

BOOK OF ABSTRACTS

On Reenactment
Concepts, Methodologies, Tools

19-20 November 2020

International Online Conference
organized by
Cristina Baldacci and Susanne Franco

Università Ca' Foscari Venezia

<https://www.mnemedance.com/conference-2020>

DESCRIPTION

The conference *On Reenactment: Concepts, Methodologies, Tools* intends to bring together scholars from the visual arts and the curatorial, museum, and dance studies to investigate the methodological and theoretical issues related to the act of reenacting choreographies and gestures, impermanent or unfinished artworks, pivotal or unrealized exhibitions and institutional archives that need to be put in motion. Besides being an artistic strategy, reenactment is being shaped as a new anti-positivist approach to the history of dance and art. As such, it contributes to setting the ground for different forms of historical thinking and understanding that embrace gender, postcolonialism, media and cultural studies in the redefinition of knowledge. Acting in the present, reenactment brings to the fore the multiple temporalities involved in the relationship with the past and introduces immersive (personal and/or collective) experience of previous 'events' as an alternative – or even a countermeasure – to predetermined representations of history. This is how as contemporaries we can make the past meaningful again by activating it in the present.

SCHEDULE

ACT ONE 19.11.2020	
2.00–2.30 PM	PRELUDE GIUSEPPE BARBIERI (Professor, Università Ca' Foscari Venezia) <i>Greetings from the Head of the Department of Philosophy and Cultural Heritage</i> CRISTINA BALDACCI (Università Ca' Foscari Venezia) SUSANNE FRANCO (Università Ca' Foscari Venezia) <i>Welcome and Preliminary Remarks</i>
2.30–6.00 PM	SOLOS
DISCUSSANTS	MARINA NORDERA (Université Côte d'Azur), CHRISTINA THURNER (Universität Bern), ELIZABETH WATERHOUSE (Universität Bern), JULIA WEHREN (Universität Bern)
2.30–3.00 PM presentation followed by Q&A	STÉPHANIE BENZAQUEN-GAUTIER (University of Nottingham) <i>The Matter of Reenactment: A Materialist Inquiry into Cambodia's Arts of Memory</i>

3.00–3.30 PM presentation followed by Q&A	TIMMY DE LAET (Universiteit Antwerpen) <i>(Re-)Making History Together: Notes for a Collaborative Historiography of Dance</i>
3.30–3.45 PM	BREAK
3.45–4.15 PM presentation followed by Q&A	SUSANNE FOELLMER (Coventry University) <i>Watching Dance From the Past: Considering Performance Analysis in the Realm of Reenactment</i>
4.15–4.45 PM presentation followed by Q&A	AURORE DESPRÉS (Université de Bourgogne-Franche-Comté) <i>Five Conceptual Operations for a Sensible Archaeology of the Gesture About Dominique Brun's "Sacre#2" (2014)</i>
4.45–5.00 PM	BREAK
5.00–6.00 PM	COLLECTIVE DISCUSSION

ACT TWO | 20.11.2020

2.00–2.30 PM	PRELUDE CRISTINA BALDACCI (Università Ca' Foscari Venezia) SUSANNE FRANCO (Università Ca' Foscari Venezia) <i>Welcome and Summary of Act One</i>
2.30–6.00 PM	SOLOS
DISCUSSANTS	CRISTINA BALDACCI (Università Ca' Foscari Venezia) SUSANNE FRANCO (Università Ca' Foscari Venezia), MARINA NORDERA (Université Côte d'Azur), CHRISTINA THURNER (Universität Bern)
2.30–3.00 PM presentation followed by Q&A	NICOLA FOSTER (Solent University, Southampton) <i>Re-Staging the "Rent Collection" at the 48th Venice Biennale: Re-Thinking Temporality</i>
3.00–3.30 PM presentation followed by Q&A	GABRIELLA GIANNACHI (University of Exeter) <i>Unfold: Dan Graham's "Audience / Performer / Mirror" (1977) Re-Enacted</i>

3.30–3.45 PM	BREAK
3.45–4.15 PM presentation followed by Q&A	SIR ANRIL P. TIATCO (University of the Philippines Diliman) <i>Historiography Through Pamamanata: Cultural Memory, Pre-Contact Performances and the Catholic Philippines</i>
4.15–4.45 PM presentation followed by Q&A	JULIANE TOMANN (Friedrich-Schiller-Universität Jena) <i>Reenactment as a Mode of Historical Inquiry? Some Insights from the Emerging Field of Reenactment Studies</i>
4.45–5.00 PM	BREAK
5.00–6.00 PM	COLLECTIVE DISCUSSION & FINAL REMARKS

INTERLUDE	DUETS (AVAILABLE ONLINE UPON REGISTRATION)
-----------	--

CECILIA ALEMANI (Chief Curator, High Line Art, New York City & Artistic Director, 59th Venice Biennale)

CRISTINA BALDACCI (Università Ca' Foscari Venezia)

FRANCESCA FRANCO (University of Exeter)

DANIEL TEMKIN (Artist & writer, New York City)

MARK FRANKO (Temple University, Philadelphia)

LUCIA RUPRECHT (University of Cambridge)

SVEN LÜTTICKEN (Vrije Universiteit, Amsterdam)

SUSANNE FRANCO (Università Ca' Foscari Venezia)

GERALD SIEGMUND (Justus-Liebig-Universität Gießen)

SUSANNE TRAUB (Deputy Head of Division Contact for Dance and Performance, Goethe Institut München)

GABI NGCOBO (Artist, educator & independent curator, Johannesburg)

MATTEO LUCCHETTI (Curator, Visible project, Cittadellarte-Fondazione Pistoletto & Fondazione Zegna)

SOLOS' ABSTRACTS

STÉPHANIE BENZAQUEN-GAUTIER (University of Nottingham)

The Matter of Reenactment: A Materialist Inquiry into Cambodia's Arts of Memory

A sequence of the movie *Cambodian Space Project: Not Easy Rock'n'Roll* (Marc Eberle, 2015) shows the band's frontwoman singer Srey Thy (1980-2018) in conversation with a famous actress-dancer of the Sangkum (post-independence) period and one of the few artists who survived the Khmer Rouge regime (1975-1979). Srey Thy tries to reproduce the gestures the woman performs for her. She will later integrate them into her own repertoire in concerts when she covers songs from Cambodia's 'Golden Age' (1960s-1970s). Is what Srey Thy is doing appropriation, recreation or reenactment? In the past two decades, several collectives and bands, such as Dengue Fever and Kampot Boys, have been drawing on songs of that period with a view to reviving pre-Khmer Rouge culture and possibly creating a popular memory of it.

The paper looks at these sonic experiences as part of the broader context of remembrance in Cambodia, in which reenactment has long played a role, as might be seen in commemorations, cultural production and education. Film scholar Ivone Margulies argues that reenactment might function as a 'corrective mirror' (2013). How does this notion apply in an environment like Cambodia, which has been shaped by decades of war, genocide and social injustice? I will address this question through the lens of 'new materialisms' (Barad 2003; Braidotti 2013; Coole and Frost 2010) and explore a set of performances, artworks, movies and projects. I will focus on the open-ended dimension of the act of reenacting, the apparatuses through which reenactment appears, the trans-corporeal practices it engages and the relations it produces. Building on Judith Butler's well-known work (1995), I will try to understand what bodies (are made to) matter and how this might open to a reclaiming of agency and a new articulation of historical, political, structural and 'slow' violence.

Lastly, I will question the cultural dimension of reenactment (is there a 'Cambodian reenactment?'), by investigating how the re-enacted 'object' (event, song, situation, gesture) materializes as it moves across different levels, from the local one to the international one. The paper aims thus to contribute to laying the foundations for a materialist approach to reenactment outside the theoretical frameworks of representation and mediation.

TIMMY DE LAET (Universiteit Antwerpen)

(Re-)Making History Together: Notes for a Collaborative Historiography of Dance

One of the essential yet often overlooked principles of choreographic reenactment is collaboration. When dancers want to re-embody certain works from dance history,

their practice shows that simply returning to historical documents is often far from sufficient. Instead, working together with people who actually lived that past turns out to be a necessary supplement to acquire a genuine sense of both the choreographic principles and the larger poetics informing a given dance piece. Reenactment is, in that sense, a quintessentially collaborative mode of bringing history into practice and at once a potential model that could serve to rethink standard ways of doing dance history within academia.

In this paper, I want to use the practice-based methodologies of contemporary choreographic reenactment as a starting point for a critical assessment of some of the key assumptions guiding dance historical inquiry today. My aim, however, is not so much to reiterate the by now common claim that reenactment adds an embodied dimension to dance historiography. Slightly shifting the focus of the debate, I want to show how reenactment's emphasis on collaboration not only urges us to enlarge what traditionally counts as the input and output of historiography, but also to reconsider the temporal scope for writing dance histories.

To this end, I will sketch out how, since the late 1980s, dance historians followed larger trends in historiography by increasingly steering away from broad historical overviews, giving preference instead to surveying single choreographic oeuvres or specific cases. This development fostered the depth of historical studies, but the ensuing specialization also diminished the attention for structural patterns within dance history over longer periods of time while historiography as a discipline became the sole property of professionally trained historians. I will show how the noted prominence of choreographic reenactment puts these premises under pressure in much the same way as they are currently being debated in theory of history. By thus pursuing a dialogue between reenactment, dance history, and theory of history, this paper will make a case for a profoundly collaborative model of (re-) making history that reconsiders the value of Fernand Braudel's *long durée* for historiography as well as the potential of participatory formats for historical research.

SUSANNE FOELLMER (Coventry University)

Watching Dances From the Past: Considering Performance Analysis in the Realm of Re-enactment

This paper focuses on the methodological challenges that re-enactments present, particularly to performance analysis. Usually meant to 'cover' that which happens live on stage and thus promoting the performance itself as the subject of research, French and German concepts of performance analysis (Erika Fischer-Lichte 1983, Patrice Pavis 1988, Christopher Balme 1995) provide methods for dealing with what was traditionally deemed to be ephemeral. Re-enactments, however, disturb the paradigm of the here and now, as Rebecca Schneider elaborated (2011). Besides queering concepts of time, productions dealing for instance with re-enactments of bygone dance events demand an expanded methodological perspective that exceeds that which one 'simply' sees on stage, so my argument. However, how do we contextualize re-enactments if, for instance, it remains obscure whether what is shown on stage is 'original', or repeated in some way? What happens if the

underlying performance material cannot be traced? And in case the 'previous' material is available, in what respect do historiographic and performance-analytic methodologies have to be intertwined when it comes to the investigation of re-enactments?

As these questions cannot be exhaustively answered in this paper, I will enquire the options of interrelated analysis by way of two examples, that is, the collective Lupita Pulpo's production *New* (2011/13) and Fabiàn Barba's *A Mary Wigman Dance Evening* (2009). I will conceptualize re-enactments as particular modi of transfer that put diachronic conditions of history under scrutiny, and highlight the need of historiographic methods in the context of contemporary stage dance. Re-enactment's performance analysis, so my thesis, calls for an explicit interaction between present and past in order to bring about re-enactments' very modes of remembering, referencing, and transferring of history.

AURORE DESPRÉS (Université de Bourgogne-Franche-Comté)

Five Conceptual Operations for a Sensible Archaeology of the Gesture About Dominique Brun's "Sacre#2" (2014)

Within the 21st century turns, "archival", "digital" and "ecological", the phenomena of reconstitution and recreation in the performing arts seem to define another way of being in time. Beyond the heritage logic of conservation or tradition, and beyond the capitalist logic of relentless production and invention of artworks predicated on the present, the performances based on "redoing" as well as on the "sign of Re" seem to reinvent artistic gesture on the basis of its memories, stories, traces, documents and archives. This reinvention is collective, situated, and multitemporal.

In this context, where priority is given to the modes of interpreting, being in-formed and performing (in all meanings of the term), the "archaeological" question seems to be the most relevant: where to mark the beginning in the process of reconstitution or re-interpretation? Where to place the *arkhe*, the beginning or the order of things? In the past? In the present? Or, as suggested by Walter Benjamin, in a "whirlwind in a river of becoming"?

In my presentation I will propose five conceptual and methodological operations aimed at thinking about gesture and its reconstitution by affirming a certain relationship with time as an epistemic position. These five propositions will be activated starting from Dominique Brun's *Sacre#2* (2014), a reconstitution of Nijinsky's *Rite of Spring* (1913), and specifically on the analysis of the gestures of the solo by the *Chosen* danced by Julie Salgues — altogether defining some key concepts for a "sensible archaeology of gestures".

1. Thinking about the duration of gestures (rather than the ephemeral nature of gesture).
2. Radically placing the present (rather than the past) of gesture at the origin of it.
3. Thinking of the materiality of gestures with Spinoza (the trace below the image).

4. Conceiving the duration of gestures in vast hypergestural regions or whirling gestospheres.
5. Making the notion of palimpsest an operative concept: condensing-unfolding gestural palimpsests.

NICOLA FOSTER (Solent University, Southampton)

Re-Staging the "Rent Collection" at the 48th Venice Biennale: Re-Thinking Temporality

Benjamin's famous argument that the work of art is distinguished by its "aura" was written when he was fully aware of the difficulties it raised. These difficulties were not limited to technological developments which made multiple (near) identical works possible. Historically, this was addressed through the distinction between original and copy which were distinguished temporally, thus privileging the "first" event as "original". In the context of a linear progressive narrative which charts canonical works, this seemed unproblematic. However, when dealing with multiple cultures and multiple geo-political spaces this distinction becomes more problematic. The term "contemporary", meaning "being with time" (heterogeneous time) rather than in time (linear time), came into use.

The 21st century can be characterised by a growing interest in exhibitions and curatorial practices and the recurrence of the re-staging of exhibitions. The paper will take the well-known case study of the 1965 installation of the *Rent Collection Courtyard* and its repeated presentations in China culminating with its inclusion by Harold Szeemann in the dAPERTutto of the 48th Venice Biennale (1999). This case study can highlight the difficulties and potential solutions that can become visible when re-staging exhibitions/installations, especially when at issue are not just one geopolitical space, nor one culture, one ideology or historical narrative. At issue here is a translation, which is always already a mistranslation, and multiple narratives and histories which form the need for the con-temporary, the being-with-time(s), rather than "in-time" be it past, future and/or stable present.

GABRIELLA GIANNACHI (University of Exeter)

Unfold: Dan Graham's "Audience / Performer / Mirror" (1977) re-enacted

The paper explores the use of reenactments and the role of the audience as a strategy for preservation. It offers an in depth analysis of Dan Graham's seminal work *Audience / Performer / Mirror* (1977) through the lenses offered by a series of reenactments presented during the conference UNFOLD held at LiMA (Amsterdam) in 2020. These include Adad Hannah's *Performer Audience Remake* (2008); Ian Forsyth & Jane Pollard's *Audience Performer Fuck Off* (2009); Judith Hopf's *What Do You Look Like / A Crypto Demonic Mystery* (2006); Keren Cytter's *Performer / Audience / Mirror* (2012); Jan Robert Leegte's *Audience / Performer / Mirror* (2019); Miron Galić's *Mirror* (2020) and Emile Zile's *Performer / Audience / Lens* (2018). The paper shows

how by looking at a work through its reenactments different qualities of the 'original' work emerge which render it future-proof in terms of preservation. This ultimately shows how works over time build meaning not only through their ontological qualities but also relationally.

SIR ANRIL P. TIATCO (University of the Philippines Diliman)

Historiography Through Pamamanata: Cultural Memory, Pre-Contact Performances and the Catholic Philippines

Present-day Catholic communities in the Philippines have been performing several cultural performances throughout the year. Called *Pamamanata* in the vernacular Tagalog Filipino, these performances are staged during feast days of local saints in the Catholic communities. Despite Catholicism, the origins of *pamamanata* – told in the oral narratives and performed by the people through impassioned dancing – are attributed as pre-Catholics. This could also be the reason why several *pamamanata* seem to feature ambivalence to the Church's dogma. Using the *Peñafrancia* in Bicol, *Ati-atihan* in Aklan, *Sinulog* in Cebu, *Kuraldal* and *Apung Iru Libad* in Pampanga as examples of religious festivals, it is argued that present-day *pamamanata* are manifestations of cultural communities in which the pre-colonial lifeways are recuperated through expressive bodily movements. At the same time, the legacy of Hispanic Catholicism is decolonized through rearticulating an indigenous past.

It is asserted that a deeper understanding of cultural performance allows an alternative framework on historical processes and opens up a remapping and reevaluation of the postcolonial world (i.e. the Philippines), following embodied practices. This alternative historiography or the historiography through *pamamanata* suggests performance to be, more than a practice, a way of transmitting collective memory and communal identity.

JULIANE TOMANN (Friedrich-Schiller-Universität Jena)

Reenactment as a Mode of Historical Inquiry? Some Insights From the Emerging Field of Reenactment Studies

Reenactment is not only an artistic strategy, it is also a vital part of society's historical culture and a way of dealing with the past. In my contribution I will discuss some features of historical reenactment as a social phenomenon of doing history outside of the academic context. At first glance the two types of reenactment – artistic and historical – seem different in terms of scope and aim. Instead of focusing on the differences in my contribution, I will draw attention to the similarities of both types.

INTERLUDE'S SUMMARIES

AVAILABLE AT: <https://www.mnemedance.com/interlude>

CECILIA ALEMANI - CRISTINA BALDACCI

Cristina Baldacci (Università Ca' Foscari Venezia) invites Cecilia Alemani (Chief Curator, High Line Art, New York City & Artistic Director, 59th Venice Biennale) to speak about *The Disquieted Muses* (2020), the collectively curated exhibition of La Biennale di Venezia that is based on the archival material provided by the Historical Archives of Contemporary Arts - ASAC. This exhibition is a major event that looks at the history of the institution during the points of crisis that transformed its political views and curatorial visions. Alemani along with Baldacci highlights the connection of the exhibition with an interdisciplinary spectrum of arts as well as the city of Venice and its residents, and they further address its ultimate curatorial goal to revisit the history of the institution and the exhibition per se as a curatorial format through a series of reenactments.

FRANCESCA FRANCO - DANIEL TEMKIN

In this duet, Francesca Franco's research focus that has been on the history of early Computation Art and its pioneers (Ernest Edmonds, Manfred Mohr, Vera Molnar, Roman Verostko) blends with Daniel Temkin's practice of visualizing the mathematical patterns of computers in order to enhance our understanding of the role and impact of computational art in contemporary art practice.

MARK FRANKO - LUCIA RUPRECHT

Mark Franko (Temple University, Philadelphia) and Lucia Ruprecht (University of Cambridge) speak about the instigation of *The Oxford Handbook of Dance and Reenactment* (2017) weaving its connection with the forthcoming publication *The Oxford Handbook of Dance and Memory*. Their discussion raises key issues in witnessing versus belatedness and what each term affords in relation to representation, reconstruction and reenactment of past dance events.

SVEN LÜTTICKEN - SUSANNE FRANCO

Sven Lütticken (Vrije Universiteit, Amsterdam) and Susanne Franco (Università Ca' Foscari Venezia) discuss three key publications on the topic of Reenactment such as *Life, Once more: Forms of Reenactment in Contemporary Art* (2005); *Over, Over and Over again. Reenactment Strategies in Contemporary Arts and Theory* (forthcoming)

by ICI Berlin Press) and *The Routledge Handbook of Reenactment Studies: Key Terms in the Field* (2019). Reflecting on the notion of prefixes (pre-, re-, no prefix), their discussion unfolds the evolution of reenactment as a theorized term and the emergence of preenactment. Commenting on the role of reenactment as a methodology and as an interdisciplinary “branded” field of study, here, it is also at stake the nuances between narration, preservation, transmission, repetition and invention in relation to the past.

GERALD SIEGMUND - SUSANNE TRAUB

In this conversation, Gerald Siegmund (Justus-Liebig-Universität Gießen) and Susanne Traub (Deputy Head of Division Contact for Dance & Performance, Goethe Institut München) reflect on the importance of Reenactment, as both a field of dance scholarship and an artistic form of contemporary dance, in the German-speaking countries. Discussing Reenactment as an institutional critique as well as a manufactured response to the available funding schemes in Germany, they trace the changes in the field during the last 25 years wondering whether Reenactment as a concept and as a practice has reached an end.

GABI NGCOBO - MATTEO LUCCHETTI

Gabi Ngcobo (Artist, Educator and Independent Curator, Johannesburg) and Matteo Lucchetti (Curator, Visible Project, Cittadellarte-Fondazione Pistoletto & Fondazione Zegna) started their collaboration 10 years ago in the frame of the Center for Historical Reenactments (CHR), a collaborative artistic platform in Johannesburg, South Africa. In their conversation, they unpack the short-term history of CHR through key moments and artistic projects that attempted to crack the popular historical narratives. Speaking about the disclosure of silent and invisible parts of history through art-making, they excavate the past from a decolonial perspective valuing the swinging of Reenactment between remembering and forgetting.

BIOS

PRELUDE

CRISTINA BALDACCI is a Contemporary Art Historian and currently a Senior Researcher at Università Ca' Foscari Venezia, where she teaches History of Photography. Her research interests focus on the archive as metaphor and art form; appropriation, montage and "re-" practices; image theory and visual culture; sculpture and installation art. She is a convenor of the "Re-" Interdisciplinary Network at CRASSH, University of Cambridge and a member of the research group Global Art Archive, Universitat de Barcelona. She was a Fellow (2016–2018) and Affiliated Fellow (2018–2020) at ICI Berlin. Among her publications are the monograph *Archivi impossibili: Un'ossessione dell'arte contemporanea* (2016/2019) and the co-edited volumes (with C.55 Ricci) *Quando è scultura* (2010), (with M. Bertozzi) *Montages: Assembling as a Form and Symptom in Contemporary Arts* (2018), (with M. Bertolini, S. Esengrini, A. Pinotti) *Abstraction Matters: Contemporary Sculptors in Their Own Words* (2018), (with C. Ricci, A. Vettese) *Double Trouble in Exhibiting the Contemporary: Art Fairs and Shows* (2020), (with C. Nicastro, A. Sforzini) *Over and Over and Over Again: Reenactment Strategies in Contemporary Arts and Theory* (forthcoming).

<https://www.unive.it/data/persone/5668661>

SUSANNE FRANCO is Associate Professor at Università Ca' Foscari Venezia, where she teaches Dance and Performance Art History and Contemporary Theatre, and Research Associate at CTCL (Centre transdisciplinaire d'épistémologie de la littérature et des arts vivants). She is the Principal Investigator of the international research project (SPIN) "Memory in Motion: Re-Membering Dance History" (2019–2022) and she coordinates the Ca' Foscari Unit for the international research project "Dancing Museums: The Democracy of Beings" (2018–2021, EACEA, Creative Europe). She has published numerous essays on modern and contemporary dance and research methodology and has directed the book series *Dance For Word\ Dance Forward. Interviste sulla coreografia contemporanea* (2004–2011). She is the author of *Martha Graham* (2003), *Frédéric Flamand* (2004) and the editor of *Ausdruckstanz: il corpo, la danza e la critica* (special issue of "Biblioteca Teatrale" 2006). She co-edited with M. Nordera *Dance Discourses: Keywords in Dance Research* (2007), *Ricordanze. Memoria in movimento e coreografie della storia* (2010) and together they are also co-editing *The Oxford Handbook of Dance and Memory* (forthcoming). As a curator, she collaborates with Fondazione Querini Stampalia (Venice), Foundation Pinault-Palazzo Grassi (Venice), Lavanderia a Vapore (Turin). Together with Roberto Casarotto, she was in charge of the dance events for the Hangar Bicocca (Milan, 2009–2011).

<https://www.unive.it/data/persone/12016053>

SOLOS

STÉPHANIE BENZAQUEN-GAUTIER is an art historian and currently a European Research Council (ERC) Research Fellow in the project “Cultures of Occupation in Twentieth Century Asia” (COTCA) based at the University of Nottingham. She received her PhD at the Erasmus University Rotterdam and has conducted research as Fellow at the Forum Transregionale Studien, the ICI Berlin (2018–2019), the United States Holocaust Memorial Museum in Washington DC (2012), the Stone Summer Theory Institute at the School of the Art Institute (Chicago, 2010) and the Theory Department at Jan Van Eyck Academie (2005–2006). She is working on the monograph *Beyond Skulls: Western Visual Culture and the Memory of the Cambodian Genocide* and on an edited volume about the Tuol Sleng Genocide Museum. Her essays have appeared in exhibition catalogues and journals, such as “Cinéma & Cie, Dapim”, “Studies on the Holocaust”, “Mémoires en Jeu”, “Journal of Perpetrator Studies”, “Kunstlicht” and “Media, Culture & Society”.

<https://www.nottingham.ac.uk/research/groups/cotca/team/>

TIMMY DE LAET is Assistant Professor of Theatre and Dance Studies at Universiteit Antwerpen. His current research is supported by the Research Foundation Flanders (FWO), the Fulbright Commission and the Belgian American Educational Foundation (B.A.E.F.). His work focuses on the reiterative nature of dance in relation to reenactment, archiving and historiography. He has published on these topics in journals such as “Performance Research”, “Tanz” and “Dance Research”, as well as in *The Oxford Handbook of Dance and Reenactment* (2017) and *The Routledge Companion to Dance Studies* (2020). Other publications include the co-edited volume (with Luk Van den Dries) *The Great European Stage Directors, Vol. 8: Pina Bausch, Romeo Castellucci, Jan Fabre* (2018) and the guest-edited special issue “State of the Art”: *Contemporary and Historical Perspectives on Theater Studies in Flanders* (2018). He is also Managing Editor of the “European Journal of Theatre and Performance” and a member of the editorial boards of the Flemish performing art journals “FORUM” and “Documenta”.

<https://www.uantwerpen.be/nl/personeel/timmy-delaet/>

AUORE DESPRÉS is a Lecturer supervising Higher Degree Research (HDR) projects in performing arts at the University of Bourgogne-Franche-Comté, where she was responsible for the University Programme “Art, danse et performance” (2011–2014). She is an Affiliated Researcher at the ELLIADD Laboratory (EA 4661) and an Associate Member of the Laboratory of the Geste-Institut ACTE, Paris 1-Panthéon-Sorbonne. In connection with her practice as a dancer and choreographer, her research focuses on gesture and its perception, time and the archive in contemporary choreographic art. Her approach to the study of dance is aesthetic, as well as ecological, archaeological and political. She has conceived the online audiovisual archive “FANA Danse & Arts Vivants”. Her recent publications include the edited volume *Gestes en éclats, Art, danse et performance* (2016).

<http://cimarts.univ-fcomte.fr/pages/fr/menu3977/aurora-despres-17164-15290.html>

SUSANNE FOELLMER is Associate Professor in Dance at Coventry University/Centre for Dance Research (C-DaRE). Her main research areas embrace aesthetic theory and corporeality in contemporary dance and performance art in the Weimar Era, relationships between dance and “other” media, temporality, historicity and politicality of dance. Her recent publications include *The Archival Turn in Dance/Studies: Reflections on (Corporeal) Archives and Documents in Dance Fields: Staking a Claim for Dance Studies in the 21st Century* (2020), the co-edited volume (with M. K. Schmidt and C. Schmitz) *Performing Arts in Transition: Moving Between Media* (2019), and (with R. Gough) *On Leftovers*, in “Performance Research” (2017). Her forthcoming book *On Remnants and Vestiges: Negotiating Persistence and Ephemerality in the Performing Arts* is based on the research project “On Remnants and Vestiges. Strategies of Remaining in the Performing Arts” that was funded by the German Research Foundation/DFG and she directed from 2014-2018.

<https://pureportal.coventry.ac.uk/en/persons/susanne-foellmer>

NICOLA FOSTER has an academic background in art practice (Goldsmiths College), continental philosophy and art history (Essex University) and became actively involved in the debate that led to the establishment of “practice-based” research in the UK. She is currently a Senior Research Fellow in visual art at Southampton Solent University, where she is supervising many PhD students. She is also a Research Affiliate in the history of art at the Open University. She was a member of the editorial boards of “Women’s Philosophy Review” (1998–2004) and the “European Journal of Artistic Research” (2011–2016). She has recently co-edited (with J. Chin Davidson) *Restaging Exhibitions*, a special issue of “Journal of Curatorial Studies” (2020). She is currently working on publications on re-staging exhibitions, curatorial practices of participation, Asian women artists (visual art and dance), contemporary art institutions including global Biennials, the art market, heritage and politics.

<https://www.solent.ac.uk/staff-profiles/academic-profiles/nicola-foster/nicola-foster/>

GABRIELLA GIANNACHI is Professor in Performance and New Media at the University of Exeter. She is also a Fellow of the Royal Society of Arts and an elected Member of the Academia Europaea. She is an expert in performance and new media documentation and has written papers for a number of humanities and science journals. Her research has been funded by AHRC, EU, Innovate UK and RCUK and she has worked in partnership with Tate, Royal Albert Memorial Museum and Art Gallery, The Natural History Museum, The Science Museum, The Photographers’ Gallery and LiMA. She has published a number of books including: *Virtual Theatres* (2004); *The Politics of New Media Theatre* (2007) and *Archive Everything* (2016); she also co-authored (with N. Kaye) *Performing Presence: Between the Live and the Simulated* (2011); (with Steve Benford) *Performing Mixed Reality* (2011); and co-edited (with M. Shanks and N. Kaye) *Archaeologies of Presence* (2012) and (with J. Westerman) *Histories of Performance Documentation* (2018).

<https://humanities.exeter.ac.uk/english/staff/giannachi/>

SIR ANRIL P. TIATCO holds a PhD from the National University of Singapore and is currently Professor of Theatre and Performance at the University of the Philippines Diliman Department of Speech Communication and Theatre Arts. His research interests include cultural performances in rural Philippines and contemporary performance practices in the cities of Manila and Singapore. His essays appeared in "Asian Theatre Journal", "Humanities Diliman", "JATI: Journal of Southeast Asia", "Journal of Homosexuality", "Kritika Kultura", "Modern Drama", "Philippine Humanities Review", "Social Science Diliman" and "TDR: The Drama Review". He is the author of *Performing Catholicism: Faith and Theater in a Philippine Province* (2016), *Buhol-Buhol/Entanglement: Contemporary Theatre in Metropolitan Manila* (2017) and *Cosmopolitanism, Theatre and the Philippines: Performing Community in a World of Strangers* (2018). Tiatco is Editorial Associate for "Contemporary Theatre Review" and "Humanities Diliman".

<https://sptiatco.org/>

JULIANE TOMANN is head of the Imre Kertész Kolleg's research area "History in the public sphere" at Friedrich-Schiller-Universität Jena, Germany. Juliane studied Cultural Studies at the European University Viadrina in Frankfurt (Oder) and Wrocław University (Poland). She obtained her PhD from Freie Universität Berlin with a thesis on the role and functions of history in a constellation of deindustrialization since 1989 in the Upper Silesian city of Katowice, Poland. Her thesis was awarded the Scientific Award of the Ambassador of Poland in 2015. In her recent postdoctoral book project, she focuses on historical reenactments, and examines performative practices and approaches to the past in the USA, Germany and Poland with a comparative perspective. Her research interest evolves around questions of the theory of Public and Applied History. She recently published *Living History* in "Docupedia Zeitgeschichte" (2020); the co-edited volume (with V. Agnew and J. Lamb) *The Routledge Handbook of Reenactment Studies. Key Terms in the Field* (2019), and the co-authored volume (with J. Nießer), *Geschichte in der Öffentlichkeit analysieren. Jubiläen als Gegenstand von Public History und Angewandter Geschichte* in "Aus Politik und Zeitgeschichte" (2020).

<https://www.imre-kertesz-kolleg.uni-jena.de/imre-kertesz-kolleg-jena/team/academic-staff/dr-juliane-tomann/>

INTERLUDE: DUETS

CECILIA ALEMANI is an Italian curator based in New York. Currently, she is the Artistic Director of the upcoming 59th International Art Exhibition (2022) in Venice. Since 2011, she has been the Donald R. Mullen, Jr. Director & Chief Curator of High Line Art, the public art programme presented by the High Line in New York. In 2018,

Alemani served as Artistic Director of the inaugural edition of Art Basel Cities: Buenos Aires. In 2017, she curated the Italian Pavilion at the Venice Art Biennale.
<https://www.ceciliaalemani.com/>

FRANCESCA FRANCO is a Venetian-born art historian based in the UK. She is Senior Research Fellow at the University of Exeter and Visiting Lecturer at Danube University Krems. The central theme of her research is the history of art and technology and the pioneers of computer art. She is Principal Investigator on the AHRC-funded project "[Documenting Digital Art: Re-Thinking Histories and Practices of Documentation in the Museum and Beyond](http://documentingdigitalart.exeter.ac.uk/)" (<http://documentingdigitalart.exeter.ac.uk/>). In 2017 she was curator-in-residence at the Fondazione Bevilacqua La Masa in Venice where she curated *Algorithmic Signs*, an exhibition that explored the history of generative art. She has published extensively on the history of early computer art and its pioneers. In addition to English and Italian her texts have been translated into various languages, including Russian, Chinese and Romanian. Franco is the author of *Generative Systems Art* (2018) and *The Algorithmic Dimension* (2020). www.francescofranco.net/

MARK FRANKO is a Laura H. Carnell Professor of Dance at Temple University and has published eight books including *Choreographing Discourses: A Mark Franko Reader* (2018) and *The Fascist Turn in the Dance of Serge Lifar: French Interwar Ballet and the German Occupation* (2020). Franko is editor of the *Handbook of Dance and Reenactment* (2017) and founding editor of the Oxford Studies in Dance Theory book series. He is recipient of the 2011 Outstanding Scholarly Research in Dance Award of the Congress in Research in Dance. Also an artist, his choreography has been produced at Lincoln Center Out-of-Doors Festival, Berlin Werkstatt Festival, Getty Center, Montpellier Opera, Toulon Art Museum, Haggerty Art Museum (Milwaukee), Akademie der Künste (Berlin), Mozarteum (Salzburg), STUK festival (Leuven), Centro Cultural San Martín (Buenos Aires), and in New York City and San Francisco venues. Franko is recipient of a John Simon Guggenheim Memorial fellowship and a National Endowment for the Humanities Fellowship.
<http://www.temple.edu/boyer/about/people/markfranko.asp>

MATTEO LUCCHETTI is a curator, art historian and writer based in Brussels. His main curatorial interests focus on artistic practices that redefine the role of art and the artist in society. Since 2010, he curates (with J. Wielander) "Visible", a research project that received the first European biennial award for socially engaged artistic practices in a global context by Fondazione Pistoletto and Fondazione Zegna. He worked as a curator of exhibitions and public programs at BAK (Utrecht, 2017-2018). His curatorial projects include *Marzia Migliora: The Spectre of Malthus*, MA*GA (Gallarate, 2020); *Sammy Balaji: Other Tales*, Lunds Konsthall and Kunsthall Aarhus (2020); *First Person Plural: Empathy, Intimacy, Irony, and Anger*, BAK (Utrecht, 2018); *Marinella Senatore: Piazza Universale. Social Stages*, Queens Museum (New York, 2017); *De Rerum Rurale*, Quadriennale 16 (Rome, 2016); *Don't Embarrass the Bureau*, Lunds Konsthall (Lund, 2014); *Enacting Populism*, Kadist Art Foundation (Paris, 2012). He was curator-in-residence at Para Site (Hong Kong); Kadist Art

Foundation (Paris) and AIR (Antwerp). He is a Faculty Member of the Accademia Unidee (Biella) and has served as a Visiting Professor at HISK (Gent); Piet Zwart Institute (Rotterdam); Sint Lucas Antwerpen (Antwerp); Accademia di Belle Arti di Brera (Milan). His texts appeared in "Mousse Magazine", "Manifesta Journal" and "Art Agenda".

SVEN LÜTTICKEN is an art historian, critic and teaches art history at the Vrije Universiteit Amsterdam. He publishes regularly in journals and magazines and contributes to exhibition catalogues. His most recent books are *History in Motion: Time in the Age of the Moving Image* (2013), *Cultural Revolution: Aesthetic Practice After Autonomy* (2017) and the co-edited volumes (with Eric C.H. de Bruyn) *Futurity Report* (2020) and (with M. Hlavajova) *Deserting from the Culture Wars* (2020).

<https://svenlutticken.org/>

GABI NGCOBO is an artist, curator and educator living in Johannesburg, South Africa and currently the inaugural Santu Mofokeng Fellow (2020). Since the early 2000s she has been engaged in collaborative artistic, curatorial and educational projects in South Africa with an international scope. Recent curatorial projects include *All in a Day's Eye: The Politics of Innocence in the Javett Family Collection* at the Javett Art Centre-University of Pretoria, *Mating Birss* at the KZNSA Gallery (Durban). She curated the 10th Berlin Biennale *We Don't Need Another Hero* (2018) and co-curated the 32nd Sao Paulo Bienal (2016). She is a founding member of the Johannesburg based collaborative platforms NGO – Nothing Gets Organised (2016-today) and of the Center for Historical Reenactments (2010–2014). Ngcobo's writings have been published in various collections including *The Stronger We Become*, the catalogue of the South African Pavilion at the Venice Art Biennale (2019), *Public Intimacy: Art and Other Ordinary Acts in South Africa* (2014), *We Are Many: Art, the Political and Multiple Truths* (2019) and *Identity Politics Now*, special issue of "Texte Zur Kunst" edited by I. Graw (2017).

<http://www.historicalreenactments.org/people.html>

LUCIA RUPRECHT is a Fellow of Emmanuel College and an Affiliated Lecturer at the Section of German and Dutch, University of Cambridge. She has published widely on dance, literature and film. She is the author of *Gestural Imaginaries: Dance and Cultural Theory in the Early Twentieth Century* (2019) and *Dances of the Self in Heinrich von Kleist, E. T. A. Hoffmann and Heinrich Heine* (2006, special citation of the de la Torre Bueno Prize). She has edited *Towards an Ethics of Gesture* (special section of "Performance Philosophy", 2017) and co-edited (with S. Manning) *New German Dance Studies* (2012), (with M. Minden) *Cultural Pleasure*, special issue of "German Life & Letters" (2009) and (with A. Webber and C. Duttlinger) *Performance and Performativity in German Cultural Studies* (2003). She is preparing (with B. Brandl-Risi) the *Handbuch Literatur & Performance* (2021).

<https://www.mml.com.ac.uk/dr-lucia-ruprecht>

GERALD SIEGMUND is Professor of Applied Theatre Studies at the Justus-Liebig Universität in Giessen, Germany. He studied Theatre, English and French literature at Goethe-University in Frankfurt am Main. From 2000 to 2008 he was Assistant Professor at the Institute of Theatre Studies at the Universität Bern. Among his research interests are theatre and memory, aesthetics, dance, performance and theatre since the beginning of the 20th century. He was the Principal Investigator of the German Research Foundation/DFG research group Theatre as Dispositif focusing on the theatrical dispositifs in Germany since the 1960s. Between 2012 and 2016 he was president of the German Association for Theatre Studies (GTW). His most recent publications are *Jérôme Bel: Dance, Theatre, and the Subject* (2017) and the co-edited volume (with R. Kowal and R. Martin) *The Oxford Handbook of Dance and Politics* (2017).

<https://www.atw-giessen.de/en/staff/gerald-siegmund>

DANIEL TEMKIN is an artist and writer. He makes photography, programming languages, net art and paintings examining the clash between systemic logic and human irrationality. Recent works include *Dither Studies*, *Internet Directory*, *Folders*, and *Glitchometry*. He writes about code art and programming languages as an art form for publications like "Hyperallergic" and in many academic journals including "Leonardo" and "World Picture Journal". His blog on the subject, esoteric.codes, brings together work by artists, writers and hacker/hobbyists who challenge conventional notions of computing, connecting work that resonate conceptually but emerge across very different disciplines and communities. He was the 2014 recipient of the ArtsWriters.org grant and developer in residence at the New Museum's New Inc incubator.

<http://danieltemkin.com/>

SUSANNE TRAUB is a dramaturge, curator, author and Deputy Head of Division Contact for Dance and Performance at the Goethe Institute (Munich) since 2012. She studied theatre studies, philosophy and musicology in Munich from 1988 to 1993. She has worked as a freelance and employed dramaturge for theatres and festivals as well as many performance projects. She taught regularly at various colleges and universities (among others in Arnhem, Bochum, Frankfurt, Leipzig, Munich, Salzburg, Stockholm) and was entrusted with the research project "Dance with Politics and Politics with Dance" (Saxon State Ministry at the Leipzig Dance Archive) until mid-2001. She curated the interdisciplinary series of events "Desired Body" (1999) and "Moving Thoughts" (2000) in Leipzig and the exhibition *Open the Curtain-Kunst und Tanz im Wechselspiel* (Interplay Between Art and Dance, 2003) at the Kunsthalle Kiel. Since 2014, she has been curating the "Performing Architecture" programme for the Goethe-Institute at the Venice Biennale of Architecture.

GROUP (DISCUSSANTS)

MARINA NORDERA is a dancer and a cultural historian (PhD at the European University Institute, Florence). She is Professor and member of CTCL (Centre transdisciplinaire d'épistémologie de la littérature et des arts vivants) at Université Côte d'Azur, where she is Head of the Arts Department and in charge of the PhD program in Dance Studies. She has published extensively on dance historiography, oral and written dance transmission, body and gender in early modern Europe. She is the co-editor (with S. Franco) of *Dance Discourses: Keywords in Dance Research* (2007), *Ricordanze. Memoria in movimento e coreografie della storia* (2010) and *The Oxford Handbook of Dance and Memory* (forthcoming). She also co-edited *Les arts de la scène à l'épreuve de l'histoire* (2011), (with M. del Valle, B. Maurmayr, C. Paillet, A. Sini) *Pratiques de la pensée en danse* (2020) and three issues of the Journal "Recherches en Danse" (2014, 2015, 2016). She is currently editing the volume *A Cultural History of Dance in the Early Modern Period (1450-1650)*, part of the series *A Cultural History of Dance*, and co-editing (with S. Andrieu) *Traversées: carrières, genre, circulations* (forthcoming).

<http://unice.fr/membres/tous-les-membres/ctel/nordera-marina>

CHRISTINA THURNER is Professor for Dance Studies at the Institute for Theatre Studies at the Universität Bern. Her main areas of research are: history, discourses and aesthetics of dance from the 18th century until today; contemporary dance and performance; historiography; dance criticism; autobiographical studies. She currently directs the project "Auto_Bio_Graphy as Performance: A Field of Dance Historiographic Innovation" funded by the Swiss National Science Foundation. She is also responsible for the doctoral programme Interdisciplinary Cultural Studies (ICS) at the Graduate School of the Arts and Humanities at the Universität Bern and a member of the board of trustees of SAPA (Swiss Archive of the Performing Arts). Her recent publications include *Rhythmen in Bewegung. Äußere, eigene und verkörperte Zeitlichkeit im künstlerischen Tanz* (2017) and *Tanzkritik. Materialien* (1997-2014) (2015).

https://www.theaterwissenschaft.unibe.ch/ueber_uns/team/professorinnen/prof_dr_thurner_christina/index_ger.html

ELIZABETH WATERHOUSE is a dancer and since 2020 a postdoctoral researcher at the Institute of Theatre Studies, Universität Bern, where she is part of the research project "Auto_Bio_Graphy as Performance. A field of Dance Historiographic Innovation" funded by the Swiss National Science Foundation. Earlier this year she was awarded a PhD in dance studies from the Universität Bern/Hochschule der Künste Bern with the now published thesis *Processing Choreography: Thinking with William Forsythe's Duo* (2021). As a performer, she danced from 2004-2012 in the Ballett Frankfurt/The Forsythe Company. Since that time, she has also been part of diverse creative and artistic research projects. Her research as a dance scholar

focuses on choreographic practices and aesthetics, ethnographic methodology, and digital platforms for research and documentation of dance practices.

https://www.theaterwissenschaft.unibe.ch/ueber_uns/team/projektmitarbeiterinnen/dr_waterhouse_elizabeth/index_ger.html

JULIA WEHREN is a dance scholar and research associate in the project "Auto_Bio_Graphy as Performance: A Field of Dance Historiographic Innovation" funded by the Swiss National Science Foundation. Since May 2020 she has also been working for the Arts Council Pro Helvetia. She studied art history, theatre and media at the Universität Bern and contemporary dance at the Rotterdamse Dansacademie. She has also worked as a freelance dancer and journalist. She currently carries her research work and teaches at the Institute for Theatre Studies at Universität Bern, SAPA (Swiss Archive of the Performing Arts) and Manufacture – Haute école des arts de la scène (Lausanne). Her main areas of research are historiography, artistic procedures, forms of documentation and contemporary aesthetics, reenactment, memory and remembrance, oral history and dance in Switzerland. Her recent publications include *Körper als Archiv in Bewegung. Choreografie als historiografische Praxis* (2016), and *Ursula Pellaton. Tanz verstehen* (2020).

https://www.theaterwissenschaft.unibe.ch/ueber_uns/team/assistentinnen_assitenten/dr_wehren_julia/index_ger.html