

PERFORMANCE. HISTORIES AND DISAPPEARANCES.

Forum Auditorium 2, Hall 6.

Saturday 20, from 1.15 to 2.15 p.m.

and

Performing Auditorium, Hall 6.

Saturday 20, from 3.30 to 8 p.m.

Sponsored by MANGO **MANGO**

Director:



■ **José A. Sánchez**, Professor, School of Fine Arts of Cuenca, SPAIN.

Professor of History of Art at the School of Fine Arts of Cuenca (UCLA) and director of the ARTEA research group. He has published several books on the theory and history of the performing arts: *Dramaturgias de la imagen* (1994), *La escena moderna* (1999) and *Prácticas de lo real* (2007). He is also the editor of, among others, *Desviaciones* (1999), *Cuerpos sobre blanco* (2002) and *Artes de la escena y de la acción en España* (2007). As director of ARTEA (www.arte-a.org) Sánchez has edited, together with Óscar Cornago, the *Archivo Virtual de Artes Escénicas* [Virtual Archive of Performing Arts] (www.artescenicas.org) and participates in a European project for the creation of a Virtual Library of Performing Arts. Sánchez is currently an advisor to the Department of Public Activities at Museo Reina Sofía and also to *Cuerpo de Letra*, the theory of dance collection. As of the 2009-2010 academic year, he is also directing the Master in Performing Practices and Visual Culture at the University of Alcalá.

Performance, Memory, Re-enactment.

The concept “disappearance” is closely linked to that of “presence” in the definition of performative practice. The resistance to the objectification moves the subjectivity to an area of transit, that elusive present which yet can contain within itself both past and anticipation. So artistic action has been particularly effective in making visible the disappearances: there is coherence between the medium and the object, or rather between environment and that experience which resists to objectification as well as to representation.

Victims of disappearance, both individuals or accounts, fall outside of history, consigned to memory space. Memory differs from the imagination on the pretence of reality, of reconstitution. However, it shares with it the absent presence. Making present the absent is, in some way, challenge the current game of reality, and in that challenge, imagination

and memory can link up to the point where fiction comes to pollute the reconstitution of the missing to achieve the objective of the present. Contrary to the orthodox performance art’s definition, which clung to the real, fiction, even the fabulous can become a means of understanding and intervention.

Imagination and memory share other characteristics that differentiate them from scientific knowledge and history: its proximity to the body and the sensible, their secondary relationship with writing. A few decades ago it seemed possible to draw a clear distinction between history and memory respectively based on his relationship with writing (code) and orality (corporeality). However, verbal language is no longer dominant in our construction of the history because it is becoming less in our daily communication. The history does not have to be written.

While performative practices get free from its fixation on the bodily-organic (often identified with the real, the present, the unrepresentable), artists discover new ways to imagine or to perform the knowledge and history. And this applies even to the very history of performative practices, to that until recently considered impossible history (unless the risk was taken of betraying the truth of the medium itself). The interest of many artists for re-enacting or re-staging unrepeatable pieces of the past is symptomatic of a new concern for thinking the history through performance practice history: the history of the body, the gestures, the modes of communication, history of memories and history of projects.

Forum Auditorium 2.

From 1.15 to 2.15 p.m.



■ **Ong Keng Sen**, Artistic Director, TheatreWorks in Singapore, SINGAPORE.

Ong Keng Sen is a well-known performance director and has actively contributed to the evolution of an Asian identity; as well as the subsequent transglobalisation of the Asian aesthetic in contemporary arts. He studied intercultural performance with the Performance Studies Department at Tisch School of the Arts, NYU, and holds a law degree. Many of his works have been presented and acclaimed throughout the world. The Flying Circus Project, created from 1996, is Keng Sen’s most important work. This experimental project brings together traditional and contemporary Asian artists from the fields of visual arts, video, documentary, performing arts, as well as philosophers, literary specialists, and artists of new media and “new rituals”. He has continued to develop this work with *Dasarts*, Amsterdam; the *Urban Fetishes* programme at *TanzQuartier Wien*; *Goteborg Dance and Theatre Festival*; *Kiasma Helsinki*; as well as with the *Summer Institute at The Kitchen*, in New York City. In 1999, he initiated a network for Asian artists to encourage inter-Asian engagement, known as the *Arts Network Asia*. This recently received an endowment from Ford Foundation for its sustained

collaboration across borders in the arts and cultures of Asia. Keng Sen is the founder and director of In-Transit, an annual interdisciplinary arts festival in Berlin (2002 & 2003). He also curated the *Insomnia* season for the Institute of Contemporary Arts in London (2005), and the *Politics of Fun* exhibition at the House of World Cultures, Berlin (2005). This year, he presently directed major productions for the Edinburgh International Festival 09 and for Linz 09, European Capital of Culture.

Performing Auditorium.

From 3.30 to 5 p.m.

1. Bringing to Present.



■ **Antonio Prieto**, Researcher, Universidad Veracruzana, Veracruz, MEXICO.

A Mexican researcher specialising in performance studies, contemporary Mexican theatre, gender and queer studies. Professor-researcher at the Drama College of Universidad Veracruzana. A member of Mexico's National Researchers System (level 2), he has a master in Performance Studies from the New York University, and a PhD in Latin American studies from UNAM.



■ **Ana Longoni**, Writer, Researcher at CONICET and Lecturer in Media and Cultural Theory, School of Philosophy, University of Buenos Aires UBA, Buenos Aires, ARGENTINA.

A Doctor in Arts (UBA), she runs postgraduate seminars at UBA and PEI-MACBA (Barcelona) exploring the cross-sections between art and politics in Argentina and Latin America. She directs the research group "¿La cultura como resistencia?: lecturas desde la transición de producciones culturales y artísticas durante la última dictadura argentina". A founding member of *Red Conceptualismos del Sur* in 2007, she has published, either individually or jointly, the books *De los poetas malditos al video-clip* (Buenos Aires, Cántaro, 1998), *Del Di Tella a Tucumán Arde* (Buenos Aires, El cielo por asalto, 2000; reedited: Eudeba, 2008), the preliminary study for the book by Oscar Masotta, *Revolución en el arte* (Buenos Aires, Edhasa, 2004), a chapter in the anthology edited by I. Katzenstein, *Listen, Here, Now! Argentine Art of the sixties: Writings of the Avant-Garde* (New York, MoMA, 2004), *Traiciones. La figura del traidor en los relatos acerca de los sobrevivientes de la represión* (Buenos Aires, Norma, 2007), and the compilations *El Siluetazo* (Buenos Aires, Adriana Hidalgo Editora, 2008) and *Conceptualismos del Sur/Sul* (Sao Paulo, Annablume, 2009). Directed by Ana Alvarado, her play "La Chira" was premiered in

the theatre in 2004 and included in the anthology compiled by Jorge Dubatti, *Nuevo teatro argentino: dramaturgia(s)*, Havana, La Honda, 2007. Another of her plays, "Árboles", was premiered in Buenos Aires in 2006, directed by herself. She is a member of the editorial committee of the magazines *Ramona*, *Ojos Cruelles* and *Des-bordes*.

Performing Auditorium.

From 5 to 6.30 p.m.

2. Re-enactments.



■ **Rebecca Schneider**, Chair of the Department of Theatre Arts and Performance Studies, Brown University in Providence, Rhode Island, USA.

She is the author of *The Explicit Body in Performance* (Routledge, 1997) and completing the forthcoming *Performing Remains: Reenactment, Civil War, Performance Art*. She has coedited the anthology *Re:Direction: A Theoretical and Practical Guide to 20th-Century Directing*. She is a contributing editor to *TDR: The Drama Review* and coeditor with David Krasner of the book series "Theatre: Theory/Text/Performance" with University of Michigan Press. Schneider has published essays in several anthologies, including *Psychoanalysis and Performance*, *Acting Out: Feminist Performance*, *Performance and Cultural Politics*, and the essay "Solo Solo Solo" in *After Criticism*.



■ **Janez Janša**, Director, MASKA Institute for publishing, production and education, Ljubljana, SLOVENIA.

Janez Janša is author, performer and director of interdisciplinary performances a.o. *MISS MOBILE, WE ARE ALL MARLENE DIETRICH FOR* (with E. Omarsdottir), *PUPILJA, PAPA PUPILO AND THE PUPILCEKS – RECONSTRUCTION*, *SLOVENE NATIONAL THEATRE and LIFE [IN PROGRESS]*. His visual works include a.o. *REFUGEE CAMP FOR THE FIRST WORLD CITIZENS* (with P. Šenk) and *NAME Readymade* (with Janez Janša and Janez Janša). His work contains strong critical and political dimension and it is focused on the relation between art and social and political context. He is author of the book on Jan Fabre (*JAN FABRE - La Discipline du chaos, le chaos de la discipline*, Armand Colin, Paris 1994; published in Dutch, Italian and Slovene as well) and has been editor in chief of *MASKA*, performing arts journal from 1999 to 2006.

Performing Auditorium.
From 6.30 to 8 p.m.

3. Choreography of Attention.



■ **Goran Sergej Pristas**, Director, BADco, Zagreb, CROATIA.

Since 1994 professor at the Academy of Drama Art, University of Zagreb. Program coordinator in Centre for Drama Art (CDU) since 1995. Founder and editor-in-chief (1996-2007) of *Frakcija*, a magazine for the performing arts. One of the initiators of the project Zagreb-Cultural Capital of Europe 3000. Director, producer, dramaturge and performer in internationally presented artistic collective BADco.



■ **Bojana Cvejic**, Artist and Theoretician, Brussels, BELGIUM.

Bojana Cvejic is performance maker and theorist, working in contemporary dance and performance also as dramaturg and performer. She has published in performing arts, music, philosophy journals, magazines and anthologies and is author of two books, most recently "Beyond the Musical Work: Performative practice" (IKZS, Belgrade, 2007). With Jan Ritsema she has developed a theater practice in a number of performances since 1999 (a.o. *TODAYulysses*, 2000), and has collaborated with X. Le Roy, E. Salamon, M. Ingvarlsen a.o. Her own performance work includes directing five experimental opera performances, most recently Mozart's *Don Giovanni* (BITEF, Belgrade). Cvejic has been active in teaching in a number of European educational programmes (e.g., P.A.R.T.S. in Brussels), as well as organizing independent platforms for theory and practice in performance: TkH Centar (=Walking Theory Center in Belgrade), PAF (performingARTSforum in St. Erme, France) and most recently 6MONTHS1LOCATION (CCN in Montpellier). She is currently writing a PhD ("Performance after Deleuze: Creating 'Performative' Concepts in Contemporary Dance in Europe") at the Centre for Research in Modern European Philosophy at Middlesex University in London. Since September 2009, she is teaching contemporary dance and performance at the Utrecht University, M.A. program Theater Studies.



■ **Isabel de Naverán**, Researcher, ARTEA Investigación y Creación Escénica, Bilbao, SPAIN.

Degree in Fine Arts (UPV-EHU). Diploma of Advanced Studies in Image, Technology and Contemporary Culture. Doctorate Candidate in the course Thinking and Praxis in Present-day Art (UPV-EHU). Co-founder of ARTEA Investigación y Creación Escénica www.arte-a.org. Researcher at the Virtual Archive of Performing Arts www.artescenicass.org. Coordinator of debates at the In-presentable Festival (La Casa Encendida, Madrid). Director of the Body Discourses Summer Seminar (Bilbao Arte eta Kultura, UPV-EHU). Guest Lecturer at the Master in Performing Practices and Visual Culture (UAH). Her dissertations have been published in books and specialised magazines. She collaborates regularly with artists and projects, both on local and international levels.