

Mobility of Aesthetics

October 12-13, 2018
Warsaw

In past years the image of mobility as departing from one stable place with certain sets of values, ideas, cultural patterns, customs and also aesthetics has been challenged: The idea of distinct cultural sets meeting with those of others at crossroads, in theatres, shopping malls, galleries and concert halls, thus initiating a multicultural dialogue, seems no longer valid in a “liquid” modernity. Today, many people experience culture itself as mobile – not because they left a “home”, but because from the very beginning their reality is characterized by a state of constant movement. On the other hand, we are witnessing the return of a certain longing for stability, for the acknowledgment of stable “sources” and identities. These two perceptions both provoke a rethinking of concepts, potentials and problems of cultural mobility.

How can culture and aesthetics be mobile when the whole world is liquid? What can be a response to the growing number of those who do not want to be mobile any more and who act strongly against those who try to cross the borders? And is it appropriate to discuss a fluidity of culture when peoples’ mobility is increasingly involuntary and violently forced?

The conference shall pose these questions in the context of the arts and aesthetics by challenging the consequences and potentials of moving narratives and images, problematising the relations between and within cultures and their aesthetics.

PROGRAMME

Fri, October 12, 2018

Zachęta Gallery, Warsaw

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|---------------|--|
| 14.00 | Welcome |
| 14.15 - 15.15 | ‘The Raft of the Medusa’
Mobility, instability and the idea of transcultural theatre

Key note by Günther Heeg |
| 15.15 - 16.30 | Session I
Mobility in focus
Tom Ruetten and Joris Janssens
Jonas Vanderschueren
Nina Vurdelja
session host: Attila Szabo

What does the state of constant mobility imply for the artist’s self organisation and self perception? The presentations of this session approach the changes in the artist’s surrounding, due to increasing (international) competition but also due to permanent transformations in one’s own local settings. |
| 16.30-16.45 | coffee break |

16.45 - 18.00

Origin and Originality

panel discussion with
Anastasia Patlay
Olga Sorotokina
Wojtek Ziemilski
panel host: Anna Galas - Kosil

International work and mobility is a main anchor for today's performing artists. But how does constantly moving from one place to another influence artists' intellectual and societal background and thus maybe their aesthetic expression? The panel discusses questions of the originality discourse in the arts taking into account the (possible) discrepancy between cultural-geographical approaches to the process of art creating/making and a delocalized discussion of aesthetics.

Sat, October 13, 2018

Zbigniew Raszewski Theatre Institute, Warsaw

9.00 - 10.30

Moving Narratives

panel discussion with
Marta Keil
Krystel Khoury
Iulia Popovici
panel host: Michael Freundt

When being mobile, the artist and his/her work meet audiences with different life experiences, different histories, different language backgrounds. Often the artist him/herself is much more confronted with his/her own local background, when entering another cultural area. (How) Do artists react to this challenge? Is there a need of linguistic and cultural translation to be understood by a local audience? Or is it even necessary (or possible) to "invent" narratives which are understood in a globalized theatre world?

10.30 - 11.20

Session II

Stable - unstable

Miljena Vuckovic
Alexandra Dunaeva and
Nika Parkomovskaya
session host: Attila Szabo

When making art, artists react to the environment, directly or indirectly surrounding them. How do social and political conditions and changes influence the creative process? How do artists balance ideas and reality in their work. The presentations of this session focus on questions of stability in art making, intended and unintended.

11.20 - 12.30

synopsis of the conference

open discussion

SPEAKERS

Alexandra Dunaeva

Theatre critic, researcher and teacher.

Graduated from the Russian State Institute of Performing Arts (RGISI), the Faculty of Theater Studies (2009), attended postgraduate studies at the Russian Institute of Art Studies (2013). Conducts the author's course „Contemporary Theater“ in the RGISI. Is the authoress of more than ten scientific and about hundred critical articles about theater and cinema in the leading editions of the country (*Theater, PTSZh, Seance, Colta.ru*, etc.)

Michael Freundt

studied theatre science, philosophy and dance science. Worked as a freelance journalist and critic, among others for *Theater der Zeit* and *Berliner Zeitung*. He belonged to the directors' team of numerous independent theatre projects and worked for *euro-scene* Leipzig from 1997 till 2002. In 2003 Michael Freundt became deputy managing director of *Internationales Theater Institut Deutschland* (ITI) after his collaboration on productions in the genres of theatre, dance and ancient music. Since 2004, Michael Freundt has been involved in the meetings of *Ständige Konferenz Tanz*, he coordinated its development into a registered association, and in March 2006 was named managing director of *SK Tanz*, now called *Dachverband Tanz Deutschland*.

Anna Galas-Kosil

Curator and cultural manager; from the beginning of 2018 curator of an international program at *Scena Prezentacje* Theatre operating under the *Biennale Warsaw* brand. She was a head of the international project department at the *Zbigniew Raszewski Theatre Institute* until 2017. Graduated of the Faculty of Theatre Science, she was a project manager and curator of many international projects, among others, *R@port Festival*, Gdynia in 2010, *Shared Space: Music Weather Politics* 2013-2016, *Performing Arts from Central Europe* (Bydgoszcz, Poland, 2015), *Days of Polish Theatre* in Tehran in 2015, *Reclaimed Avant-garde* 2017. She was an executive producer of the Polish Presentation for *Prague Quadrennial*. From 2011 she has been a board member of *On-The-Move* international network, from 2015 she is the President of this board.

Prof. Dr. Günther Heeg

Professor of Theatre Studies and Director of the *Centre of Competence for Theatre* at the University of Leipzig. His current research focuses on the theory and practice of transcultural theatre. Concepts of repetition and appropriation of history are also on the horizon of transcultural mediation work. Günther Heeg is head of the research projects "The Theatre of Repetition" and "Strangers playing. Amateur theatre as a medium of transcultural education". He is vice president of the *International Brecht Society* (IBS) and co-director of the Japanese-German research project "Tradition and Transculturality in Japanese and German Contemporary Theatre". New Publications: "Das transkulturelle Theater" (2017), "Willkommen anderswo. Theaterarbeit mit Einheimischen und Geflüchteten" (2017), "Recycling Brecht. Materialwert, Nachleben, Überleben" (2018).

Dr. Joris Janssens

research & development coordinator at *Flanders Arts Institute*, the supporting organisation for the arts in Flanders. Since 2001, he worked at and directed the *Vlaams Theater Instituut* (Flemish Theater Institute). VTi merged with the comparable institutes for visual art and music to become *Flanders Arts Institute*. He holds a Ph.D. in Literature from the *KU Leuven*. In 1997-2001, he worked at the *KU Leuven* (Department of Netherlandic Studies). In 2001, he worked at the University of Vienna in the Department of *Niederlandistik*. He has published and edited several books and articles on performing arts practice and policies, literary history and pop culture.

Marta Keil

is a performing arts curator, dramaturg and researcher based in Warsaw. Initiated and curates the *East European Performing Arts Platform* (EEPAP). Together with Grzegorz Reske, she curated the performing arts festival *Theatre Confrontations* in Lublin, Poland (2013-2017). Worked as the program curator for the *Teatr Polski* in Bydgoszcz (2014-2015) and as performing arts curator in the *Adam Mickiewicz Institute* (2008-2012). Editor of the book "Reclaiming the Obvious. On the Institution of the Festival" (2017) and "Dance, Process, Artistic Research" (2015).

Dr. Krystel Khoury

Born in Beirut Krystel Khoury trained first as a dancer, before completing her Masters in Performing Arts theories and getting a Ph.D. degree in Anthropology of Intercultural Dynamics from Auvergne University in 2014. Since 2006, Krystel has been developing cultural initiatives and exchange programs between Arab and European artists, and has been involved in transnational dance and theatre creative projects. She has worked as an expert and program manager for several cultural organizations in the Middle East and Europe while pursuing her research in the field of intercultural artistic practices and discourses. In 2017, the Münchner Kammerspiele invited her to be the artistic director of the *Open Border Ensemble*; a project part of a broader structural frame focusing on diversity, mobility and migration aiming at encouraging transnational theatre experiences.

Nika Parkhomovskaya

Theatre critic, researcher, producer.

Being a member of the *Theatre critics Association*, Nika is a contributor, editor and theatre critic at various online and offline magazines as *Theatre*, *Takie dela*, *Vedomosti*, *Petersburg Theatre Magazine* etc.. She is a lecturer on dance and theatre in Moscow, Petersburg, Nizhny Novgorod, Novosibirsk etc. Nika produced various performances, organized festivals as the *New European Theatre festival* and coordinated creative labs. Nowadays Nika conducts social choreography seminars for professionals/non-professionals, mentally and physically disabled, teenagers and their parents.

Anastasia Patlay

Playwright, actress and theatre director focusing mainly on documentary theatre. Director in *Teatr.doc* since 2011. Curator of the theatre programme "Archeology of Memory" in the *Sakharov Center* and the festival of documentary projects *Hunting for Reality*. Conducts dramaturgical workshops "Memory of the Great Terror" and "Jews in USSR. Family in the history". Participant of the *National theatre award* and the festival *The Golden Mask*. Anastasia's performances are performed on Russian and European venues.

Iulia Popovici

is a performing arts critic and curator based in Bucharest. She is also an expert for Romanian and EU cultural programmes. She has published extensively about the alternative performing arts scene, collectives and artists in Romania and Eastern Europe, the social challenges of contemporary arts and the shifting in working practices. In 2011-2018, she was co-curator of the Independent Performing Arts Platform (*Temps d'Images Festival*, Cluj). She has curated a number of showcases and programmes of independent performing arts in Romania and abroad. The most recent publication: "Metaphor. Concept. Protest. Performance Art in Romania and Moldova" (with Raluca Voinea; Idea Design & Print/tranzit.ro, 2017).

Dr. Tom Ruette

is data & information coordinator at *Flanders Arts Institute*, the supporting organisation for the arts in Flanders. He holds a Ph.D. in Linguistics from the KU Leuven, where he worked from 2008 until 2012. During this period, he was a visiting scholar at the Colloquium "Frequency Effects" of the Freiburg Institute for Advanced Studies, University of Freiburg. From 2012 onward, he taught at the Humboldt University of Berlin in the departments for corpus and historical linguistics. After his academic career, he worked as a data scientist at Sirris, an industrial research support center in Belgium.

Olga Sorotokina (Sara Tokina)

is a producer and director based in Moscow, Russia. Amongst others, she is the producer of the *New Space of the Theatre of Nations*. The New Space is an interdisciplinary project run by the *Theatre of Nations*, which is aimed at uniting contemporary artists of all fields to create a new cultural environment by means of exploring all of the diverse forms of contemporary art and theatre. Sorotokina also works with various international art and theatre festivals and independent cultural projects such as the *New European Theatre Festival* and the *Tolstoy Weekend Theatre Festival*.

Dr. Attila Szabo

Theatre researcher, Museum specialist, Deputy Director of the *Hungarian Theatre Museum and Institute*, Budapest. Graduated from the Pannonian University in Theatrology and English language and literature. In 2018 he defended his Ph.D. at the Doctoral School of Literary Sciences of the University of Pécs. Between 2013-2014 he was a Fulbright researcher at the *Martin E. Segal Theatre Center*, New York. He has worked at the *Hungarian Theatre Museum and Institute* since 2009. He was the Hungarian project coordinator of several international research projects on theatre architecture (TACE), the European Collected Library of Artistic Performance (ECLAP) and Performing Arts Central Europe (PACE.V4). In 2018 he received the *Károly Pulszky Award* for the achievements of promising young museologists.

Jonas Vanderschueren

Born 1993, Vanderschueren is currently a scientific assistant at the Eastern European section of the Department for Languages and Cultures at Ghent University. Previously he worked for *Troubleyn/Jan Fabre* and performed an internship at *Nowy Teatr*. He is active as a writer, dramaturg and journalist, writing about ideology and the emancipatory potential of theatre. He is also editor-in-chief of the *Flemish Literary Fund*-supported literary magazine *Kluger Hans*.

Miljena Vučković

Miljena Vučković creates Space. She explores its scenic potentials, perception and presentation, limits and changeability. From theoretical studies, light and spatial installations, to scenographies and spatial design for commercial events. She gained significant professional experience in stage and production design. She is vice-president of *Scenatoria*, an organisation that “stages” performative arts in neglected built heritage. She writes and holds lectures about these mentioned topics.

Nina Vurdelja

Nina Vurdelja is a performance researcher and cultural worker. Belgium-based, she is working internationally in the field of contemporary theatre and intermedia performance. She is interested in exploring performative potential of cultural spaces and multimedia text emerging in them. Nina is pursuing a Ph.D. studies in Theatre and Drama at the University of Tampere, Finland.

Wojtek Ziemilski

Theater director and visual artist. Born 1977 in Stanford, California. Studied philosophy and linguistics in Warsaw, Toulouse, Grenoble and directing in Portugal. His first show, the multimedia performance “Hamlet Light” (2007), received the national JAJ award. In 2009, he moved back to Warsaw, Poland. His Polish debut “Small Narration” has been shown in over 20 countries. In his interdisciplinary projects, Ziemilski also regularly works with non-professional actors, e.g. in his performance “Jeden gest” for which he won the main award at the *Zürcher Theater Spektakel* and the FAST FORWARD award of Staatsschauspiel Dresden. Ziemilski teaches at the Theatre Academy and the University in Warsaw.

IMPRINT

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