utilité.

Ni poésie savante ni interlude d’humoriste, le méta-slam se veut une authentique contribution à l’éclairage, la mise en perspective ou la subversion des discours tenus dans la situation, et de la situation vécue elle-même. Et en cela, le méta-slam est une affaire sérieuse.

Jérôme Cabot, qui au siècle dernier fut élève de l’École Normale Supérieure de la rue d’Ulm, est maître de conférences en littérature française à l’Institut National Universitaire Champollion d’Albi, où il est également chargé de l’action culturelle et de la licence professionnelle « Développement culturel des territoires ruraux ». Après ses premières recherches, d’orientation stylistique, consacrées à l’énonciation romanesque, la polyphonie et les discours rapportés (notamment chez Albert Cohen), il a tourné sa démarche vers la recherche-crédation, autour de l’oralité poétique et de l’indiscipline, au sein du laboratoire LLA-Créatis de Toulouse. Il a organisé le colloque international « Performances poétiques » (Albi, mars 2015) et a dirigé le volume collectif du même nom qui s’en est suivi, paru en 2017 aux Editions Nouvelles Cécile Defaut. Naguère très impliqué dans les premières scènes slam toulousaines entre 2002 et 2006, Jérôme Cabot anime régulièrement des scènes ouvertes, des master classes et des ateliers d’écriture ; il assure notamment la direction artistique du groupe d’étudiants poètes de l’INU Champollion, alias Jeff Champo, qui publie un volume par an depuis 2006. Poète et performeur sous le nom de Jikabo, il est auteur et interprète aux côtés du guitariste Bruno Izarn, au sein du duo de poésie brutale Double Hapax,

Meta-slam

Jérôme Cabot

A meta-slam is a poetic performance, written and then performed *in situ*, within the context – and notably within the confines – of a professional or academic event: a congress, conference, lecture, seminar or debate. The meta-slam is composed live and direct, as the event unfurls, in response to material that is listened to, observed and re-worked; it is nourished by what is said either by the speaker, or in the auditorium.

It is written over the course of the day, as an exercise in listening, gleaning, selecting, juxtaposing, montage and linking. It then enables not only snatches of speech from conference speakers, authors, artists, or works that have been mentioned, to resonate, but also things said by the audience, quotations, echoes, homophones, ironic asides, portmanteau terms and other plays on words. The meta-slam also welcomes digressions, Freudian slips and typos (such as those caused by the playful little mouse that came to distract the Méta 3 at the LLA-Créatis seminar). By definition, the meta-slam is oral, situated, ephemeral, and rapidly becomes dated. It is, inevitably, imperfect. It claims to be nothing more than a product of its own circumstances. But it is a collective product in that it is a collage of scattered snatches of speech uttered by anyone and everyone, which are subjectively and partially (in both senses of the word) pieced together by the meta-slammer, whose patchworking holds no obligation to rigour, reference or deference. By virtue of its primary sources, the meta-slam is a collective work, whose collaborative nature earns it its legitimacy, and a sympathetic ear for the part of its audience. The meta-slam shares characteristics with conventional slam in that it is open-mike, but it differs in its format in two distinct ways: the succession of speakers that contribute; and also their incomplete, casual, bric-a-brac presentation. The meta-slam represents a humble, yet possibly irreverent quintessence, of the plurality of legitimate, authorised, official voices, but also inconsequential, derivative or parasitic noises, that are heard over the course of the day. It is undisciplined.

The effect of the meta-slam resides in the introduction of a poetic displacement, which both creates a distance or dislocation – “meta”; and simultaneously remains synchronised with the situation it represents, in order to poeticise it. The meta-slam is a situationist operation. In brief, its virtue, its use, its value as an exploratory and learning tool, reside in serendipity, which is the ability to make unexpected discoveries and to seize their use.

Jérôme Cabot, who was a student at the École Normale Supérieure rue d’Ulm, is a lecturer in French literature at the Institut National Universitaire Champollion in Albi, where he is also responsible for cultural activities and for the undergraduate degree in « Développement culturel des territoires ruraux ». After a period of initial research into novelistic style, polyphony and reported speech (notably in the works of Albert Cohen), he turned his attention to practice-research, in the area of poetic orality and “undiscipline”, with the LLA-Créatis research group in Toulouse. He organised the international conference « Performances poétiques » (Albi, March 2015) and has edited a volume of essays of the same name, published in 2017 by Editions Nouvelles Cécile Defaut. He was very involved in the Toulouse slam scene from 2002 to 2006, and now regularly runs open mikes, master classes and writing workshops. Notably, he is in charge of the artistic direction of a group of student poets at the INU Champollion, alias Jeff Champo, which has published an annual special issue since 2006. Poet and performer, under the name of Jikabo, he is also an author and actor who works closely with the guitarist Bruno Izarn, as part of the pneuma zeugma rock’n’roll poetry duo. Double Hapax.

« Moi, au théâtre, je veux faire une expérience, si je dois voir deux acteurs qui dialoguent, une série sur Netflix est beaucoup plus intéressante » : c'est ainsi que s'exprime souvent le metteur en scène italien Gabriele Vacis, en évoquant de manière provocatrice la nécessité de repenser la fonction du théâtre dans la société actuelle. Déjà fondateur du Laboratorio Teatro Settimo, berceau du teatro di narrazione (théâtre de narration), en 2017, G. Vacis a créé, avec Roberto Tarasco et Barbara Bonriposi, l'Istituto di pratiche teatrali per la cura della persona (l'Institut de pratiques théâtrales pour le soin de la personne). Conçu comme un département du Teatro Stabile de Turin, l'Istituto veut déployer les fondamentaux de toute pratique théâtrale – la conscience de soi, des autres, de l'espace et du temps – afin de promouvoir l'inclusion et l'intégration dans un tissu social urbain déstabilisé par les phénomènes migratoires. À travers des activités multiples réalisées pour et avec les habitants de la ville de Turin et de ses banlieues – entretiens-vidéos avec des migrants et des membres d'associations qui s'occupent de leur accueil, rencontres, stages dans les écoles, créations – G. Vacis et ses collaborateurs construisent un espace intermédiaire, ancré dans le local mais ouvert au monde, où le partage des expériences permet la configuration de nouvelles modalités de l'être ensemble. Cette communication étudiera les initiatives de l'Istituto au croisement de conte, rituel et documentaire, et, dans le sillage de la réflexion sociologique de Bernard Dort sur l'affirmation de la mise en scène moderne, interrogera la relation entre transformations sociales et mutations des pratiques théâtrales dans le contexte de l'Europe contemporaine.

Erica Magris est maître de conférences au Département Théâtre de l'Université Paris 8 et chercheur associé à THALIM-CNRS. Elle s'intéresse à l'histoire du théâtre contemporain (XXème - XXIème siècles), italien et européen (relation entre théâtre et nouvelles technologies, phénomènes d'intermédialité, formes théâtrales documentaires), et porte une attention particulière aux artistes italiens peu étudiés en France (Giovanni Testori, Luca Ronconi, Virginio Puecher) et à l'étude comparatiste des cultures théâtrales françaises et italiennes entre esthétiques, formes d'organisation et politiques culturelles. Avec Béatrice Picon-Vallin elle a dirigé l'ouvrage Les Théâtres documentaires, à paraître fin 2018 chez Deuxième époque.

Boiler Room

Mélanie Perrier

ESPAS, Institut ACTE, U. Paris 1-Panthéon Sorbonne (France)

CORPUS VIVANT : Protocole performatif

Laboratoire du Geste

Mélanie Perrier et Barbara Formis

ESPAS, Institut ACTE, U. Paris 1-Panthéon Sorbonne (France)

avec Simona Polvani, ESPAS, Université Paris1; June

Allen, ESPAS, Université Paris1; Garance Dor, Université Paris1; Valentina Fargo,
Université Paris1

Ce dispositif consiste à mettre en lien des matériaux divers issu d'un corpus prédéfini (œuvres plastiques, spectacles, performances, portraits, partitions, citations, courts textes, propres à l'environnement artistique et théorique de l'art et du spectacle vivant) ayant tous un rapport au geste (esthétique, artistique, pratique..), et ce pour créer en direct un schéma (au mur ou à l'horizontal).

3 à 4 duos activent ce protocole qui fonctionne comme un jeu minuté, soumis à des règles.
Matériaux en présence : 3 à 4 tables sur lesquelles sont répartis les différents éléments du corpus constitué. Une table centrale avec une sonnette, à activer après chaque dépôt d'élément dans le schéma. Le sens est circulaire (dans le sens des aiguilles d'une montre), pour l'enchaînement des duos. Au bout d'un tour, les duos changent de table.

TEMPS 1 : Placement de la cartographie de départ en 5 mots piliers (revisité pour celui-ci): frontières-corps-espace-mouvement-temps. Ces mots-piliers constituent le paysage d'ensemble du jeu et du schéma à venir. Ces 4 mots permettent d'annuler toute logique d'arborescence et vont organiser et déterminer les logiques de positionnement et de proximité ou d'éloignement de chaque document posé au fur et à mesure.

TEMPS 2 : Construction du schéma. Par duo : l'un-e choisit un élément dans le corpus de sa table, le donne à l'autre qui le lit ou le montre et la 2e va le positionner dans le schéma qui se constitue au fur et à mesure des passages des duos. Chaque duo rebondit et répond en proposant un nouveau document à celui qui vient d'être déposé. Chaque passage est minuté. A l'issue de chaque passage, il convient de sonner. Gestes de déposition : inscription dans un espace et une géographie. Gestes des rapprochements / d'éloignement : l'évaluation de l'écart entre les items.

TEMPS 3 : Ajout de lien (adhésif) entre, par dessus les éléments du schéma. Formaliser, superposer les liens signifiants entre les éléments : Gestes de superposition : correspondance d'idées/ pointage de similitudes.

TEMPS 4: Lecture en sérendipité du schéma : circulation une par une à l'intérieur du schéma, en faisant une lecture en traversée, décrivant ce qu'elle voit et parcourt en direct : lorsque le corpus devient une « partition performée ».

TEMPS 5 : déconstruction du schéma : on ôte les éléments un à un : qu'est ce qu'on retire? Qu'est ce qu'il reste? Les gestes d'oblitération et de soustraction comme résolution.

La version horizontale du schéma ne donne pas de face ni de sens de lecture, puisque le public se situe tout autour. Elle permet donc une multiplicité de point de vue. Elle permet également une tout autre implication et intégration des corps des participant-es qui « entre » littéralement dans le schéma pour le faire.

Ici, ce ne sont pas les sens prédéfinis ou sous-jacents des éléments qui sont mis en lien, mais les gestes d'agencement qui créent le sens entre les éléments. Cela laisse la place au corps agissant, où le corps se fait prolongement d'une pensée logique et analytique, tantôt correspondante, tantôt divergente, tantôt complémentaire. Ici la pratique logique en jeu par le corps n'est pas sa capacité à interpréter des signes mais bien de partir de ces signes (langage, image) pour les « performer ». Ce qui se trouve ici c'est la performance du signe, par non pas la valorisation de l'association d'idées, mais par la succession de gestes .

Mélanie PERRIER. Chercheur à Institut ACTE (CNRS) de l'Université Paris 1 Panthéon Sorbonne, elle a fondé en 2005 le Laboratoire du Geste qu'elle co-dirige depuis 2007 avec Barbara Formis, équipe et structure de recherche autour des esthétiques du geste en jeu dans les pratiques artistiques contemporaines. Ses travaux se concentrent sur l'élaboration d'outils et de formes critiques pour le champ du performatif. Elle est sollicitée par des institutions culturelles (SACD, DICRéAM) comme expert danse. Elle est, par ailleurs, Maître de Conférences en Arts Plastiques/performance à l'Université Sorbonne-Universités. Chorégraphe, elle dirige la compagnie 2minimum, est artiste associée au CCN de Caen en Normandie

Arboretum - performance, participative en réseau, pour humains et plantes

Pascale Weber, Institut ACTE, U. Paris 1-Panthéon

Jean Delsaux, Institut Pascal, U.D.A.

Sylvie Roques, Centre Edgar Morin, EHSS

Simona Polvani, APESA, U. Paris 1-Panthéon Sorbonne

+ 14 participants/performers

Malgré la violence de la colonisation, un dialogue s'est mis en place entre l'Europe et les pays ayant reconquis leur indépendance, sans que le Post-colonialisme n'efface les traces de pillages et d'acculturation qui devaient soumettre les autochtones à la conception européo-centrée du Monde. En se référant à la culture d'anciens pays colonisés, les artistes européens, opposent à leur propre culture des énergies nouvelles, ou parfois refoulées... Mais la performance réinvente, par transposition ou évocation, ce qui l'a inspirée, pour éviter de devenir un spectacle exotique spoliant la richesse culturelle des uns pour vendre du rêve et nourrir l'imaginaire des autres. Le duo Hantu s'est intéressé au rituel mortuaire de Sulawesi (Indonésie). À Coimbra au Portugal, premier pays colonisateur de l'archipel, ils donnent une interprétation de ce rituel. Tandis que la France et le Portugal ont une histoire coloniale comparable, la performance de Hantu est retransmise en direct à Paris. En lien via Skype avec le duo, Simona Polvani et Sylvie Roques se font le relai de cette réinterprétation rituelle et encadrent 7 couples de performers qui vont suivre à distance le rituel pour le rejouer sur scène.

Pour chaque couple, l'un est actif, l'autre passif, l'un est centré sur lui, l'autre dans une posture d'accompagnement. La performance a été conçue comme une cérémonie rituelle d'échange avec ce qui n'est plus, nos morts, notre passé, mais aussi avec ce qui est, et que le monde moderne nous invite à négliger, le silence collectif, le monde du Vivant et du Végétal. Elle signe un refus d'exotisme et de nostalgie pour décentrer notre attention, demander ce que deviennent les rituels ancestraux et la culture dans un contexte de développement écotouristique mondialisé et de transposition culturelle. Quelle est cette culture métissée que l'Europe a construit sans en avoir le projet ?

©Hantu, projet arboretum, juin 2018.

Hantu (Weber+Delsaux) est un duo de performers dont le travail traite de la mémoire du corps et des fantômes qu'il porte en lui : le corps est en même temps medium et champ d'investigation privilégié. Hantu a présenté son travail au Palais de Tokyo, au Musée de la Nature et de la Chasse (Paris), à la Maréchalerie (Versailles), au MUDAM (Luxembourg), à l'Institut Repine (St-Petersbourg), à l'Institut Kesenian (Jakarta), au Musée Kheireddine (Tunis), à Plymouth, Montréal, Taipei... (www.hantu.fr)

Simona Polvani est une artiste-chercheuse. Doctorante à l'ED APESA Univ. Paris 1 Panthéon-Sorbonne sous la direction de Pascale Weber. Elle prépare une thèse sur la performativité dans la dramaturgie de Gao Xingjian en cotutelle avec l'Università Alma Mater Studiorum de Bologne. Elle a participé à différentes créations : *Passi. Errare e umano* (Chateau Ephémère, Carrière-sous-Poissy), *Disorientamento* avec Ludivine Allegue (Musée des arts et métiers, Paris)... et performé pour les artistes Annie Abrahams, Romina De Novellis, Mélanie Perrier, Sakurako, Pascale Weber.

Sylvie Roques est Docteur en Esthétique, Université Paris 8, Sciences et Technologie des Arts, Habilitée à diriger des recherches, et Chercheur associé au Centre Edgar Morin. Ses thèmes de Recherche concernent l'exploration des formes scéniques performatives et leur sens culturel ; l'histoire du théâtre et des pratiques scéniques ; les « ressentis » de l'acteur et

RÉSUMÉS DES COMMUNICATIONS ET TABLES RONDES

PANELS, ABSTRACTS

How Questioning Eurocentric Philosophy Contributed to Regenerating Europeaperforming Arts: the Case of Hocquemiller and Perrier

Pablo ALVEZ

Université Catholique de Louvain,
Académie royale des Beaux-Arts de Bruxelles (Belgique)

In a now seminal work, Brecht highlights the economy of resources and energy implicit in a stage play by Chinese actors. Among other elements, he highlights that, compared with western practice, there is no attempt to maximise illusion, manipulate *mimesis*, or make the audience “see” itself in the character. Thus Chinese acting incorporates pre-identification and pre-empathy, and its elements of strangeness actually add to Otherness.

I will discuss the main elements of non-western thought implicit in those artistic practices, then to show how they influenced developments in continental philosophy, which stand as a critique to (and emancipation from) Eurocentric phenomenology (by reformulating intentionality and decoupling consciousness from feeling). Finally I will to show how European performing art regenerated itself by finding inspiration in such new philosophical frameworks, putting them into practice and embracing Otherness, through de-centring, focusing on the *étant* rather than the *être*, on non-projection of oneself upon the (absolute) Other, and a certain condemnation of what is “artificial” and “manipulated” in art, and the primacy of bodily experience over abstract reasoning.

I will try to show how the inventiveness of European performing art can in some cases find its roots in the way artists have used a philosophy of openness towards absolute Otherness – philosophical frameworks that question Eurocentrism and core Western rationality – in order to develop their own ethics, allowing them to expand their aesthetic possibilities. The methodology of Melanie Perrier and of Mathieu Hocquemiller illustrate well this process of regeneration. Perrier devises a methodology informed by the ethics of Levinas, and claims a “we” prior to the “self”. Hocquemiller feels less entitled to speak himself for the Other – he doesn’t feel entitled to project himself upon the Other – and hence invites the Other into his process of artistic creation and scrupulously respects principles of sovereignty and consent.

La difficile ouverture du théâtre russe au métissage et à l'interculturalité

Marie-Christine AUTANT-MATHIEU

CNRS, Sorbonne Université, France

Lorsque paraît en 2013 en Russie la traduction de l’ouvrage de H.T. Lehmann (1999), les festivals de théâtre accueillent depuis plus de dix ans les meilleurs représentants occidentaux du théâtre post-dramatique. Des metteurs en scène comme Y. Boutousov, A. Mogoutchi, K. Bogomolov, B. Ioukhananov s’inspirent de ces nouvelles façons d’aborder le théâtre. Mais au lieu d’utiliser l’analyse du théoricien allemand pour appréhender les nouvelles formes de spectacle, nombre de critiques et artistes se sont positionnés « pour » ou « contre » ses thèses, les « contre » se cantonnant dans une nostalgie du passé où le théâtre « dramatique » s’appuyait sur une pièce structurée par une intrigue et composée de personnages. Nombre sont ceux qui assurent encore aujourd’hui que les modèles occidentaux pris par Lehmann heurtent

les traditions du théâtre russe qui ne devrait en aucun cas devenir un imitateur de ce qui se fait à l'Ouest. La mise en danger du théâtre dramatique russe par des formes importées est vécue souvent comme un traumatisme, voire une agression.

Nous prendrons trois exemples d'ouvertures contestées, voire interdites, au métissage et à l'interculturalité, à partir des réalisations de K. Bogomolov, D. Volkostrellov et B. Ioukhananov.

L'entrée de la Russie dans la mondialisation culturelle, inévitable malgré les contrôles et les interdictions d'un État vigilant, fait voler en éclats l'idée, devenue un slogan officiel, d'exception culturelle russe. L'amorce d'un tournant vers le performatif implique de nouvelles manières d'inscrire le théâtre dans l'espace social et d'associer l'esthétique à la sociologie, à l'anthropologie, à l'économie. Or non circonscrit à des espaces et à des professions identifiables, l'acte théâtral performatif peut devenir subversif, ce que le pouvoir en place depuis 2012 ne peut évidemment pas tolérer.

Marie-Christine AUTANT-MATHIEU est directrice de recherches au CNRS, directrice adjointe de l'unité CNRS-Paris Sorbonne EUR'ORBEM. Historienne du théâtre et spécialiste du théâtre russe et soviétique, elle travaille sur les transferts culturels au théâtre, notamment lors des tournées et des circulations des théories du jeu ; sur l'histoire du Théâtre d'Art de Moscou et la genèse du système de Stanislavski ; sur les nouvelles écritures dramatiques russes ; sur la fabrique du 'soviétique' dans les arts et la culture. Parmi ses dernières publications : *Créer, ensemble. Points de vue sur les communautés artistiques* (ed.), Montpellier, L'Entretemps, 2013 ; *L'Etranger dans la littérature et les arts soviétiques* (ed.), Lille, Septentrion, 2014 ; *The Routledge Companion to Michael Chekhov* (ed. avec Yana Meerzon), London/New York, Routledge, 2015, rééd. complétée 2018. A paraître: *K. Stanislavski. Correspondance, trad. et ed., Eur'ORBEM*, 2018.

***Sclerosis of Europe Versus Active Local Memory.
The Case of Davide Carnevali***

Ewa BAL

Université Jagellone, Cracovie, Pologne

What inspired me to face the problem expressed in the title of my proposal was an overview of dramaturgy "Tramedautore" organized in 2014 by the OUTIS di Milano (14th edition). Its leading theme was the economic crisis which affected Europe after 2008, especially countries such as: Portugal, Italy, Ireland, Greece and Spain, whose first letters created the insulting acronym "PIIGS". By this term journalists described countries that apparently threatened the common European market and currency and menaced somehow a European "common sense". However the young dramatic authors representing those countries (among whom Davide Carnevali from Italy, Maria Tranou from Greece, Armando Nascimiento Rosa from Portugal, Darren Donohue from Ireland, Ferran Joanmiguel Pla from Spain), born in the 1980s, are in a sense "children" of the European system of cultural exchange (they participated in many festivals such as, for example, Berliner Theatertreffen) and in their careers have counted many international internships in British or German theaters. Moreover, representing the point of view of the contemporary cosmopolitan metropolis, their theatrical texts are often translated and put on stage in many European countries.

Therefore, in my presentation I am interested in understanding how these young authors, who are taking part in mechanisms of cultural exchange, express their skepticism towards the institutions and values on which the so-called European identity was founded in the second half of the 20th century. I want to concentrate especially on theatrical and dramatic work of Davide Carnevali (Premio Hystrio 2018) since he seems to me one of the most interesting

examples of this skepticism and of the “oblivion” of Europe (mainly due to the negative effect of globalized economy). Reading his dramas, one can ask questions about the sense of common European interest, culture and identity, not limited to the criticism of imperialism and eurocentrism. In my paper I’d like to answer these questions, putting them in the context of other theatrical tendencies, which mark the decentralized view of Europe, such as performances of local (regional) identities and languages (Upper Silesia in Poland, Catalonia in Spain).

Ewa BAL is an adjunct professor of Performance Studies at Jagellonian University in Cracow (Poland) and a visiting professor at Italian and Spanish Universities. She received a professor habilitation in 2018 and a PhD in 2006 at Jagellonian University. In the years 2004-2008 she was a lecturer of Polish culture and language at University « L’Orientale » in Neapol (Italy). She graduated in Theatre Studies at Jagellonian University in Cracow and in Italian Studies (*Discipline dello Spettacolo*) at “Sapienza” University of Rome (Italy). Author of 2 monographies: *Corporeality in Drama. Theatre of Pier Paolo Pasolini and its Continuations* (Cracow, 2006), *Locality and Cultural Mobility of Theatre. Tracing Harlequin and Pulcinella* (Cracow, 2017, to be translated into English) and of over 30 papers in scientific journals and readers. She co-edited two readers: *Performance, performativity, performer. Definitions and critical analysis* (2013), *Performance studies. Territories* (2017). She translated into Polish several Italian plays by Pier Paolo Pasolini, Emma Dante, Davide Enia, Annibale Ruccello, Enzo Moscato, Fausto Paravidino. She edited a Polish anthology of Italian contemporary drama: *Na jeden i kilka głosów* (Cracow, 2007) and an Italian anthology of Polish modern drama: *Polonia-New Generation* (Napoli, 2007). Her major academic interests are: intercultural translation and cultural mobility of performance and theatre, gender and queer studies, and postcolonial studies. She fluently speaks 5 languages: Polish, Italian, Spanish, French, English. She’s a member of IFTR, EASTAP and of the Polish Association for Studies of Theatre (PTBT).

***Decentering Totalising Visions:
Performativity and Power in Modern Italian Drama***
Zsuzsanna BALÁZS

National University of Ireland Galway, Ireland

This paper addresses the representation of performativity, power and gender in European avant-garde drama written during the rise of European Fascism, focusing on some of Gabriele D’Annunzio’s and Luigi Pirandello’s plays. D’Annunzio and Pirandello are usually discussed as rivals, representing different styles and using different theatrical forms and themes. They are also usually regarded as supporters of authoritarian and Fascist political ideals, who were fascinated with Mussolini’s art of political performativity. Yet both of them revived modern drama and through that revival, they also proposed alternative political and biopolitical visions which questioned the homogenising, conservative and authoritarian discourses of their time. Performativity has always been associated with excess and ambiguity, and therefore it has been hostile to totalising discourses, yet those very discourses have also had recourse to performativity to plant their conservative ideas into people’s minds, to create a cult of respectability and to shape notions of masculinity and femininity as well as notions of normalcy and abnormality. I wish to illustrate that through the theme of performativity, D’Annunzio’s and Pirandello’s plays reveal how the strategies of power work and how crucial the role of performance is in politics and in the manipulation of the people, and that theatre, through its form, is always able to provide a powerful counter-performance threatening the establishments and ideas in which ultranationalism grounds its legitimacy.

Zsuzsanna BALÁZS is a PhD student and IRC Government of Ireland Postgraduate Scholar in the O'Donoghue Centre for Drama, Theatre and Performance at the National University of Ireland Galway. She completed her BA in Italian literature and her MA in English and Postcolonial Studies at Pázmány Péter Catholic University in Budapest. Her main research interests lie in modern Irish and Italian literature, European modernism, gender studies, queer theory, political theatre and W. B. Yeats. Her PhD research considers representations of performativity, power and gender in W. B. Yeats's, Gabriele D'Annunzio's and Luigi Pirandello's late plays in the context of European Fascism and authoritarianism. So far, she has presented papers at various Italian studies and Irish studies conferences, and has published articles on Pirandello and Yeats in peer-reviewed journals.

The Ethnographic Turn In Contemporary European Theatre

Christopher BALME

LMU Munich, Germany

This paper would like to examine how theatrical performance has and continues to position itself in the 'ethnographical turn' within artistic research and practice. In the context of theatre and performance the so-called 'ethnographic turn' refers to a discourse in art studies that attempts to move beyond the postcolonial critiques of representation and othering as formulated by Foster (1995) and others (Berg/Fuchs 1993). Recent scholarly engagement with the ethnographic turn has pointed to new avenues and possibilities to avoid the problematics of othering. By pointing to an ethnographic version of 'relational aesthetics' (Bourriaud) Fiona Siegenthaler (2013) argues that the art historian must adopt similar methods of fieldwork to the artists they study as the artists are themselves engaged in ethnographic research, travel and fieldwork. If so much contemporary theatre both postdramatic and otherwise draws on ethnographic techniques and material for its content (ethnographic data, fieldwork, participant observation) then how does this reconfigure the spectatorial position? The translation of ethnography into theatrical performance throws into relief questions of metaphoric versus metonymic representation, the inevitable problems of embodying 'the other', and selecting appropriate theatrical 'languages'. The focus here will probably be on the work of Rimini Protokoll, the performance collective which has pioneered a number of formats, one of which includes longer periods of collaboration and residency in locations normally frequented by anthropologists: the red light district of Calcutta, the rubbish dumps of Istanbul etc. I may also include other examples which move towards multi-sited rather than site-specific formats.

Théâtre situé, théâtre à re-situer ? Les évolutions

Isabelle BARBRIS – Paris Diderot, France

Flore GARCIN-MARROU – Toulouse Jean-Jaurès, France

Cette intervention à deux voix saisit l'opportunité de la thématique du congrès (le décentrement du regard, les changements de point de vue et de focale) afin de repenser la notion de « situation » riche d'une longue histoire théâtrale, tant théorique que pratique. Il s'agira d'esquisser une brève épistémologie des usages scénologiques de ce terme, du « théâtre de situation » de l'existentialisme sartrien aux politiques culturelles actuelles du « théâtre situé » (Christophe Blandin-Estournet) se présentant comme innovantes, en traversant quelques réflexions (Souriau) et champs de pensée (phénoménologie, performative turn, situationnisme, écosophie...), que l'on peut faire remonter à la thématique mallarméenne du « spectacle interrompu ».

Le paradigme du théâtre situé hésite depuis ses origines entre un théâtre de la prise directe et concrète sur le monde, et un théâtre du déplacement, du furtif, de la trace voire de la

disparition.

Dans un contexte de valorisation, dans les arts de la scène, des thématiques de la migration, du brouillage des frontières, de la liminalité et de la désartification (Carole Talon-Hugon) se fait jour une aspiration simultanée à la situation (voir les interventions des Intermittent.e.s du désordre, renommés par Vincent Macaigne « Intermittents du chaos »). Notre proposition tend à faire émerger la proposition d'un théâtre non pas situé (du fait des usages paradoxaux de cette notion), mais « re-situé ».

Isabelle BARBÉRIS est normalienne, agrégée de lettres, maître de conférences HDR en arts de la scène à l'université Paris Diderot. Ses recherches croisent réflexion sur les arts vivants (théâtre, danse, performance) avec la philosophie politique. Elles s'attachent aux dimensions idéologiques de la scène contemporaine, ce qui a donné lieu à différents cycles de réflexion sur le kitsch, les figures du parasite, les valeurs du "réel" et du "divers". Ses travaux actuels portent sur les tensions qui animent les jeux démocratiques de la représentation scénique et médiatique : privatisation, contractualisation, naturalisation ou encore hégémonie de la représentation. A paraître : *Du masque au profil. Théâtre et usages 2.0*, Le Bord de l'eau, 2009 ; *Artistiquement correct. La fin de la mimésis*, PUF, janvier 2019.

Flore GARCIN-MARROU est maître de conférences en études théâtrales à l'Université Jean Jaurès de Toulouse. Elle soutient une thèse en 2011 à l'Université Paris-Sorbonne sur « Gilles Deleuze, Félix Guattari : entre théâtre et philosophie » sous la direction de Denis Guénoun. Elle co-fonde ensuite le Labo LAPS, groupe de recherche indépendant menant une philosophie de terrain, dont le terrain est la scène de théâtre. Ses recherches portent en ce moment essentiellement sur la relation du théâtre aux sciences humaines (en particulier à la philosophie et à l'anthropologie), le théâtre et l'écologie, les micropolitiques du théâtre, le théâtre des possibles via les théâtres de science-fiction et d'anticipation...

Elle organise en 2012 et 2014 deux colloques internationaux : « Images et fonctions du théâtre dans la philosophie française contemporaine » (ENS-Ulm, avec Alain Badiou, Jacques Rancière, Jean-Christophe Bailly...) et « Théâtre, performance, philosophie : croisements et transferts dans la pensée américaine » (Université Paris-Sorbonne avec Judith Butler, Avital Ronell, Catherine Malabou...). Membre du Laboratoire LLA CREATIS de l'Université de Toulouse, du réseau anglo-saxon *Performance philosophy* et d'EASTAP (European Association For the Study of the Theatre and Performance), elle est également associée à l'équipe de recherche EsPAS de l'Institut ACTE (Université Paris 1/CNRS). Elle est membre du comité de rédaction de la revue historique *Chimères*, fondée par Deleuze & Guattari.

Ses dernières publications : *Les Scènes philosophiques de la marionnette*, *L'Entretemps*, 2016; « Towards an Ecosophical Theater », *Schizoanalysis and Ecosophy* (Constantin Boundas dir.), London, Bloomsbury, 2017.

Site-Specific Performance Art Projects Within a World Heritage European Town through Sets of Interdisciplinary Practices

Isabel BEZELGA, Ana TAMEN, Telma JOÃO SANTOS
Université d'ÉVORA, Portugal

As members of the Theater Arts Department at the University of Évora, a World Heritage town in Portugal, and having backgrounds in theatre, pedagogy and performance, we started a project on connecting our classes' contemporary practices and approaches with specific

historical places in Évora, through several collaborations with institutions, cultural associations and the city council. *Performance, Heritage and Community* is a project centered on three key interconnected concepts: site-specific, research, and practice. This was developed through several concrete projects, via several site-specific movement, theatre and music performances: the Aquaduct Performance Project (2016), Garcia de Resende Medieval Songbook Performances (2016), Performance on Heritage sites (2018), a *Flashmob* to open 2018 São João Fair, commissioned by the city council, and the production of related academic research.

One of this project's main features is that almost all our performers are actual or former students at Évora's University School of Arts. They come from several cities in Portugal, including the islands, and also from Latin America and Brazil, and they form the main young artistic community in Évora. The project allows us to act on three fronts: professionalization of students, connecting academia to the community, and to helping to build artistic communities outside Portugal "main" cities.

A set of pre-established, improvised and resultant practices is being tested via rehearsals and research. This allows us to propose an experimental methodology, in which research, performance art, dance, fitness, theatre, Kung Fu, ballet, movement improvisation, and composition exercises participate. This gives us a way of presenting a relational methodology in artistic creation, with implications for learning processes and academic research.

Ana TAMEN is a theatre Director, teacher and actress. After earning degrees in Philosophy and Theater, she received her MA in Theater Arts at the University of Minnesota (US). She has directed several plays, mainly in Portugal, but also in the United States and London. She earned her PhD in 2015 at the Algarve University; her thesis was titled: "The Permanent Renewal: contributions to the research on the Actor's Art in the XXI Century." She co-founded the International Theater Center (CIT) in Lisbon, and organized several workshops and meetings to promote international artistic exchanges, with artists such as Bruce Myers, Lee Breuer, Polina Klimovitskaya, Richard Foreman, Richard Thomas, Veena Pani Chawla, and others. Since 2007, she has taught in the Theatre Arts Department at the University of Évora, and has served as department chair since 2017. She became a member of the CHAIA Research Center in 2008, developing projects such as "The Permanent Actor" and "Performance, Heritage and Community."

Isabel BEZELGA has a PhD in Theatre Studies, with Specialization in Theatre and Education and Intercultural Artistic Methodologies. At the University of Évora she teaches in both the Theatre and Educational Departments. She has developed activities as actress, teacher and trainer. Her research focuses on Community Theatre/Participatory Arts and Critical Patrimony, upon which she has published. Her professional memberships include CHAIA/UE, IELT/UNova and CIEP/UE. She is a member of the Monitoring and Evaluation Committee of D.R.C. Alentejo (Theater), the Evaluation Committee for PhD Grants in Arts (FCT), and works with the Ministry of Education as consultant on theatrical curriculum.

Telma JOÃO SANTOS is a researcher, performance artist, mathematician and teacher at the University of Évora. She also documents dancers' and performers' pieces through performative, formal and academic texts. As a performer, she explores ways of dealing with autobiography, virtual, desire, research and power, in projects that include some public presentations. As a researcher, she moves between math and performance studies, using the transitional tools of cultural and media studies, visual anthropology and perception studies.

**(Re)Thinking the Meaning of the European Theatre Institution:
Some Lessons from the Recent Crisis at Volksbühne Berlin,
Kammerspiele Munich and Elsewhere**

Peter BOENISCH

Royal Central School of Speech and Drama, University of London, UK

Earlier this year, just as international academics gathered in London to debate the ‘systemic crisis of European Theatre’, two bombshell news items from German theatre seemed to confirm this very crisis: the dismissal of Chris Dercon after 255 controversial days in office as artistic director of the Berlin Volksbühne, which followed shortly after Matthias Lilienthal’s dismissal from Kammerspiele München. Both failed experiments in reinventing German *Stadttheater* were discussed in terms of the antinomy between, on the one hand, conventional dramatic theatre and postdramatic, performative and interdisciplinary forms and, on the other hand, between the local roots of the German theatre system and its incompatibility with the globalised art world of the 21st century, which was interpreted as an international gentrification of theatre in the name of commodifying art. With this paper, I invite a closer analysis of these recent institutional perturbances in German theatre, and attempt to go beyond such superficial categories. I argue that both the shortcomings of the artistic directors, and the at times hysterical and irrational public reaction to their work, interpreted as case studies, may give us crucial insights into the role and relevance of the theatre institution in present-day (Western) Europe. At a time when theatre directors such as Milo Rau fuel the institutional debate by publishing deliberately dogmatic manifestos on theatre-making, theatre scholars need to sharpen their understanding of the cultural meaning of the theatre institution, instead of confining themselves to debating forms, aesthetics, and contents.

Peter BOENISCH is a Berlin-based German theatre scholar, author and dramaturge. He is Professor of European Theatre at the Royal Central School of Speech and Drama, University of London, and previously worked at Ludwig-Maximilians-Universität München and at the University of Kent at Canterbury. His areas of specialty are directing, dramaturgy, and contemporary dance, with a particular focus on the German- and Dutch-speaking countries, as well as the institutional aesthetics and politics of the European theatre system. His books include *Directing Scenes and Senses: The thinking of Regie* (Manchester University Press 2015), *The Theatre of Thomas Ostermeier*, co-authored with the German theatre director (Routledge 2016), and the volume *Littlewood – Strehler – Planchon* in the series *The Great European Stage Directors* (Vol. 6, co-edited with Clare Finburgh, Bloomsbury Methuen 2018). He edited the forthcoming 30th anniversary new edition of David Bradby and David Williams’s seminal study *Directors’ Theatre* (Macmillan 2019). With Rachel Fensham, he is series co-editor of the Palgrave book series *New World Choreographies*. He is also a Fellow of the Berlin-based International Research College *Interweaving Performance Cultures*, co-founder of the European Theatre Research Network (ETRN), and regular visiting lecturer at various European theatre departments, such as Freie Universität Berlin, Hochschule für Schauspielkunst “Ernst Busch”, and the Université Grenoble Alpes.

***Anne Teresa de Keersmaecker’s Reterritorialization
of the ‘Post-Modern’ Dance Assemblage***
Renate BRAEUNINGER

University of Northampton, UK

Anne Teresa de Keersmaecker’s approach to creating choreography could be looked at as a reterritorialization (in a Deleuzian sense) of so-called post-modern dance from the United States to Europe. She explores choreographic principles that are a result of the experimental approaches of Grand Union and the Judson Dance Theatre in the 1960s in New York. In particular she is intrigued by Trisha Brown’s methods of generating and organising

movement. But De Keersmaecker differs in the source of her movement vocabulary, which is mainly music-- but already existing music, which differs from modern and postmodern dance's independence from music or choreographer-composer collaborations. What marks de Keersmaecker's choreography as distinctively European, is how movement gains emotive and affective impact on the audience. She achieves this by deconstructing gestural movement-- originally generated in the context of text and narrative--and reassembling it in story-less work, using repetition and variations of movement elements. Both demand from the dancers a high concentration on the execution of movement and on each other during performance. The impact on the audience is not so much a tracing of narrative elements, but a sense of intensities, not unlike a folk-dance event. A sense of the here-and-now is created, which exceeds the semiotic reading of moving bodies in space, and draws the audience affectively in. Thereby, it anchors dance within redefined traditions of European theatricality.

Renate BRAEUNINGER - *My main research area is choreomusical relationships, particularly with regards to the choreography of George Balanchine and Anne Teresa de Keersmaecker. In my work I also touch upon questions of the archive, notation, and approaches to interpretation, and meaning-gaining processes. My training is interdisciplinary, both as a musicologist and as a dance scholar. I have taught at numerous German and British Universities, most lately at the University of Northampton, and have published in both my native language and in English.*

Guignol + bunraku + théâtre d'objets socialiste = X
Héritages et hybridations dans les formations d'acteurs marionnettistes
Laurette BURGHOLZER

Université de Berne, Suisse / École supérieure d'art dramatique de Paris, France

« Qu'est-ce que le théâtre signifie pour toi ? – C'est comme le théâtre de marionnettes, mais avec des humains. » Cet échange entre deux personnages dans la pièce *Five Easy Pieces* de Milo Rau induit, a contrario, que le théâtre de marionnettes serait comme le théâtre, mais avec des objets animés. Cependant, la marionnette n'est pas un alter ego de l'acteur, son corps et ses formes ne se bornent pas aux possibles du physique humain.

Les esthétiques du théâtre de marionnettes contemporain en Europe, marquées par ses structures (compagnies et festivals internationaux), sont à l'image même de la migration de personnes et de pratiques. L'orientation vers l'Autre – issu d'un ailleurs temporel, géographique, culturel – constitue une force majeure pour le développement de nouvelles techniques de fabrication de marionnettes et de leur manipulation.

Cette contribution mettra l'accent sur les formations d'acteurs marionnettistes en France et dans les pays germanophones. À travers des études de cas, dont l'École du Théâtre aux Mains Nues (Paris) et l'Académie des arts dramatiques Ernst Busch (Berlin), elle vise à :

- Mettre en évidence les échanges intra- et extra-européens dans les formations, alliant des essais de sauvegarde quasi-passéistes de traditions nationales (par exemple, la marionnette à gaine du type du Guignol lyonnais), l'emprunt de techniques des voisins européens (par exemple, le théâtre d'objets conçu en RDA) et le remaniement d'importations culturelles (comme le bunraku japonais) dans un contexte post-colonial.
- Questionner la notion d'héritage d'un maître, d'une école, d'un lieu, d'une région, d'un pays, d'une identité artistique transfrontalière.
- Comprendre les dynamiques dans l'enseignement fortement diversifié et de courte durée entre le « supermarché des cultures » (E. Barba) qui entraînerait l'uniformisation d'un théâtre de marionnettes mondialisé et la recherche de principes universels d'un théâtre du corps à corps.

Laurette BURGHOLZER - Docteure en études théâtrales (Université de Vienne), elle est depuis 2017 postdoc au département théâtre de l'Université de Berne (Suisse) et chargée de cours à l'École supérieure d'art dramatique (Paris). Sa recherche porte sur le théâtre de marionnettes contemporain en France et dans les pays germanophones, la formation d'acteurs depuis le 19e siècle en Europe et le masque au croisement de théâtre, cirque, mime et cinéma muet. En 2017, elle a soutenu sa thèse de doctorat sur la redécouverte du masque et de l'expression corporelle dans le théâtre français à l'aube du 20e siècle, notamment chez Charles Dullin, Jacques Copeau et le mime Farina. Actuellement elle mène un projet de recherche sur les filiations pédagogiques et culturelles dans les formations d'acteurs marionnettistes au Théâtre aux Mains Nues (Paris), à l'ESNAM (Charleville-Mézières), à l'Académie Ernst Busch (Berlin) et à la HMDK Stuttgart.

**Give us back Shakespeare—
We Will Not Ask for Anything After That:
A conference-performance on the Western Identity of Europe
Fabien-Aïssa Busetta, Kathrin-Julie Zenker
« All the world's a stage,
And all the men and women merely players. »
William Shakespeare, As You Like It**

1 / For this conference, we propose to think about the European cultural identity first from a scenic interpretation by actor Fabien-Aïssa Busetta, then from a theoretical reflection on the aesthetic issues of contemporary documentary theatre, by researcher Kathrin-Julie Zenker.

By bringing together a practical entry and an analytical entry, this two-person presentation will stimulate reflections on the history of Europe, and thus on the real, through the prism of a scenic, partly fictional, *mise en acte*.

Created at the Centre Dramatique National of Montpellier and presented at the last session of the Istanbul Art Biennale (IKSV), the creation "Give us back Shakespeare, we will ask for anything after that" examines, through a performative enactment, one of the cultural issues that marks the history of Europe--its relation to the East, and to its own colonial past.

When, in a meeting with heads of state, Muammar Gaddafi declared in 1989 the crypto Arabness of William Shakespeare (his real name would be Shaykh Zubayr) his message was essentially about Western cultural identity. Since the identity of European Theatre is essentially built on poets like Shakespeare, what happens when such cultural pillars are removed from our culture? Since Occidental identity long been defined by opposition to the East (real or imagined by Orientalist theories) what happens if this contrast is in fact artificial? If cultural borders are blurred, do we have to let go of our Eurocentric vision?

More fundamentally, this project sets the question of cultural identity. While we tend to reduce it to a simplistic homogeneity, where Locals and Foreigners (currently, immigrants) face each other, we discover that cultural identity is multiple, complex. While we have kept Shakespeare locked in our encyclopedias, are we certain that his poetry has not escaped long since? Based on theories of several writers and historians, both Western and Eastern, this theatrical conference offers political, poetic and human interpretations of the idea of the crypto-Arabism of one the historic pillars of European Theatre.

2/ Aesthetically "Give us back Shakespeare, we will not ask for anything after that" is part of the history of documentary forms and the problem of the fictionalization they pose. Starting from a scenic aesthetic which is flirting with performance, the creation breaks not only the

theatrical paradigm of the stage as a place of fiction, but also opposes the person who is the actor to the characters he plays. As we create new stories on stage, as we imagine a possible reality, what does a narrative that goes beyond the factual historical research bring to us? How and in which way is the truth of Art different from the truth of History?

The theoretical presentation of Kathrin-Julie Zenker will first tackle the problem of cultural identity--very present in the current movements of the new Right or « identitaires. » Second, it will shed light on the relationship between fiction and auto-fiction, echoing the work of Swiss director Milo Rau in his trilogy on Europe.

Playing with his crypto-Arabism, Fabien-Aïssa Busetta, whose origins lie somewhere between

Tunisia, Italy and the Levant, reflects on Shakespeare's life through his own. Possible tales of the poet's life lead the author to an auto-fiction, mixing intimate and political thoughts. By triggering a reflection on Orientalism, a widely imaginative theory, this creation highlights the power of fiction over reality, the power of narratives on our lives.

The conference-performance will be in French.

Kathrin-Julie ZENKER is a director and PhD in the performing arts. After studies at the Institut National des Arts du spectacle (INSAS, Brussels) and the Ernst Busch Theatre School (Berlin), where she collaborated respectively with writer Jean-Marie Piemme and director Manfred Karge, Zenker created several documentaries, including *Le silence rouge* about the Red Army Fraction, as well as the performance *Résistance(s)*. Her research focuses on the issue of acting in documentary scenic devices, and, more philosophically on the question of the relationship between reality and aesthetics. She taught for several years at the University of Nice Sophia Antipolis where she co-directed within the CTCL (Transdisciplinary Center for Epistemology of Literature and the Living Arts) a research program around the subject "Arts and Politics" in collaboration with Stefan Kaegi (Rimini Protokoll).

Fabien-Aïssa Busetta - At the age of 17, he entered the City Literary School in London in the class of Ronald Wilson, playing with him the role of Arthur Rimbaud in a European creation commemorating the death of the poet. The following year he joined the Théâtre National de Marseille. In 1994 he spent a year at Hunter College in New York and at the Actor's Studio, where he became a pupil of the singer-actress Abbey Lincoln. Back in France, he joined the team formed by Jacques Nichet at CDN of Montpellier, then went to Belgium to work with Matthias Langhoff. In 1996 he met Jean-Pierre Vincent (director of Paris's Comédie Française) in Paris) with whom he would play from 1999 to 2005.

He subsequently assumed artistic direction of La Réplique, and built it into a strong actors' collective. Within it, he developed workshops around the work of English playwright Edward Bond. He also acted in a number of feature films. In 2014, he was invited by the International Art Biennial of Istanbul to create the first part of Bond's "Parts of War." During his months of creative residency, he conducted theatrical workshops at Istanbul's St Joseph's High School.

He directed and is the co-author of the triptych "Des Rives Un Monde," a documentary theater piece on land ownership in post-industrial societies. In 2017 he began his residency at Rodrigo Garcia's house in Montpellier, writing a lecture about Khadafi's declaration on Shakespeare's probable crypto arabism.

Feminist Fluxus on the Wooster Group's Transnational Stage

Johan CALLENS

Vrije Universiteit Brussel, Belgium

This presentation uses Fluxus as an interpretative context for The Wooster Group's *The Town Hall Affair* (2016), a mediated reenactment of a 1971 "Dialogue on Women's Liberation" hosted by Norman Mailer on the occasion of *The Prisoner of Sex*, in which he tried to refute Kate Millett's critique of the sexism in his novels. Fluxus gained an often negative reputation on account of the authoritarian manner in which its founding figure and organizer, the Lithuanian-American George Maciunas, who dubbed himself "Chairman," tried to promulgate the confines within which Fluxus artists—whether self-confessed practitioners or artists anointed by Maciunas himself—were allowed to operate. Still, for the panel performances which the "Dialogue on Women's Liberation" and its intermedial reenactment constitute, it matters that a number of women artists at one time either were associated with Fluxus or worked in its tradition, notably Millett herself, but also Jill Johnston, one of the panelists, and Charlotte Moorman. The roots of Fluxus are European, arguably dating from the September 1962 "Internationale Festspiele Neuer Musik" held in Wiesbaden. But the nonmovement and its precedents extended to Japan, and New York in turn became a Fluxus hub around 1963-64, thanks to the support of fellow Lithuanian-American Jonas Mekas, on whose journal *Film Culture* Maciunas collaborated for a while. Also connected to the movement was intermedia artist Dick Higgins, who in his publications came to identify the major formal features of Fluxus works, several of which can be identified in The Wooster Group's work, too.

Johan CALLENS teaches at the Vrije Universiteit Brussel and has published widely on American drama and performance. Books of his include *The Wooster Group and Its Traditions* (2004), *Dis/Figuring Sam Shepard* (2007) and *Crossings: David Mamet's Work in Different Genres and Media* (2009). More recently he co-edited *Dramaturgies in the New Millennium: Relationality, Performativity, and Potentiality* (2014) and edited the Spring 2018 issue of the *Journal of American Drama and Theatre* on "Mediations of Authorship in American Postdramatic Mediaturgies."

Link between Theatrical Cultures: Michel Saint-Denis and the London Theatre Studio (1935-1939)

Cecilia CARPONI

Sorbonne Nouvelle - Paris 3, en cotutelle avec l'Università degli studi La Sapienza, Italie

The transmission of acting training is a complex and often controversial topic within theatre studies. Within this scholarly discourse, Michel Saint-Denis's actor pedagogy, often neglected by theatre historians, is an exemplary case study for two main reasons:

1) Saint-Denis (Jacques Copeau's nephew, student and one of his major heirs) was the first to translate the acting practices rediscovered in the École du Vieux-Colombier and by the Copiaus group into a fixed and defined method;

2) He led and adapted Copeau's teachings in the anglophone theatrical world.

This paper explores the first institutional context created by Saint-Denis, which also constitutes the prototype of his pedagogy: the London Theatre Studio, founded in 1935 and active until the outbreak of World War II.

What I wish to investigate is the transition from an entirely experimental practice – that is, the research undertaken by Copeau with his pupils at the École du Vieux-Colombier and in Burgundy – to a proper method. This system was conceived for being transmitted, and therefore systematized, in a fixed and strictly normative structure -- In other words, standardised. Saint-Denis appears to be the custodian of Copeau's legacy, responsible for translating a combination of experimental workshops into a structured method and for their

further development in acting schools programs. Furthermore, upon his relocation from France to England, Saint-Denis becomes the link between two different theatre cultures: the theatre culture of experience (of which Saint-Denis made himself the bearer) and the theatre culture of composition (which he found in England).

Identity and global prospects of the European culture. The theatre research of Rimini Protokoll

Annamaria CASCETTA

Université Catholique de Milan, Italie

Europe is, first of all, an idea, built over the centuries, and a melting pot of peoples and traditions. Europe corresponds primarily to its mobile and inclusive culture, which being in progress, still travels along with people, books, artists and actors, though having travelled for a long time also through wars.

It is commonly and rightly said that today more than ever it is necessary to fortify public opinion, to reduce people's distance from this theme and to create a relationship of trust between intellectuals, artists, pro-European politicians and the people.

European integration and European culture open to a global horizon, are first of all a question of knowledge and understanding. Theatre is an extraordinary form and means to perform such a task, since collective participation and circulation have always been intrinsic to it. Among the various theatre groups, I consider *Rimini Protokoll* the group that, in a more intense and original way over the years, has been committed to this aspect in terms of themes, forms and techniques.

This paper aims to examine certain productions for themes such as *Bodenprobe Kazakhstan* (and the theme of people's circulation); *Remote X* (and the theme of space, time and memory); *Nachlass* (and the theme of the connecting links between generations); *Home visit Europe* (and the question 'How much of Europe is in us all?').

Moreover, this paper aims at illustrating the connection between themes and performing techniques – the active spectator, the performer-expert, delocalisation, the presence and absence of the body – and the search for a live art pertinent to the new times.

Annamaria CASCETTA is former Professor of History of Theatre and former Director of the Department of Communication and Performance of the Università Cattolica del Sacro Cuore di Milano, where she currently teaches History of contemporary theatre and performance. She is a member of the board of directors of the Academy of Biblioteca-Pinacoteca Ambrosiana, of the board of directors of CIT- centro di ricerca e promozione teatrale "Mario Apollonio" and Codirector of the series of volumes "Canon of European Drama." She is also a member of the Editorial Board of Anthem Studies in Theatre and Performance. She has published many books and essays about Ancient tragedy and modernity, theatre of the seventeenth century, and drama of the twentieth century, in particular by Samuel Beckett and Giovanni Testori. She has directed interdisciplinary research on justice and culture, and representation and culture in the transitional age of the eighteenth century.

Aphra Behn, l'Ecumeuse : une esthétique du déplacement

Aline CÉSAR

Université Sorbonne Nouvelle – Paris 3, France

De ce côté de la Manche où Aphra Behn reste encore très largement méconnue, c'est essentiellement par les quelques pages que Virginia Woolf lui consacre dans *Une pièce à soi* que nous la connaissons. Aphra Behn (1640-1689), dramaturge et romancière anglaise de la fin du 17^{ème} siècle, prolifique et célèbre en son temps, mérite pourtant toute notre attention. Surnommée la « George Sand » de l'Angleterre, espionne aux Pays-Bas, aventurière, voyageuse, savante, elle rencontre les indiens d'Amazonie et assiste à une révolte d'esclaves au Surinam. Modèle de liberté et féministe avant la lettre, critique du mariage arrangé et de l'esclavagisme, Aphra Behn est une des premières écrivaines à vivre de sa plume et à s'imposer sur la scène théâtrale londonienne. Un succès qui de son vivant lui vaut d'être moquée comme « pute et poétesse » ('Punk & Poetess'), rappelant ainsi qu'une femme qui s'exprime sur la scène publique était aussi perçue comme une femme publique, puis célébrée par Virginia Woolf comme une pionnière. Femme et dramaturge à succès, jamais tout à fait à sa place, Aphra Behn procède dans sa vie comme dans son œuvre à de constants déplacements, qui la font toujours regarder ailleurs, vers les Flandres, l'Italie, la France et même le Nouveau-Monde. Je me propose d'explorer comment l'imaginaire de l'Europe et du voyage façonne une esthétique du déplacement dans le théâtre d'Aphra Behn. Sa vie d'abord est marquée du sceau du déplacement, à la manière de l'Orlando de Woolf, artiste à l'identité labile qui traverse l'Europe et les siècles. Mais au-delà d'un simple jeu d'influences, l'œuvre d'Aphra Behn est traversée par un imaginaire de l'ailleurs. Ici je m'intéresserai plus particulièrement à trois pièces qui mettent en jeu un triple déplacement : géographique avec les « Ecumeurs des mers » dans *The Rover or the Banish'd Cavaliers* (*L'Écumeur ou les Cavaliers bannis*, 1677), temporel avec la figure mythique de la géante dans *The Second Part of the Rover* (*La Seconde partie du Rover*, 1681), dans le genre enfandans *The Town Fop* (*Le petit maître*, 1676) où des figures de femmes en transgression tentent de déplacer les assignations et les rôles sociaux de sexe.

Le théâtre d'Aphra Behn opère de subtils jeux de déplacements par rapport aux conventions dramaturgiques et va puiser ses représentations hors de ses frontières. Par-delà les conventions de genre et les lieux communs, Aphra Behn l'Ecumeuse fait aussi de son œuvre une aventure : elle déplace son regard en intégrant la figure de l'autre à son imaginaire, elle déplace aussi les formes, en s'affranchissant des frontières et des conventions.

Aline César est autrice, metteuse en scène et chargée de cours à l'IET de Paris 3. Elle mène avec la Cie Asphalte le Projet Aphra Behn, chantier d'écriture, de recherche et de mise en scène au long cours.

La représentation de la Question de Palestine : un théâtre en conflit **Astrid CHABRAT-KADJAN, avec Adeline ROSENSTEIN**

Aborder le conflit israélo-palestinien au théâtre représente un défi à plusieurs titres. La Question de Palestine déchaîne les passions et les affects et les scènes théâtrales européennes comme les artistes et les chercheurs ne s'accaparent que trop peu de cette question. L'Histoire est disputée entre Israël et la Palestine, et il s'avère qu'elle l'est aussi entre les différents pays d'Europe. Le théâtre constitue une scène d'expression de ces différends narratifs. De fait, l'histoire du conflit israélo-palestinien est intimement liée à celle des pays européens. La politique de l'Union Européenne vis-à-vis du conflit reflète les différences de points de vue des pays membres. Les productions théâtrales construisent des espaces de discussions où s'expriment des discours ou contre-discours qui portent ou contredisent tant les positions officielles des États que celles des opinions publiques nationales.

La communication proposée a pour objet de s'interroger sur la mise en scène du conflit israélo-palestinien depuis l'Europe à partir du travail de la metteuse en scène Adeline Rosenstein. Son spectacle, *Décrié-Ravage* relève le défi de démêler "le noeud" de l'histoire du conflit israélo-palestinien, son origine dans l'impérialisme européen, "l'invention de la

Terre sainte” selon l’expression de l’historien Henry Laurens. Ce spectacle très documenté de 4h, en 6 épisodes de 1799 à 1948, est le fruit de plusieurs années de recherches et d’expérimentations scéniques, menées par son autrice ; il est écrit comme une mise en conversation de plusieurs regards : scientifique, artistique et, à travers les questions de traduction, poétique. Ce spectacle se joue des codes de la conférence universitaire et du théâtre documentaire, notamment de l’usage des images et de la vidéo, pour questionner la manière avec laquelle, depuis l’Europe, des armes et des catégories sont fabriquées puis exportées, pour décrire et détruire en même temps. Cette communication est une discussion entre Adeline Rosenstein et Astrid Chabrat-Kajdan.

Astrid CHABRAT-KAJDAN a suivi une formation théâtrale variée de plusieurs années, au jeu d’actrice majoritairement et plus tard à l’écriture dramatique. Par la suite, elle mène des expérimentations plastiques au sein de l’Ecole Supérieure des Beaux-Arts de Tours et développe un itinéraire politique via les médiums des nouveaux médias et de la performance. Son exposition de diplôme est une mise en scène plastique d’une dystopie féministe avec de nombreuses femmes comme néo-amazones. Parallèlement, avec un groupe de plasticiens, elle se travestit et joue pendant trois ans dans la pièce *Le Quadriga Invectif (Icare and I don’t, Seuil, 2007)* d’Alain Borer. Elle s’investit aussi dans le milieu associatif et propose notamment des ateliers et des stages de théâtre, de photo, de vidéo et d’écriture à des enfants et des adultes, des personnes en situation de handicap ou en difficulté sociale. En 2014, elle s’oriente dans l’étude des enjeux politiques du théâtre et se rend en Palestine pour participer à la création de *Des Roses et du Jasmin*, d’Adel Hakim au Théâtre National Palestinien de Jérusalem-Est. Astrid Chabrat-Kajdan est doctorante au sein du Laboratoire Passages XX-XXI de l’Université Lyon 2 et réalise une thèse sur la représentation du conflit israélo-palestinien en partenariat entre les scènes européennes et les scènes palestiniennes.

Adeline ROSENSTEIN est née à Genève et a vécu à Jérusalem, à Berlin - où elle fut diplômée de la Hfs Ernst Bush -, puis à Buenos Aires et à Bruxelles, où elle réside depuis près de dix ans. Elle a suivi une formation de clown, puis de comédienne, avant de bifurquer vers la mise en scène et l’écriture d’un théâtre dit documentaire. Sa démarche la mène à se confronter à des questions de société telles que celles soulevées par les femmes de réfugiés politiques, le mouvement squatt, l’histoire des discours sur la traite et la prostitution, les mouvements de chômeurs en Argentine (piqueteros) et dans le cadre, du projet *Décri-Ravage*, la question palestinienne. Ses collaborations avec le milieu universitaire témoignent d’une réflexion approfondie concernant le type de savoirs mobilisés, construits et véhiculés par son travail. Elle est également active dans le domaine associatif, co-réalisant des émissions radio avec des femmes en alphabétisation à Bruxelles - « radio femmes intrépides » - sur des sujets de leurs choix. Elle est invitée ponctuellement par différentes compagnies à écrire, traduire ou faire de la dramaturgie et intervient dans différentes écoles d’art et de théâtre (compagnie Tête dans le sac - marionnettes, Conservatoire de Liège). Les épisodes de *Décri-Ravage* paraissent en bande dessinée avec les dessins de Baladi aux éditions Atrabile.

Un Regard Iranien Sur l’europe

Joëlle CHAMBON

Université Paul Valéry-Montpellier 3, France

Le dramaturge et metteur en scène iranien Amir Reza Koohestani est une figure de passeur. Ses spectacles sont présentés régulièrement et sur de longues périodes au public européen (*Where were you on january 8th ?* de 2010 à 2014, *Timeloss* de 2013 à 2015), et leur production s’appuie sur des partenaires français, suisses, belges ou allemands. Koohestani s’est aussi familiarisé avec certaines tendances de la scène européenne contemporaine, en allant étudier l’écriture dramatique documentaire à l’Université de Manchester.

Son travail aborde des sujets qui semblent spécifiquement iraniens (dans *Dance on glasses*, *Quartet*, *Where were you...*), aussi bien que des sujets « exotiques » proposés par des auteurs occidentaux (Tchékhov pour *Ivanov*, Tim Crouch pour *The Fourth Wall*).

L'objet de notre communication sera précisément le regard porté par Koohestani sur l'Europe depuis l'Iran. Plusieurs spectacles nous le rendent sensible : *Amid the clouds* (2005), la rencontre de deux migrants iraniens sur les routes de l'exil européen, et *Hearing* (2015), l'histoire de l'émigration ratée d'une jeune fille rebelle, sont sans doute les plus explicites. Mais d'autres spectacles pratiquent une sorte de « greffe » d'un regard iranien sur un texte européen ; après *Ivanov* (2011) et *The Fourth Wall* (2012), c'est le cas du tout récent *Der Fall Meursault* (2016), une recreation-adaptation du texte (*Meursault, contre-enquête*) dans lequel l'algérien Kamel Daoud dialogue avec le français Albert Camus à propos de *L'Étranger*.

Autant de greffes, à la fois réussies et problématiques, qui font apparaître l'Europe comme un lieu d'exil, de confusion et de vertige, de re(co)naissance et parfois de mort...

Joëlle CHAMBON a rejoint l'université après des études de Lettres (ENS, agrégation de Lettres Modernes), et une expérience professionnelle de collaboratrice artistique dans plusieurs théâtres nationaux (à Montpellier, Marseille, et Paris). Après une thèse sur le théâtre dans l'œuvre de Nathalie Sarraute, elle est élue maître de conférences à l'Université Paul Valéry-Montpellier 3.

Ses dernières publications concernent des metteurs en scène (Bob Wilson, Guy Cassiers), des auteurs (Hanoch Levin, Marie NDiaye, Bernard-Marie Koltès), ou des dramaturges-metteurs en scène (Amir Reza Koohestani, Lucia Calamaro). Elle a préfacé deux nouvelles traductions de textes de Strindberg par Terje Sinding (*Créanciers* et *Écrits sur le théâtre*, éditions Circé 2011 et 2014), et co-dirigé *Dramaturgies, Mélanges offerts à Gérard Lieber* (Éditions Espaces 34, 2013), et un volume de la revue *Samuel Beckett Today/Aujourd'hui : Beckett, clinique et poétique du vieillir* (Brill/Rodopi, 2016).

Alternative Models of 'Interculturalism'

Giorgia CIAMPI

University of Exeter, UK

From Pavis's hourglass model to the taxonomy proposed by Lo & Gilbert, to Erika Fischer-Lichte's shift from 'intercultural' to 'interweaving' cultures, the 'intercultural' has been a hot topic throughout twentieth-century theatre and performance practices. In this paper, I will provide a brief overview of the different existing approaches to inter-cross-trans-intra-culturalism. I will begin by clarifying the place of Hegemonic Intercultural Theatre (HIT) within what Petersons calls 'classic' intercultural theory. I will move on to discuss postcolonial critiques by Bharucha, Chaudhuri, and Gilbert & Lo, who accused iconic Western directors such as Brook, Mnouchkine, Wilson and Schechner, of appropriating 'non-Western cultural forms in service of falsely universalising claims that extend imperialist cultural agendas' (Tadashi Uchino, 2017).

As Zarrilli suggests, 'both theatre practices and the discursive frameworks for understanding acting as an intercultural process have already moved on' (Zarrilli, Daboo and Loukes, 2013). In light of this awareness, I will strive to move the argument beyond post-colonial theory by shifting the emphasis from HIT to already existing, albeit less well-known, examples of intercultural practices. I will present some examples of these practices and discuss more in-depth the alternative intercultural approach underpinning the pedagogical model of one specific case study: the Intercultural Theatre Institute of Singapore, a 3-year actor training programme proposing long-term training immersions in four traditional theatre practices from Asia, alternating with training in Western contemporary techniques. I will conclude by

advocating the necessity of finding new models that equally empower all the artists involved in the cultural exchange, while accounting for changing dynamic practices in the era of globalisation.

Giorgia CIAMPI – *I was born and grew up in Italy. After obtaining a BA in Drama and MA in Directing and Actor Training at the University of Exeter with Phillip Zarrilli as my mentor, I embarked on a three-year intensive actor training programme at the Intercultural Theatre Institute of Singapore, immersing myself in four traditional training practices from Asia as well encountering diverse contemporary techniques. During the following three-years in Paris, I co-funded Cage Compagnie with whom I conducted a creative laboratory and toured performances around Europe. As I started to identify current gaps in performance practice, I began my current PhD at the University of Exeter (first year) on the relationship between the actor's affectivity and expression across traditional and contemporary theatre practices. In 2016, I contributed to a special issue of the TDPT journal with an article on performer training at the Intercultural Theatre Institute.*

The Heart of Europe: Globalized Tragedy and Milo Rau's African Trilogy
Lily Maeve CLIMENHAGA

University of Alberta, Canada, and Ludwig-Maximilians-Universität, Germany

Milo Rau's concept of globalized realism expands instances of local trauma to a global level – i.e., it approaches specific instances of local conflict as indicative of deeper systemic issues on a global and transnational level. This realism decentralizes and complicates so-called European spaces – already problematic because of the continent's colonial past and neocolonial present. Using *Hate Radio* (2013), *Compassion: The History of the Machinegun* (2016), and *The Congo Tribunal* (2015/17) – Rau's African trilogy – this presentation will look at how these productions relocate Europe's heart from its cultural hubs (Berlin, Paris, Brussels...) to its economic core – specifically Central Africa. It will explore how these productions engage with the continuation of colonial discourses that remain deeply embedded in real *and* theatrical tragedy. How they challenge these discourses: discourses that serve to externalize conflict and extreme violence by pushing it into so-called non-European spaces, which simultaneously re-inscribes internal moments of violence (i.e., those within Europe's borders) in the recent past as exceptional – i.e., somehow *more* tragic.

What does the pro-genocide radio station in 1994 Rwanda tell us about Europe (*Hate Radio*)? The ongoing civil war in the Congo (*The Congo Tribunal*)? Or a refugee camp on the border between Rwanda and the DRC (*Compassion*)?

This presentation will explore how Rau deconstructs the naturalization of violence in Africa. How by disrupting traditional European notions of realism, his productions push bourgeois compassion to a breaking point through the exploration of a specific event. How Rau's concept of globalized realism subverts Aristotelean (and therefore European) tragic structure in his globalized tragedy, which attempts to reflect the complex cultural, political, and economic interrelations of our increasingly globalized world. And finally, how through the extensive international touring of productions and products by Rau and the IIPM – and now NTGent – engages in this critical and globalized discourse in both practice and policy.

Lily Maeve CLIMENHAGA is a PhD candidate in a joint PhD in Performance Studies and Theaterwissenschaft, under the supervision of Dr. Piet Defraeye (U of A) and Dr. Andreas Enghart (LMU). She is writing about the political, controversial, and undeniably exciting theatre of Swiss theatre- and film-maker Milo Rau and the International Institute of Political Murder. Lily currently resides in Munich, and in addition to academic pursuits, also works as a dramaturg, editor, blogger (*lostdramaturgininternational*), translator (most recently of Milo Rau's forthcoming *Repetition and Ecstasy*), and occasional stage manager.

Massimo Furlan, Foot
Le reenactment du « match du siècle » : le football comme pratique de l'identité européenne ?

Clémentine CLUZEAUD

École doctorale Montaigne Humanités, Bordeaux, France

Les récits sacrés européens ont parfois plus à voir avec le football qu'avec les mythes fondateurs grecs. Ce sport, nous le constatons encore ces derniers mois, avec l'anniversaire de la Coupe du Monde 1998 et la Coupe du Monde en Russie, est le terrain d'émergence de communautés, certes éphémères, mais qui n'en sont pas moins importantes. Nous avons encore en mémoire les images de l'effervescence collective des Champs-Élysées, nous parlons encore de la génération Black-Blanc-Beur de 1998.

Depuis 2002, Massimo Furlan s'empare de ce sport pour réactiver la mémoire collective des habitants des villes européennes. Le performer suisse rejoue seul et sans ballon, au coeur des stades, les matchs de football les plus significatifs des villes qui l'accueillent. Pour chacune d'elle, il choisit d'incarner le joueur qui a été déterminant pour la partie, apprenant ses gestes comme une chorégraphie. Furlan a tour à tour incarné Platini au Parc des Princes à Paris, Boniek à Varsovie, Jürgen Sparwasser à Hambourg ou Rabah Madjer à Porto. Les spectateurs se transforment en supporters dans les tribunes du stade. Le match est alors cette épopée rejouée dont on connaît la fin mais qui continue à ce titre à tisser la communauté. Il n'est pourtant pas à l'abri d'accidents éventuels qui creusent les différences entre l'Histoire et son reenactment.

Comment ce match se transforme-t-il en un objet esthétique tout autant qu'il devient le moyen d'interroger les identités et les appartenances ? Nous analyserons également certaines autres performances de Furlan qui s'emparent tout autant de la question de l'identité européenne au travers des événements populaires (*Eurovision 76*) comme des problématiques contemporaines (*Hospitalités*, sur l'accueil des migrants).

Clémentine CLUZEAUD - *Formée au théâtre à l'université d'Aix en-Provence en parallèle à des études de philosophie, Clémentine Cluzeaud poursuit son cursus à la HEAR (Haute école des arts du Rhin), en section scénographie où elle obtient son DNSEP en 2012. Elle s'engage aux côtés de compagnies et d'artistes qui placent l'espace et l'objet au coeur de leurs recherches comme La Machine, Iltopie ou Les Frères Chapuisat. Elle crée des installations et des performances (Nuit Blanche de Metz, Biennale d'art contemporain du Sentier des Passeurs) et a cofondé le collectif de scénographes Milieu de Terrain. Elle prépare actuellement une thèse intitulée « La scénographie peut-elle faire oeuvre pour elle-même ? » sous la direction de Sandrine Dubouilh (laboratoire CLARE de l'école doctorale Montaigne Humanités – Bordeaux). Dans le cadre de ces recherches, elle est accueillie en résidence au TJP-CDN d'Alsace à Strasbourg. Parmi ses publications récentes : « Porosité, infiltration et anticipation dans l'action: Les liens entre architecture et scénographie dans « Archivolt », de David Séchaud », Nouvelle revue d'Esthétique, n°20, 2017/2.*

Anti-biography of a Nation by Fabrizio Gifuni
Can Present-Day Italy be Reproduced by Means of Theatre?

Fabrizio DERIU

Università di Teramo, Italie

For many decades the European Union has acted as a political and economical entity; but what about culture and the arts? History, politics and different languages ensure that “nations”

still play a key role, especially when and where – as in Italy – there is always a dangerous longing to forget the shadows of the past. Sometimes, the Others are nothing but our own unremembered predecessors.

Under the title *Anti-Biography of a Nation*, the renowned Italian actor Fabrizio Gifuni has collected a couple of quite recent productions: *Na specie de cadavere lunghissimo* (Something like a Very Long Corpse, texts from P.P. Pasolini and Giorgio Somalvico, 2004), and *L'ingegner Gadda va alla guerra, o la tragica istoria di Amleto Pirobutirro* (Gadda Goes to War, or the Tragic History of Hamlet Pirobutirro, texts from C.E. Gadda and W. Shakespeare, 2010). Work in progress (provisionally called With Your Scoffing Silence, from Aldo Moro's letters from imprisonment) is likely going to be added as a third episode. Gifuni is the author and the solo performer of these pieces which were born, he says, «from the desire to compose a big story about the transformations of our nation. About what we were, what we have become or what, after all, we have always been. [...] The result, some years later, is a double glance – cruel and inescapable – at the history of Twentieth-Century Italy».

On the one hand, Gifuni establishes an actual instance of the “critical” actor Pasolini was longing for in his *Manifesto for a New Theatre* (1968) – namely, an actor whose thought has «become transparent», who will be judged good to the degree that «hearing the actor speak, [the audience] recognize[s] that the actor has understood the text». On the other hand, this long-term project provides a brilliant example of how theatre, even though from the point of view of a single country, can deeply feed the quest of self-awareness and identity in present-day Europe.

Fabrizio DERIU - Ph.D., « Sapienza » University of Rome. Assistant Professor in Theatre and Performance Studies, University of Teramo, Italy. Member of the Board of the Ph.D. Program in “Music and Performance Studies”, « Sapienza » University of Rome. Main fields of interest: Performance Studies; actors and acting in 20th-century theatre, film and audiovisual media. Books: *Il paradigma teatrale. Teoria della performance e scienze sociali* (1988), *Gian Maria Volonté. Il lavoro d'attore* (1997), *Lo schermo e la scena* (1999), *Performático. Teoria delle arti dinamiche* (2012), *Mediologia della performance* (2013); he has also translated and edited an anthology of essays by Richard Schechner (*Magnitudini della performance*, 1999). Several essays published in peer-reviewed journals and edited collections. Papers presented in conferences in Italy and abroad (MDW-Wien; University of Surrey; Cambridge University, UK; Paris-Sorbonne; Universidade Nova de Lisboa; University of Malta; University of Toronto; Jagiellonian University, Kraków). Member of the Performance Philosophy International Research Network. Member of the Scientific Committee of “La Valigia dell'Attore” (« The Actor's Suitcase », Annual Theatre & Film Festival dedicated to Italian Actors) where he assists in acting workshops (conducted, among others, by Toni Servillo, Pierfrancesco Favino, Elio Germano, Fabrizio Gifuni, Paolo Rossi).

***Participatory Art and Migratory Experiences
in the Creation of Radix – hope, Illusion and Deceit***

Joana Dória DE ALMEIDA

Célia Helena Superior Arts School, Brésil

The paper aims to articulate a discussion about approximations and conflicts between participatory performing arts and political participation in Europe. This reflection is based on the author's MA dissertation (*Participation and urban space: art as a way of inhabiting the city*) and on the artistic project directed by the author, *Radix - hope, illusion and deception*, in Certaldo-Florence, Italy.

In January 2014, the Cia Temporária of scenic investigation, a Brazilian collective of performing arts, spent a month in Italy for the creation of a site-specific experiment on immigration. The performance related issues of contemporary waves of immigration from African and eastern European countries to Italy with the immigration process from Italy to Brazil in the early XIX century.

According to the depositions of the collaborators of *Radix*, one may receive the right to live in European cities, but not the right to participate in the production of social space and, therefore, the relations that determine our living. This perception locates immigrants as citizens of nowhere, since they can no longer produce the social space of the city they have left, and rarely become social space producers of the city that welcomed them without integrating them.

In order to define the basis of the proposed discussion, we will use Claire Bishop's studies on participatory art and Henri Lefebvre's notion of the *right to the city*. The creation process of *Radix* will be analyzed as a strategy to give body to the conceptual discussion on the limits and possibilities of artistic participation as social participation.

Born in São Paulo, Brazil,

Joana DÓRIA DE ALMEIDA is a performer, director and teacher. In addition to the country of origin, Joana has worked in Italy, Germany and Sweden. The processes of creation with which she is involved, for the most part, inhabit a terrain of blurred boundaries between artistic languages. Joana has been the artistic director and actress of the Cia Temporária of scenic investigation since its foundation in 2008. She completed her MA in Performing Arts at the School of Arts and Communications of the University of São Paulo (ECA-USP) in 2018. She was formed as an actress in Célia Helena Theater School (2004), graduated in theater at ECA-USP (2008) and post graduated in Theater Direction (Lato Sensu specialization) at Célia Helena Superior Arts School (2013).

Anatoli Vassiliev - Un européen extrême-oriental

Carole DROUELLE

Université Paris 8, France

Anatoli Vassiliev, metteur en scène et pédagogue européen, est à la fois l'héritier du théâtre d'art russe de Stanislavski et le « dernier chevalier » d'une quête spirituelle sur le plateau. Parti de Moscou et vivant en France depuis 2006, il incarne la figure de l'artiste exilé, interculturel, porteur de traditions européennes multiples, intégré à l'Institution (Comédie Française, Ensatt). Son théâtre est le fruit de croisements faisant aussi des emprunts à des traditions extra-européennes, en particulier d'extrême-orient.

Parmi ces emprunts, on verra à travers quelques exemples comment certaines pratiques martiales asiatiques ont été intégrées :

- à son approche de « l'architecture intérieure » du comédien, qu'il considère préliminaire à toute « mise en place » sur le plateau ;
- à une forme alternative de représentation du conflit sur scène ;
- à la recherche d'un théâtre spirituel.

Ainsi Anatoli Vassiliev, par la singularité de son parcours de vie et de sa démarche de création, construit un dialogue entre diverses cultures et formes artistiques d'Asie et d'Europe.

Carole DROUELLE - Metteuse en scène, agrégée d'Histoire, formatrice et dramaturge. Elle développe des formations et accompagnements destinés aux auteurs de théâtre et collabore

avec plusieurs structures : Théâtre de l'Acacia, Collectif A Mots Découverts, Harmoniques-Profilculture. Doctorante à Paris 3, elle mène des recherches sur les liens entre arts martiaux et jeu de l'acteur dans une perspective interculturelle entre Occident et Orient.

Post-dictatorship Theatre in Portugal : Alternative Framework(s)

Angela FERREIRA

University of Alberta, Canada

This paper focuses on Portuguese theatre after the Carnation Revolution which began to unlock historical repression. Portugal endured a lengthy dictatorship regime, led by António Salazar, for forty years, until April 25, 1974 (the Carnation Revolution). Although the regime was dismantled in 1974, Portugal is still working its way out of the behaviour of censorship and repressive laws (i.e. legalization of abortion was only implemented 11 years ago). The regime's actions still affect Portugal today on both a national and a transnational level, where relationships with former colonies blur national boundaries under current economic conditions, as in the case of Angola. This decentering of what nation is and who defines these boundaries, puts into question whether art made in Lisbon is European, or if it is more part of the Luso- Hispanic world, attempting a network with the 'global South'.

This convergence of histories brings forth exciting female playwright voices (such as Marcela Costa, Marta Freitas, and Cláudia Lucas Chêu). These playwrights use their texts to address feminism, postcolonialism, and Catholicism. Is these women's voices Portuguese, European, or an accumulation of histories--postcolonial, or independent of any nation (focusing on decolonization of the body)? The post-dictatorship era constructs a new nationhood while it deconstructs its former identity, linked heavily with colonization. Despite this attempt, the Portuguese language is predominant in post-dictatorship theatre, which arguably reinforces neocolonialism through linguistic hegemony. Post-dictatorship theatre in Portugal then is a worthy contribution to cultural transmission in reimagining Europe's future identity.

Angela FERREIRA is a Luso-Canadian Ph.D. Performance Studies student at the University of Alberta with a focus on post-dictatorship Portuguese theatre and female representation on stage. She holds a B.A. (Theatre/French) from UBC and a M.F.A. (Interdisciplinary Studies) from SFU. Angela is a theatre director, playwright, and co-founder of theatre company Theatre Elsewhere; her plays have been produced in Vancouver (where she resides), Edmonton, and London, UK.

The « Translocal» Traffic of Guest Directors in Europe's National Theatres

Benjamin FOWLER

University of Sussex, UK

A host of theatre makers (directors, writers and designers) are crossing national borders with increasing frequency. This paper explores what it means when directors respond to invitations to make work for the repertoires of "mainstream" (often "national") theatres in foreign European cities, particularly when working with ensembles in languages that are not their own. I focus in the first instance on exchanges between the UK and Germany/Holland, investigating the work of Robert Icke (in Amsterdam), Ivo van Hove and Sebastian Nübling (in London), Simon McBurney (in Berlin) & Katie Mitchell (in Hamburg). Mitchell provides a way into this analysis given the geographical spread of her work and its vexed critical reception; lauded across the Continent, she is often invoked in the UK to buttress reductive notions of the "British mainstream" (Hytner 2017) and relegated to a "European auteur" tradition (Rebellato 2010).

Pushing understandings of the "translocal" – "[the] socio-spatial dynamics and processes of simultaneity and identity formation that transcend boundaries including, but also extending beyond, those of nation states" (Greiner and Sakdapolrak) – this paper questions understandings of "national" aesthetic styles, examining the realities of practice through key examples of artistic migration. The work of these practitioners begins to show the need to revise the superficial impression of a divide between British and European theatre traditions, defying reductive narratives of national isolation and exceptionalism by emphasising European heritage and connectedness – a timely counter-narrative given the fast approaching Brexit transition period (2019).

Benjamin FOWLER is a Lecturer in Drama, Theatre & Performance at the University of Sussex. He writes on the practices and politics of contemporary European theatre directors.

**Transcultural Artistic Practice
in Compagnia della Fortezza's performances
Arianna FRATTALI
Université Catholique de Milan, Italie**

The project intends to present the work - now thirty years' worth - of the Compagnia della Fortezza, directed by Armando Punzo at the High Security Prison of Volterra (Pisa, Tuscany), as an example of collective transcultural artistic practice, given the now predominantly multiethnic composition of the company of prisoners-actors. The National Theater and Prison Center of Volterra deals with the promotion and coordination at national and international levels of theater and prison activities in Volterra and Tuscany; activation, promotion and participation in projects with the European Union and non-European nations on theater and prison experiences; collaboration with universities, schools and training centers.

Thus, from 1988 to today, a large group of actors, set designers and costume designers has taken shape, which has created numerous performances on the contemporary Italian stages, garnering European awards such as the UBU prize and the Europa prize. If it is true that the theater has presented itself as an invisible way of fostering freedom within a physical prison, it is also true that the acting company has increasingly come out of the "Fortress", re-designing them within new artistic geographies.

Many famous European dramatic texts (from *Hamlet* to *Les Nègres*) were revisited through the multi-ethnic plurilingualism of the prisoners-actors. This became a starting point for the construction of a collective dramaturgy that, by uniting performer and audience, moves from a strong experience of otherness to a rebuilding of identity.

Arianna FRATTALI is a research fellow at the University of Salerno, formerly PhD in Theater Disciplines and Adjunct Professor of Theater and Performing Arts at the Catholic University of the Sacred Heart in Milan. Studying mainly 17th- and 18th-century theater arts, she has focused on musical dramaturgy, as well as considerations of the borders between theater and media from the 20th century to today, and artistic intersections in general. She is the author of monographs and commented editions - *Presenze femminili fra teatro e salotto. Drammi e melodrammi nel Settecento lombardo-veneto* (Pisa, Serra, 2010), *Testo e performance dal Settecento al Duemila* (Milan, EDUCatt, 2012), *Didone abbandonata* by Pietro Metastasio (Pisa, ETS, 2014) - and numerous essays.

***The Space Between Knowing and Imagining:
On Milo Rau's Europe Trilogy***
Solveig GADE
Aarhus University, Denmark

In his celebrated *Europe trilogy* Milo Rau effectively unsettles any easy notions of Europe as representing a homogeneous imagined community. Through assembling highly diverse personal narratives and historical and political events, here and there, then and now, he invites the spectator to engage in a dialogue on the state of Europe today in ways that go beyond geographical borders, straight temporalities, and linear historiographies.

This paper will be divided into two sections. First I will pursue the relations explored and brought to the fore in the trilogy between, on the one hand, the personal narratives of the actors, and, on the other, key events in recent European history. I will focus on the ways in which past and present events as well as those bodies considered European and those considered not are consistently blurred throughout the trilogy, thereby causing well-known distinctions between Us and Them, Now and Then to collapse. For this purpose, I will rely on the notion of “hauntology” developed by Jacques Derrida.

With a special emphasis on *Empire*, the second section of the paper addresses the production of images in the trilogy. I aim to explore how Rau, by including a wealth of images (from literal photographs to images elicited by the actors' narratives), seeks to prompt spectators to create, rather than suppress, images of the sinister and often violent events pictured in the work. Taking my cue from Didi-Huberman's reflections on “images in spite of all” and mindful of the critique raised against Rau's use in *Empire* of photographs of Syrians tortured to death by the Assad regime, I will discuss how *knowing* and *imagination* become closely entangled in the trilogy.

The overall aim of the paper is to explore how we might think of theatre as a site for engaging critically with inherited notions of identity and community in times of political upheaval. Or more to the point, how we might think of theatre as a site for re-imagining what it means to be European, now and then, as well as a site for exploring the contested space between knowing and imagining.

Solveig GADE, PhD, is Associate Professor in Dramaturgy, at the Department for Dramaturgy and Musicology, Aarhus University. She has published on political engagement and experimental dramaturgies in contemporary theatre and performance in journals such as *TDR*, *Performance Research* (forthcoming), *The Journal of War and Culture Studies*, *Diffractions*, and *Peripeti*. Her current research project centres on “war-critical” strategies in contemporary documentary theatre, dance and visual art, and she is involved in two collective four-year research projects on conflict and art. She is a member of the executive committee of EASTAP: European Association for the Study of Theatre and Performance.

***“Telemachus: Should I Stay or Should I go? - A Cross Cultural and Ever Pertinent
Question in the Time of Crisis***
Eleni GKINI
University of Athens, Grèce

In 2013 the Greek actors/directors Prodromos Tsinikoris and Anestis Azas and the acclaimed German dramaturgist Hens Hillje presented in Berlin and Athens the performance “*Telemachus: Should I stay or should I go?*” continuing their explorative theatrical practise of documentary Theatre. The bilingual performance (Greek and German with English subtitles) had as its main theme the experience of Greek migrants to Germany: actors as well as

ordinary citizens shared their testimonies either concerning the tumultuous decade of the '60s or the contemporary crisis, and related it to the Odyssey. Telemachus as well as the songster provided the coordinates of that wandering, while the use of a video wall, music, giant-size photographs, and the device of the "oracle cure" from whence springs the symbol of the mythical Europe, plus dialogue with the audience made for a performative jigsaw puzzle, in which the familiar converses with the unfamiliar and the subject's longing for relocation remains urgent and unfulfilled.

Documentary theatre employs contemporary means and techniques, but it is mainly the unmediated speech of the amateurs/witnesses that renders the project innovative and artistically challenging. The quest for identity, the picture of Europe today, the testimony of lived experience, the live contact with the audience, and the reference to the Homeric epic imbue the indigenous/foreigner bipolarity with historic associations and cross-cultural meanings. These are delineated through the tools of semiotics; the key-words are documentary theatre, the Other as foreigner, identity, and collective memory.

Note: there will be the possibility of watching part of the performance, as it was videotaped at the Onassis Cultural Centre, Athens, May 2013. If the proposal is accepted, it will be presented in French.

Eleni GKINI earned her PhD in French Theatre at the University of Athens, Department of French Language & Literature. She is Collaborating Academic Member of Staff in Postgraduate Theater Studies, Open University of Cyprus (OUC). She also works as dramatist with actor-director Dimitris Lignadis (Shakespeare's "Romeo & Juliet" at Pantheon Theatre, 2016; Ibsen's "Peer Gynt" at National Theatre of Greece, 2017) & with author-Director Avra Sidiropoulou in her latest play, "Phaedra". She is a founding member of the University of Athens's Center of Theatre Semiotics, where she has made numerous presentations..

'Europe in Crisis, Refugees, and the Challenge of Migration'

Milija GLUHOVIC

University of Warwick, UK

Taking as a point of departure recent writing by theorists such as Étienne Balibar, Seyla Benhabib, and Slavoj Žižek, who in their different ways have argued that the ongoing refugee crisis presents a unique opportunity for Europe to redefine itself, this paper traces the ways in which the crisis and related issues are broached in a range of recent performances such as Elfriede Jelinek's *Charges (The Suppliants)* (2015), Milo Rau's *Empire* (2016 [the final part of *The Europe Trilogy*]), and Yael Ronen and Exile Ensemble's *Winterreise* (2018). How do such performances succeed – or fail – in the context of the increasingly repressive European migration regimes? What possibilities of a 'new foundation' of the European project/reconstructed Europe can be discerned in the European political arena? And what is the role of the Left in reclaiming the material, social, and legal conditions for the acceptance of refugees in Europe? What can be done from the Leftist standpoint to establish unity, solidarity, and hospitality in Europe against a transnational front of forces rejecting refugees?

Milija Gluhovic is Associate Professor of Theatre and Performance at the University of Warwick. His research interests include: contemporary European theatre and performance; memory studies and psychoanalysis; discourses of European identity, migrations and human rights; religion, secularity, and politics. His recent publications include *Performing European Memories: Trauma, Ethics, Politics* (2013), *Performing the Secular: Religion, Representation, and Politics* (2017, co-edited with Jisha Menon) and *The Oxford Handbook*

of Politics and Performance (forthcoming, co-edited with Silvija Jestrovic, Shirin Rai, and Michael Saward).

***Rimini Protokoll et Zirlib : les esthétiques site-specific
de compagnies internationales***

Bérénice HAMIDI-KIM
Université de Lyon II, France

L'enjeu de cette communication est d'interroger, dans une approche alliant analyse esthétique et socio-économique, les effets d'un double phénomène actuel : d'une part, la faveur des esthétiques « site-specific » qui entendent dire quelque chose de la mondialisation et de ses effets tout en les déjouant un peu, par le fait qu'elles reposent sur la rencontre entre artistes et « vrai gens » dans le processus de création et sur des formes de mise en scène de cette rencontre au plateau. D'autre part, la concentration de l'attention à l'échelle européenne et mondiale sur certaines compagnies de rang « international », notamment celles qui développent les projets sus-cités, qui induisent des phénomènes de sur-production/sur-diffusion susceptibles de transformer les termes de ces rencontres et donc des spectacles ainsi créés. Nous procéderons pour ce faire à une étude de cas de deux compagnies, Rimini Protokoll et Zirlib.

Bérénice Hamidi-Kim est maître de conférences en études théâtrales à l'université Lyon 2, membre de l'Institut Universitaire de France, et directrice du laboratoire Passages XX-XXI. Elle est notamment l'autrice de *Les Cités du théâtre politique en France* depuis 1989, préface de Luc Boltanski, *L'Entretemps*, 2013 et avec Séverine Ruset-Penketh de *Troupes, compagnies, collectifs dans les arts vivants : Organisation du travail, processus de création et conjonctures*, *L'Entretemps* 2018. Elle est également co-directrice de la publication de la revue en ligne *théâtre* depuis février 2016 et membre de l'ensemble éditorial de la revue *Parages (TNS/Solitaires intempestifs)*. À la croisée de l'esthétique et de la sociologie, ses travaux portent sur les enjeux politiques du théâtre et sur l'histoire des politiques publiques du spectacle vivant de la fin du XIXe au XXIe siècle.

***Taiji quan in Anatoli Vassiliev's theatre in France:
From Culture Shock to Immanent Transformation***

Ai-Cheng HO
Université de Bourgogne-Franche-Comté, France

Russian director Anatoli Vassiliev has long been integrating the practice of Taiji quan, the Chinese martial art, into his actors' training. In 1992 he was invited to the Comédie Française to present *Le Bal Masqué*, and thereby introduced Taiji to French actors. His working method and theatre vision shook Molière's theatre; his performance provoked polemics. In 2002, Vassiliev was again invited to the Comédie Française, and presented *Amphitryon*. He required the actors to practice Chinese martial arts intensively in order to develop their interiority. The time commitment, strenuousness, and foreignness of the exercises incited confusion and resistance among the actors. However, Eric Ruf, an actor in the production, observed that after this encounter he discovered new freedom in his acting (Pascaud 2014).

In this study I analyze Vassiliev's use of Taiji quan both as an aesthetic form and as a method for building the actors' interiority. Specifically, I investigate how the Yin-Yang theory and Taoist philosophy of Taiji corresponds to Vassiliev's « ludique » acting and scenography. I

take as my case studies the encounters of Eric Ruf, Thierry Hancisse, and Valérie Dréville with Vassiliev, uncovering the types of culture shocks and theatrical innovations that this Russian-French-Chinese confluence provokes.

Works Cited : Pascaud, F. “‘Je n’ai pas un physique de perdant’: Eric Ruf, patron de la Comédie-Française.” *Télérama*. 23 décembre 2014.

Ai-Cheng HO is a PhD student of theater at the University of Bourgogne-Franche-Comté under the supervision of Guy Freixe. In her dissertation, she investigates the uses of Taiji Quan practice and philosophy in the preparation of actors and theatrical performance. She is particularly interested in the practical theatrical innovations that arise through this transcultural and transdisciplinary encounter between an ancient Chinese martial art and contemporary Western theater. Before starting her doctoral work, Ai-Cheng studied theater at the International Jacques Lecoq Theatre School in Paris, and International School of Performing Arts in London. She holds an MA in Theater Studies from the University Sorbonne-Nouvelle Paris-3. In addition to her academic research and training, Ai-Cheng is a Taiji Quan instructor, actress, and executive theatrical producer, having worked on performances in Taiwan and the United States.

Theatres on the Move – Discovering the City and Altering the Spectators’ Experience in Promenade (Stereo Akt, 2018), Cargo Sofia-X (Rimini Protokoll, 2006) and Természetes Vészek’s Death Tours (2006)

Zoltan IMRE

Eötvös University, Hungary

The Hungarian theatre company Stereo Akt advertised its *Promenade* as ‘a production that invites its audience to board a bus and traverse the city, passing through neighbourhoods both familiar and unknown.’ Rimini Protokoll’s *Cargo Sofia-X* also set up a journey from (virtually) Sofia, Bulgaria to the city. In both performances, local spectators were asked to get on to a bus/truck, and start a journey through the given city (Budapest, Basel, Warsaw, etc.), already familiar to them. During the journey, using the various stories of the passersby and truck drivers, filtered through strange theatrical devices, makes the spectators travellers, wanderers, foreigners, or even migrants in their own city. Based on the concepts of heterotopia (Foucault) and non-places (Augé), my paper investigates these kind of promenade productions, which virtually cross national borders, and create liminal zones (Turner) in-between times and spaces. They re-locate the familiar city’s places and the spectators’ position; they re-interpret the differences between local and global, the familiar and the Other, the close and the distant, the home and the foreign. In sum, they establish an intercultural dialogue among these seeming oppositions that goes beyond Europe’s geographical, political and artistic borders. Played in various European cities, using local performers and their experiences, these productions still highlight the fact that (European) identity has always been on the move, and created by the mutual play between local, national, European and global forces.

Zoltán IMRE received his PhD from Queen Mary College, University of London (2005), and is now a reader in the Department of Comparative Literature and Culture, Eötvös University, Budapest. His publications include *Transfer and Translation: Intercultural Dialogues* (co-editor, 2002), *Színház és teatralitás [Theatre and Theatricality]* (2003), *Átvilágítás – A magyar színház európai kontextusban [Transillumination: Hungarian Theatre in European Context]* (editor, 2004), *Színház és szociológia határán [On the Border of Theatre and Sociology]* (co-editor, 2005), *Alternatívok és alternatívák [Alternative Theatre Histories]* (editor, author, 2008), *A színház színpadra állításai [Staging theatre – Theories, Histories,*

and Alternatives] (2009), A nemzet színpadra állításai [Staging the Nation - The Changing Concept of the Hungarian National Theatre from 1837 until today] (2013); and various articles on Hungarian and European theatre.
web: <https://elte-hu.academia.edu/ImreZoltan>

Specters of Colonialism - Specters of Performing Art

Alexander JACKOB and Kati RÖTTGER

Université d'Amsterdam, Pays-Bas

Against the background of the age of Anthropocene (the period during which human activity has become the dominant influence of Earth's climate), our paper examines how the human activity of making art influences its immediate localities. We will analyze how Western art intervenes in a country still determined by its colonial history--the Republic of Congo. With its abundant mineral (and human) resources, it is not only the place where "the most decisive economic battles for a share in the area of globalization" (Milo Rau) takes place. To what extent must every artistic intervention take into account that it is part of an ongoing process of accumulating cultural and financial capital, which in the end will be transferred to the Western metropolises and their entrepreneurs. Questioning the localization and locality of the production, reception and distribution of art, we will compare three arts projects located in the Republic of Congo: Milo Rau's *Kongo Tribunal*, Renzo Martens's collaboration with the Lusanga International Research Centre for Art and Economic Inequality, and Sven Augustijn's project *Spectres*, dealing with the circumstances of the assassination of Patrice Lumumba in 1960, the year of the independence of the former Belgian Congo.

Alexander JACKOB studied theatre, film, and the history of art, and completed his PhD at the University of Amsterdam in 2012. He has been a member of the Amsterdam School of Cultural Analysis (ASCA) since 2007. From 2010 to 2015 he taught aesthetics, theatre and globalization, and music theatre at the Institute of Theatre Studies in Amsterdam (UVA). With Kati Röttger, he published the anthology *Theater und Bild. Inszenierungen des Sehens* (2009). Since 2016 he has been teaching theatre history at the Musical Arts - Academy of the performing Arts in Mainz. He is researching and publishing on current and historical media events.

Kati RÖTTGER is professor of Theatre Studies at the University of Amsterdam. Her current research interests include International Dramaturgy, Theatre and Globalization, History of Technics and Spectacle, Theatre and Philosophy. Selected Publications: *International Performance Research Pedagogies. Towards an Unconditional Discipline?* (2017, co-edited with Sruti Bala, Milija Gluhovic, and Hanna Korsberg), "Spectacle and Politics. Is there a Political Reality in the Spectacle of Society?", in Samir Gandesha, Johan F. Hartle (ed.): *The Spell of Capital. Reification and Capital* (2017); "Occupying Scenes of Thinking: The Case of Antigone", in *Forum Modernes Theater* 47 (2016); *Welt-Bild-Theater. Bildästhetik im Bühnenraum* (2014, editor).

Oliver Frlić and the Audience In and Out of the Theatre

Aleksandra JOVICEVIC

Université de Rome "La Sapienza", Italie

Oliver Frlić, a Croatian theatre director, always irritates his audience with disturbing reality and involuntary memory, using the theatre as a performative tool, a place for social confrontation and political criticism. He is constantly provoking the Post-Cold War societies--former Yugoslavian republics, as well as the Czech Republic, Poland, and Germany, with all

that is difficult to understand and what is suppressed and falsified from their recent past. He is almost *a persona non grata* in these countries, for his radical productions and extreme statements. His appointment as a manager of the Croatian National Theatre in Rijeka (former Italian city of Fiume) spawned a large public debate in 2014, until he finally left in 2016. He and his collaborators approached the theatre as a “found object”, treating it as an alternative theatre space, and not as a national theatre. In the beginning, they not only made audacious changes in its repertory but, by putting various slogans and banners outside of the building; they tried to communicate with people who never go to the theatre. They installed an enormous billboard stating “Theatre for the People”, and for the 2016-17 season, they replaced it with a quote from the Croatian constitution, “Freedom of Thought and Freedom of Speech”.

Through billboards and a new repertory, Oliver Frlić opened a dialogue not only with the city of Rijeka, but with all of Croatian society, which still suffers from many unresolved political and social problems, turning the theatre from a *site-specific* into a *community-specific* theatre. Frlić’s projects always go beyond the emancipation of the audience, since he always tries to deconstruct society’s values, beliefs and traditions. Frlić is never concerned with what can be defined as a success. Most of his productions give the impression of being unfinished, a kind of mis-performance, a sort of bad amateur theatre, strongly influenced by performance art. Most of his audience reacts in a way similar to that of a performance art’s audience: they are disgusted, they protest, or they leave the theatre, but they are never indifferent.

Most of Frlić’s productions meet with censorship regularly, not imposed by government officials or norms, but always by angry spectators, who try to interrupt the performances or protest in front of the theatre. According to Frlić: “When I want to create a conflict with the audience, my dream is to have antagonism between every audience member. The goal is to divide them as much as possible and thus to reaffirm their uniqueness. The task is not to unite them, not to find a common denominator or a common system of values that we share.”[i] Seen in this way, Frlić’s productions come close to what Richard Schechner defines as performance “efficacy”, meaning that the “real” essence of art is communicated by its public impact, and not by the artwork itself, driven by the audience’s desire or resistance toward it.

Aleksandra JOVICEVIC, is a Full Professor at the Department of History of Art and Performance (Dipartimento di Storia dell'arte e spettacolo) at La Sapienza University in Rome and a coordinator of the doctorate in Performance Studies at the same university. She is also a visiting professor at the University of Arts in Belgrade, where she has taught previously, from 1993-2007. She is also a curator of the book series, *Politics and Aesthetics of Performance for Bulzoni in Rome*, for which she has just finished editing a collection of essays by Richard Schechner in Italian, *Il nuovo terzo mondo dei performance studies* (2017). Her article, “Postmodern Antigones: Women in Black and Performance of Involuntary Memory”, will be published in the forthcoming book, *Theatre and Cultural Performances in the Context of Yugoslav Wars*, edited by Stefan Hulfeld, Palgrave MacMillan, 2018.

Approaching the ‘Blind Spots’ in Europe’s Vision of the Korean Peninsula

Tanja KLANKERT

Walter Benjamin Kolleg, Université de Berne, Suisse

The media-hyped meeting between Donald Trump and Kim Jong-un brought the Korean peninsula and the conflict between the North and the South, ongoing since 1950, back into Europe’s field of vision. The politically staged images, however, seem to hide what escapes historical consciousness: the entanglement of the West with the Korean peninsula. Already before the Korean War there was a mutual exchange with the country – then under Japanese occupation – in the course of which Korean artists, including dancers and actors, came to Europe. Exchange continued during the Cold War, under the political

conditions in the FRG and the GDR. The stories of North Korean and South Korean migrants give a different perspective on the two neighbouring countries, their relation to the West, and their inhabitants – especially the case of North Korea, whose people, if they come into the picture as individuals at all, are presented as stereotypes of an authoritarian communist regime. This is the case for historical narratives as well as fictional narratives in literature, whose critical potential lies in an *attention sauvage* (Bernhard Waldenfels) that resists the mediatized political sphere. One example is the many-times awarded drama *Sister Mok-rahn* (2012) by South Korean author Eun-sung Kim, which tells the story of a North Korean defector and, at the same time, casts a glance at the capitalist and corrupt South Korean society from the foreign view of the marginalised refugee. Based on examples from literature, my presentation explores literary and theatrical strategies of alienation, and oblique discourse in theatre historiography, in order to tell different narratives to approach the ‘blind spots’ in the European consciousness and to recollect those whose lives are off-screen.

Tanja KLANKERT is a doctoral candidate at the Walter Benjamin Kolleg, University of Bern. She studied philosophy, German literature, computational linguistics, and theatre and dance studies. She holds a degree in computational linguistics from the University of Stuttgart and a degree in dance culture from the University of Bern. Her dissertation “*The traces of the masks*” on the European reception of Japanese masks from visual and performing arts to robots and avatars was funded by the Swiss National Science Foundation from 2013 until 2016. She has spent time in Japan and in the USA, where she was a visiting scholar at the Graduate Center of the City University of New York (CUNY) in 2016-17. Her research interests are cultural history and theory, comparative aesthetics, phenomenology, philosophy of history, philosophy of technology, dance and theatre history, and transcultural encounters in the arts. with a focus on Asia and Japan.

A Foreigner in the Village: Caroling Practices by Węgajty Theatre
Joanna KOCEMBA

Institute of Polish Culture, Université de Varsovie, Pologne

Węgajty Theatre was founded by German-Polish couple Erdmute and Waclaw Sobaszek, together with another married couple, Wolfgnag Niklaus and Małgorzata Dzygadło-Niklaus (from Austria and from Poland) in 1986. Its name derives from the ethnically diverse Warmian village in which the Theatre exists to this day. The unique formula of the Węgajty Theatre results from its variety of theatricalised traditions, which come from different parts of Europe and dissensual communities, which were instigated and nourished by the members of the Theatre. One of the most significant features of the company is a deep interest in the topics of the interpenetration of cultures, traditions and nationalities, both in the theatre and in the whole culture. The Theatre’s involvement in the problems of modern Europe is built on perceiving these problems from a local perspective – a village situated on a cultural border.

One of the most important activities of the Theatre is caroling, which Węgajty Theatre organizes in the tiny villages, and which cannot exist when the hosts do not let the carolers into the home, since its quality depends on what happens inside. The inhabitants are not passive recipients of the performance, but its co-creators. Foreigners have been present in almost all caroling groups from the very beginning of the practice. Between them were: Trevor Hill (Scotland), Nela Brzezińska (Ukraine), Emilia Hagelganz (Russia) and David Zelinka (Czech Republic). The presence of each of them significantly influenced the whole performance. Thanks to them, some changes in the traditional folk scenario have been made, and people have been reminded that the origins of Polish traditional culture are not Polish, but “multicultural”, “intercultural” or “transcultural,” like the practices of Węgajty Theatre—that is, European.

In my presentation I will take into consideration the formula of caroling itself, and analyze the qualities that the presence of a foreigner from another part of Europe have brought to the performance of caroling. I will describe how the cultural practices from a caroler's traditional culture from another part of Europe were used, and how the villagers responded to the Other. This is of great interest to me, in the context of the growing xenophobia in Poland. I will try to answer the question of whether the Węgajty caroling is a "multicultural", "intercultural" or "transcultural" practice.

Joanna KOCEMBA, MA, *The Institute of Art of Polish Academy of Science, (PhD candidate at the Institute of Polish Culture, University of Warsaw), Poland.*

TABLE RONDE

Theatre through the Iron Curtain, Before and After – Theatrical Exchange between Estonia and Finland from the 1920s to the 2000s

Hanna KORSBERG, Riikka KORPPI-TOMMOLA,

Mikko-Olavi SEPPÄLA, Julia PAJUNEN,

Theatre Research at the University of Helsinki, Finland

Luule EPNER, Anneli SARO

Theatre Research at the Université de Tartu, Estonie

These questions are not new in themselves, but the possible answers are different from in the past. These questions require answers that take into account history - political history as well as the history of theatrical forms – and they also require us to take into account the current world situation, and forces that are present. The aim of EASTAP's first conference, which will focus on the notion of Europe, is to establish a dialogue that goes beyond Europe's geographical, political and artistic borders—a dialogue that reconsiders quests for identity, extremist discourses, and the notions of postcolonialism and the decolonialization of the arts, seeking intersections and reciprocal enrichment.

Performing silenced memories: the participatory site-specific performance of *Fellman's field* – 22 000 peoples' living monument

In our paper we will discuss *Fellman's field* – 22 000 peoples' living monument, a participatory site-specific performance by Kaisa Salmi (2013) as an exceptionally popular mass performance that invigorated the national discourse around a painful conflict, a civil war in Finland in 1918. *Fellman's field* was based on participation of people in remembering the civil war, which is still one of the most silenced traumas in Finnish history. In the European context, questions of guilt, victimhood, participation and trauma have been discussed in theatre, especially since the end of the Cold War. According to Milija Gluhovic, "Interest in the relationship between history and memory has been an important aspect of European historiography since the 1980s." (Gluhovic 2013,10). *Fellman's field* belongs to the tradition of participatory performances in Europe discussing the relationship between history and memory.

Jen Harvie suggests that site-specific performance has potential "to explore spatial and material histories and to mediate the complex identities these histories remember and produce". (Harvie 2005, 44). We agree with Harvie, as *Fellman's field* clearly indicates that a site-specific performance has exceptional potential to promote understanding and constructively handle the complexity of a national tragedy. While the site-specificity is effective as such, the addition of a participatory quality enables the emergence of collectively-felt embodied empathy. In our paper we discuss the possibilities of performance art as a place of reconciliation with the heterogeneous past.

Luule EPNER (1953) is an Estonian theatre and literary researcher, PhD. She is an associate professor at the University of Tartu, Institute of Cultural Studies. She also teaches at the Tallinn University, School of Humanities. She is member of the editorial board of the series of monographs *Heuremata*, and of the journal *Methis: Studia humaniora Estonica* and editor-in-chief of the *Biographical Lexicon of Estonian Theatre*. Her main research fields are relationships between dramatic texts and theatre performances, history of Estonian theatre, and performance analysis. She has widely published on relevant topics in different journals, including *Sign Systems Studies*, *Methis*, *Interlitteraria*, *Nordic Theatre Studies*, etc. She is author of *Draamateooria probleeme I-II (Problems of Drama Theory)*, 1992-1994, and co-author of *Eesti kirjanduslugu (Estonian Literary History)*, 2001, and *Eesti sõnateater 1965–1985 (Estonian drama theatre 1965–1985)*, 2015.

Riikka KORPPI-TOMMOLA is a dance historian at the University of Helsinki. Her thesis (2014) addressed Finnish modern dance during the 1960s. She teaches dance and theatre history and analysis at the University of Helsinki and the Ballet School of the Finnish National Ballet. Previously, she had a dance career for 20 years.

Hanna KORSBERG - Since 2008, Hanna Korsberg has been Professor of Theatre Research at the University of Helsinki. Her research interests include the relationship between theatre and politics in Finland, a topic which she has studied in two monographs. She is the author of several articles on theatre history, historiography and performance. She has been an active member of the IFTR Historiography Working Group since 2001, an executive committee member (2007–2015), and a vice president (2015–2019). She has served as a member of the advisory boards for *Contemporary Theatre Review* and *Nordic Theatre Studies*. She is also a member of the *Teachers' Academy* at the University of Helsinki.

Julia PAJUNEN is researcher at the University of Helsinki. In her PhD thesis, she researched the adaptation of *The Unknown Soldier* by Kristian Smeds, performed at the Finnish National Theatre 2007–2009. Currently, she is working as postdoctoral researcher on a project on theatre relations between Finland and Estonia.

Anneli SARO is Professor of Theatre Research at the University of Tartu (Estonia). In 2010-2014, she worked as a Lecturer on Estonian Culture at the University of Helsinki. Saro has been a convener of the international working groups *Project on European Theatre Systems* (2004-2008, 2017-) and *Theatrical Event* (2011-2017). She has been active as the Editor-in-Chief of *Nordic Theatre Studies* (2013-2015) and as a member of the executive committee of the *International Federation for Theatre Research* (2007-2015). Saro has published articles on Estonian theatre history and system, performance theory and audience research. She has edited several books, among others *Global Changes - Local Stages. How Theatre Functions in Smaller European Countries* (2009, with Hans van Maanen and Andreas Kotte) and *Eesti teatriteaduse perspektiivid* (2013). Her new book *101 Eesti teatrisündmust* (101 Estonian Theatrical Events) was published in 2017.

Mikko-Olavi SEPPÄLÄ defended his thesis on the history of the Finnish workers' theatres at the University of Helsinki in 2007. He works currently at the University of Helsinki as a university researcher and teaches theatre history. He has done research on the political theatre. He has written several books, including a history of Finnish theatre, a cultural history of the 1920s Helsinki, and biographies of both the comic singer J. Alfr. Tanner and the poet Aale Tynni.

Milo Rau : décentrer le regard pour accéder au politique

Hélène KUNTZ

Université Sorbonne Nouvelle - Paris 3, France

Après avoir, au risque du scandale, fait rejouer dans *Five Easy pieces* l'affaire du pédophile Marc Dutroux par des enfants, Milo Rau prend à nouveau appui sur un fait divers dans *La Reprise. Histoire(s) du théâtre (I)*. Il renvoie également à la naissance du théâtre occidental, comme en écho à la référence à la tragédie antique que déployait la fin d'*Empire*. Par définition, le fait divers se situe au croisement de l'intimité où il se joue d'abord et de la publicité à laquelle il accède à travers les médias. Emblématique d'une porosité de l'intime et du politique, il pourrait, comme la référence à la tragédie, permettre à Milo Rau de décentrer son regard par rapport à sa formation sociologique et à la visée politique de son théâtre, et de proposer au spectateur des dispositifs inédits de saisie et de pensée du réel. Dans *Empire*, il s'agissait d'offrir au public un regard inédit sur les mouvements migratoires actuels à travers les témoignages personnels de quatre comédiens. Dans *Five Easy pieces*, le dispositif distancié par la présence sur scène d'une figure du metteur en scène laissait pourtant surgir l'émotion sur un mode paradoxal. Au-delà de leur diversité, les spectacles de Milo Rau s'emploient à saisir le monde à partir du resserrement sur une expérience intime, qui, comme dans la scène de *Compassion – L'histoire de la mitrailleuse* où la comédienne urine sur scène, face au public, met en jeu personnages, acteurs et spectateurs pour offrir une voie d'accès renouvelée au politique.

Hélène KUNTZ - Maître de conférences habilitée à diriger des recherches en études théâtrales à l'Université Sorbonne Nouvelle - Paris 3, Hélène Kuntz a consacré sa thèse à *La Catastrophe sur la scène moderne et contemporaine (Études Théâtrales n° 23, 2002)* et intitulé l'essai inédit présenté pour l'habilitation à diriger des recherches *Le Théâtre à l'épreuve du réel (2010)*. Parallèlement à ses recherches sur les formes contemporaines du théâtre documentaire, elle a établi, avec J.-L. Besson, une traduction et édition nouvelles de la *Dramaturgie de Hambourg de Lessing*, à paraître aux éditions Classiques Garnier. Elle a également organisé plusieurs colloques, notamment, avec C. Hamon-Siréjols et J.-L. Rivière, les seizièmes entretiens Jacques Cartier (*Le théâtre aujourd'hui : histoires, sujets, fables*, Université Lumière - Lyon 2, 2003) ou, avec B. N. Abouddrar, M.-F. Chambat-Houillon et E. Giannouri, le deuxième colloque international de l'UFR Arts & Médias (*Expériences intimes du politique*, Université Sorbonne Nouvelle - Paris 3, 2016).

Transatlantic Currencies
Choreographic Circulations between Europe and America
in Postwar Dance
Timmy De LAET
Université d'Anvers, Belgique

The recent history of Western postwar dance is often construed as a one-way narrative in which the center of artistic innovation gradually moved from the United States to Europe. The dominant view holds that, from the early 1960s and throughout the 1970s, the U.S. – and especially New York City – was the place one could witness the most incisive reformations of choreographic practice (e.g., Banes 1993), while it was only from the 1980s onwards that Europe would take over this leading role and become the locus of dance experimentation (e.g., Lepecki 1999). This stereotypical view, however, disregards the transatlantic exchanges that underlie this shift, and reproduces the myth of the “American Century,” a period that marks the supposedly sweeping dominance of the U.S. across the globe throughout the 20th century.

In this paper, I want to challenge the predominant historicization of postwar dance as a unilateral move from the U.S. to Europe, by tracing how American and European choreographers were not only knowledgeable about each other's practices, but also actively exchanged their expertise or work. I will introduce the concept of “transatlantic currencies” as a fruitful perspective for understanding how the continued interactions between the U.S. and

Europe have been instrumental in shaping the field as it stands now. Contrary to monolithic categories, such as “American postmodern dance” or “European conceptual dance,” I will demonstrate how dance has always thrived on transnational mobility, cultural transfers, and inclusive diversity, which – given the turbulent times we live in – become ever more politically important cultural values.

Timmy De LAET is currently working as a Visiting Postdoctoral Scholar at Temple University’s Dance Department and the Institute of Dance Scholarship (Philadelphia, USA). For his present research project on transatlantic exchanges in postwar dance, he has won Postdoctoral Fellowships from the Fulbright Commission, the Belgian American Educational Foundation (B.A.E.F.), and the Research Foundation Flanders (FWO). Timmy received his PhD from the University of Antwerp in 2016, with a dissertation on re-enactment in European contemporary dance. He had an actor’s training at the Royal Conservatoire Antwerp, graduated in theater and film studies at the University of Antwerp, and studied dance theory at the Freie Universität Berlin. He has been a Visiting Professor at Ghent University and a lecturer at the University of Antwerp and the Royal Conservatoire Antwerp. His research interests include the reiterative nature of live performance in relation to archivization, documentation, and historiography. He has published on these topics in such journals as *Performance Research*, *Tanz*, and *Muséologies*, as well as in the edited collections *Performing Memory in Art and Popular Culture* (2013), *Moments: A History of Performance in 10 Acts* (2013), and *The Oxford Handbook of Dance and Reenactment* (2017). Timmy is, together with Luk Van den Dries, the co-editor of *The Great European Stage Directors Vol. 8: Bausch, Castellucci, Fabre* (Bloomsbury Methuen Drama; forthcoming in 2018). Timmy is also a member of the editorial boards of the Flemish performing arts journals *FORUM+* and *Documenta*.

“An identity Document, Please!”

***The Hybrid Function of Documents in Contemporary Theatre
about Europe***

Stella LANGE

Institute for Romance Languages and Literatures, Université d’Innsbruck, Autriche

Documentary theatre and, especially, re-enactments, have reconquered the stage. Biographic narratives of actors (*The Europe Trilogy* of Milo Rau: *The Civil Wars* (2014). *The Dark Ages* (2015). *Empire* (2016).) or the appearance of contemporary witnesses or persons from ‘real life’ (*The Trilogy* of Alexander Kratzer: *Option. Traces of memory* (2014); *The Years of the Bombs* (2016); *Us. Today! Tomorrow! Europe* (2018), refer in their various narratives to different documents and media (maps, photographs, videos, music) or represent themselves as historic documents. The recent paradigm of a theatre of participation or a “theatre for all with the help of all” shifts the focus to individuals and groups that until now were more or less excluded from the “European canons”. Appearing now, they often provide a transcultural identity, becoming a role model for “a European”. Furthermore, they criticize political, social, and cultural wrong turns as well as retell – and in a postcolonial perspective rewrite – their subjective version of European history and memory, and their doubts and visions about Europe’s future. Thus the document reveals its hybrid function: it refers and proves a past matter of fact, it determinates the present personal position, and it “acts” beyond past and present, sketching a future. In my talk, I will theorize the (altered) function of documents within contemporary theatre productions about “Europe”, presenting a comparative analysis of how differently document (and reenactment) function in Milo Rau’s *The Europe Trilogy* and Alexander Kratzer’s *Trilogy*, which deals with the question of South-Tyrol and the question of minorities in Europe.

Stella LANGE - 2002-2009 “German-Italian Studies” at the Universities of Bonn and Florence 2015 Completion of the doctoral degree (co-tutelle Graz/Giessen) in Comparative Literature/Romance Languages and Literatures with a thesis about the manifestation of emotion in three epistolary novels of the 18th century (peer-reviewed publication in Winter-Verlag, Heidelberg) Since 2016 Post-doc Researcher/Lecturer at the Institute of Romance Languages and Literatur at the University of Innsbruck 2018 Member of the University’s Research Centre “Concepts of Europe” (dir. by Stefan Ehrenpreis)

**Le Cadavre encerclé de Kateb Yacine :
jeter des ponts entre les deux rives de la Méditerranée
Charlotte LAURE**

Université Sorbonne Nouvelle - Paris 3, France

Dès sa parution, la pièce de Kateb Yacine, *Le Cadavre encerclé* (1), tisse des liens entre l’Algérie et l’Europe – liens qui ne cesseront de se renforcer pour interroger esthétiquement et politiquement les deux rives de la Méditerranée. En effet, la pièce est publiée en décembre 1954 et janvier 1955 (à l’orée de la guerre d’indépendance algérienne) dans la revue parisienne *Esprit* et elle est sous-titrée « tragédie », s’inscrivant ainsi dans une tradition dramaturgique éminemment européenne. Notre communication se propose donc d’examiner la façon dont la pièce *Le Cadavre encerclé* parvient à tisser des liens entre Europe et Algérie alors que la guerre d’indépendance fait rage.

En premier lieu, nous tâcherons de montrer comment Kateb Yacine emprunte à la tradition européenne le genre de la tragédie – au moment même où Brecht refuse cette forme dramaturgique (2) – et comment il le renouvelle (3).

En second lieu, nous montrerons comment, au sein de la pièce elle-même, le regard sur l’Autre est retourné puisque l’Europe est vue par les Algériens, et non le contraire. On pense notamment au personnage de Marguerite, fille d’un officier de l’armée française, qui est présentée en ces termes par le chœur : « Voici la Parisienne [...] La fille du bourreau / Elle tarde, elle a tant tardé / À rejoindre le camp des victimes (4) ».

Enfin, nous pourrions nous intéresser au compagnonnage entre Kateb Yacine et le metteur en scène Jean-Marie Serreau comme témoignage d’une pratique artistique interculturelle. La pièce a en effet été mise en scène en Europe (5) grâce à un travail complémentaire entre les deux hommes.

Charlotte LAURE est agrégée de Lettres Modernes. Elle est actuellement doctorante contractuelle chargée de cours à Sorbonne Nouvelle - Paris 3, sous la direction de Sylvie CHALAYE et membre du laboratoire SeFeA (Scènes francophones et écritures de l’altérité) au sein de l’IRET (Institut de Recherche en Études Théâtrales). Son sujet de recherche porte sur les tragédies africaines, caribéennes et malgaches d’expression française. Elle a participé à l’université d’été de l’IRET en Avignon (juillet 2017) en animant une table ronde et coordonné (octobre 2017) une série de rencontres scientifiques autour d’une représentation au Théâtre de l’Opprimé. Son article « Un éclatement du sens qui ébranle ce que l’Occident considère comme théâtre : réécritures et rébellion dans *Io* (tragédie) de Kossi EFOUI et *L’étrangère* de Caya MAKHÉLÉ » est en cours de publication.

**La chronique historique dans le théâtre de Dea Loher :
une Europe des migrations**

Marie Le GUERN-HERRY
Université Paris Nanterre, France

La notion de chronique historique et le rapport du théâtre à l’histoire et au réel ouvrent des questionnements à la fois politiques et esthétiques. Du théâtre épique de Brecht au théâtre

documentaire de Peter Weiss[1], la question du rapport politique du théâtre à l'histoire a largement été saisie par les dramaturges germanophones. Cependant les grandes idéologies du XX^e siècle n'apparaissent aujourd'hui plus aussi frontalement sur les scènes de théâtre et les questions politiques semblent émerger davantage par des chemins détournés, souvent à travers une multiplication des perspectives. Que ce soit à cause d'un éclatement radical de la forme (E. Jelinek) ou d'un décentrement des perspectives et d'une focalisation sur les destins individuels croisés (Dea Loher), la représentation d'un point de vue unifié sur la réalité ne semble plus possible. Ainsi la chronique historique ne se fait plus à une voix, mais en laisse entendre plusieurs, potentiellement contradictoires. Cette prolifération des voix fait aussi écho à la multiplication des échanges artistiques et politico-culturels dans nos sociétés contemporaines au niveau européen et mondial.

L'œuvre dramatique de Dea Loher prend acte de ces changements contemporains, à la fois sur le plan politique et esthétique. À travers les thèmes qu'elle aborde et les personnages qu'elle met en scène, elle invite les spectateurs à se pencher sur des problématiques qui traversent les sociétés européennes. Les questions de la migration, du rapport à l'autre et du sentiment d'être étranger sont centrales dans son théâtre[2]. Se dessine ainsi une représentation de l'Europe comme un espace traversé par des migrations et des récits divers, qui tendent à proposer une certaine chronique historique de la société européenne, sans jamais renoncer ni à la polyphonie ni à la dimension individuelle.

Marie Le GUERN-HERRY est doctorante en arts du spectacle à l'Université Paris Nanterre sous la direction de Marielle Silhouette. Elle a étudié le théâtre et l'allemand à l'ENS de Lyon et a obtenu l'agrégation d'allemand en 2017. Son travail de thèse porte sur le théâtre de Dea Loher, abordé dans la perspective des représentations du corps et des identités féminines. Son approche du théâtre est à la fois théorique et pratique : elle a notamment mis en scène Eugen de Tankred Dorst, une pièce traduite de l'allemand, dans le cadre de son mémoire de recherche.

La Turquie en quête de son théâtre
Une saison aux Théâtres Nationaux d'Ankara,
entre velléités européennes et rêves identitaires
Erica LETAILLEUR

Université de Hacettepe/Conservatoire National Supérieur d'Art Dramatique d'Ankara,
Turquie

Jusqu'où la pensée de l'inter-, du trans-, de l'hybridation culturelle, de la créolisation est-elle pertinente ? (Glissant, 1997) Quelles en sont les limites ? Face aux pratiques de la scène contemporaine dans le contexte globalisé qui est celui dans lequel nous évoluons *hic et nunc*, la pensée du croisement et de la mixité culturelle n'est-elle pas à réinterroger, à travers le filtre de la critique ? (Barucha, 2000)

A travers cette communication, nous proposons de nous pencher sur une étude de cas, portant sur la création théâtrale contemporaine en Turquie aujourd'hui – plus précisément, nous mènerons une analyse exploratoire de la saison 2017-2018 des Théâtres Nationaux d'Ankara.

Le théâtre est apparu en Turquie dans la forme qu'on lui connaît en Europe occidentale à une période très récente (au moment du déclin de l'Empire Ottoman) (And, 1994) et semble être toujours resté un objet culturel importé, que les intellectuels et les artistes continuent tant bien que mal à s'approprier tout en se questionnant profondément sur ce qui fonde(r)ait l'identité d'un théâtre d'essence turque (Kaleci, 2018). Tâcher de saisir ce qui anime les mécanismes de la création théâtrale aujourd'hui dans ce pays au bord de l'Europe (car il n'est toujours ni

dedans, ni en dehors) pourrait certainement également contribuer à mieux comprendre ce qui fonde ce que nous appelons *théâtre*, dans le territoire culturel qui est le nôtre aujourd'hui.

Erica LETAILLER - Chargée de cours en études théâtrales et pratique du théâtre, à l'Université de Hacettepe / Conservatoire National Supérieur d'Art Dramatique d'Ankara (Turquie), elle mène actuellement une recherche sur la création théâtrale (notamment sur la théorie du jeu) et ses paradoxes dans le contexte culturel de la Turquie contemporaine. Elle est docteur en arts vivants et a soutenu, à l'Université de Nice Sophia Antipolis, sa thèse intitulée : *La Voie poétique de l'acteur et les mirages du théâtre professionnel. La formation des artistes du spectacle vivant au centre franco-turc Ayn Seyir 2006-2013*. Elle est également diplômée en ethnologie (EHESS) et en musicologie (Université Paris IV Sorbonne).

Décentrer notre regard sur la fabrique des spectacles européens ? **Sophie LUCET**

Cette communication visera à montrer que le décentrement de l'image de l'Europe n'est pas seulement produit par le renouvellement des formes esthétiques, mais aussi par la mise en place de dispositifs de recherche-action innovants, tel le projet ARGOS, projet européen de type Europe Creative (2018-2021), qui réunit des chercheurs, des étudiants, des médiateurs culturels et des artistes dans le cadre d'une nouvelle communauté de « regardeurs » réunis par l'observation de processus de création européens (Portugal, Grèce, Belgique, Italie, France).

Le projet ARGOS est tout d'abord né du désir de réunir des chercheurs européens ayant déjà œuvré à la constitution d'outils numériques dans le cadre de la génétique du spectacle et désormais désireux de travailler, en lien avec des artistes et des tiers lieux artistiques, sur l'augmentation du regard spectatorial (notion de « regard augmenté ») autour des processus de création européens. Et ce, en construisant tout d'abord un savoir-en-actes avec des communautés de regardeurs élargies : chercheurs en sciences humaines et en humanités numériques ; étudiants de Master ou de Doctorat des deux disciplines ; mais aussi médiateurs culturels des institutions ou tiers lieux associés au projet et groupes de spectateurs.

ARGOS entend donc créer les conditions de rencontres inédites basées sur de nouvelles modalités de rapports au geste de la création artistique. Plus largement, ARGOS engage à une réflexion sur les dynamiques de l'observation des processus de création. Quelles sont les modalités de l'observation ? Quelle est la place du chercheur face à l'événement des répétitions ? Quels sont les effets du regardeur sur le processus et du processus sur le regardeur ? Quelles perspectives épistémologiques en tirer ?

Plus largement, cette communication visera à montrer que le décentrement de l'image de l'Europe tient aussi à la façon dont de nouvelles communautés de regardeurs observeront les processus de création européens, avec cette hypothèse qu'observer, c'est aussi créer.

Sophie LUCET - est la directrice scientifique et le project manager du projet européen ARGOS. Professeure en Etudes théâtrales à l'université Rennes 2 et responsable du laboratoire Théâtre au sein de l'équipe d'accueil EA3208, Arts : pratiques et poétiques, elle a publié de nombreux articles sur la génétique du spectacle. Ses publications les plus récentes sont : *Mémoires, traces et archives en création dans les arts de la scène*, (sous la dir. de Sophie Lucet, Sophie Proust), Presses Universitaires de Rennes, 2017 (310 pages), avec un avant-propos de Sophie Lucet : « Les instruments de refiguration du temps dans les arts du spectacle », 23 pages. *Processus de création et archives du spectacle vivant : du manque de traces au risque d'inflation mémorielle*, (sous la dir. de Sophie Lucet, Bénédicte Boisson, Marion Denizot), Presses Universitaires de Rennes, 400 pages (à paraître en 2019).

Playing the Other: ***Nineteenth-Century International Stars***

as Media of Cultural Exchange
Agata ŁUKSZA
Université de Varsovie, Pologne

The paper explores the transnational dimension of acting careers in the mid-nineteenth century, pointing to “travel”, “transfer” and “transgression” as key categories for the nascent celebrity culture emerging at the crossroads of theatrical and literary cultures of that time. Theatre’s international stars were recognized as (human) media of cultural exchange, who challenged local norms and disrupted predominant paradigms of behavior and appearances, by either assuming or being cast in the role of the Other, thus allowing their spectators to question self-definition and identity.

My paper focuses on the guest performances in Warsaw of the most renowned performers of the second half of the nineteenth-century: Ira Aldrige (1863), a black American who made a tremendous career in Europe by playing in Shakespearean works, especially in *Othello* (Kujawińska-Courtney 2009, Lindfors 2007), and Sarah Bernhardt (1882, 1892, 1909), the “Divine Sarah,” half-French, half-Dutch, a scandalous actress of Jewish origins, who embodied the anxieties of the fin-de-siècle by creating the image of neurotic and emancipated femininity (e.g. Salmon 1984).

The question is how Warsaw’s audiences anticipated and experienced their guest performers, and how these theatre stars were represented in the local press, particularly in terms of their ethnic identity. How might Aldrige and Bernhardt have influenced Warsaw’s theatre culture and audiences, especially considering that at that time, Warsaw was rather a peripheral city, on the western border of the Russian empire? How was their apparent otherness constructed, exploited, and judged in a radically different sociopolitical environment than the one they came from?

Agata ŁUKSZA is an assistant professor in the Institute of Polish Culture, University of Warsaw. She is the author of *Glamour, kobiecość, widowisko. Aktorka jako obiekt pożądania* (Warsaw University Press, Theatre Institute 2016) as well as of numerous articles both in Polish and international journals (e.g. *Feminist Media Studies*, *European Journal of American Culture*). Her research interests include: history of the nineteenth-century and early twentieth-century theatre, particularly the history of theatre’s « fans », and women’s history; gender, body and sexuality; popular and American culture; and especially gothic studies and fan studies. <https://uw.academia.edu/AgataLuksha>

Le théâtre comme outil d’inclusion dans une société en mutation : l’Institut de pratiques théâtrales pour le soin de la personne à Turin

Erica MAGRIS
Université Paris 8 et THALIM-CNRS, France

« Moi, au théâtre, je veux faire une expérience, si je dois voir deux acteurs qui dialoguent, une série sur Netflix est beaucoup plus intéressante » : c’est ainsi que s’exprime souvent le metteur en scène italien Gabriele Vacis, en évoquant de manière provocatrice la nécessité de repenser la fonction du théâtre dans la société actuelle. Déjà fondateur du Laboratorio Teatro Settimo, berceau du *teatro di narrazione* (théâtre de narration), en 2017, G. Vacis a créé, avec Roberto Tarasco et Barbara Bonripoli, l’*Istituto di pratiche teatrali per la cura della persona* (l’Institut de pratiques théâtrales pour le soin de la personne). Conçu comme un département du Teatro Stabile de Turin, l’Istituto veut déployer les fondamentaux de toute pratique théâtrale – la conscience de soi, des autres, de l’espace et du temps – afin de promouvoir l’inclusion et l’intégration dans un tissu social urbain déstabilisé par les phénomènes migratoires. À travers des activités multiples réalisées pour et avec les habitants de la ville de Turin et de ses banlieues – entretiens-vidéos avec des migrants et des membres d’associations

qui s'occupent de leur accueil, rencontres, stages dans les écoles, créations – G. Vacis et ses collaborateurs construisent un espace intermédiaire, ancré dans le local mais ouvert au monde, où le partage des expériences permet la configuration de nouvelles modalités de l'être ensemble. Cette communication étudiera les initiatives de l'Istituto au croisement de conte, rituel et documentaire, et, dans le sillage de la réflexion sociologique de Bernard Dort sur l'affirmation de la mise en scène moderne, interrogera la relation entre transformations sociales et mutations des pratiques théâtrales dans le contexte de l'Europe contemporaine.

Erica MAGRIS est maître de conférences au Département Théâtre de l'Université Paris 8 et chercheur associé à THALIM-CNRS. Elle s'intéresse à l'histoire du théâtre contemporain (XXème - XXIème siècles), italien et européen (relation entre théâtre et nouvelles technologies, phénomènes d'intermédialité, formes théâtrales documentaires), et porte une attention particulière aux artistes italiens peu étudiés en France (Giovanni Testori, Luca Ronconi, Virginio Puecher) et à l'étude comparatiste des cultures théâtrales françaises et italiennes entre esthétiques, formes d'organisation et politiques culturelles. Avec Béatrice Picon-Vallin elle a dirigé l'ouvrage *Les Théâtres documentaires*, à paraître fin 2018 chez Deuxième époque.

Écouter, entendre : l'impossible langue européenne

Frédéric MAURIN

Université Sorbonne Nouvelle – Paris 3, France

Qu'on l'associe à une mosaïque ou à un morcellement, la très grande multiplicité linguistique est une donnée de fait en Europe : vingt-quatre langues officielles dans une Union de vingt-huit États membres, souvent moins pour le travail mené dans certaines institutions, mais beaucoup plus dans l'usage quotidien, compte tenu des dialectes, des langues dites minoritaires et de celles qui sont parlées hors de l'UE ou par les populations immigrées.

De cette diversité néo-babélique, le théâtre sait tirer parti : des spectacles multilingues la reflètent et y réfléchissent ; des acteurs s'y adaptent en jouant dans une autre langue que leur langue maternelle ou en interprétant un même spectacle dans plusieurs langues ; des artistes la revendiquent et l'érigent même en principe, tel Milo Rau qui stipule, dans son Manifeste de Gand, qu'« au moins deux langues différentes doivent être parlées sur scène dans chaque production ». Outre la jouissance sonore et parfois musicale que procure leur dialogue, cette pluralité de langues en représentation et cette pluralité de représentations par les langues disent tantôt l'obstacle attendu qui guette l'entendement, tantôt la valorisation convenue d'une entente par-delà le langage.

En contrepoint, le recours à l'anglais est de plus en plus fréquent sur les scènes européennes (et dans les surtitres des théâtres), au motif sans doute que ce serait un idiome pour ainsi dire supra-linguistique, une langue parlée et comprise de tous qui se passerait de traduction – contrairement à l'idée qu'émettait Umberto Eco que « la langue de l'Europe, c'est la traduction » –, ou bien qui passerait elle-même pour la langue de transmission par excellence : un simple véhicule de communication plus ou moins maîtrisé, au mieux un ersatz d'espéranto, au pire un sabir confus. Le polyglottisme retentissant de l'Europe se voit alors assourdi par un phénomène de créolisation qui nivelle le dialogue en le diluant dans ce standard hégémonique qui n'est autre que la langue de la globalisation.

Frédéric MAURIN est maître de conférences à l'Institut d'Études Théâtrales de l'université Sorbonne Nouvelle – Paris 3 et membre du LIRA (EA 7343, Laboratoire International de Recherches en Arts).

The Agora as a “Figure of Community”

Rossella MAZZAGLIA

Université de Messine, Université de Bologne, Italie

Art du geste dans la Méditerranée is the title of a four-year project directed by the Italian choreographer Virgilio Sieni between 2010 and 2013, and produced, among other European institutions, by Scène Nationale de la ville de Marseille for Marseille Capitale del Culture in 2013.

This project developed through multi-site performances in Italy, Spain and France; performers were mostly cast locally, purposely including minorities among other participants. At the end, these groups from different countries and cities were invited to join a multi-site show in Marseille. About 150 people finally mingled and performed in three multi-ethnic urban pieces titled “Agora Mer”, “Agora Ciel” and “Agora Terre”, overall suggesting a universal ensemble and a metaphor of the Mediterranean as a multicultural site (countering the prevailing Atlantic perspective, and going beyond the idea of a European Union). Sieni’s notes on this project describe the gesture as a way to “exchange” culture, without confining territories and cities: gesture as an opening to the Other, allowing for experience to be transmitted, shown, hosted within anyone else’s experience. Though Sieni is never fiercely political in his practice, these mass choreographies are highly symbolic, and build new “aesthetic figures of community” imbued with political implications (Rancière). In fact, they have been recurrently produced to celebrate festivities of the secular calendar in iconic public venues since 2013, when he first experimented with them. Their process, form and cultural meaning will be illustrated with reference to *Art du geste dans la Méditerranée*, based on primary sources and direct participation.

Rossella MAZZAGLIA teaches at the University of Messina and at the University of Bologna. Her research focuses on Italian and North American contemporary dance and theatre, social theater, and community dance. She has written books on American Movements (Judson Dance Theater. *Danza e controcultura nell’America degli anni Sessanta*), post-modern dance (Trisha Brown; and Trisha Brown. *The invention of space*, with Adriana Polveroni); and the relations between dance and space (*Danza e Spazio. Le metamorfosi dell’esperienza artistica contemporanea*). In 2016, with the Association Altre Velocità, she co-directed a multi-disciplinary team on Art, Public Space and Education within the national project “Crescere nell’Assurdo” financed by the Italian Ministry of Cultural Heritage and Tourism; she also edited the ensuing volume, *Crescere nell’Assurdo. Uno sguardo dallo Stretto* (2018) with Lorenzo Donati. Since 2017 she has been co-director of the Bologna Social Practice Lab with Pedro Lasch (Duke University) within the Summer School in Global Studies and Critical Theory based in Bologna (and in partnership with Duke University and Virginia University). She has lectured on Virgilio Sieni in Italy, France and the United States, and published several articles on his work. She is the author of *Virgilio Sieni. Archeologia di un pensiero coreografico* (Editoria e Spettacolo, 2015).

***The Shadow whose Prey the Hunter Becomes:
Europe’s Antipodean Double and Intellectually Disabled Other
in the recent performances of Back to Back Theatre***

Tony McCAFFREY

National Academy of Singing and Dramatic Art in Christchurch, New-Zeland

Theatre with actors with intellectual disabilities would appear to be a theatre whose time has come, in a turn that includes both Australasia and Europe, but that exposes interesting fault lines in the grounding of the intercultural relationships between the two continents. Geelong’s Back to Back Theatre have developed a theatrical oeuvre in a highly localized Australian context, that now tours internationally. Comparisons can be made to the increasing international profile of Zurich’s Theater HORA, in their collaboration with Jérôme Bel on *Disabled Theater*, and of Berlin’s Theater Thikwa, celebrated in the recent publication of

Theater. Rebellion: Die Ausweitung der Kunstzone. These companies are now at the stage of exploring paths of political and aesthetic emancipation for their actors. HORA in *Freie Republik HORA* and Thikwa in *Regie* have sought to give directorial autonomy to the actors. Back to Back's strategies are much more circumspect and supple in terms of the questioning of the distribution of power in the intersubjective relationships between people with and without intellectual disabilities. This investigation has implications for the representation of the situation of the contemporary subject, caught between incapacity and theatricality. Back to Back are influenced by Castellucci, among others, but in their recent work, culminating in *The Shadow Whose Prey the Hunter Has Become* they offer a reconfiguration of European theatricality as a particular Antipodean Double and Intellectually Disabled Other.

Tony McCAFFREY has a BA in English from King's, Cambridge and a PhD in Theatre and Film Studies from the University of Canterbury. He is a Lecturer in Creative Industries at the National Academy of Singing and Dramatic Art in Christchurch New Zealand and, since 2004, Artistic Director of *Different Light Theatre*, an ensemble of actors with intellectual disabilities. The company has toured to Australia, the USA and the UK. *Incapacity and Theatricality: the politics and aesthetics of theatre with actors with intellectual disabilities* is due out in the Routledge series *Advances in Theatre and Performance Studies* in 2018/19.

Staging Cosmopolis: Constructing Chorus in the European Theatres of Cosmopolitanism **Yana MEERZON**

University of Ottawa, Canada

This presentation studies a *contemporary chorus play* – a polyphony of diverse voices and bodies on stage, interacting with each other through space, time and sound structures of a performance (Lehmann 2006:129-131) - as a leading element of cosmopolitan theatre aesthetics, focused on representation of migration and often created by artists (im)migrants. In the multiplicity of bodies and personalities it presents, *contemporary chorus play* stages cosmopolitan encounter in *cosmopolis* (Hafez 2006): a public space of multicultural habitat, “a terrain” that takes a shape of “a cluster of cosmo-monadic structures” (Hafez 6). Populated by nomadic subjects or *cosmoproletarians* (6), including transnational workers, migrants, refugees and tourists, cosmopolis resembles a floating island, as these subjects do not “sink into the environment” but perform actions that allow them to interact with it; so the life in cosmopolis presents a series of “transactions, transfers, and transportations” that define the scene of international work (6). *Contemporary chorus play* not only reflects the functioning of a cosmopolis, it is often enacted by and dependent on the performers/cosmoproletarians and their work ethics. Using a collective protagonist, *chorus play* educates its audiences about the interpersonal relationships that define the life style in cosmopolis. It comments on the issues of territory, language and identity that each cosmoproletarian faces. It often portrays cosmopolis as “a site of uncertainty” (Barnett 17); so it problematizes the issues of shared communality and collectivity; drawing from and critically commenting upon a culture of fear and hostility (Furedi 2002) that massive movements of populations can cause. Artistically, chorus play appears as a unified dramatic and performative force that is not necessary called to create a mirror image of its audience, but to generate a complex dynamics of interpersonal relations that define the working of a heterogeneous group made of strangers. Such chorus play not only reflects precariousness of vulnerable groups, it also engages with a rapidly changing human landscape of the globalized world. This presentation approximates the logos-based chorus performance to an oratorio and a movement-based chorus plays to a fusion of many bodies on stage. In its focus geography, it looks at several politically engaged theatre companies from Europe, collectively involved in trying to artistically engage with the changing conditions of “European-ness” and being a European today.

Yana MEERZON's research interests are in drama and performance theory, theatre of exile and migration, cultural and interdisciplinary studies. Her book publications include *A Path of*

the Character: Michael Chekhov's Inspired Acting and Theatre Semiotics, (2005); and *Performing Exile – Performing Self: Drama, Theatre, Film* (Palgrave 2012). She has also co-edited several collections, such as *Performance, Exile and 'America'* (Palgrave, 2009); *Adapting Chekhov: The Text and Its Mutations* (Routledge, 2012); *History, Memory, Performance* (Palgrave 2015); *Routledge Companion to Michael Chekhov*, (2015/2017); and a special issue of *Theatre Research in Canada* journal on theatre and immigration (Fall 2015). Currently, she is working on a new book project, provisionally entitled *On Self and Encounter: Constructing Subjectivity in the Age of Cosmopolitanism*.

Displace Altofest: between Naples and Malta

Silvia MEI

Université de Bologne, Italie

Altofest International Contemporary Live Arts (EFFE Award 2017/18) is a project born in 2011 in Naples, with the theatre company TeatrInGestAzione. The festival is an interactive artwork that creates a dramaturgy of community space, re-defining the stage as the space of an experimental sociality, through contemporary live art. During the festival, citizens (or “space donors”) host international artists in private spaces (houses, apartments, terraces, basements, courtyards, entire buildings, artisan shops...), which then become venues that welcome audiences for final performances.

The proximity realized by this structure exposes both the donor and the artist to a mutual lack of ownership: the first losing objects and spaces, the other losing possession of the artwork. The audience, as well, is involved in this “displacement” process, peregrinating from one house to another through environments that are unknown, even if familiar, thanks to their “domestic” features. In this way, Altofest creates a transversal community, infected by the “barbaric” power of art. A community (from the Latin *ethimo cum-munus*) as defined by Roberto Esposito in *Immunitas*.

In the spring of 2018, Altofest was part of the cultural programme of Malta's Valletta 2018, displacing the project to another country, geography, and urban space, and re-enacting it within a syncretic cultural heritage and territory.

How does the festival transfer this format, and how can it open new vehicles of relations, thinking, and knowledge to “give rise to a community” (as the slogan says) as it did in Naples? How can the Altofest transform Malta into a new humanities *laboratorio*? What is the challenge for international artists (from Europe and the Middle East) sharing host spaces and daily life activities? What is changed (perspective, approach, audience relationship, human resources) in the passage from Naples to Malta?

This paper aims to answer these questions, focusing on the key concepts of Intimacy, Community Displacement, and Re-writing Spaces, and to describe how the Altofest project has become an incubator (for artists, space donors, public, citizens) for producing local memory through artwork by attacking the city's metabolism and generating liminal spaces to experience a new and futuristic sociality.

Silvia MEI, Ph.D, is Adjunct Professor at the University of Bologna's Department of Arts. Previously, she was a grant holder at Fondazione Giorgio Cini of Venice, and a Research Fellow at the University of Turin's Department of Humanities. She adopts a comparative and transdisciplinary perspective on the relations between 20th-century theatre and dance, and on contemporary live arts. Her research investigates theatre cultures, new pedagogies, and female acting in the first half of the 20th century. She is Web Editor of *Culture Teatralli* and collaborates with several other journals and reviews. Main publications: *Essere artista. Eleonora Duse e Yvette Guilbert: storia di un'amicizia*

(2018); (ed.) *La terza avanguardia. Ortografie dell'ultima scena italiana* (Culture Teatrali, n. 14/2015); Rafael Spregelburd, *Lucido. Con tre scritti* (2014), Claudio Tolcachir/Timbre4. *Una trilogia del living* (2012). <https://www.unibo.it/sitoweb/silvia.mei3/cv>

Towards the Aesthetics of Resistance: Oliver Frljić and Janez Janša

Aldo MILHONIC and Tomaž TOPORISIC

Université de Ljubljana, Slovénie

The paper will concentrate on political tactics of two theatre directors from the region of South Eastern Europe: Oliver Frljić and Janez Janša. By decentring the spectator's vision of world political events, touching society's raw nerves and using the theatre to create a public forum for open debate, they intend to shape the theatre as a specific producer of truth, in the sense of Alain Badiou: the thought of art is not extrinsic; it is art itself. Oliver Frljić deliberately provokes actors to generate material from their own lives and reactions during the process; and actors provoke the audience to generate responses and involvement during each performance. We will take a closer look at his 2016 international coproduction *Our Violence and Your Violence* (premiered at Wiener Festwochen and causing protests and scandals in Poland, Bosnia, Czech Republic ...), dealing with the passionate theme of migration and European identity, and mixing political incorrectness with physical theatre scenes that are meant to shock. The performance is full of what critics have called Frljić's 'overcompensating furor', trying to 'explain' Islamic terror in the wake of a long history of Western colonial and religious terror, fascism and capitalist exploitation. In theatre projects by Janez Janša, perpetrators of aggressive and violent actions are either fanatic followers of the nationalist ideology of political elites or representatives of the state and its repressive and ideological apparatuses. His method of reconstructing and re-enactmenting traumatic events from a short history of Slovenia as an independent state create a depressive atmosphere, and provoke political frustrations. For instance, *Slovene National Theatre* (2007) was an audio-reconstruction of a nationalistic incident (forced removal of 31 members of a Roma family from their homes) in the form of postdramatic verbatim theatre; *The Republic of Slovenia* (2016), on the other hand, was a theatrical re-enactment of the illegal arms trade organized by the transitional political elite in post-independent Slovenia. As is clearly demonstrated in Frljić's and Janša's theatre, unveiling social pathology is a first step towards any kind of resistance, including the aesthetic one.

Aldo MILHONIC is Associate Professor of the History of Theatre at the University of Ljubljana's Academy of Theatre, Radio, Film and Television. He is the author of several books (*Theories of Contemporary Theatre and Performance*; *Art in Times of the Rule of Law and Capital*) and numerous articles in academic journals. He is the editor of numerous anthologies and special issues of performing arts journals (*Theatre of Resistance*; *The Politicality of Performance*; *Artivism*; *Brecht/Gestus*; *Women in Theatre*, among others). He is a member of the EASTAP Executive Committee and a member of the Editorial Board of the EASTAP Journal.

Tomaž TOPORISIC is a dramaturge and theatre theoretician. He is Associate Professor in Drama and Performance Studies at Academy of Theatre and Faculty of Arts at University of Ljubljana. He is author of several books and readers including *The Vulnerable Body of Text and Stage and Occupying Spaces: Experimental Theatre in Central Europe*. His essays include *The new Slovene Theatre and Italian Futurism* (2014), *(Re)staging the Rhetorics of Space* (2014) and *Deconstructive Readings of the Avant-garde Tradition in Post-socialist Retro-avant-garde Theatre* (*Aesthetics of Matter*, 2013). He is a member of EASTAP task force Theory and Practice.

Tomi Janežič and his Workshops about Psychodrama

between Naples and Krusce: the Dissemination of a Theatrical Practice

Anna Maria MONTEVERDI

Université de Milan, Italie

"I have experienced many difficulties and frustrations in artistic schools that are not very productive and creative, and don't lead anywhere. In Psychodrama, I think I have found a very practical means of dealing with contents that other techniques don't really deal with. There is this space in between art and therapy, which is often not dealt with".

These words were spoken by Slovenian artist Tomi Janežič, acclaimed director and Professor of Acting at *Academy of Theatre, Radio, Film and Television AGRFT* in Ljubljana. He is internationally recognised as an expert in the field of acting, and has for many years explored the application of Psychodrama techniques to the theatre. In my paper, I will focus on him and his technique of role training, personal relations, and art-pedagogical processes, inspired by the psychotherapeutic methods of Jacob Levy Moreno and proposed by Janežič for the last several years in workshops around Europe. Moreno worked in the field of psychology as well as in theatre (he founded the theatre of spontaneity). He studied medicine and theology in Vienna; he was a contemporary of Freud, and was inspired by the ideas of Martin Buber, philosopher of dialogue.

As a researcher in Balkans' Theatre at the University of Milan, I have followed Tomi Janežič for three years around Europe, to learn how his reinvention of the basic techniques of Psychodrama could be accepted by *different communities*, producing different forms for the performances. In analyzing the play in question, he explores the relation between (inter)personal and artistic processes, and proposes actors' workshops on *Meeting the Character*, based on Moreno's principles.

I'll use examples from the play *The Drunk One* by Ivan Vyrypaev, one of the most representative authors of contemporary Russian drama. This text was the basis for the workshop by Janežič at the Naples Festival (June 2017; it is conceived as a confidential discussion with the audience about confessions we are afraid to make, not only to each other but also to ourselves. There were 35 workshop attendees in Naples (selected from 190), from Italy, Hungary, Bulgaria, Slovenia, Macedonia and Serbia. I will also give some examples from Janežič's workshops at his headquarters, Studio for Research on the Art of Acting in Krušče (Slovenia).

The dissemination in Europe of Janežič's idea of creating theatre through a long training in Psychodrama is the core of my research: I have just finished a documentary "*Care for the theatre*" on Tomi Janežič's theatre work, with interviews of young actors from different parts of Europe, and segments of workshops in Krušče and Naples that I'd like to show during the speech. Tomi Janežič has approved the documentary, that it has never been publically screened before.

Anna Maria MONTEVERDI is a Lecturer in Theatre at Università Statale di Milano (dpt Beni culturali). She taught for more than 10 years at the Academy of Fine Arts of Brera and Lecce. She is an expert in Theatre and Media and she has just published the first Italian monograph on Robert Lepage (*Memoria maschera e macchina nel teatro di Robert Lepage-Meltemi editore*) and a book about Frankenstein of the Living Theatre with an introduction by Judith Malina. As film director, she has made a documentary about Theatre in Kosovo (*Teatri i ri në Kosovë*) about playwright Jeton Neziraj (from Prishtina) which was broadcast on World Theatre Day in RAI TV (27th March 2017).

PERSPECTIVISM AND PERFORMANCE

"Cabras, heads that fly, heads that roll"

Edelcio MOSTAÇO
Université d'État de Santa Catarina, Brésil

The text focuses on the spectacle “Cabras, heads that fly, heads that roll”, created in Brazil by Maria Thaís with the Balagan company (2017). Its construction started from the productivist concept of assembly set by film maker Eisenstein, but it was re-elaborated from the notion of perspectivism, developed by the Brazilian ethnologist Eduardo Viveiros de Castro from the AmerIndian cultures. According to this new concept, the multiplicity of points of view replaces the old notion of a single reality, be it artistic or not, enabling coexistence within a continuous becoming of images and sensations. Maria Thaís used this notion to conceive and carry out an original spectacle that defies Eurocentric and anthropocentric notions. Here we have a Latin American turning point about performance, and the traditional scenic structure created by European culture.

***Edelcio MOSTAÇO** is a PhD professor at the State University of Santa Catarina, Brazil. He is a researcher at CNPq (National Council for Scientific Development), and a member of FIRT-International Association of Theater Researchers and AICT- International Theater Critics Association-UNESCO. Author of the books *Nelson Rodrigues, the transgression* (1996); *Sum and Subtraction* (2015) and *Theater and Politics: Arena, Oficina e Opinião* (2016, 2^a ed.). He is the organizer and co-author of the books *On Performativity* (2009) and *For a Cultural History of Theater* (2010). Among his recent publications are: "Experimentalism in the Brazilian Theater: '60s and '70s", in the book *History of the Brazilian theater* (2013) and "Du corps de l'écriture à l'océan des signes", in the book *Théâtres bresiliens* (Presses Universitaires de Provence, 2015).*

Drawing oneself into a European (theatrical) Space: Translocality and 'Migratory Aesthetics' in Faustin Linyekula's Performances
Szabolcs MUSCA

Université de Lisbonne, Portugal

In 2016, Lisbon's cultural management agency (EGEAC) invited Congolese choreographer and theatre-maker, Faustin Linyekula to present some of his seminal productions and develop new participatory works in Lisbon as part of the year-long *Artist in the City* project. Linyekula's performances pointedly reference European colonial histories and traumatic legacies, and emphasize translocal memory and migratory identities (individual/communal and artistic/cultural). By placing his works centre-stage, this large-scale artistic initiative aimed to generate a sustained debate on migration amidst the ongoing European 'migration crisis', but it also offered a platform to (re)engage with Portugal's colonial past, an issue still largely ignored in the Portuguese socio-political and cultural landscape. In this paper I will look at some of Linyekula's performances to map emerging aesthetics that deal directly with migrancy and alterity in Europe today (see El-Tayeb's 'European Others').

As Goran Sergej Pristas rightly observes: 'Faustin Linyekula's performances are developed in Congo but exist in the west' (2015: 138). Drawing on Mieke Bal's theory on 'migratory aesthetics', this paper will explore transcultural practices and multiple artistic/ cultural transfers on an Africa-Europe axis. I will argue that by positioning the *other* as 'window and mirror' (see Flusser 2002), Linyekula's works invite us to rethink European national and cultural canons. His performances demand the suspension of national/ cultural labelling and promote self-empowerment and self-representation. By doing so, Linyekula's work challenges dominant narratives of migration and fosters a re-evaluation of European identities, histories and ideologies on and off stage.

***Szabolcs MUSCA** is Research Fellow at the Centre for Theatre Research (CET) at the University of Lisbon (Portugal) and Founding Director of New Tides Platform (UK),*

currently leading an international research project on theatre and migration in Europe. He is Project Leader at Migrant Dramaturgies Network, an international research network composed of academics, theatre makers and organisations from the UK, France, Germany, Norway, Portugal, Canada and the USA. Szabolcs holds a PhD from the University of Bristol and he worked as a researcher, teacher and theatre critic for over ten years, both in the UK and continental Europe. Szabolcs' articles and reviews appeared in the *New Theatre Quarterly*, the *Journal of Adaptation in Film and Performance*, *The Theatre Times*, and *Játéktér*, *Korunk*, *Erdélyi Riport*, *Szabadság*, *Hamlet.ro*, *A Hét* (Romania); and *Fidelio.hu* (Hungary). His co-edited collection entitled *Redefining Theatre Communities. International Perspectives in Community-Conscious Theatre Making* will be published in 2019. Szabolcs is Regional Managing Editor at *The Theatre Times* and an active member of the Translation, Adaptation and Dramaturgy Working Group within the International Federation for Theatre Research (IFTR-FIRT). He is also member of the Theatre and Performance Research Association (TaPRA) and the International Network of Italian Theatre.

***Mener des commandos poétiques sur les territoires,
entre France, Brésil, et Japon***

Véronique MUSCIANISI

Université Paris 8 / MSH, France

Nous souhaitons nous intéresser dans cette communication aux actions du collectif *Les Souffleurs commandos poétiques* regroupant une quarantaine d'artistes (comédiens, danseurs, plasticiens, écrivains, traducteurs), qui développent depuis 2001 un programme d'interventions poétiques sur les territoires (lectures, gestes, expositions) autour d'une visée de « tentative de ralentissement du monde » afin de réintroduire de la durée dans le quotidien des populations, contre une actuelle « pensée de la vitesse ».

En résidence à Aubervilliers, ils mettent en place « La Folle tentative », impliquant lors de diverses manifestations urbaines les habitants des quartiers, les commerçants, jusqu'aux conseillers municipaux. Le collectif a reçu en 2015 le prix Senghor-Césaire pour l'ensemble de son travail de création.

Nous interrogerons en particulier les interventions poétiques et plastiques menées à l'international et les collaborations artistiques associées. Au Brésil, ou plus récemment sur le site de Fukushima au Japon, le collectif tisse les langues pour réinventer avec les populations un imaginaire des lieux. Comme le soulignent Freydemont et Boucrist (2016), « les nouveaux horizons des villes du XXI^{ème} siècle appellent de nouvelles pratiques artistiques et citoyennes, de nouveaux rassemblements, de nouveaux échanges, bousculant les lieux identifiés et les dispositifs connus ». Le collectif nous semble proposer ainsi une *esthétique du lien* qui s'installe entre les artistes et les habitants, entre les habitants eux-mêmes, et entre les habitants et un territoire. L'œuvre *in situ* « réaffecte » par là même le territoire au public en générant avec lui des liens subjectifs et imaginaires (Pinçon, 2016).

Véronique MUSCIANISI est docteure en études théâtrales, rattachée à l'EA 1573 « Scènes du monde, création, savoirs critiques » de l'Université Paris 8, et membre associée de l'UMR LITT&ARTS 5316 de l'Université Grenoble Alpes. Elle contribue aussi à l'Axe 1 Thème 5 « Création, pratiques, publics » de la Maison des Sciences de l'Homme Paris Nord.

Elle s'intéresse à la création contemporaine mettant le corps de l'artiste en avant, notamment dans des croisements interdisciplinaires théâtre, poésie, danse, marionnette, arts numériques. Elle a notamment publié un entretien avec Olivier Comte, directeur artistique du collectif *Les Souffleurs commandos poétiques* : « « On est des soldats de poètes ». Entretien avec Olivier Comte du collectif *Les souffleurs commandos poétiques* », *Cultures-Kairós*, n°2, MSH Paris Nord (2013) [Thème du numéro : Les usages du politique et leurs enjeux dans les pratiques artistiques et expressions esthétiques] ; ainsi qu'une douzaine d'articles tels que, pour les

plus récents : « L'usage de l'approche biographique : recueillir le récit de vie d'artistes à partir d'entretiens ethnographiques », in Elise Pape, Elsa Lagier et Régis Schlagdenhauffen (dir.), *Les sciences sociales face au foisonnement biographique : produire, recueillir et analyser les discours sur soi*, Paris, Éditions de l'EHESS, automne 2018 ; « La sensibilité tactile de l'acteur : exploration et affinement au contact d'objets et de matériaux », *Itinera-Rivista di filosofia e di teoria delle arti*, Università degli Studi di Milano, 2017.

Le théâtre de la rencontre de l'Open Program

Mara NERBANO

Académie des Beaux Arts de Florence, Italie

« Open Program » est le nom de l'une des deux équipes de travail actives au sein du Workcenter de Jerzy Grotowski et de Thomas Richards situé à Pontedera, Italie. Cet ensemble, dirigé par le metteur en scène Mario Biagini, est actuellement formé par huit acteurs de sept nationalités différentes (Brésil, Colombie, Liban, Autriche, France, Italie, Pologne), et montre, par sa composition même, une forte vocation interculturelle. Au fil des ans, Mario Biagini a développé de nombreux projets sur les thèmes de la rencontre : grâce aux arts vivants, il donne vie à des initiatives de théâtre de participation aussi bien en Toscane que dans des pays comme le Brésil et les États-Unis, où il a souvent travaillé avec des communautés marquées par la marginalisation et la ségrégation. Ce mode d'intervention caractérise également le projet artistique intitulé *Invito al canto*, que j'ai pu observer depuis sa naissance en 2016, et qui, à partir de 2017, a impliqué des demandeurs d'asile et des réfugiés surtout africains hébergés dans les structures d'accueil de la Valdera. C'est un projet qui, caractérisé par une rigueur artistique extrême, se propose de promouvoir le développement des capacités relationnelles et de favoriser la création de rapports fondés sur le dépassement des discriminations sur une base raciale, religieuse ou sexuelle, et de renforcer les compétences artistiques des groupes et des individus communément exclus de la scène culturelle.

Mara NERBANO est licenciée en DAMS et docteur en "Performing Arts". Après avoir enseigné dans les universités de Cassino e de Chieti-Pescata, elle est devenue professeur d'histoire du spectacle à l'Académie des Beaux Arts de Florence. Ses domaines de recherche concernent l'histoire du théâtre dans le Moyen Âge, les ré-interprétations contemporaines du spectacle médiéval, la pédagogie de l'acteur au XIXe siècle et dans le théâtre contemporain. Elle est l'auteur de nombreux essais publiés dans des revues spécialisées ("Teatro e Storia", "Culture Teatrali", "European Medieval Drama") et de la monographie *Il teatro della devozione. Confraternite e spettacolo nell'Umbria medievale* (Perugia, 2006) ; elle a également édité le numéro monographique du "Bollettino del Centro di Ricerca sul Movimento dei Disciplinati" dédié à Teatro, arte e cultura materiale presso i disciplinati umbri (Perugia, 2014). En 1992, elle a obtenu le prix "Ludovico Zorzi", et depuis 2007, elle est membre de la *Deputazione di Storia Patria per l'Umbria*.

THE "TRAVELING INVENTION":

New Practices of Cultural Hybridization in Pippo Delbono's Theatre

Laura PEJA

Université Catholique du Sacré-Coeur, Italie

Siro Ferrone's studies on Commedia dell'Arte have clearly shown the generative impulse of travel and the negotiating nature of dramaturgy. Every spectacle exists only in the point of view of the public which perceived it from its own cultural and ritual position. It is the variable relationship that is established between actor and spectator at the moment of representation.

Pippo Delbono with his theatre and the tournées all around the world seems to renew the old tradition of Italian actors. His theatre is multimedial as the comici dell'arte's one was: a careful fusion and concertation of expressive abilities, acting restrained in gestures and tones, the use of song and music, supported by bodily and choreutic action; and above all the articulated ability to organize the collective work on stage and before the stage, its exportation to places at a distance from each other and before audiences having different linguistic habits as well as different modes of attention and perception, in listening as in viewing.

In the last twenty years Pippo has travelled with Bobo, Pepe Robledo, Mr. Puma, Nelson, Gianluca, and all his actors from Italy to Paris, from Avignon to Berlin, from Lisbon to San Pietroburgo, Wrocław, Minsk, Budapest, Vilnius, Tampere and Toronto, and also to Brasília, Buenos Aires, Bogotá, Shizouka, and to the Indian *Theatre Olympics* recently in 2018.

Focusing on Pippo Delbono's participation in festivals and tours all over the world, this paper aims to analyze his oeuvre as a repertoire that is in fact multilingual and multicultural, extremely popular and up-to date, as well as paradoxically "all'antica italiana" (old-fashioned Italian).

Laura PEJA, PhD, is a Lecturer in the Faculty of Arts and Philosophy at the Università Cattolica in Milan, where she has taught and conducted research for some time. She also taught at Pavia University and the Faculty of Musicology in Cremona. Among her primary areas of interest: contemporary European drama, Italian theatre between the 18th and 20th centuries, and women in theatre and the arts. Many of her essays have appeared in national and international journals and books. Her books include: *Strategie del comico*. Franca Valeri, Franca Rame, Natalia Ginzburg (Firenze 2009); *La Maria Brasca 1960*. Giovanni Testori al Piccolo Teatro (Milano 2012). She is the coordinator of the editorial board of *Comunicazioni Sociali*. *Journal of Media, Performing Arts and Cultural Studies* (Vita e Pensiero, Milan) and serves on the executive committee of *Drammaturgia* (Firenze University Press) and CIT, Center for theatrical culture and initiative "Mario Apollonio", Università Cattolica.

'Directorless Shakespeare'

Elena PELLONE

Shakespeare Institute, University of Birmingham, UK

My paper is on the theatrical experiments of 'Directorless Shakespeare'- the topic of my ongoing PhD research at the Shakespeare Institute, Stratford-upon-Avon. The 'Directorless Shakespeare' project works to re-embodiment Shakespeare's texts on the modern stage without a director. It aims to maximise the transformative impact of scholarly research and experimental performance, in the present climate of director-designer predominance in Shakespeare theatre, and to effect diversity in casting, with an actor-led multivalent engagement with the text. The goal is to challenge the way theatre is created and received, in order to share Shakespeare's text in new and democratically accessible ways. My paper will focus on two productions orchestrated trans-continentially, with race- and gender-diverse casts: *Richard II* (London, March 2018) and *Much Ado About Nothing* (Venice, July 2018). Both productions, with their accompanying academic symposia offer theatre as a complementary form of intellectual engagement, alongside academic presentations. 'Directorless Shakespeare' seeks to ask fundamental questions about increasingly autocratic political structures in theatre, and to draw attention to gender- and race-blind casting and working cross-culturally. As Professor Tony Howard has said, "The diversity of the performance [*Richard II*] was an unalloyed and uncomplicated success...the non-type casting can truly free the spectator's imagination...the production made questions of ethnicity completely irrelevant...the anti-illusionist Shakespearean stage can be a crucible for change" As Professor Michael Dobson said, The research allows the complexities and inconsistencies of the text to remain unhomogenised and offers a consideration of humanity where diversity

in casting is not based on a conceptual design or interpretation, but rather obviates bias and preconceptions of gender and race as identity: “the lack of fuss about mimetic casting, so that one simply set aside any concern with the identities of the actors and listened to the characters instead, cleared the way for the play to shine radiantly through.” (Professor Michael Dobson)

Elena PELLONE is a graduate of Western Australian Academy of Performing Arts, RADA (London), The University of Melbourne and has a Masters in Shakespeare and Creativity from The Shakespeare Institute, University of Birmingham. She commenced her PhD research on “Directorless Shakespeare” at the Shakespeare Institute in September 2017, and orchestrated a directorless performance of *Richard II* at the Rose Theatre, Kingston-upon-Thames, London, with an accompanying colloquium, “‘Let me Play the Lion Too’: Casting Diversity in Shakespeare”. The production has been invited to Würzburg and Berlin. She is an experienced Shakespearean actor, and Artistic Director of the Venice Shakespeare Company and *Anarkē Shakespeare*. She appeared as Nerissa in *The Merchant of Venice*, presented for the first time in the Venetian Jewish Ghetto in 2016. She performed as *Richard II* in an Italian/English production of *Richard II* as part of the “Kingship and Power” programme held by THESPIS at the University of Verona in 2017. She also produced *Much Ado About Nothing* in conjunction with a symposium hosted by Ca’Foscari University, “*Much Ado About Italy*” in Venice, July 2018. She has given papers in Munich, Stratford-upon-Avon, Gdansk and Verona, has a forthcoming essay in *Shakespeare Survey*, a book proposal with *Arden Shakespeare*, and has been invited to contribute two scholarly articles to the journal *Skene*.

**Theatre at International Exhibitions:
Communication of Avantgarde Ideas in Interwar Europe
Asta PETRIKIENE, Martynas PETRIKAS
Université de Vilnius, Lituanie**

Our presentation is framed by two important--albeit different--events. The first is *Die Deutsche Theater-Ausstellung*--the German Theatre Exhibition that took place in 1927 in Magdeburg; the second is *Exposition Internationale des Arts et Techniques dans la Vie Moderne*--The International Exposition of Art and Technology in Modern Life, which took place ten years later, in 1937, in Paris. Despite considerable differences in terms of size and scope, both events could be regarded as certain milestones in the development of European avant-garde theatre.

We will focus on a specific Baltic perspective and the dynamics of the Baltic presence at both events. In 1927 a Lithuanian journalist reporting from Magdeburg noted the great intellectual and creative distance, which, in his opinion, lay between theatres of Germany and Russia (represented by works by Alexander Tairov), and those of Lithuania. He lamented that while German and Russian theatres were firmly heading for aesthetically challenging and abstract productions, the Lithuanian theatre still remained in the backwaters of naïve naturalism. However, after the 1937 *Exposition* ended, the juries awarded at least 160 awards and several *Grands Prix* to the artists and designers from Lithuania, Latvia and Estonia. For our purposes here, most important are the prizes awarded to Lithuanians Adomas Galdikas and Liudas Truikys, for their stage and costume designs. Especially the latter, whose 1935–1936 designs for Antanas Račiūnas’ opera “Three Talismans” represented his early explorations of “visual acoustics”--Truikys’ original technique for visual representation of musical score.

Our hypothesis here is that the two major international exhibitions could stand as cases in point for understanding paths of communication of avantgarde ideas in interwar European theatre. The change that occurred in a decade between the exhibitions in Magdeburg and in Paris could indicate the weakening of centre-periphery relations, in terms of the formulation and reception of new means of expression in European theatres.

Asta PETRIKIENE is a Lecturer at Vilnius Gediminas Technical University (Lithuania). In recent years she has participated in several research projects, among others, “Reclaimed Avant-garde” (2017–2018) funded by the Polish Ministry of Culture and National Heritage. The main areas of her scientific research include Lithuanian theatre history, especially the institutional aspect of theatre development.

Martynas PETRIKAS is an Associate Professor at the Faculty of Communication, Vilnius University (Lithuania). His fields of interest include: social aspects of theatrical practice, history of Lithuanian theatre, and history and theory of theatre criticism. In recent years he has headed and participated in several research projects funded by the Research Council of Lithuania (“Bridge Between Cultures: Relations Between Lithuanian and Polish Theatre in the 20th Century” (2012–2014), “Popular Performers in Interwar Lithuania” (2015), Polish Ministry of Culture and National Heritage (“Reclaimed Avant-garde” (2017–2018). He has authored academic publications as well as numerous presentations at scholarly events in Lithuanian, English and Polish. In 2014 M. Petrikas published a collective monograph “Post-Soviet Lithuanian Theatre: History, Memory, Identity” (co-author, in Lithuanian).

**THE COPLA MUSICAL:
Transforming Spanish Copla for International Audiences
Alejandro POSTIGO**

London College of Music and Royal Central School of Speech and Drama, UK

My PaR Project *The Copla Musical* explores an intercultural adaptation of the early twentieth-century Spanish folkloric song-form of *Copla*, merged with elements found in Anglo-American musical theatre structures such as book musicals, revues and jukebox shows. *Copla* ceased to develop during Franco’s regime (1939-1975). Forty years later, *The Copla Musical* aims to rejuvenate *Copla* interculturally. My research questions how to share my Spanish experience of *Copla* with an international audience of diverse cultural backgrounds, and how to introduce *Copla*’s background as a storytelling form, a folkloric genre, and a subversive tool in the Spanish twentieth-century zeitgeist. My position as a researcher and an artist has allowed me to explore changing modes of readability from one culture to another. In this paper, I will reflect on the development of *The Copla Musical* and its different receptions when presented in various international contexts, both in English and Spanish. *The Copla Musical* focuses on engagement with audiences, and challenging preexisting conceptions of musical theatre and *Copla* as historically known. Being a PaR project, it has developed from its conception as a traditional musical into a solo piece and an interactive cabaret. Now that it is touring and performing to diverse international audiences, I will compare its different formats, versions and cultural engagements, and discuss how I question current definitions of interculturalism and contemporary musical theatre in relation to cultural identity, through the making of this project. www.thecoplamusical.com

Performance/ stage reading options

I can offer to present a fragment or performance of *The Copla Musical* or *The Copla Cabaret* if of interest for the conference. The shows have manageable technical complexity, and can be performed in collaboration with a local piano accompanist.

Alejandro POSTIGO is a theatre artist and researcher with keen interest in musical theatre and cultural exchange. He is Lecturer of Performing Arts at Anglia Ruskin University, and a PhD Candidate at Royal Central School of Speech and Drama, with a thesis on ‘Intercultural Adaptation of Copla’, having obtained an MA in Music Theatre also at RCSSD. Recently, he choreographed the musical ‘Nutcracker’ at Pleasance Theatre, and the opera ‘The Merry Widow’ at Wilton’s Music Hall, and has been part of the cast and creative team of ‘In The Heights’ at London West End’s Kings Cross Theatre. Alejandro has worked in productions

such as *Journeys of Love* (Sadler's Wells), *A Winter's Tale* (Royal Opera House) and the TV sitcom *Episodes* (BBC) and has regularly collaborated with the Royal Ballet since 2012. His PaR show 'The Copla Musical' has been seen in London and toured internationally in Europe and South America.

**Decentred Performing Bodies:
Promenade of "The Impossible" Immigrant Lives
Proshot KALAMI
Bunker Hill Community College, USA**

This essay aims to be a reflective report on the creation processes of *The Impossible*, a promenade performance with emphasis on collective actor-creation. *The Impossible* was inspired by a long lineage of theatre traditions, as practiced by Jacques Lecoq, for example, exploring questions of identity, gender, race, and belonging in predominantly immigrant communities. Theoretically, *The Impossible* plays with Jean-Luc Nancy's notion of "entre nous" and his ideas on freedom, community and the "I", and their correlation with "being-with" as established in his exploration of "être singulier pluriel".

The text of the performance is the result of a collaborative process of telling and co-writing--a process that troubles the notion of the Other by allowing performers to be the Other, thus simultaneously defying the notion. By enacting the story of immigrants who lived in London, Lisbon, Berlin, and Paris, performers explore the impossibility of telling the unspoken, and decentring any presumed story of the immigrant. By performing everyday life realities, the play causes both the individual and the collective to emerge. The "uprooted" then begins to live in the liminal space of tensions between the familiar and the unknown, the native and the foreign, us and them. The promenade scenography of this multimedia performance and the liminality of the memories of the "displaced", the "uprooted", and the "other" invite the spectator to become part of a process of transformation. And on the other hand, the performance questions the notion of "space" in performing the "displaced"—which here entails both the performer and the spectator. This presentation thus aims to offer other ways of thinking about the notion of space and immigrant identity in theatre by looking at how *The Impossible* became a possibility for telling, healing, and transforming, at once within the space of the performance, the body of the performer, and the interaction with the spectator.

Proshot KALAMI is a Film and Theatre scholar, with research published in *World Theatre*, *Immigrant Theatre*, and *Persian Performance*. She taught at UC Berkeley, UC Santa Cruz & UC Davis before assuming a post at Loughborough University, UK. She served as a fellow at Interweaving Performance Cultures, FU Berlin, 2011-13. Now an Associate Professor at Bunker Hill Community College (Boston), she is the faculty leader of Open Education and runs the Theatre programme. Beyond academia, she has worked as a playwright, dramaturge, actor, dancer, and radio director. Her works have been featured internationally at performances, festivals, and academic conferences across the US, UK, Europe, and India. She has worked with the Asia Society (NY), BAM (NY), Cal Performances (UCB), Mondavi Center (UCD), Chorus Repertory Theatre (India), and the Barbican (London), and has been featured on BBC Persian, the BBC's Persian-language news channel. Her recent multimedia installation, "The Invisible", received an award from NEA in Art Placemaking, with 3 national appearances. As a painter, Proshot works at the Museum of Fine Arts Boston as artist, educator, and VTS facilitator. She has won prizes for her paintings in the US.

**Construction de la mobilité des artistes français et étrangers en Europe
par l'État français
Sophie PROUST
Université de Lille, France**

La construction de l'Europe culturelle et la (re)connaissance de l'émergence de nouvelles formes passent par une mobilité des artistes. Grâce à une approche politique et culturelle, il sera question de dresser ici l'histoire de la mobilité des artistes français en Europe et des artistes européens en France à travers les actions spécifiques d'institutions dédiées à cela, notamment l'AFAA (Association Française d'Action Artistique) créée au début du XX^e siècle, devenue Cultures France en 2000 puis l'Institut français en 2011. Subventionnée par l'État, cette entité émanant du ministère de l'Intérieur et du ministère de la Culture raconte immédiatement la mobilité des artistes comme un projet politique autant que culturel. Quels sont alors les critères mis en place pour décider quelles sont les figures artistiques de référence qui doivent représenter la France à l'étranger ? Ces artistes exportés en dehors des frontières représentent-ils vraiment la France ? Sont-ils des artistes confirmés ou au contraire émergents ? Quelle a été l'évolution de la politique culturelle en France pour la mobilité d'artistes français et étrangers en France et en Europe ?

Par ailleurs, la France a participé, via l'AFAA et Cultures France, ainsi que l'ONDA (Office National de Diffusion Artistique, subventionné par le ministère de la Culture), à la reconnaissance européenne d'un certain nombre d'artistes comme Romeo Castellucci et Pippo Delbono. Il s'agira ainsi de voir, par l'accroissement des tournées internationales, si ces entités françaises sont aussi importantes aujourd'hui qu'elles l'ont été pour la valorisation de l'émergence de nouvelles formes tant en France qu'en Europe.

Sophie PROUST est maîtresse de conférences en arts de la scène (Théâtre) et chercheuse au CEAC (Centre d'étude des arts contemporains) à l'université Lille. Elle a été assistante à la mise en scène d'Yves Beaunesne, de Matthias Langhoff et de Denis Marleau et a été stagiaire à la mise en scène pour une production de Robert Wilson. Ses domaines de recherche portent sur les processus de création au théâtre (répétitions, travail dramaturgique, direction d'acteurs, notation du travail théâtral, droits d'auteur...) et sur les écritures théâtrales contemporaines en France et à l'étranger (auteurs dramatiques, metteurs en scène, écrivains de plateau, collectifs). Secrétaire générale francophone de la FIRT (Fédération internationale pour la recherche théâtrale) de 2008 à 2012, elle est co-responsable du groupe de travail sur les processus de création au sein de cette fédération. Elle a été à plusieurs reprises chercheuse invitée à New York (CUNY et NYU) et est récipiendaire d'une bourse Fulbright en 2010 pour sa recherche sur les processus de création aux États-Unis. De 2012 à 2015, elle est responsable scientifique du projet subventionné par la Région Nord-Pas de Calais et l'université de Lille : APC/Analyse des processus de création. Elle fait partie du comité éditorial de la revue Théâtre(s) et en 2018, elle participe à l'ouverture de la nouvelle École Charles-Dullin en écrivant le MOOC sur la direction d'acteurs pour sa formation en ligne à la mise en scène.

Theatrum de Finibus Terrae
Pratiques, poétiques, esthétiques transfrontalières
dans le Sud du Sud de l'Italie
Maria Chiara PROVENZANO
Université du Salento, Italie

« Comment on dit honte en italien ? » C'est Moussa, un jeune ivoirien de 19 ans. « Vergogna, pourquoi ? » « Parce que Je traverse la honte dans ce moment, et J'arrive pas à comprendre si c'est parce que Je fait quelque chose contre ma moralité. » On est en train de répéter pendant un atelier théâtral sur *Les oiseaux* d'Aristophane, texte choisi pour raconter le désir d'une utopie, les espérances de changement, la fuite de sa propre ville. Il sera notre Térée mais, parfois, le costume de son personnage le trouble.

C'est ma troisième expérience de pratiques artistiques où l'art aide à dépasser les limites géographiques et culturelles. En 2016, j'ai participé au projet *Versoterra*, dirigé par Mario

Perrotta (prix Ubu 2008), spectacle *site-specific* – et itinérant dans la région de Salento, Italie – avec des acteurs recrutés localement, qui jouaient le drame de la fuite du pays d’origine, aux côtés de gens accueillis par le SPRAR (système de protection des migrants et des demandeurs d’asile).

L’année dernière, je faisais partie de l’équipe du festival “Il teatro dei luoghi” (Teatro Koreja), en tant que guide particulière (traductrice, écrivaine et performeur) pour le poète marocain, Mohamed Moksidi, lors de son voyage poétique dans notre Terre/limite.

Ce sont des exemples de la production artistique issues des croisements culturels que vit ce bout de terre entre deux mers, terre qui a donné naissance à des piliers de l’histoire du théâtre, comme Carmelo Bene et Eugenio Barba, qui ont “anthropologisée” leur (dé)racinement.

Maria Chiara PROVENZANO, docteur. en Littératures et Philologies - Université du Salento. En 2012, après avoir enseigné l’italien LV2 en France (Académie de Grenoble), elle a terminé un Master de recherche en Littérature Moderne avec mention pour sa recherche sur la production théâtrale de Massimo Bontempelli, partiellement établie lors d’un séjour au Centre d’études «*Escritoras y Escrituras*» de l’Université de Seville (sous la direction de la Prof. Mercedes Arriaga Florez). En 2016, elle était chercheuse invitée au Centre d’Italien de la Freie Universität à Berlin, dirigée par le prof. Bernard Huß. En 2017, elle obtient un doctorat de recherche avec une thèse sur les dramaturgies de Pier Maria Rosso di San Secondo. A partir de 2014, elle coordonne “Palchetti Laterali”, projet pour le développement de l’audience et la diffusion de la culture théâtrale soutenue par le Département des Sciences Humaines de l’Université du Salento, en collaboration avec le réseau théâtral local, au cours duquel elle a récemment coordonné le séminaire *Frankenstein progeny. Perturbations éthiques et esthétiques dans le spectacle contemporain*.

***Europe as the Mythical other and the Brazilian Theatre:
Dialectic of Otherness in Contemporary Theatricality***

Luiz Fernando RAMOS
Université de São Paulo, Brésil

When the Portuguese Royal family arrived in Brazil in 1808, running away from Napoleon Bonaparte, it brought to its greatest colony, amongst other things, European theatricality, meaning its architecture, its stagecraft and its dramatic repertoire. Since then, many other waves of European theatricality have arrived, mostly from Portugal and France. In the 19th Century, French Romantic and Realistic theatres were references for the first Brazilian authors and actors, since the *Revue de fin d’année* was the root for Brazilian musical theatre. In the 20th Century, the European Avant-gardes from the 1900’s and 1910’s were crucial for Brazilian Modernism, reverberating in Brazilian theatre, sporadically in the 1930’s and fully in the 1960’s, together with the new waves which come in that decade – Artaud, Brecht, Grotowski. Likewise, some genuinely Brazilian theatricality, such as those engendered by Augusto Boal and José Celso Martinez Correa, started a counter-wave of influence, from South America to Europe, reverberating and enchanting Continental vision. More recently, names such as Antonio Araujo and Lia Rodrigues have had their companies participate in international festivals; hence it would be outdated to see theatricality from a national perspective. The point to be made here is to propose how, nowadays, it is possible to imagine a kind of dialectic of Otherness operating in both directions, whether from the wilderness of a wasteland towards the mythic Europe, or, in the other way round, from the old and exhausted civilization towards the mythical tropics.

Luiz Fernando RAMOS is associate professor at USP - Universidade de São Paulo. He has taught History and Theory of Theatre since 1998 in the Performing Arts Department of ECA (School of Communication and Arts). He organized the Graduate Program in Performing Arts of ECA/USP from 2006-2010. He has been co-editor of *Sala Preta*, the main Brazilian performing arts journal, since 2000.

Pour un dispositif esthétique de traitement inter et transculturel - représentationnel des tragédies contemporaines

Barbara ROLAND

Université Libre de Bruxelles, Belgique

À partir de diverses créations de type documentaire traitant de tragédies politiques (Arkadi Zaidés, Jacques Delcuvellerie, Milo Rau...), nous étudierons les procédés techniques et physiques qui œuvrent dans le sens de la remédiation, de la réparation de ces situations.

Nous envisagerons les différentes technologies de représentation - documentation, récits (auto)biographiques, théâtralisation, etc. -, commémoratives, réflexives et critiques des événements, en tant que « prothèses mémorielles »[1] : des migrations et des croisements esthétiques des traditions, des modalités numériques de distanciation et autres à l'investissement physique du corps et du sujet en création...

Avec *Hate radio* de Milo Rau, le théâtre du réel ne se réfère pas à un monde de fiction mais à des faits historiques sur le mode d'une représentation du réel, réelle, en – une - réalité à double niveau : théâtralisation des événements - reconstitution, restauration de comportement - dans le studio radio, et projection de récits de témoins - ailleurs à un autre moment - en ouverture et fermeture de la pièce. La représentation du réel rompt avec la *mimêsis*, en tant que ce qui ouvre à la fiction et ramène à la tragédie : la performance en réalité, des événements.

Témoigner du traumatisme, tout comme dans le théâtre de la mémoire de Jacques Delcuvellerie (*Rwanda 94, l'impossible neutralité...*) ou dans les performances d'Arkadi Zaidés (*Archive...*), passe tantôt par la mise en œuvre de procédés de dés-identification de l'Autre aux événements, tantôt par l'événementialité du sujet en performance ; du corps en « non-lieu » de représentation, des événements en place de transition, d'élaboration - de dramaturgie -, de réitération, de sublimation du trauma, de la mémoire dans le temps.[2]

[1] Les « prothèses mémorielles » (*ce qui fait voyager dans l'espace et le temps*), séminaire doctoral, organisé par Stéphane Hirschi et Arnaud Huftier, avec Amos Fergombe et Barbara Roland, Université de Valenciennes, 22 juin 2018.

[2] « ...du conflit, qui colonise le corps et l'esprit... ». Dans les termes d'Arkadi Zaidés, « Entretien avec Arkadi Zaidés », programme du Kunstenfestivaldesarts 2015, propos recueillis par Renan Benyamina pour la 68e édition du Festival d'Avignon 2014, consulté le 28 juin 2018, <http://www.kfda.be/fr/programme/archive-2#readme>

Barbara ROLAND est titulaire d'un doctorat en Information et Communication (arts du spectacle vivants) de l'Université Libre de Bruxelles. Membre des groupes de recherche *Striges* (MSH, ULB) et *THEA Joint Research Group* (ULB, VUB, RITCS), B. Roland a contribué à des conférences, des séminaires et des revues, à un niveau national et international, telles que *L'art Même*, *Inter*, *Degrés*, *Performance research*, *Ad Hoc*, *Hybrid...*

***Submerged Theatre Tradition from an Intercultural Perspective:
Importance of Romanian Acting and Theatre Theories
in the European Context***
Armando ROTONDI

Institut des Arts de Barcelone, Espagne

Within the intercultural relationships in theatre and performing arts in Europe, it is of particular interest to analyze the ones I would define as “submerged” Theatre Traditions and Schools, which are an essential part of the creation of a European vision. I will focus on the specific case of Romanian “Grande Attore” and acting style and technique, continuing research started thanks to two grants from the Romanian Cultural Institute (2013 and 2015), which originally resulted in a long essay on Romanian “Grande Attore” in relation to France and Italy, published by *Acting Archive Review*.

In my previous research, I analysed the influence of prominent theatre traditions in the development of Romanian (and most Eastern European) performance practice at the end of the 19th Century and the first half of the 20th, in actors such as Constantin Nottara. Using a comparative and multi-layered approach, I questioned whether Romanian actor theory had been influenced by Italy and France.

In this paper, on the contrary, I will work in a reverse way, investigating the contemporaneity of specific Romanian classical acting and theatre theories and practice in understanding acting technique across Europe.

My paper will analyse some specific samples of acting theories, such as “Respect adevărului” (Respect of the truth, 1863) written by Mihail Pascaly. Pascaly represents a turning point in the definition of the acting traditions in Romania and Eastern Europe. In his book, Pascaly defines a *Gesamtkunstwerk*, giving a philosophical reading of the role of theatre and at the same time creating a handbook for subsequent generations. In addition to Pascaly, I will focus on other works such as those of Lucia Sturzdza Bulandra *Actorul și Artă dramatică* (The actor and dramatic art) and Lilly Bulandra *Actorul și Artă lui* (The actor and his art) written in the first part of the 20th Century.

Armando ROTONDI is Associate Professor/Senior Lecturer in Performance Theory and Director of the MA Programme in Acting at the Institute of Arts Barcelona. He is a scholar, lecturer and research fellow in the fields of Theatre and Performing Arts, Comparative Drama and Literature, Translation, Film, and Cultural Studies. After a BA at the University of Naples “Federico II” and an MA at the University of Rome “La Sapienza”, he achieved his PhD at the University of Strathclyde, under the supervision of Joseph Farrell, in 2012. He has been PG Assistant at the University of Strathclyde (2008-2011), then Lecturer in Theatre at the University of Naples “Federico II” (2012-2013), Research Fellow and Lecturer at the Nicolaus Copernicus University in Torun (Poland, 2013-2014), Visiting Research Fellow at the University of Bucharest (Romania, 2013), Lecturer at the University of Naples “L’Orientale” (2014-2016), and Adjunct Professor at the University of Verona (2014-2016). He is a founding member of INIT – International Network of Italian Theatre and Editor of Theatre and Adaptation at *The Theatre Times* (London/New York). Armando Rotondi authored 6 books; edited 2 books; published 18 articles in peer-reviewed journals; written 21 book chapters; edited 3 plays; published 4 translations; has 2 forthcoming translations; 6 academic reviews; 53 entries in Dictionaries/Encyclopaedia; 4 invited lectures; 42 papers delivered at international conferences (UK, USA, Italy, Germany, Ireland, Poland, Turkey, Romania, India, Czech Republic).

***Performing Borders :
expérimentations performatives à la lisière de l’Europe***

Rosaria RUFFINI
Université de Venise, Italie

Lampedusa, Idomeni, Calais, Melilla, etc., ce sont les frontières où l'Europe commence ou finit ; les portes à travers lesquelles des « Non-européens » essaient d'entrer dans le continent rêvé. Dans ces territoires de passage et de souffrance, plusieurs expérimentations performatives ont vu le jour : notamment celle mise en place par *The Good Chance Theatre*, réseau d'artistes européens qui a monté une série de théâtres éphémères (dômes) à côté des Centres de Premier Accueil en France, Grèce et Grande-Bretagne (1). Peuplés par des immigrés venus de différents pays, ces lieux multiculturels sont devenus le laboratoire d'une ultime recherche où l'on défie le langage performatif afin de développer un imaginaire commun. A travers la pratique d'improvisations, les migrants et les artistes partagent leurs expériences et les croisent avec la population locale lors des performances.

Itinérants, instables et nomades, ces réseaux formés par des individus toujours différents, traversent l'Europe et diffusent une notion de culture en transition. Au cœur même du continent, on assiste au développement croissant des projets performatifs formés par des artistes, des réfugiés et des locaux qui dépassent et renouvellent les formes, les paradigmes et les esthétiques : *The Beyond Theatre Project* à Varsovie et Antwerpen ; *Atlas of transition* à Bologne.

Les frontières matérielles et imaginaires – là où se joue l'avenir politique du continent - sont l'espace de l'élaboration des nouvelles identités plurielles, le chantier d'une nouvelle idée culturelle d'Europe.

(1) Parmi les partenaires du projet : National Theatre, Royal Court Theatre, Shakespeare's Globe, Complicite, Young Vic, Théâtre du Soleil, Collectif MU.

Rosaria RUFFINI (post-doctorante) est chercheuse en Théâtre à l'Université IUAV de Venise. Docteur en Études théâtrales à l'Université Sorbonne Nouvelle - Paris 3, elle enseigne les "Performance Studies" à l'École des MINES de Paris et à l'ENSTA de Saclay, le théâtre et la sociologie à l'Université Sorbonne Nouvelle - Paris 3 et l'ethnoscénologie à l'Université Paris 8 Saint Denis. Ses recherches actuelles portent sur les formes performatives contemporaines africaines et leur rapport aux formes artistiques européennes.

The Unforgivables
Italian Performance Artists of the '70s and 'Minority' Theatre
Annalisa SACCHI
Université de Venise, Italie

The paper will present the first findings of the ERC Starting Grant funded project "INCOMMON. In Praise of Community. Shared creativity in arts and politics in Italy (1959-1979)". INCOMMON assumes that performing arts in Italy resulted from the practice of commonality, both theorized and experienced, during the 1960s and the 1970s. My presentation will address the 'laboratory Italy' as the place where performing arts were generated by a network of artists, critical theorists and activists of the counterculture. The collectivity of this particular counterculture explored practices of self-organization and disobedience, promoted irony and autonomy as a means of resistance, and creativity as a weapon to oppose the "monopoly of political decision-making" incarnated by the State. Pursuing these goals, the protagonists of the counterculture found themselves collaborating across the disciplines. Performing Arts, with their strong emphasis on the role of the body, were one of the most important battlefields. INCOMMON seeks to demonstrate that the counterculture and the emergence of ideas of commonality and will-to-the-common generated

a multidisciplinary network of artists, thinkers and activists that collectively promoted and modelled the field of performing arts, and galvanized society with a new approach toward politics, arts, and eventually towards life. For EASTAP's conference I will address in particular the idea of "co-research" that some performance artists of the 1970s borrowed from the militants of workerism ("operaismo"), in order to deconstruct the institutional narratives around the subaltern subjects (Lumpenproletariat, patients of mental asylums, migrants, sex workers, etc.) and to articulate a radical 'minority theatre'.

Annalisa SACCHI is Associate Professor at IUAV University of Venice where, since 2017, she also has served as the Chair of the Master's Degree Course in Theatre and Performing Arts. She is the principal researcher of the ERC Starting Grant funded project "INCOMMON. In praise of community. Shared creativity in arts and politics in Italy (1959-1979)". After receiving her PhD in Theatre Studies from the University of Bologna in 2007, she developed her research as a Postdoctoral Fellow at Queen Mary University and New York University, Tisch Department of the Arts. In 2012-2013 she was awarded the Lauro De Bosis Postdoctoral fellowship at Harvard University, and in 2013-2014 she obtained a Postdoctoral Fellowship from the Drama Committee. As a Visiting Lecturer at Harvard, she taught classes on 'Contemporary Theatre in Europe' and was awarded the 'Certificate of Teaching Excellence' from the Derek Bok Center for Teaching and Learning. She also received an award from the Elson Family Arts Fund. Among her publications are the books *Il posto del re. Estetiche della regia teatrale nel modernismo e nel contemporaneo*, (Rome, Bulzoni, 2012); *Itinera, trajectoires de la forme Tragedia Edogonidia*, with Enrico Pitozzi, Actes Sud, Arles, 2008; and *Gli Shakespeare della Società Raffaello Sanzio*, ETS, Pisa; and *La performance della memoria* (edited with F. Bortoletti). She has been the translator (to Italian) of *Philosophers and Thespians* by Freddie Rokem (Mimesis, 2013).

Transmediality and Migrations
in the Visual Installations and Site-Specific Performances by Kònic Thtr
Vincenzo SANSONE
Université de Palerme, Italie

Kònic Thtr, a theatre company based in Barcelona, began its experimental work between the performing arts and new technologies at the beginning of the 1990s. The main trait of its work is a media migration, through a continuous exchange between visual installations and performances. Media migration is accompanied by a dramaturgical migration and a cultural and symbolic migration that is linked to the concept of memory that underlies its site-specific projects. These aspects are visible in some recent projects.

In 2015 Kònic created and filmed some architectural mappings, including *Hypernature*, in Jbeil (Lebanon), a visual poem that shows, through mapped images, some symbolic elements of the millenary culture of the Phoenician city; *Torre dei Sogni*, in Alghero (Italy), an ancestral visual poem that transports the viewer from the new millennium to the Neolithic world from which that civilization originated. The videos therefore derive from the culture and memory of the places where the events take place.

Hypernature migrates into the performance *Hypernatural*, becoming micromapping and hybridizing with dance and music through interactive technologies that involve performer and spectator, who explore in the space-time of the performance the bond between man and the surrounding environment, the relationship being established with colours, light and everyday objects. The micromapping is carried out on a small structure, a model of a building placed on a table with wheels, which can thus be moved, and which, operating a new migration, becomes a new autonomous visual installation.

Skyline, a 2018 performance, operates a symbolic and conceptual migration, not just a media one. It is a project in which architecture becomes the link between the artificial and the natural, between city and nature. Thus it is easy to understand the migration of visual elements from the previous architectural mappings to the new performance. These visual elements, in this case, intervene not only at a transmedial level, but at a deeper one. They become symbolic of the different cultures and societies from which they originated, and are joined together to face the problem of contemporary man.

Vincenzo SANSONE earned a Master's degree in Digital Performance at Sapienza University of Rome, and a PhD in European Cultural Studies at the University of Palermo. He was a Visiting Scholar at Pompeu Fabra University of Barcelona, and the Polytechnic University of Valencia, researching video projection mapping and its relationship with the performing arts. The focus of his research concerns these areas: theatre, dance, set design, new media, animation, AR technologies, and software culture. Since 2015, he has been working with Teatro Potlach (Rome) as an actor and digital set designer. He has taken part in various international conferences: "Bodies on Stage" (Paris 2015), "Presenting the Theatrical Past" (IFTR-Stockholm 2016), "Open Field" (RIXC-Riga 2016), "Unstable Geographies, Multiple Theatricalities" (IFTR-São Paulo 2017), and "Virtualities and Realities" (RIXC-Riga 2017), IFTR2018 (Belgrade).

***Nouvelles formes de circulation et de création artistique en Europe :
le cas de la péninsule ibérique***

Ana Clara SANTOS

Université d'Algarve, Université de Lisbonne, Portugal

Le paysage culturel européen se construit dans un espace d'échange interculturel. Il n'en va pas autrement dans le champ théâtral. Nous étudierons ici comment ont été édifiés, dans les dernières cinq années, des réseaux européens transfrontaliers de coopération théâtrale dans la péninsule ibérique, réseaux devenus de véritables instruments polysémiques de « lieu de partage » (Michel de Certeau, 1990). En effet, le réseau ibérique de l'European Route of Historic Theatres (ERHT) et celui du Circuito Ibérico de Artes Cénicas (CIAC) ont eu des incidences majeures sur la circulation d'artistes, le renouvellement des répertoires et des échanges au niveau dramaturgique entre certaines compagnies théâtrales portugaises et espagnoles. On le verra, ces réseaux n'ont pas uniquement contribué à renouveler des formes de financement mais constituent de véritables lieux de passage vers la découverte de la culture de l'Autre, à la conquête de nouveaux publics et de nouvelles formes de co-production théâtrale. Nous nous attacherons à démontrer quelles sont les implications artistiques de telles pratiques en réseau (au niveau de la circulation des artistes, de la production des spectacles et de la constitution des publics) pour un petit théâtre comme celui du théâtre Lethes, à Faro (l'un des plus anciens du Portugal) et sa compagnie résidente, ACTA - Companhia do Algarve. Quels changements s'opèrent dans les modalités de conception et de production de ces spectacles sous l'égide de la collaboration ibérique ? Quelles en sont les implications sur le processus de création artistique ?

Ana Clara SANTOS : *Professora auxiliar* à l'Université d'Algarve et chercheur du Centre d'Etudes de Théâtre de l'Université de Lisbonne où elle se consacre à des projets de recherche sur la réception de la dramaturgie française au Portugal ainsi qu'à l'histoire du spectacle portugais, Ana Clara Santos est rédactrice en chef de la revue *Synergies Portugal* (revue du Gerflint), codirectrice de *Carnets*, revue électronique d'études françaises, ex-présidente et actuelle vice-présidente de l'Association Portugaise d'Études Françaises (prix Hervé Deluen 2014 de l'Académie Française) et directrice de la collection « Entracte : études de théâtre et de performance » aux éditions Le Manuscrit à Paris. Elle vient de co-éditer dans cette collection, en collaboration avec Sophie Proust et Ana Isabel Vasconcelos, un volume consacré à la Génétique théâtrale.

Transcultural Performance
Mehrdad SEYF
Anglia Ruskin University, UK

This paper looks at the idea of Decentering Europe by challenging theatrical forms that rely on the centrality of performers, professional or non-professional, as the main constructs of performance. It proposes instead a spatial approach to performance where, constantly changing produced spaces enable the complex identities of Europe to evolve and engage in a process of de-articulation and re-articulation.

Focusing on theme C, the paper debates the notion of political against critical, as developed by Chantal Mouffe, arguing that the reduction of the Other – the non-European immigrant, ethnic minority etc. – to representatives of big political events and their portrayal in purely political contexts, preserves a closed theatrical space by excluding them from the everyday, and placing them in a political “outside” that is tackled through theatrical forms that echo politics in general, such as in Milo Rau’s *The Congo Tribunal* and the general use of political journalism in his work, or the choice of big political events such as the formation of Israel in Adeline Rosenstein’s *Decris-Ravage*.

By relying on the notion of space as a product of interrelations constituted through interactions, including the everyday, which is constantly under construction, transcultural performance focuses on producing performance spaces through engaging with sites, communities and local histories. Instead of presenting an object/spectacle for the gaze of an audience, it enables people to explore and create their own relations within the everyday. It creates the possibility of a more inclusive critical space for the creators/participants, beyond the merely political, providing a more diverse process of de-articulation and re-articulation of European identities.

Mehrdad SEYF is Artistic Director of 30 Bird, a Cambridge-based interdisciplinary performance company. He is a writer, director and an interdisciplinary artist and his work has toured nationally and internationally. He is also a PhD research student at Anglia Ruskin University. His research thesis is « Interdisciplinarity as Cultural and Spatial Practice », looking at spatial interpretation of performance and transcultural practice in an interdisciplinary context. Mehrdad was born in Tehran and has lived in the UK since his teens; he was educated at the Lycée Français in Tehran and London. After studying Literature and Philosophy, he trained as a psychoanalyst at the Centre for Freudian Analysis and Research, and subsequently worked for 3 years as an analyst. He trained as an actor/director with Complicité, Monica Pagneux, Zoltowski and Lorna Marshall. He founded 30 Bird in 1996. His theatre and interdisciplinary performance credits include The Parable of the Blind, Death By Heroine, Majnoun, The Persian Revolution, Plastic (Nominated for Total Theatre Award), Chodzenie-Siberia, Poland 3 Iran 2 (Winner of Best of Fringe), 14 Tables, Domestic Labour: a study in love and Home in the Service of Science (a one year residency at the MRC Laboratory of Molecular Biology). His productions have toured nationally and internationally. His film credits include: But You Speak Such Good English (executive producer), Yalda for BBC Drama and Film London (writer), Shoes for BBC East (director). Radio Plays include The Virgin and Yalda, both for BBC Radio 4. Mehrdad also curates an annual festival of transcultural and interdisciplinary work called Junctions at Cambridge Junction.

Looking for and Beyond the European (Re) Union :
Athens as a Theatre Capital at a Time of Global Crisis
Avra SIDIROPOULOU

The paper aims to explore “crisis” in the context of current theatre practice in Athens, with emphasis on the way contemporary dramaturgy as well as performance have tackled the urgent, interconnected issues of immigration and the refugee problem, as well as the European South’s sustained financial crisis. The social repercussions of the above crises – which fostered communities of mistrust and hate through an agenda—paradoxically—of exclusion and isolation, have infiltrated the writing, directing, repertoire choices and programming of many Greek theatre institutions. I will be looking at new paradigms of dramaturgy and practice from the perspective of the rapidly developing genre of “crisis theatre,” which seems to generate a plethora of new forms and practices.

More specifically, I will discuss Athens’ role as a cultural capital in search of a new European identity, within a tumultuous twenty-first century, already facing a multitude of traumas. A culture of global fear and political divide is consistently threatening the formerly privileged and complacent West, numbed by the seismic changes in the political map of Europe, including Brexit and the establishment of the extreme right in many EU member states. Greece, the epicentre of contemporary crisis, is now the locus of vibrant, diverse theatre activity that seems to respond to crisis from within. Emergent forms of practice (such as documentary and verbatim theatre) and broader cultural activities have also been addressing what the country considers a calamitous destabilization of every kind of border –whether physical, personal or cultural.

*Avra SIDIROPOULOU is Assistant Professor at the M.A. in Theatre Studies Programme at the Open University of Cyprus, and artistic director of Athens-based Persona Theatre Company. She has contributed articles and chapters to several international peer-reviewed journals and edited volumes, and her monograph *Authoring Performance: The Director in Contemporary Theatre* was published by Palgrave Macmillan (2011). She has also conducted practical workshops and delivered invited lectures in Cyprus, Greece, the USA, Turkey, Iran, Latvia, Spain, Italy, Estonia, the UK, Japan, and Israel. Avra was a visiting researcher at the Massachusetts Institute of Technology and at the City University of New York (Martin E. Segal Theatre Center), as well as at the Universities of Surrey, Leeds and Tokyo (in the latter, as a Japan Foundation Fellow). As a director, she has staged performances (both independently and with Athens-based Persona Theatre Company) internationally. Her new book on the methodology of directing, *Directions for Directing. Theatre and Method*, will be published by Routledge (September 2018).*

La question du populisme au théâtre dans les pays de l'ex bloc soviétique

Christine HAMON-SIRÉJOLS

Université Sorbonne - Nouvelle Paris 3, France

L’Union Internationale des Critiques de Théâtre (IATC) organisait en septembre 2017, à Tbilissi, un colloque consacré aux liens entre populisme et théâtre sur les scènes européennes. La question du populisme sera à nouveau au cœur du festival BITEF, à Belgrade, en septembre 2018.

Alors que de nombreux artistes s’inquiètent de la montée des courants populistes dans les démocraties occidentales (Italie, France, Angleterre, Allemagne, Autriche), les pays de l’ex bloc soviétique sont confrontés pour des raisons sensiblement différentes à des phénomènes du même ordre. En Pologne, en Hongrie, en Slovaquie, mais aussi dans l’ex Yougoslavie, le nationalisme exacerbé des dirigeants réveille, sur fond de crise migratoire, des sentiments xénophobes, tandis que les difficultés économiques et la corruption des élites favorisent l’installation de régimes autoritaires prônant un retour à l’ordre moral.

La censure qui s'abat sur certains spectacles, les restrictions budgétaires, les manifestations orchestrées par des activistes religieux n'empêchent pas des prises de position radicales de la part de metteurs en scène mondialement connus aussi bien que de jeunes metteurs en scène. De Krystian Lupa à Oliver Frljic, cette communication sera l'occasion d'aborder quelques spectacles qui ont récemment marqué la vie théâtrale à l'Est de l'Europe et provoqué de vives polémiques.

Christine HAMON-SIRÉJOLS

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Auteur de : Le Constructivisme au théâtre, Coll. Arts du spectacle, éd. du CNRS, Paris, 1992, réédition 2004. La Cerisaie, Coll. Etudes littéraires, PUF, Paris, 1992. Cinéma et théâtralité, éd. Aléas, Lyon, 1994. Le Spectaculaire, éd. Aléas, Lyon, 1997. Théâtre : espace sonore, espace visuel, PUL, Lyon, 2003. Et de nombreux articles sur le théâtre russe (de Meyerhold à Bogomolov) et sur le théâtre contemporain (Patrice Chéreau, Peter Brook, Peter Stein, Robert Wilson, Georges Lavaudant, Ivo van Hove, etc).

***“Fractured Memories, Entangled Histories.
European colonialism on the contemporary stage”***

Lisa SKWIRBLIES

Université d'Amsterdam, Pays-Bas

This paper investigates how the theatre, as one of Europe's major cultural institutions, addresses and redresses the history of European colonialism today. It offers a specific focus on the role that African and Afro-European artists play in the project of 'cultural decolonization' and new formations of the European theatrical imagination. The main research question is how and to what extent contemporary theatre in Europe addresses the relationship between the modernity of European expansionism, genocide, and racial subordination, and a modernity as emancipation and democratisation. Two case studies will be unpacked, those being the controversial performance *Exhibit B* (2011-2014) by South African theatre-maker Brett Bailey, and the performance *Maji Maji War* (2016) by the Berlin-based performance collective FLINNworks. Both case studies point to a new European theatrical imagination with regard to European colonialism, as I argue in this paper. In critically scrutinizing this new European theatrical imagination, I aim with this article to show, on a methodological level, how the field of theatre and performance studies can contribute valuable research and critical analysis to scholarship on European memory and European identity. Especially in light of the re-emergence of nationalism and increased anti-immigration policies, a reassessment of the implications that a disavowal of Europe's colonial past might have for the inclusion and exclusion of minorities and migrants in the EU today seems more than pressing.

Dr. Lisa SKWIRBLIES (1985) is currently a guest-lecturer at the University of Amsterdam and holds a PhD from the University of Warwick. She has been awarded an International Research Fellowship at the University of Munich ("Horizon 2020"), where she will start as a post-doc researcher in October this year.

The Raft-Metaphor for Crossing Cultural and Political Borders Enacted by Jan Fabre's performance A Beautiful Match Among Artists and Curators (The Ostend Triennial, 2017)

Sylvia SOLAKIDI

University of Surrey, UK

While makeshift migrant boats were reaching Europe, Belgian visual and theatre artist Jan Fabre curated the Ostend Contemporary Art Triennial Exhibition, *The Raft* (2017), based on interaction with Géricault's *Raft of Medusa* (1819) and his own 1986 raft comprising paintings, a football pitch, and the inscription « Art is (not) Lonely » on its sail. For the opening, he organized a performance exemplifying raft's dramaturgy of crossing spatial, temporal and social borders, where contemporary artists and curators of diverse cultural origins played football while embodying artists and curators of the past.

This paper explores how Fabre's performance, related to contemporary migrations, has challenged art's contemporaneity, and discusses the historical/political implications of this gesture.

The raft is a metaphor for an unsettling existence on a moving space, comprising both *stasis* of the tree-logs it was made of and *kinesis* of the escape vessel. The dynamic state of stasis-kinesis is discussed through Merleau-Ponty's concept of operative intentionality (pre-reflective movement), generating the notions of coherent deformation (repeating differently) and simultaneity (cohesion through divergence). The raft's football pitch becomes a stage for transformation of contemporary cultural identity, since it relates to the past that shaped it, and triggers interaction between art and football, creating an interdisciplinary form in which sports act as the Other that saves art from loneliness, and questions cultural traditions. While art is in *stasis*, the invitation on the sails leads to the *kinesis* of encounter in the football game. Fabre enacts contemporaneity beyond concomitance, which crosses artistic borders and becomes a metaphor for the crossing of political borders.

Sylvia SOLAKIDI - *I have a background in visual and performing arts (BA Art Theory and Art History, Athens School of Fine Arts, Greece; MA Theatre and Performance Studies, King's College London, UK). I am at the second year of a TECHNE-funded PhD (University of Surrey, UK, Supervisor: Dr Laura Cull) in the field of Performance Philosophy, which focuses on temporal experiences in durational theatre and performance, explored through the concepts of contemporaneity and presence and the writings of Maurice Merleau-Ponty. Jan Fabre's visual art and theatre pieces are at the centre of my research, whose outcomes have been presented in conferences.*

Avant-garde Magazines of Central and Eastern Europe as an International Platform to Promote New Theatre Technologies (1924-1926)

Przemysław STROZEK

Institut des Arts de l'Académie polonaise des Sciences, Pologne

In recent years there has been a growing interest in avant-garde studies, related to 1920s Avant-garde magazines in Central and Eastern Europe. Such Magazines as *Blok* in Warsaw, *Devetsil* in Prague, *Ma* in Vienna/Budapest, shared news, images, and translated manifestos, thereby creating international exchange around progressive topics in the arts, literature and politics. By looking at the avant-garde activity as an artistic 'networked exchange' across borders, my paper focuses on avant-garde magazines as an international platform to promote the ideas of new theatre technologies. I intend to show how magazines such as *Blok* in Warsaw (1924-1926), *Ma* in Vienna/Budapest (1920-1925), *Zenit* in Belgrade (1921-1926) shared and distributed news on the avant-garde theatre. I will discuss the circulation of ideas within Central and Eastern European artistic magazines with regard to theatre renewal that led to preparations for the International Theatre Exhibition in New York in 1926, where avant-garde artists from Poland, Czechoslovakia, Hungary and Yugoslavia presented their works for the first time together.

Przemysław STROZEK - Assistant Professor at the Institute of Art of the Polish Academy of Sciences. His academic work encompasses Italian Futurism, the Polish Avant-garde, the foundations of global modernism, and contemporary art. Previously, he was a Fulbright Scholar at the University of Georgia (Athens, Georgia) and the Accademia dei Lincei (Rome). He received a scholarship from the Foundation for Polish Sciences, as well as a Ministry of Science and Higher Education scholarship for outstanding young scholars. The author of several academic papers, the first monograph discussing the reception of Italian Futurism in Poland: *Marinetti and Futurism in Poland (1909–1939). Presence – Contacts – Events*, 2012, as well as a book on German Dada: *Nothing, that means Means Everything. Interpretations of German Dada*, 2016. Currently he is researching the relationship between the avant-garde art and sport in Central Europe, 1918–1939. The 2017 exhibition he curated on Enrico Prampolini and the Polish Avant-garde Theatre at the Museum of Art in Łódź won the 1st prize -for the best exhibition of the year in Poland.

Migration and the Impetus of Creativity

Berenika SZYMANSKI-DÜLL

Universität de Ludwig Maximilian of Munich, Germany

In recent years, several million migrants have entered Europe, causing challenges to the European Union. However, looking at the political debates, it seems some countries and some people have forgotten that Europe was always affected and shaped by migration, and that Europeans themselves were on the move in times of war, hunger or pogroms. When speaking about migration, we have to consider that moving spatially is a peculiarity of the human being. But how do migrants influence culture and the institutions of the countries of their new residence?

My paper will focus on this question and go back to the 19th century when migration – following the development of steam and railway technologies – took on a new and previously unknown dimension, and the theatre business was greatly affected by this phenomenon. Focusing on selected theatre migrants I seek to discuss the tremendous potential of migration, which is often forgotten in today's debates: the impetus of creativity and innovation. In order to secure a life and survival abroad, migrants develop many strategies that generate new ideas and give new impulses to the respective immigration cultures.

Berenika SZYMANSKI-DÜLL is Assistant Professor in Theatre Studies at the Ludwig Maximilian University of Munich, Germany. Her current research interests include international touring theatre in the 19th century, theatre and migration, and Performance Art in Eastern Europe during the Cold War. She is currently the executive editor of the peer-reviewed journal *Forum Modernes Theater*. Recent publications include *Theatre, Globalization and the Cold War*, co-edited with Christopher Balme (Basingstoke: Palgrave Macmillan 2017).

A Critical Analysis of the Use of Movement Praxis

Valentina TEMUSSI

University of Liverpool John Moores, UK

Acting has always found itself in a fragile position, between methodical preparation and a spontaneous act. Since Diderot's time, acting has been analysed and judged from two opposite points of view: a well constructed but detached interpretation, and an emotional but unpredictable one. The intention behind my work is to explore how we integrate Movement Praxis in the contemporary Dramatic Rehearsal process as a possible response to this dichotomy. My study emphasizes the intercultural communicative role of the physical

elements of the performance. I focus on the analysis of corporal languages and their integration in the different forms, styles and genres of theatre. In particular, I focus on the legacies of Jacques Copeau and Rudolf Laban. They changed the history of performance in many ways, trying to create a system to describe and organize what an actor should do.

Their legacy crossed the borders of their respective countries and influenced many theatre and dance practitioners across different styles and genres. It is interesting, on an historical and theoretical level, to compare their writings and theories. Laban and Copeau, even though they never interacted with each other, approached and analysed similar problems coming from different contexts and practices. In their writings there is undoubtedly a similar tension. Laban and Copeau were both hoping for theater to produce a unifying effect on the audience. Copeau also shared Laban's ideas that theatre needs not only an audience, but a community.

Valentina TEMUSSI -*At present I teach in Barcelona at the IAb Institute of the Arts and I am a PhD student at the University of Liverpool John Moore. The core of my teaching is how to make the body expressive on stage. The idea guiding my teaching and performing work, as well as the techniques I have studied, is that the body of the actor is like a musical instrument, the actor being the musician and the instrument at the same time. I work on the body on different levels. This kind of technique serves every type of acting, since it allows the performer to be very detailed and articulated. It can be used as an excellent tool both in realistic, stylised plays and in more abstract compositions.*

I studied in London at the International School of Corporeal Mime, where I attended a three-year course and obtained the diploma. I joined the theatre company Theatre de l'Ange Fou and toured internationally. I continued my studies, completing the two-year Teaching and Directing Specialization course at the same school. Before moving to London, I graduated from the Oriental Institute University of Naples with a degree in History of Modern and Contemporary Theatre, in the Department of Modern Language and Literature. During my university years I won an Erasmus scholarship to the University La Sorbonne 1 in Paris in the Art plastique et science de l'art department to follow art and cinema classes.

Since 2002 I have worked regularly as a professional actress. I have performed in physical theatre adaptations of classic theatre texts, in original creations based on novels, films, videos, poetry and music, and in visual shows mixing different artistic tools and medias. I have performed and acted in different languages: English, French, Italian and Spanish. I have also created performances that have made use of different expressive devices such as text, dance, mime and multi-media, both with students and professional actors.

***Looking for Europe – Interculturality and Performance:
the beauty and fragility of doing theatre in/about Europe***

Ilaria TUCCI

Université de Tampere, Finlande

This paper focuses on the theatre project “Looking for Europe”, which I directed and realized at the SuomiAreena (2014, Pori, Finland), In.F.o.Ma.t Festival (2014, Athens, Greece) and in Thessaloniki (2015, Greece).

The theatre project “Looking for Europe” presents two different focal points. The first concerns the project's topic and the different participants involved: a collective political reflection about what kind of Europe we would like to create and live in, with groups from two different regions: Finland and Greece. The themes discussed during the project were Migration, Entrepreneurship, Youth Mobility, and Culture. The second focal point is the artistic process itself and its observation. As an Italian director working in Finland and in Greece, I was observing the actors involved in the project and myself. In both cases, my status as foreign and my “Italian approach” affected the ensembles and the work. Intercultural difficulties were at the same time inspiring and useful resources to commence and create innovative artistic productions. For example, in order to overcome the linguistic obstacles and

misunderstandings, I worked with pictures and images more than usually I do; to reproduce in the performance the interculturality of our artistic process and our discussions, I wrote the script with borrowings from English, Finnish, Greek, Italian, French and Swedish.

The methodological framework of my research is ethnographic: my direct and professional involvement and my personal perspective on the project are the core of my argument. Data on this research are my notes before, during and after the artistic process, interviews with the actors and partners involved in the project, pictures and videos.

Theatre, Activism and Militarism at the Border

This article focuses on a community-based theatre experience within the militarized context of Lampedusa (Italy). Specifically, in November 2016 and in October 2017, I facilitated two collective playwriting workshops with activists from Lampedusa, which is the southernmost town/island in Italy, and one of Europe's gates for migrants coming from Africa, and thus a hotspot for asylum seekers. During the workshops, I explored and developed the multifaceted theme of the militarization of the Island of Lampedusa, in relation to the contradictions that migration business inflicts on the daily life of its local people. *Flotsam and Jetsam at the Border* - the workshops' result - is a play that reflects on the lives of local people in this special border of Europe. All the scenes are inspired by actual events, even though we exercise creative license for dramatic effect in our representation of some paradoxical situations.

Throughout the paper, I present the participatory approach that I developed, and analyse the challenges that emerged during the workshops and the research period. Lampedusa, symbolic gate to Europe and over-researched site, is also a context where "new forms of transgressive citizenship politics" emerge in defense of migrants' free movement and human rights, but also a space where the native people who live on this border can reaffirm "a politics of equality against the police logic" (Mountz, 2011:121). This work forms part of my PhD research in Peace and Conflict Studies at the University of Tampere, Finland.

Ilaria TUCCI (Italy, 1980) is a theatre practitioner, graduated in Acting from the Italian National Drama Academy "Silvio D'Amico" in Rome (BA, 2002) and graduated with honours from the University of Pisa in the Sciences for Peace (BA, 2009; MA, 2010; MA, 2013). Her Master's Thesis (MA, 2013) combines *Applied Theatre, Conflict Transformation and Peacebuilding Processes*.

Since 2006, Ilaria has been developing her own applications of theatre as a tool of dialogue among people, participation, peacebuilding and empowerment. On behalf of *d'altro canto* - a theatre company that she founded and directed during the time it functioned (2003-2012) - Ilaria invented and produced many theatre projects, combining the citizenship participation with arts, and promoting the idea that theatre could be a powerful means of change and individual/collective awareness.

She collaborated with the International Organization for Migration (IOM), as lecturer in their Master's Program in Psychosocial Support and Dialogue for Syrian and Lebanese professionals. She is currently involved in the project "Remembering the Tragedy of Lampedusa: radical participation in documentary film making" (2017 - 2018), funded by the Kone Foundation, and led by Karina Horsti (University of Jyväskylä, Finland).

Since January 2013, Ilaria has been living in Tampere, and now she is a PhD student at University of Tampere (UTA) in the Peace and Conflict Studies Program (2014). For her Doctoral Project - "Militarization, Activism and Theatre in Lampedusa" - she has facilitated a community based theatre experience within the militarized context of Lampedusa.

***Our Religion and Your Freedom:
On the Religious Offense in Contemporary European Theater***

Tereza TURZIKOVA

Université de Brno, République tchèque

The proposed paper will examine approaches to thematization and portrayal of religion and faith in contemporary European theater. Considering the development of European theatrical tradition, we sense an apparent theatrical subversions of religious dogmatism within society through satire and humour. However, the subversion has lately accelerated and transformed into direct attack not only on religious practices and institutions themselves, but on the overall hegemonic viewpoint of Judeo-Christian ideology in western society. The most significant role in this narrative was played by the controversial Croatian director Oliver Frlić and his productions *Klātwa* (The Curse, 2017) and *Our Violence and Your Violence* showcased in 2018 at the international festival, Theater World Brno, in the Czech Republic. The paper will map the response of the general public to both of these productions, and encompass the perspective of Poland's highly religious society, as well as the mainly atheist Czech audience, offering sociological, theological and philosophical views on this issue. What are the taboos that remain inviolable within theater and art in general? How do we define the thin line between free speech and hate speech, when discussing a work of art? Is the European art world going to undergo new censorship mechanisms? The paper should open a dialogue and contemplation on these and many other questions related to the rising issue of the proclaimed theatrical offense toward religion.

Tereza TURZIKOVA is an undergraduate student at the Department of Theater Studies at the Faculty of Arts at Masaryk University Brno. She focuses on contemporary performance art and theater in relation to continental philosophy. She often attends multidisciplinary academic conferences as a speaker. Her upcoming thesis is a theoretical analysis of contemporary theater through the philosophical thought of Gilles Deleuze and Félix Guattari.

Theatre between “Returns to Diversity” and “Memory Laws”

Mischa TWITCHIN

Goldsmiths, University of London

Taking the example of Krzysztof Warlikowski's 2009 Production, *(A)pollonia*, which is still in Warsaw's Nowy Teatr's repertoire (2018), this presentation will consider how theatre can be a forum for engaging with such questions as the following, which address European politics of diversity and memory: How does theatre function in relation to legislation concerning cultural or historical memory? How are these different – in, for example, the denial of historical facts, and the affirmation of cultural myths? How has the erstwhile “return to Europe”, after the Cold War, changed the sense of what “Europe” means – not only in the present, but retroactively, concerning the post-War past? How might the post-'89 neo-liberal “transition” of East Central Europe have undermined the sense of civil society that developed in the '70s and '80s (at least, in the Republic of Letters, distinct from the People's Republics)? And how might the sense of civil society that developed at the beginning of the new millennium itself have been challenged, if not (yet) undermined, by the current “return” of right-wing populism? In this context, how might the European politics of diversity and memory explored in theatre specifically still allow for a potential dialogue between the living and the dead?

Dr. Mischa TWITCHIN is a lecturer in the Theatre and Performance Dept., Goldsmiths, University of London. His book *The Theatre of Death – the Uncanny in Mimesis* is published in Palgrave's *Performance Philosophy* series; and his essay- and performance-films can be seen on Vimeo: <http://vimeo.com/user13124826/videos>.

***From Act to Acting. The Use of Training Techniques
in the Creative Process of Jan Fabre***

Luk VAN DEN DRIES

Université d'Anvers, Belgique

In this paper I argue that a genuine understanding of creative processes in theatre and dance can only be acquired by examining at least five constitutive stages: ***conception, audition, training, rehearsal***, and ***performance***. Furthermore, genetic research on these stages needs to be strengthened by two central axes: *documentation* (both tangible and intangible) is the micro-axis enabling genetic studies by providing primary resources; *context* is the macro-axis, such as for example institutional conditions, which determine to a large extent the development of creative processes.

More specifically I will look into the use of specific training methods and their relation to the creative process. The stage of trainings this paper will focus on does not concern the education offered in conservatoires, drama schools, etc., but those training methodologies that artists have developed throughout their careers in order to prepare their performers for rehearsals. In the history of theatre and dance, various artists have developed specific training techniques in accordance with their artistic poetics. Contemporary artists continue this tradition by developing exercises that ought to adapt the performer's body and mind-set to the specific requirements of an artist's oeuvre.

We will look into the training method of the Belgian theatre director Jan Fabre, which he developed throughout his whole career. The method consists of 25 exercises that are meant to prepare the performer. What are the basic principles of Fabre's guiding-lines, and how do they relate to his artistic oeuvre?

Luk VAN DEN DRIES is Full Professor of Theatre Studies at the University of Antwerp (Belgium). His research deals with contemporary theatre, with a focus on postdramatic theatre. He has written extensively on the work of Jan Fabre, one of the main examples of postdramatic theatre in Flanders. He has also written on the representation of the body in contemporary theatre, and co-edited three books on this topic. Another important research topic is the creative process: the dynamics between the director's notebook and the rehearsal process. The *Didascalical Imagination* is the main research project he has been working on for the last few years, focusing on the notebooks of Jan Fabre, Jan Lauwers, Ivo Van Hove, Luk Perceval, Guy Cassiers, Romeo Castellucci and Heiner Goebbels.

He was editor of the Belgian 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 the postgraduate academy in theatre *Apass*, and the arts centre for starting theatre artists in Antwerp, *De Theatmaker*. He is co-convenor of the working group *Les processus de création* (International Federation of Theatre Research).

His latest book publications are *Marianne Beauviche*, Luk Van den Dries (ed.) *Jan Fabre Esthétique du paradoxe* (Harmattan, 2013); *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).

He has worked as a free lance dramaturg for Jan Fabre (*Tannhäuser, Requiem für eine Metamorphose*, *Mount Olympos*).

New Forms of the Political Theatre:

Milo Rau and Motus
Vanja VASILJEVIĆ
Université de Milan, Italie

The paper aims to shed light on the new forms of the political theatre in Europe, and is derived from two case studies: one of Milo Rau and the other of Motus, whose similarities and differences are subject to analysis.

Indeed, in the last twenty years, the aesthetics of political theatre have changed from an ideological approach (resulting from Brecht's and Piscator's inheritance) to a more ambiguous, emotional and visual outlook rooted in Artaud's existentialist poetry. Some exceptions aside, the current stage politics is paradoxically channeled through "non-political" forms, such as the presence of non-professional performers, often with physical deformities (representing common people and their resistance and values); attention to personal and every-day lives (with reference to universal sentiments); and digital and virtual reality and language (which undermine the dichotomy between reality and fiction). The paper focuses on two European artists, showing their connections to an "Artaudian" aesthetics more than to a "Brechtian" one (as stated by Lorenzo Mango). It focuses on the last Motus' production "Panorama", highlighting the individual biographies of the performers, their relationship with both their origins and to American society, and the aesthetic use of video and digital technologies.

Milo Rau's *Five Easy Pieces* looks into the political role of the big screen on the stage and the importance of using young non-professional actors, as well as the relationship between them and the audience. Both performances, despite the intention to just represent the story of personal lives, are a political gaze into their respective societies.

Vanja VASILJEVIĆ graduated in December 2017 from the University of Milan in Performance Aesthetics with a thesis on Romeo Castellucci. She is currently attending a Master's program in Performing Arts Entrepreneurship at the University of Bologna. She is an active collaborator at Milan's Department of Cultural Heritage and Environment, taking part in national and international theatrical staging projects. She has cooperated with the journal Stratagemmi – Prospettive Teatrali and is on the editorial board of the periodical Itinera. Rivista di filosofia e di teoria delle arti. Her main scientific interests are: contemporary theatre and performance and the adaptation of novels for the stage.

Beyond Borders - Project Justice
Ivana VUJIC
Université de Belgrade, Serbie

Beyond borders - project *Justice*, presentation and analysis of the project, that was finalized during 2017. It was a project that gathered Faculties of Dramatic Arts from Serbia, Slovenia, Croatia, Bosnia and Herzegovina, Montenegro and Macedonia. The project gathered more than one hundred students of theatre directing, dramaturgy, acting, production in the same project, where drama writers, actors and other collaborated together, coming from different mentioned countries from the region. The analysis of positive aspects and those less positive.

Ivana VUJIC is a well recognized and acknowledged theatre director in Serbia. She staged 120 theatre plays and performances in all the most important theatres in Serbia. With her plays, she was invited as an honorary guest in New York, Amsterdam, Edinburgh, including the whole region of post-Yugoslavia. Her contemporary adaptations of theatre classics have gained a high acknowledged status and recognition by the Serbian and regional artistic scene.

She is former vice-rector of the University of Arts. She is currently Full Professor at the Faculty of Dramatic Arts in Belgrade (department for Theatre Directing). She is the founder and chef of Studio laboratory for performing arts. She was a guest lecturer at the University of Warwick, University of Helsinki, University of Amsterdam. She was artistic director of Bitef Festival in Belgrade, Festival FIAT in Montenegro, curator of theatre program for Belgrade Summer Festival (BELEF) and founder of the private theatre for researching new European authors, Beton Hala Teatar in Belgrade. She was the president of the International Federation for Theatre Research World Congress in Belgrade in 2018. She was also the president of many international conferences, held within Sterijino pozorje festival in Novi Sad, including those held in Belgrade.

In her performance research and theatre work she deals with the relationship between director, actor and spectator, confronting theatrical acts - past, avant guard, present, postmodern and intercultural. She was co-editor and translator (with Aleksandra Jovicevic) of Richard Schechner's and Eugenio Barba's and Nicola Savarese's books in Serbian. She is now the editor of Theory and text of performing arts editions at the Faculty of Dramatic Arts in Belgrade.

Scènes de l'altérité

Emmanuel WALLON, professeur de sociologie politique à l'Université Paris Nanterre

Europe décentrée, ouverte à la pluralité des regards, percée par la multiplicité des points de fuite, mais aussi Europe divisée, écartelée entre ses rêves cosmopolites et ses fantasmes identitaires : « L'Europe naufragée », titrait la revue Confrontations Europe après les honteuses tergiversations des États membres se renvoyant comme une patate chaude la responsabilité d'accueillir les réfugiés de l'Aquarius. La construction commune à laquelle se sont consacrés trois générations de dirigeants politiques depuis la Deuxième Guerre mondiale apparaît aujourd'hui clivée entre un culte des origines qui renvoie ses nations constitutives à leur clôture et la quête d'un devenir universel qui la projette dans le maelstrom de la mondialisation. De Londres à Belgrade, de Milan à Uppsala, les diatribes populistes contre le péril étranger contrecarrent les éloges du métissage et de la créolisation des cultures. Faire de la scène l'espace de l'autre n'en reste pas moins le projet du théâtre et des arts parents, danse, marionnettes, cirque, performance. Mais comment exprimer, sans se borner à les reproduire, les tensions entre le global et le local, le général et le particulier ? L'impossibilité de représenter semble ici s'ajouter à celles d'analyser, d'éduquer, de gouverner, fonctions dont Freud avait coutume de dire, avec malice, qu'elles sont assurées d'échouer. Face à ce problème dont on entrevoit la portée politique, les solutions esthétiques qui se déploient sur les plateaux européens s'avèrent aussi diverses que leurs contextes de réception. Si elles résultent souvent de déplacements et d'hybridations, il importe surtout que le problème de la reconnaissance d'autrui, soulevé par Hegel, commenté par Kojève et discuté par Sartre, supposant la dualité de la conscience de soi, donc la partition intime du sujet, les traverse de part en part.

Emmanuel WALLON est professeur de sociologie politique à l'Université Paris Nanterre (France), membre de l'équipe de recherche « Histoire des arts et des représentations », et professeur invité à l'Université de Louvain-la-Neuve (Belgique). Spécialisé dans l'étude des politiques culturelles et l'analyse des rapports entre les arts et les pouvoirs à l'époque contemporaine, il a publié divers ouvrages et articles consacrés à ces thèmes. Parmi ses dernières parutions : *Scènes de la critique* (Actes Sud, 2015), *Théâtre en travail. Mutations des professions du spectacle (toujours) vivant* (avec M. Poirson, *Théâtre/Public*, n°217, juillet 2015). Il est membre du comité de rédaction de *L'Observatoire* (la revue des politiques culturelles), *Études théâtrales* et *Nectart*, et membre fondateur du collectif « Pour l'éducation, par l'art ».

NTGent with Milo Rau. An Analysis of a Theatre of Global Realism

Laurens DE VOS

Université d'Amsterdam, Pays-Bas

This year Milo Rau was appointed the new artistic director of NTGent. The company presents itself as the City Theatre of the Future, and aims at becoming “‘The Flemish Factory’, combining productions and tours, independent theatre and repertoire, dramatic art, theoretical discourse and political commitment, with an eye to a ‘global realism’”. So far, it is still rather unclear what is meant by global realism, but we see that the theatre wants to restore its roots as a Flemish theatre based in the city of Ghent, while also keeping windows open to the world. For too long, Rau states, the city’s inhabitants have been neglected in the operation of the company, both on and offstage.

One of the first productions of the new era will take as its departure point *Het Lam Gods*, or *The Adoration of the Mystic Lamb*. The altarpiece by Jan and Hubert Van Eyck is not only one of the most famous cultural highlights of Ghent, but also of the world. Amateurs will be part of the production. In my presentation, I want to trace the double bind of Rau’s manifesto – taking this production as a case study, how does this theatre of the future re-establish its local commitment, while openly expressing the ambition to not only discuss a globalised world, but influence and change it ?

Laurens DE VOS is assistant professor in Theatre Studies at the University of Amsterdam. He obtained his PhD in 2006 from the University of Ghent.

He is the author of *Cruelty and Desire in the Modern Theater*. Antonin Artaud, Sarah Kane, and Samuel Beckett (Fairleigh Dickinson UP, 2011) and *Shakespeare* (Lannoo, 2016) and the editor of *Sarah Kane in Context* (Manchester UP, 2010). He has published articles on contemporary theatre and drama in *Modern Drama*, *PAJ*, *Journal of Beckett Studies*, *Neophilologus*, *Journal of Contemporary Drama in English* and *Documenta*. His current research is centred on the legacy of Artaud and the dynamics of the gaze in the theatre.

À propos de quelques « installations-spectacles » : le théâtre européen à l'épreuve de ses propres frontières

Manon WORMS

Université Lyon 2 / Laboratoire Passages XX-XXI, France

Nous proposons d'étudier certaines « installations-spectacles » récemment réalisées par des metteurs en scène européens qui répondent par l'élargissement des frontières disciplinaires et le décloisonnement des genres artistiques aux questions de politique migratoire et aux débats identitaires : *Empire* de Milo Rau (2017), *Sanctuary* de Brett Bailey (2017), *Simple as ABC* et *Domo de Europa Historio en Ekzilo* (2015-2018) de Thomas Bellinck. Parfois aussi présentées comme des performances ou des expositions, signées par des artistes masculins majoritairement reconnus sur les scènes internationales mais provenant d'autres univers que celui du théâtre et cherchant à réanimer sa fonction polémique, ces œuvres ont aussi le point commun d'avoir été créées dans de grands festivals européens qui hybrident arts vivants et arts visuels, et d'avoir traversé l'Europe en tournée, sollicitant parfois de nouveaux participants dans chaque localité.

Nous interrogerons de façon comparée ces démarches artistiques transgenres et transnationales, où la volonté de représenter les parcours migratoires a de fortes répercussions esthétiques, conduisant les artistes à déplacer d'autres types de frontières, celles entre les disciplines artistiques et leurs réseaux institutionnels. Nous emprunterons à cet égard l'imaginaire lexical de la migration comme un potentiel outil de recherche pour caractériser ces pratiques, en regard avec les sujets politiques qu'elles abordent. Au-delà de la métaphore,

de quels types de flux, de déplacements, voire d'exils s'agit-il dans ces tentatives de s'affranchir des cadres, de mêler des dispositifs scéniques à des pratiques muséales, de questionner et performer les positionnements moraux du spectateur-citoyen européen face aux images qui obsèdent l'actualité ?

Manon WORMS est metteuse en scène, dramaturge et jeune chercheuse en Études théâtrales. Elle rédige une thèse à l'Université de Lyon II au sein du laboratoire Passages XX-XXI sur l'omniprésence de la figure de la victime sur les scènes contemporaines et les nouveaux partages émotionnels des spectacles. Elle enseigne dans ce cadre en licence d'Arts du Spectacle à l'université de Lyon II et à l'ENSATT. Également metteuse en scène et dramaturge, elle a monté *Si bleue, si bleue la mer de Nis-Momme Stockmann* en 2015, travaille sur la création de *Pedro* (Cœurs fugitifs) pour 2018, est dramaturge pour plusieurs compagnies (notamment Caroline Guiela Nguyen et les Hommes Approximatifs), et a co-fondé l'amicale d'artistes Krasna en 2016.

“What is Europe?”
Europe's Other Perspective
Joanna ZIELINSKA
Université Jagellonne, Pologne

The political situation in Europe over recent years has raised concerns about the integrity and identity of Europe's nations. In this debate, interest revolves around the Western point of view. In my presentation, I would like to bring to light Europe's Other - the Balkans.

There are two dominant images of the Balkans. One sees the region as a backward, dark and brutal land (M. Todorova). It has its source in over four centuries of Ottoman domination over the region. The second values the Balkan heritage: its religious, cultural and social diversity. From this perspective, the Balkans is perceived as the bridge between East and West, between the Orient and Occident. By looking at the Balkans as the "contact zone" (M. Pratt), space of different influxes and therefore other perspectives, I would like to discuss/deconstruct the identity of Europe. In particular, the focal point of my presentation will be the analysis of the performance "What is Europe?", directed by Andraš Urban in 2016. The performance was produced in Sarajevo, in Bosnia and Herzegovina, which is the most patchwork nation in the Balkans. "What is Europe?" poses the questions not only about the future of the Balkans nations haunted by the "ancient hatreds", but also about their place in European society. Is there a way to assimilate with European, predominantly Christian, culture? The performance addresses issues such as but not limited to European Muslims, Europe (its borders, construct of identity), and war-stigmatized Balkan's countries and their patchwork identity.

Joanna ZIELINSKA - PhD Candidate - Department of Performance Studies, Jagiellonian University, Poland, in progress. It is the final year of my degree, I am working on my doctoral thesis titled: *“Heterotopy Sarajevo. The Urban Space as a Stage and Representation”*. I have been interested in the Balkans since 2011, and have devoted my research to some of its problems. In particular, my research activities are concerned with: media, art and social representations of Sarajevo of the last 30 years; postcolonial identity formation in post-Dayton Bosnia and Herzegovina. I am also interested in theatre and the art stage in the Balkans; Ottoman heritage; the politics of memory and identity formation in the countries of ex-Yugoslavia in general; and the multidimensional effects of the presence of foreign forces in the region. My research approach is interdisciplinary, therefore I combine my academic practice with performative research and experiment with different art mediums. Since 2012 I have cooperated with Sarajevo War Theatre in Bosnia and Herzegovina, where in 2015 I produced an interdisciplinary project, *Sarajevo Mind Map*. It dealt with collective memory and the politics of memory in the urban space of Sarajevo. In 2016 I finished a documentary film *“Sarajevo Femme Fatale”*, giving the perspectives on post-war Sarajevo of six women

from different generations: (link to the video: <https://vimeo.com/171421474> password: sarajevofilmfestival).

***“Refugees”: Representing Refugees and Asylees –
Narrating Refuge and Sanctuary***

Nina ZIVANCEVIC

Université La Sorbonne 1, Paris 8

The notion of a refugee and his/her possible representation in life and art is a very complex issue. Hal Foster, for instance, when discussing “abject art” was also discussing the “vulnerability of our borders”. What he meant was the fragility of the spatial distinction between our exterior and the interior, bringing the concept of self into a crisis through the dismantled body whose chopped-off member now independently follows its own ‘game of chess’, towards its own path of disappearance, instead of the subject. However, such a traumatic cut is productive because it evacuates and raises the subject, showing us that the totality is an illusion which cannot hold in practice. In fact, ‘the totality’ confirms its existence only in multiplicity, in a dynamic interaction of the whole and its segments. I would like to explore the possibility of a statement that the whole He-story of so-called recent European art, could be interpreted as an extended metaphor for the questions which we tend to raise here in regard to some of the most illustrious representatives, the most resilient and the bravest ones in the Eastern European representation. I would try to examine the works of those representatives, the artists who certainly attest to its existence, as they attest to the acts of humanity and inhumanity to which this art has responded at the very end of the 20th and the very beginning of this new century. My examination of the respective artistic practices will contend with the observations of Marina Abramovic's work, which is perhaps the most well-known in the Western world. I also try to understand the work of the lesser known but equally interesting artists, such as Dragan Ilic, Zoran Grebenarovic, Victoria Vesna, Vesna Golubovic and Vlastimir Mikic “Volcano”, since their works merit the attention of world art forums, but currently are works that can only see the light of day in conditions that Edward S. Said has called “the condition of exile”.

Nina ZIVANCEVIC. Poet, essayist, fiction writer, playwright, art critic, translator and contributing editor to NY ARTS Magazine from Paris, Serbian-born Nina Zivancevic has published 12 books of poetry. She has also written three books of short stories, two novels and a book of essays on Milosh Crnjanski (her doctoral thesis) published in Paris, New York and Belgrade. The recipient of three literary awards, a former assistant and secretary to Allen Ginsberg, she has also edited and participated in numerous anthologies of contemporary world poetry. As editor and correspondent, she has contributed to New York Arts Magazine, Modern Painters, American Book Review, East Village Eye, and Republique de lettres. She has lectured at Naropa University, New York University, the Harriman Institute and St. John's University in the U.S.; she has taught English language and literature at the University Paris V and the History of Avant-garde Theatre at Paris 8 University and at numerous universities and colleges in Europe. She has actively worked for theatre and radio: 4 of her plays were performed and broadcast in the U.S. and Great Britain. In New York she worked with the “Living Theatre” and the members of the “Wooster Group”. She lives and works in Paris.

TABLE-RONDE

John Florio: un Shakespeare transculturel au cœur de l'Europe

Daniel BOUGNOUX, Université Grenoble Alpes, France

Jean-Patrick CONNERADE, Imperial College London, UK

Catherine LISAK, Université Bordeaux Montaigne, France
Christine RAVAT-FARENC, Université Sorbonne Nouvelle - Paris 3, France
Lamberto TASSINARI, Université de Montréal, Canada

Est-il possible que la question de l'identité de Shakespeare déborde le cadre strictement littéraire pour devenir une interrogation politique aux implications sociologiquement profondes ? C'est possible et souhaitable, car la fabrication du grand écrivain national a été la préoccupation primordiale du pouvoir étatique en Europe entre les 17^e et 19^e siècles. Si l'Angleterre a été précédée dans cette démarche par la France et l'Espagne, elle a toutefois réussi, avec Shakespeare, à accomplir la fabrication du plus grand et puissant mythe national moderne. Aujourd'hui, décentrer le mythe de Stratford vers l'Europe revient à transformer un dogme colonisateur en un extraordinaire outil de libération culturelle. Nous toucherons à tous les aspects importants de cette étonnante mythologie, mais il ne s'agira que d'un début.

MODÉRATEUR
Michel VAÏS

Michel VAÏS est Docteur en études théâtrales (Paris 8). Il a enseigné 12 ans dans trois universités québécoises et animé des émissions sur le théâtre à la Chaîne culturelle de Radio-Canada pendant 22 ans. Il a publié L'Écrivain scénique (PUQ, 1978), L'accompagnateur. Parcours d'un critique de théâtre (Varia, 2005) et dirigé le Dictionnaire des artistes du théâtre québécois (Québec Amérique-Jeu, 2008). Il a aussi traduit de l'anglais John Florio alias Shakespeare de Lamberto Tassinari (Le Bord de l'Eau, Bordeaux, France, 2016). Rédacteur en chef de la revue de théâtre Jeu (2002-11), il est secrétaire général de l'Association internationale des critiques de théâtre depuis 1998.

Les conditions essentielles à la création de l'œuvre shakespearienne

Daniel BOUGNOUX
Université Grenoble Alpes, France

Mon intervention consistera à soulever quelques points essentiels qui font difficulté dans l'identification traditionnelle de « Shakespeare » avec le bourgeois de Stratford, et à rappeler, à la suite de Lamberto Tassinari, les contradictions auxquelles les tenants de la thèse officielle (les Stratfordiens) s'obstinent à ne pas répondre.

Daniel BOUGNOUX, philosophe, ancien élève de l'Ecole Normale Supérieure, est professeur émérite de l'Université des Alpes. Il a publié une vingtaine d'ouvrages dans le champ des sciences sociales et de la théorie littéraire, et a notamment dirigé l'édition des *Œuvres romanesques complètes* d'Aragon dans la bibliothèque de la Pléiade (cinq volumes). Dernière publication : *Shakespeare, Le Choix du spectre* (Les Impressions nouvelles, 2016).

**L'Europe scientifique de Florio et de Shakespeare -
une preuve de plus s'il en fallait une**

Jean-Patrick CONNERADE
Imperial College London, UK

Il existe beaucoup de références scientifiques dans l'œuvre de Shakespeare, en particulier à l'astronomie, alors science de pointe. Elles sont tellement détaillées et précises qu'elles impliquent des relations avérées avec les grands chercheurs, en particulier avec Tycho Brahé, Johannes Kepler et Giordano Bruno. Shakespeare et Florio sont les deux seuls écrivains de cette époque à épouser le modèle tychonien de l'univers, inventé par Tycho Brahé. Ce compromis entre le modèle ptolémaïque (géocentrique) défendu par l'Eglise et le modèle héliocentrique Copernicien (hérétique car il admet une terre en mouvement) remet la terre au centre de l'univers. Le soleil devient la principale « planète » tournant autour d'elle et les autres planètes gravitent autour du soleil, ce qui les entraîne dans son sillage. Ce compromis,

compatible avec l'astronomie de l'époque, évite « l'hérésie copernicienne » qui conduisit Bruno au bûcher. Shakespeare et Florio utilisent le même vocabulaire pour le décrire. Florio a fréquenté Bruno pendant son séjour à Londres. Rosencrantz et Guildenstern ne sont pas seulement les deux « traîtres » de la pièce Hamlet : ce sont deux cousins de Tycho, venus à Londres du vivant de l'auteur. Tycho, lui aussi danois, a fréquenté la même université que le héros de la pièce. À la recherche de poètes anglais, Tycho a pris contact avec l'Université d'Oxford. Florio, qui y fit ses études, devint « Fellow » du Madgalen College, Oxford. Ces faits sont suffisamment spécifiques pour faire pencher la balance en faveur de « l'homme de Fulham » plutôt que de « l'homme de Stratford » comme auteur des oeuvres.

Jean-Patrick CONNERADE est à la fois auteur et physicien. En tant qu'auteur, il a écrit de nombreux ouvrages de poésie, des pièces de théâtre, des contes et des romans. Il est récipiendaire du prix José-Maria de Heredia de l'Académie Française, du prix Paul Verlaine de la Maison de Poésie de Paris et du Grand Prix de Poésie (Prix Victor Hugo) de la Société des Poètes Français. Il est membre de la Société des Gens de Lettres, membre du Comité d'Honneur de la Société des Poètes Français et fondateur des rencontres internationales Science et Poésie en 2006. En tant que physicien, il a occupé des postes universitaires dans plusieurs pays européens (Italie, Allemagne, France, Royaume-Uni) dont en particulier la chaire Lockyer de Physique à l'Université de Londres. Actuellement, il est Professeur émérite à Imperial College London, Professeur Honoraire de Physique à l'Université de Chine Orientale de Shanghai et KC Wang Professor à l'Institut de Physique et de Mathématiques de l'Académie des Sciences Chinoise. En 2018, il a reçu le prix mondial de l'Humanisme, décerné par l'Académie d'Ohrid en Macédoine.

Listening (to) Shakespeare

Catherine LISAK

Université Bordeaux Montaigne, France

This is about how to listen to Shakespeare, and how, with Shakespeare, to listen to those that would interrogate the works and question their fabric. In a collection of recent essays published in France surrounding the authorship issue of Shakespeare's plays, with the aim of 'setting the record straight', it has recently been argued that one of the best ways of identifying Shakespe(a)re is by the music of his verse : it is by listening to Shakespeare that one can hear his signature. If his lines are compared to those who have been or have become contenders for such authorship, the results are quite telling, and can be heard not simply by scholars and researchers but by the readership at large, by spectators, by other authors and, of course, and perhaps most immediately, by actors. What one hears, beyond the knowledge or the poetical and technical prowess, is a voice. This does not replace or resolve the factual elements that arise in the discussion over the authorship of the plays and it does not provide certain missing links that seasonally reignite the debate. It does however suggest that there is a running pen and voice that crosses the whole of 'Shakespeare's works', an 'open' voice, densely packed with conceptual frameworks from all walks of life, yet a focused self that has entered in dialogue with itself, through each play and poem, through drama and performance, and through time, as evidently manifest as it is prepared to become. It is a voice, moreover, that signifies it is capable of listening, in turn, thus suggesting that a reawakening of the debate around who wrote the plays and the entering into dialogue with all visions and hypotheses that might and will arise should not necessitate uncomfortable discussions but challenge the text into revealing a little more about, and providing more body to, that very same, disembodied voice. Indeed, this paper suggests that there is a dialogue still to be held, managed, and mutually monitored, around how to discuss 'Shakespeare'.

Catherine LISAK, Professeur de littérature britannique, est membre du laboratoire de recherche SPH (Sciences, Philosophie, Humanités) à l'université Bordeaux Montaigne. Elle est éditrice scientifique de *Richard II* pour les Internet Shakespeare Editions. Elle est l'auteur de nombreuses études sur Shakespeare, dont "L'emprise de la volonté dans le Roi Lear",

chapitre paru dans un ouvrage collectif sur Shakespeare au risque de la philosophie, 2017 et "Scriptural faces and dramatic encounters in King Richard II", *The Glass*, 30 (2018).

***L'anglais transculturel de Shakespeare
et l'avantage des acteurs de culture latine***

Christine RAVAT-FARENC

Université Sorbonne Nouvelle - Paris 3, France

Cette contribution propose un retour d'expérience de dix ans d'enseignement du jeu shakespearien en anglais à des acteurs francophones. Jouer Shakespeare en anglais, même quand on est anglophone natif, c'est jouer une autre langue. Dans la difficulté qu'il y a aujourd'hui à incarner la langue de Shakespeare, la complexité linguistique tient à son ancrage dans un contexte historique éloigné, à un lexique ancien et surtout à sa transculturalité. Cette transculturalité est précisément ce qui avantage les locuteurs de culture latine. Des acteurs francophones, suffisamment anglophones, peuvent jouer Shakespeare en anglais et — c'est notre proposition — contribuer légitimement à en renouveler l'incarnation.

Christine RAVAT-FARENC. Docteure en études théâtrales (Université Sorbonne Nouvelle - Paris 3), spécialiste du jeu de l'acteur d'écoles française et anglo-saxonne, comédienne et performer, basée à Paris, Christine Ravat-Farenc est spécialiste du jeu shakespearien en anglais. Ses séminaires « Acting Shakespeare » sont dispensés à de jeunes acteurs et actrices professionnels francophones en formation initiale à l'ESAD (École Supérieure d'Art Dramatique de Paris), à l'ESCA (Comédiens en alternance d'Asnières), à l'ENACR (École Nationale des Arts du Cirque) et à des étudiants anglophones à SciencesPo Paris.

Shakespeare et Florio, un rapport refoulé

Lamberto TASSINARI

Montréal, Canada

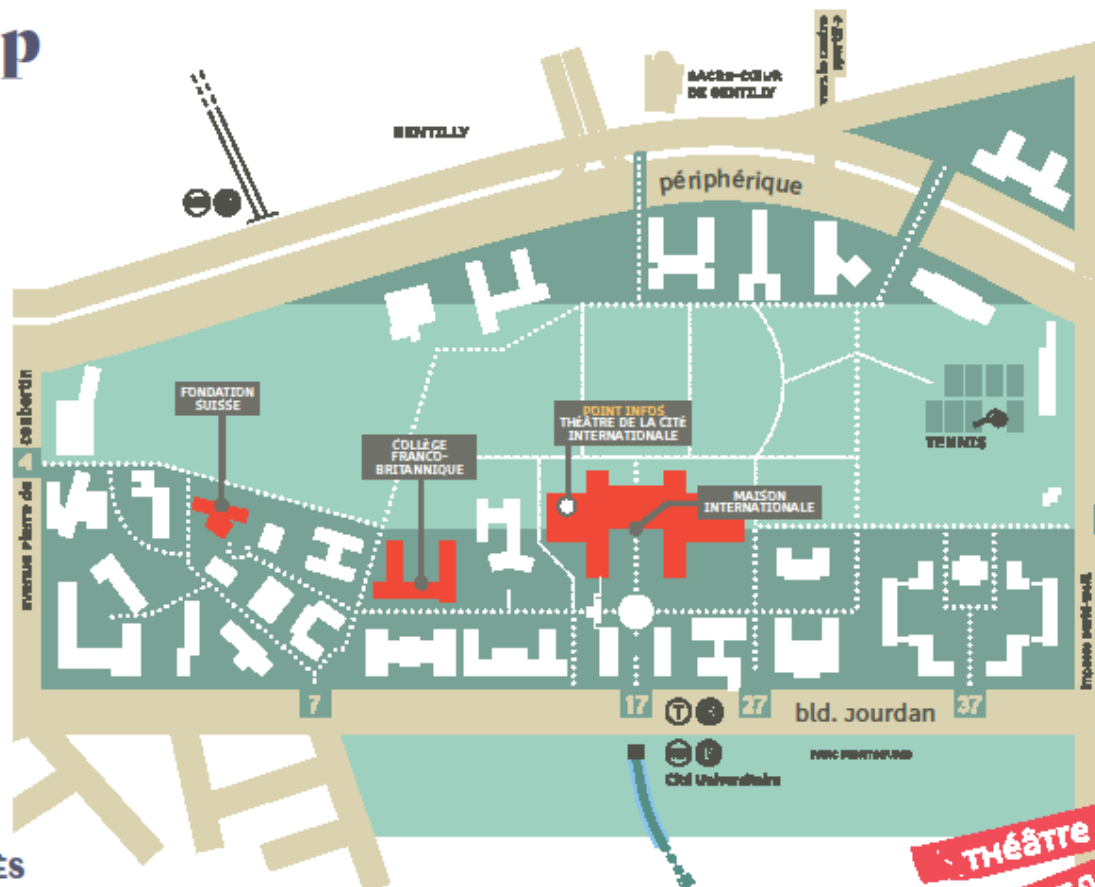
Entre la fin du 19^e siècle et les années 1930, les chercheurs anglo-saxons qui se sont intéressés à Shakespeare ont amplement traité de John Florio, grand linguiste et traducteur des *Essais* de Montaigne, qui ne pouvait pas ne pas être un ami intime de Shakespeare. Seul Florio – croyait-on – aurait pu donner au Barde les informations et les notions détaillées sur des livres non encore traduits en anglais, sur la culture européenne et les sciences, sur l'Italie, sur la langue italienne, la française, l'espagnole, ainsi que sur la culture hébraïque. En 1902, dans l'*Encyclopædia Britannica*, on affirme que Shakespeare devait absolument être parmi les amis les plus proches de Florio car son écriture théâtrale a été influencée par les manuels *First Fruits* et *Second Fruits*. En 1921, Clara Longworth de Chambrun publie la première biographie du traducteur : *Giovanni Florio*. Un apôtre de la Renaissance en Angleterre à l'époque de Shakespeare, suivie en 1934 par l'étude fondamentale de Frances Yates, *John Florio. The Life of an Italian in Shakespeare's England* où la question du rapport entre Florio et Shakespeare est liquidée en deux petites pages à la fin du livre, avec la promesse de la traiter dans un futur ouvrage, lequel n'a jamais vu le jour. Cette biographie, qui semblait destinée à ouvrir une riche saison de recherches sur Florio, a paradoxalement mis fin pendant quatre-vingts ans à toute étude sérieuse et approfondie des relations entre le dramaturge et le linguiste et traducteur juif italien.

En 2005, il y a une timide reprise d'intérêt pour Florio et finalement, en 2013, Saul Frampton de la Westminster University, soutiendra que Florio a été l' "editor" du First Folio de Shakespeare... Frampton y annonçait la parution prochaine d'un livre consacré aux deux amis, mais, cinq ans plus tard, le livre n'est toujours pas paru. Mon intervention portera sur l'histoire tourmentée de ce rapport, ainsi que sur les raisons de l'incroyable disparition de John Florio de l'horizon des études shakespeariennes.

Lamberto TASSINARI, né en Italie, a obtenu une "laurea" en philosophie de l'Université de Florence en 1973 avec une thèse sur Claude-Adrien Helvétius. Il a vécu à Florence, Rome, Milan et Turin où il a travaillé dans l'enseignement et dans le domaine éditorial. À Montréal depuis 1981, il a enseigné la langue et la littérature italiennes à l'Université de Montréal de 1982 à 2007. Membre fondateur de la revue transculturelle montréalaise *ViceVersa* en 1983, il l'a dirigée jusqu'à son terme en 1997. Il a publié un roman, *Durante la partenza* en 1985 et un recueil d'essais, *Utopies par le hublot*, en 1999. Son livre sur la paternité des oeuvres de William Shakespeare, *John Florio The Man Who Was Shakespeare* (2009) a été publié en France en 2016 avec le titre *John Florio alias Shakespeare (Le Bord de l'Eau, Lormont, 2016.)*. Il travaille actuellement à la réalisation en Italie de son adaptation théâtrale de *La Tempête* de Shakespeare, qui a pour titre *La Tempesta secondo John Florio*.

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Le café du théâtre : 17, Jourdan Blvd

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