

ENICPA Fall Meeting 2014, November 13-14 @ Contredanse/VTi

Thursday 13th of November 2014

09.00-09.20 Arrival of the members: coffee/tea

09.20-10.00 Welcome by Michael Freundt (president ENICPA), Isabelle Meurrens (Contredanse) + tour Contredanse / La Bellone (+ introduction La Bellone) (minutes: Sindre)

10.00-10.10 Lively documenting of our meeting, living traces of what we do/think/... (photos, postits, drawings,...) by ? (Contredanse) (minutes: Sindre)

10.10-11.10 ENICPA General Assembly part 1 (quick round of potential new members; formal part: financial, legal, new members, staff exchange, meeting 2015) (minutes: Bianca, chair: Michael)

11.10-11.30 break

11.30-12.30 ENICPA General Assembly part 2 (content part) (minutes: Bianca, chair: Michael)

- website: what is public, what not?
- Needs of the members
- Network application (not awarded, which elements of the proposed activities do we want to keep?):
 - selection of texts to be translated (20)
 - concrete planning of pilots (if not fixed already)
 - members' activities related to European Theatre Night, International Dance Day and International Theatre Day
 - new options for application on EU level
 - collaborations between the members
- Board elections

12.30-14.00 Lunch @ Contredanse

14.00-15.00 "Staging/playing archives: appropriation, transposition, redirection." **Open to the public**

Keynote by Marie Quiblier, Doctor in Art History and responsible for cultural action at Musée de la Danse [Dance Museum] (Centre Chorégraphique National de Rennes, FR [National Choreographic Centre of Rennes, France]). (minutes: Bart)

Contemporary dance is mostly considered an art form that is hard to extract any 'material' substance from. While theatre has a text and music has a score, dance would escape all endeavours of consignment. Yet this commonplace is being undermined by the recrudescence of history-based choreographic projects that recycle, rework and stage the

documents, traces and remembrances that supported their elaboration. The archive is thus exposed, worked on, interrogated in a visible and readable way. Starting from the study *Tout ceci (n')est (pas) vrai* [All this is (not) true], created by Thierry Baë in 2003; *Roman Photo, Flip Book, 50 ans de danse* [Fotonovela, Flip Book, 50 years of dance] by Boris Charmatz, first presented in 2007; *Histoire(s)* [Story/ies] and *Débords. Réflexions sur la Table Verte* [Overhangs. Reflections on The Green Table] by Olga de Soto, realised in 2004 and 2012 respectively, it will be a matter of observing and analysing the modalities of apparition and exploitation of archives on dance stages in order to better understand what is at stake.

Marie Quiblier, docteur en Histoire de l'Art et chargée d'action culturelle au Musée de la Danse (Centre Chorégraphique National de Rennes, FR)

*La danse contemporaine est majoritairement considérée comme un art dont on pourrait difficilement extraire la substance sous une forme « matérielle ». Si le théâtre dispose du texte, si la musique dispose de la partition, la danse, elle, échapperait à toute tentative de consignation. Ce lieu commun est cependant mis à mal par la recrudescence des projets chorégraphiques à « caractère » historique qui mettent en jeu et en scène les documents, traces, mémoires qui ont servi de supports à leur élaboration. L'archive est alors exposée, travaillée, interrogée de manière visible et lisible. A partir de l'étude de *Tout ceci (n')est (pas) vrai* de Thierry Baë créé en 2003, de *Roman Photo, Flip Book, 50 ans de danse* de Boris Charmatz présenté pour la première fois en 2007, de *Histoire(s)* et *Débords. Réflexions sur la Table Verte* d'Olga de Soto réalisés respectivement en 2004 et en 2012, il s'agira d'observer et d'analyser les modalités d'apparition et d'exploitation des archives sur les plateaux de danse pour mieux en saisir les enjeux.*

15.00-16.30 Round Table – What is the added value of our documentation centres today?
Short round of the members (3 minutes each + discussion (chair: Bart, minutes: Catalina)

Open to the public

What are the political/artistic contexts in which our centres emerged and what has changed since? How have your mission changed with a context in evolution? What is our present added value to online resources? Which tools do we need to improve the use and visibility of our collections, to communicate with the public? How can we make them more alive?

16.30-16.45 Walk to VTi

16.45-17.15 Quick tour @ VTi (minutes: Sindre)

17.15 Time for fresh air, power naps...

18.00-20.00 Dinner

salade chevre au miel
moules frites
mousse au chocolat

20.30 Performance

Friday 14th of November 2014

09.00-09.30 Arrival of the members

09.30-10.30 Members' Presentations focus on

- How do we gather enough knowledge on the documents we have to see clear in how we can use them?
- Editorial processes of making publications (paper/online/dvd/...)
- Original ways of using documentary/archival material
- What are the tools that we use to communicate to the public and how do we use them?
- How do we deal as information centres with artists opening up their own archives to the public? How can we reinforce each other's work? How can we cooperate?
- Transmission of immaterial aspects/heritage of the performing arts.

9.30-9.45: 250 years of public theatre in Poland (Monika Krawul, Dorota Buchwald)

9 November 2015 is the 250th anniversary of the very first performance of a group of Polish actors, set up at the initiative of King Stanisław August Poniatowski. The date is considered as marking the beginning of the history of the National Theatre, as well as the beginning of public theatre in Poland. We have decided to celebrate this occasion throughout the year.

The major purposes of the jubilee celebrations are as follows:

- to present the role of publicly-funded theatre as a place for social debate and creative dialogue involving the here and now as well as the past, and as a creative tool to shape social, national and artistic values and attitudes;
- to make society realise the importance of the artistic output of public theatre and its role in Polish history and culture, both as a place of maintaining tradition and cultural heritage, and as a workshop where new aesthetics and conventions are worked out;
- to popularise the theatre, to stimulate an active participation in theatre life, as well as to refute the belief of its elitism and exclusivity;
- to popularise knowledge about the history and the present of Polish theatre, and to facilitate access to this knowledge.

9.45-10.00: Comment éviter la fossilisation des archives : étude de trois cas – How to prevent the fossilisation of archives : three case studies (Isabelle Meurrens, Mathilde Laroque et Baptiste Andrien)

Depuis 1989 une sédimentation documentaire s'opère à Contredanse. Témoignage de la vivacité de la danse depuis les années 80, mémoire des vagues et des remous de la politique culturelle, ouvrages d'analyse : une foule de documents s'y trouvent -photographies, programmes, dossiers de presse, articles de revues, livres. Nous n'archivons pas la scène en tant que telle, mais certaines de ses traces (photographies, captations, critiques,...). Nous nous intéressons tout autant à ce qui suit le spectacle qu'à ce qui le précède (processus de composition, questionnement de créateurs). Nous ne sommes pas un lieu de conservation, ici ni formol ni fossiles. Mais comment éviter cette fossilisation ? Comment garder ces traces vives ? Ces documents sont comme

des souvenirs enfouis, en remontant à la surface ils éclairent le présent. Nous voudrions présenter à partir de trois cas comment nous (ré)activons cette mémoire. Premièrement via notre trimestriel d'information **NDD l'actualité de la danse** qui puise dans le centre de doc la matière de ses rubriques tout autant qu'il le nourrit par les photographies, les dossiers de presse,.... Deuxièmement en exposant notre dernière publication, le DVD-rom **Anna Halprin- Danser sa vie** qui reprend plus de 6 heures de documents audio-vidéo qui ont dû être trouvés ou filmées, regardés, choisis, organisés, indexés, montés pour arriver à cet objet unique. Et enfin les interventions menées « hors les murs » auprès des publics est une autre façon de donner vie aux archives, d'éclairer le spectacle ou la pratique en posant un regard sur une histoire de la danse par exemple. Mais tout n'est pas fluide dans les échanges entre créations, studios, documents et exploitation. Manque de temps, de moyens, d'outils et de distance, ils restent de nombreux trésors enfouis, inconnus des autres comme de nous-mêmes. C'est aussi ces « ratés » que nous souhaiterions aborder lors de cette table ronde, soumettre nos problèmes pour qu'émergent, espérons-le, des pistes de solutions.

10.00-10.15: IRISHTHEATRE.ie (Ewa Senger)

In September 2014 Irish Theatre Institute launched IRISHTHEATRE.ie, a new website representing an up-to-date, comprehensive online directory of professional theatre in Ireland, North and South. Containing detailed information on 130+ theatre, dance and opera companies, 100+ venues and networks, and 30+ theatre and arts festivals, it also houses listings on funding bodies, training and support organisations, actor and literary agencies and international performing arts festivals and networks. The directory is complemented by interactive maps, videos, podcasts and images. IRISHTHEATRE.ie replaces Irish Theatre Online, maintaining some of its popular features and complementing it with exciting new additions. It also functions as an arts portal, providing an edited selection of theatre news from a range of national and international media. IRISHTHEATRE.ie is a point of access to current and upcoming theatre events around Ireland, courtesy of The Arts Council's Culturefox website.

10.15-10.30: Des logiques documentaires en évolution face au numérique – The evolution of documentary logics in a digital era (Juliette Riandey)

Alors que nos métiers sont en pleine transformation, la médiathèque du CND est passée d'une seule logique de conservation des supports et de leur description à une nécessité de gérer des contenus dématérialisés et à apporter une valeur ajoutée éditoriale : présentation des produits actuels proposés par la médiathèque et perspectives.

(minutes: Bart, chair: Michael)

10.30-11.00 Coffee break

11.00-12.00 Members' presentations part 2

11.00-11.15: The audiovisual fund of the Documentation Centre of the Scenic Arts in Andalusia and the transmission of the immaterial heritage of our performing arts (Lola Vargas)

The aim of our audiovisual fund is to recover and preserve historic audiovisual documents and at the same time, to capture the main and current performing arts activity.

The audiovisual department created a Filming Plan in 1999 that since has generated a huge audiovisual archive. In 2002, this plan included the photograph coverage of the performances.

This plan is the result of a complicated but quite meticulous procedure that includes the respect of the copyright, a selection of the images and the best storing systems to guarantee the future access by the users.

11.15-11.30: immaterial heritage and the performing arts. The process has just started in Finland. What has been done in other countries so far? (Johanna Mäkelä) → *Replaced by presentation by Elisbath Leinslie*

11.30-11.45: SIBMAS publications (Jan Van Goethem)

11.45-12.00: NUMERIDANSE.TV and EVDH Project (European Video Dance Heritage) (Maison de la danse)

(minutes: Sindre, chair Michael)

12.00-12.30 Introduction to 'artistic lunch'

12.30-14.00 'Artistic lunch'

14.00-14.15: Members' presentations part 3 (Michael Freundt)

Transforming Acts is a video installation by media artist Penelope Wehrli, commissioned by the ITI Germany and Mime Centrum Berlin. It brings together statements and documentary footage of the works of directors and choreographer of the late 20th century. Amongst them are Pina Bausch, Robert Wilson, The Wooster Group, Meg Stuart, Jan Fabre, Heiner Mueller...

The installation was presented at "Tanz im August" Festival August 2014 in Berlin.

14.15-15.00 Video registration, preservation, presentation in/by our centres (led by Michael)

(minutes: Catalina, chair: Michael)

15.00-15.30 Wrap-up of the meeting by Marie Quiblier (minutes: Michael)

15.30-15.45 Concluding remarks / wrap-up by Michael Freundt

15.45 Farewell drink

