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Performative Commemoration of Painful Pasts

14 – 17 June 2016, Department of Culture and Aesthetics, Stockholm University, Sweden



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Performative Commemoration of Painful Pasts, 14 – 17 June 2016

This conference will be hosted by the Department of Culture and Aesthetics, Stockholm University, Sweden.

Artists, museum curators and educators are increasingly interested in devising more effective strategies of remembering painful pasts. To this end, many recent projects commemorating genocides, civil wars, dictatorships and terrorist attacks, invite audiences to actively engage in remembering and reflecting critically upon these historical events, and what they mean to contemporary societies. The term ‘performative’ describes artistic and educational projects which promote a high degree of participation. Furthermore, it can also denote the possible effects which these projects may have upon audiences, namely to encourage them to become agents of commemoration, to transform their relationship with the past, and to reach a position of moral and civic responsibility.

This conference invites academics, artists, and museum practitioners to explore the usefulness of performative strategies of engagement with painful pasts, and the impact these strategies have upon the public. We ask whether and how performative practices enable later born generations to deal with the legacies of trauma, to initiate reconciliation and to attempt forgiveness. Do performative projects motivate individuals from persecuted groups to ask for justice? Do they sharpen public awareness of democratic values, and make contemporary audiences more sensitive to discrimination and intolerance?

Coming from the field of Holocaust Studies, and having noted that performative practices are employed frequently in its commemoration, our goal is to widen our understanding of why and how ‘performativity’ appears in the memorialization of dreadful historical events. The participants of this conference explore artistic and educational projects that challenge the audience to contribute to social, political and civic activism and to strengthen democratic values within their societies. Examples of such projects include spontaneous memorial acts, audience participatory projects, interactive theatre, exhibitions and artistic works that create immersive environments through the use of visual and tactile effects, and which involve a high degree of bodily engagement. The variety of case studies from different backgrounds as presented at this conference will help us to understand whether these methods are effective. In particular, we are interested to learn more about the effectiveness of performative practices upon audiences. Therefore, scholars are encouraged to examine visitors’ responses which have been captured both through interviews, digital and social media, and also through the observation

of various non-verbal visitor behaviours displayed during visits at memorial sites.

Central questions to consider are:

- How do performative practices affect the visitor's understanding of the particular event in question?
- Do performative practices succeed in overriding the audience members' natural feelings of being distanced from these historical events both physically, emotionally and temporally?
- In the case of more recent traumatic events, are these practices useful in treating trauma, and in achieving justice for the victims of these events?
- Can performative practices be used to strengthen social activism and civic responsibility?
- In what sense are these projects innovative? In particular, how do they differ from similar performance practices from the 1970s onwards, which likewise displayed a high degree of audience participation?

We hope that this conference will provide us with new insights in if and how performative commemoration works.

Welcome to Stockholm!

Tanja Schult together with Diana Popescu

Conference Programme

Performative Commemoration of Painful Pasts

14 – 17 June 2016, Stockholm University

Please note:

- ** For conference participants only
- * Limited places available

For listeners and guests: Please note that there are several restaurants on the campus. A nice lunch restaurant can be found at the Natural History Museum just 5 minutes away.

Tuesday, 14 June 2015

18:00 * Welcome reception at the organizer's home.

The reception is accompanied by a DIY Print Workshop led by artist Guy Königstein. The conference participants are invited to produce their own posters in commemoration of a painful (future) event.



Wednesday, 15 June 2016

8:30 – 9:00 Registration & Coffee

9:00 – 9:30 Welcome Note by conference organizer, Tanja Schult, and Opening Remarks by the Vice Dean of the Department of Culture and Aesthetics, Professor Peter Gillgren

9:30 – 10:30 Key Note Lecture I, chair: Diana Popescu
Annie Coombes (University of London, UK), *Performing the Past, Building the Future: Women's Collaborative Art Practices in South Africa*

10:30 – 10:45 Coffee

10:45 – 12:30 SESSION 1: *Performing the Body*, Lecture and Round Table Discussion

Caterina Preda (University of Bucharest) will give a short lecture, *Performing the Memory of the Dictatorship in Chile and Argentina*, and then moderate a discussion between Claudia Mandel Katz (University of Costa Rica) and Fortunata Calabro (Independent Researcher, London) on *Regina Galindo – Violence, Memory and the Indigenous Body in Guatemala*.

12:30 – 14:00 ** Lunch, Fakultetsklubben (for active conference participants only)

14:00 – 16:00 SESSION 2: *Embodied Experiences – Walking and Listening*

This session will consist of an introduction, a panel discussion and a Q&A session which includes the audience. Maayan Sheleff (art advisor at the Art Cube Artists' Studios, Jerusalem, and independent curator, Tel Aviv) gives an introductory lecture, *The Guided Tour*, where she reflects on the qualities of artist-guided walks as performative events dealing with painful pasts. After Sheleff's introduction, four participants will present their case studies:

- Tovi Fenster and Roni Rachel Schlesinger (Tel Aviv University), *The Home as a Contact Zone: Performative Strategies and Practices in Promoting Israeli/Palestinian Recognition?*

- Samuel Merrill (Umeå University), *Walking Together – Walking Alone: Mnemonic Performances and Social Media during the 10th Anniversary of 7/7*

- Luis C. Sotelo-Castro (University of East London), *Performing Listening in Colombia's Post-Conflict Context*

16:00 – 16:15 Coffee

16:15 – 17:15 SESSION 3: *It sets my Teeth on Edge – Sonic Interventions as Performative Practices*, Paper Panel, chair: Magdalena Waligorska

- Yaron Jean (University of Haifa), *The Sound of Silence: Air Raid Sirens and the Culture of Active Commemoration in Israeli Society*

- Srdjan Atanasovski (Institute of Musicology, Belgrade), *Silence and Noise of Belgrade: Sonic Experiences of Srebrenica Commemoration Performance*

17:15 – 17:30 Refreshments

17:30 – 18:15 *Why Performativity? Artists' Experiences*, Part I, chair: Maayan Sheleff

Following a short film screening, Guy Königstein (Foundation of Elastic Commemoration) will reflect on the performative potential in commemorating imagined futures.

18:15 Change of location via public transportation to the following event.

19:00 – 21:30 * FOLD OUT by Katarina Eismann, artist's studio *Malongen*, Nytorget 15B, Södermalm, closest tube station is *Medborgarplatsen*.

As space in the studio is limited, the participants will be divided in three groups to see FOLD OUT. There will be something to eat and drink for those who wait for their turn. After the last group has seen FOLD OUT there will be time to discuss the work together.

After the show: there are many nice bars in the area to continue the discussions over a beer or a glass of wine.

Swedish artist Katarina Eismann is particularly interested in how research, documentation and the cooperation with artists from other fields influence the artistic process. For the project FOLD OUT (2008-ongoing), Eismann has invited a choreographer, a performance artist, a cellist, a mezzo-soprano and a journalist to collaborate on the questions of the transmission of memory and the inheritance of war. The project investigates how family memories are passed on to the next generation and how identity is formed by inherited stories, as well as how they can be transcribed in a new place and time. Eismann acts as the project's initiator, participant and observer but through the tight collaboration with all involved participants arouses a learning process. The result is an art work which none of them could have accomplished working on their own. Further information on the project and the involved artists you will find: <http://katarinaeismann.se/foldout>

You are kindly invited to fill in an online questionnaire designed to assess the impact of the show on the audience. Diana Popescu will get in touch with you immediately after the conference. We would greatly appreciate your contribution to this research initiative.

Thursday, 16 June 2016

9:00 – 10:00 Key Note Lecture II, chair: Diana Popescu
Ananda Breed (University of East London), *The Flame of Remembrance – Performances of Commemoration and Memory*

10:00 – 10:15 Coffee

10:15 – 11:15 SESSION 4: *Acknowledgment and Reconciliation through Performative Practices*, Paper Panel, chair: Samuel Merrill
- Malgosia Wosinska (University of Poznan), *My Trauma. In my Gallery. Unofficial Strategies of Post-Genocide Identity Commemoration with*

Contemporary Art in Rwanda as an Example of Effective Strategies of Remembering

- De-Valera N.Y.M. Botchway and Margaret Delali Numekevor (University of Cape Coast), *Audience Aesthetic Sensitivity and the Painful Past in Ghana: Tales from the Nkrumah's Vision of One Africa: 'The Reality'* (2013)

11:15 – 11:30 Coffee

11:30 – 12:30 SESSION 5: *The Importance of the Artist's*

Entanglement, Paper Panel, chair: Elisabeth Fagerstedt, gallery owner

- Christine Vial Kayser (Institut Catholique of Paris/Poitiers University and IESA /Warwick University), *Assessing Artistic Investment with Traumatic Events: Case Studies from India and China*

- Naomi Roux (University of Cape Town), *'We are the Dying Hearts'*.

Political Activism and Performative Memorial Practices in South Africa

- Oksana Moroz (Russian State University for the Humanities), *Artistic Activism in Today's Russia: Fight for Cultural Memory*

12:30 – 14:00 ** Lunch, Fakultetsklubben (for active conference participants only)

14:00 – 16:00 SESSION 6: *Seeing and Seeing Again – Performing the (Archival) Photograph – to What End?* Paper Panel, Chair: Daniel Pedersen, Stockholm University

- Tara Kohn (Northern Arizona University), *Translation and Re-Vision: On Seeing and Seeing Again*

- Larissa Allwork (University of Leicester), *Reframing the Photograph: Confronting the Nazi Past through Artistic Performance Strategies since the 1960s*

- Jan Borowicz (University of Warsaw), *The Perverse Gaze of the Polish Bystander of the Holocaust*

- Diana Popescu (University of London), *'The Missing Image' in Albertina Platz: Public Art as Historical Re-enactment and the Performance of Perpetrator Memory*

16:00 – 16:30 Coffee

16:30 – 17:30 *Why Performativity? Artists' Experiences*, Part II, chair: Eva-Lotta Flach, gallery owner

Francoise Dupré (Birmingham School of Art-BCU), *Practicing Memory through Social Practices – The Dora Project* in discussion with Maria Sundström, visual artist and curator, *The Wiedergutmachung Project* & #8211 *Reconstructing the Past. A Pilgrimage into Family Heritage.*

17:30 – 18:00 Refreshments

18:00 Change of location via public transportation to Impro & Co (65 seats), Hagagatan 48, in Vasastan, close to Sveaplan and Odenplan. Snacks and beverages can be purchased on own expenses at the bar.

19:00 – 21:00 * *Dreamlands* by the Malmö Community Theatre
Malmö Community Theatre started in autumn 2014, initiated by Theatre InterAKT. It is a community theatre for young adults with experience of living as asylum seekers in Sweden. Their performances are created and performed by the participants, based on their own experiences.

Please note: The show is free but donations are very welcome! We recommend 100 SEK/10 Euro per person.

Friday, 17 June 2016

9:00 – 10:00 Key Note Lecture III, chair: Tanja Schult
Karen Frostig (Brandeis University), *Performing the Archives: Art, History, and New Models of Memorialization*

10:00 – 10:30 Coffee

10:30 – 12:30 SESSION 7: *Processing Traumatic Pasts – Ritual Practices Revisited*, Paper Panel, chair: Imke Hansen, Uppsala University
- Philippa Hobbs (University of Johannesburg), *The Warp as Bulwark: Tapestry Practices and Performance at Rorke's Drift*
- Nikola Bakovic (Justus-Liebig University), *Railways of Reminiscence: 'Train of Brotherhood and Unity' as Commemorative Diversion and Ethno-Mnemonic Divider in Socialist Yugoslavia and its Restaging as Yugonostalgia*
- Magdalena Waligorska (Bremen University), *Staging the Forgotten Past in Public Space – The New Belarussian Holocaust Memorial in Trostenets*

12:30 – 14:00 ** Lunch, Fakultetsklubben (for active conference participants only)

14:00 – 15:00 SESSION 8: *New Challenges Need New Practices*, Paper Panel, chair: Larissa Allwork
- Maša Avramovic (University of Belgrade), *Young People's Perspectives on the Educational Program 'Museum of the Past for the Future'*
- Anca Doczi (University of East London), *Theatre of Testimony: Memodrome. The Romanian Diaspora in the UK*

15:00 – 15:30 Coffee

15:30 – 16:30 *Why Performativity? Artists' Experiences*, Part III, Workshop
Marieke Breyne (Ghent University), *Sharing our Past with our Present/
Presence – An Exploration of Site-Specific Artistic Work in South Africa*

16:30 – 17:00 Refreshments

17:00 – 18:00 * CONCLUDING SESSION

*How Effective Are Performative Strategies When it comes to Commemorating
Painful Pasts?* Plenary Discussion, chair: Tanja Schult

Official ending of the conference

18:45 ** For active conference participants only: Meeting at Fotografiska.

19:00 ** Dinner at Fotografiska

ABSTRACTS & BIOGRAPHIES

KEY-NOTE SPEAKERS

Annie E. Coombes, University of London, UK

Performing the Past, Building the Future: Women's Collaborative Art Practices in South Africa

When the *Monument to the Women of South Africa* was unveiled in Pretoria in August 2000, much was riding on the ability of the monument to invoke the presence and necessity of women for the country's past and for securing its success in the future. The monument was designed to recall not only the crucial role played in the liberation struggle by women from all constituencies (and across class and colour lines) but also the ways in which such a past can work to enable a new vision of the future. This lecture argues that while the conventional political terrain in South Africa appears to be stalling on delivering the fruits of a democratic process, a new space for effective political activism on the ground has been opened up by women makers and artists. The lecture explores some of the extraordinary projects which have effectively taken the initiative to transform complex social environments still blighted by the devastating legacy of apartheid and the economic and health challenges presented by years of official denialism in the face of the HIV/AIDS pandemic. It argues that gender is a critical component in the success of these art projects.

Annie E. Coombes is Professor of Material and Visual Culture and Director of the Peltz Gallery at Birkbeck, University of London. Her research focuses on colonial histories in Britain, South Africa and Kenya, their painful and destructive legacies in the present and the contemporary curatorial and other performative strategies invented to overcome these legacies. Visiting Professorships include Mary Jane Crowe Distinguished Visiting Professor of Art History (Northwestern University); Advanced Cultural Studies Institute of Sweden (AC SIS) and Australian National University. Coombes is consultant to the African Union Human Rights Memorial Project. Her prizewinning books include: *Reinventing Africa: Museums, Material Culture and Popular Imagination in Late Victorian and Edwardian England* (1994), *History After Apartheid: Visual Culture and Public Memory in a Democratic South Africa* (2003), and more recently *Managing Heritage, Making Peace: History, Identity and Memory in Contemporary Kenya* (with L. Hughes and Karega-Munene, 2013). She is also the editor, together with Ruth Phillips, of *Museum Transformations* (2015).

Email: a.coombes@bbk.ac.uk

Ananda Breed, University of East London, UK
The Flame of Remembrance – Performances of Commemoration and Memory

Receive Rwanda, Receive the light that never ends, the light of life. Receive this light and triumph over anger and depression and shine. The Rwandan spirit has never died and today this spirit leads us into a brighter future.
 (Urumuri Rutazima Kwibuka Flame of Remembrance Song)

The Kwibuka flame of remembrance song was used during the 20th commemoration of the genocide against Tutsi in Rwanda. One could hear the lyrics at every national commemoration event as the flame was carried across the thirty districts of Rwanda since 7 January to the culmination of the tour at the Gisozi genocide memorial centre on 7 April. The 20th commemoration highlighted a different phase in Rwanda's evolution from the 1994 genocide in which over one million Tutsi and moderate Hutu were killed in 1994. The former phase of justice and reconciliation between 2004 and 2012 emphasised the national performance and procedure of the gacaca court trials that adjudicated over 1 million and 200 thousand cases. The current phase and theme of the 20th commemoration was to *Remember – Unite – Renew*. There are inherent challenges to the leap between justice and reconciliation to the current phase. I will provide a description of the flame tour, followed by a theoretical and practical analysis of how the visual arts and performance were used for the curation of memory and the negotiation of trauma and national and international testimonies in post-genocide Rwanda.

Ananda Breed is the author of *Performing the Nation: Genocide, Justice, Reconciliation* (Seagull Books 2014) in addition to several publications that address transitional systems of governance and the arts. She has worked as a consultant for IREX and UNICEF in Kyrgyzstan on issues concerning conflict prevention and conducted applied arts workshops in the Democratic Republic of Congo (DRC), Indonesia, Japan, Kyrgyzstan, Nepal, Palestine, Rwanda and Turkey. Breed is co-director of the Centre for Performing Arts Development (CPAD) at the University of East London and former research fellow at the International Research Centre Interweaving Performance Cultures at Freie Universität (2013-2014).

Email: a.breed@uel.ac.uk

Karen Frostig, Lesley University/Brandeis University, USA
Performing the Archives: Art, History, and the New Models of Memorialization

Public memory, even about tragic events, is inherently optimistic. Functioning

as a resilient device, public memory becomes a means of helping a nation cope with its past, while facilitating a clearer sense of the past in relation to the present. *The Vienna Project* was developed as the first public art memorial of its kind in Europe and the first public naming memorial in Vienna to represent at the same moment, multiple groups of persecuted victims and dissidents of National Socialism, in a differentiated format, murdered between 1938-1945. A multi-dimensional, interactive, interdisciplinary project, *The Vienna Project* forged a dynamic relationship between archival research and performance art. Occurring in the public space on the streets of Vienna, the project was conceived as a performance of the archives, joining history with memory, and collaboration with participation. Opening on 23 October 2013 at the Odeon Theater in Vienna's second district, and closing on 18 October 2014 at the Austrian National Library at the Hofburg Palace in Vienna's first district, *The Vienna Project* delivered a yearlong program of memory on the streets of Vienna. The program featured ten interconnected modules of memorialization co-produced by a team of artists, historians, technicians, and educators: Opening and closing events, street stencil sprays asking the question "What happens when we forget to remember?", an international performance art program, a memory map, a Smartphone app, oral history video interviews, a social media platform, a Reading Marathon of archival letters, guided tours, and new Holocaust education curricula. *The Vienna Project* culminated in a Naming Memorial installation, using new technologies to project the names of 91,780 victims representing seven victim groups, on the walls of buildings surrounding Josefsplatz. Envisioned as a nighttime vigil of remembrance, the naming memorial was dedicated to building bridges of solidarity between the different victim groups. Post-project documentation includes semi-permanent stencil re-sprays, a video project, a new publication, and a micro Naming Installation. For more information about the project, please see: www.theviennaproject.org

Karen Frostig is President and Artistic Director of The Vienna Project. She is an Associate Professor at Lesley University, and a Resident Scholar at the Women's Studies Research Center at Brandeis University. She is an interdisciplinary artist, author, educator and cultural historian, engaged in international activist projects dealing with traumatic memory, inherited erasures, and new forms of testimony. She is co-editor of *Blaze: Discourse on Art, Women and Feminism*. Her newest international project, *Staging Memory*, is currently under development, and is expected to place in Vienna, Berlin, and New York in 2020.

Email: karen.frostig@gmail.com

ARTISTS' EXPERIENCES

Guy Königstein

Elastic Commemoration

The *Foundation of Elastic Commemoration* is an artistic practice initiated in order to promote an elastic approach towards past and its eternalisation. Within and through this framework different activities, situations, and objects are produced, employing flexibility in the usually rigid (and politically appropriated) commemoration landscape. The sense of performativity of such “memorials” and “rituals” varies, as they are executed in different media and take place on more or less expected “stages”.

At *Performative Commemorating of Painful Pasts* these forms of elasticity and performativity will be explained and demonstrated with the help of three recent projects dealing with collective memory in Israel:

- The exhibition *Thou Shalt Forget*
- The cooking ritual *Bloody Business*
- The video work *Welcome Back*

The physical, conceptual, mental or temporal flexibility that the three projects propose de-construct the sacredness of national memory narratives (shaped strongly by collective traumas and their political exploitation). By ‘performing’ differently these ‘pasts’ (or imagined futures), they create new possibilities for dialogue and means of active political engagement. Fascinated by the way personal and collective pasts influence present life and the production of futures, Guy Königstein (re)produces and manipulates political narratives, translates personal memories into visual objects, creates tools for speculative engagement with the present, cooks provocative dishes and performs a flexible biography.

For more information, please see: <http://www.guykoenigstein.com/>

Email: mail@guykoenigstein.com

Francoise Dupré

Practicing Memory Through Social Practices – The Dora Project

Dora Project was a cross-generational archiving, participatory and community project. Based in London, the project was led by artist Françoise Dupré, whose uncle was a Dora survivor, in collaboration with Rebecca Snow, a visual and participatory artist. The project re-traced the topography of terror that connected two World War II sites: London, a major V2 target, and Mittelbau-Dora Nazi Concentration Camp in Central Germany where V2s were assembled by slave labourers in an underground factory (August 1943-April 1945). The project aimed to critically engage with the politics of visualization

of memory as a practice and addressed issues of ethics in art and application of wartime technology. *Dora Project* was dedicated to the memory of all V2 victims and coincided with the 70th anniversary of the liberation of the Nazi concentration and extermination camps. *Dora Project* marked a significant and challenging shift in Dupré's artistic preoccupation, from making art installations through a collaborative-participatory approach to commemorating as practice. Dupré found that the tension, yet compatibility, between these two performative approaches were a fertile context to engage, beyond the symbolic, with commemorating painful pasts. A space, where questions around the ethic, usefulness and affect of performative practice can be articulated.

Located in the field of Social (Art) Practice, the project was developed in the context of Françoise Dupré's practice-led research, a practice that fosters a transformative art making as context for the materialization of social art objects. For Dupré, performativity is a generative, multi-layered and multi-locational process of becoming and empowerment; a process that can be achieved through an aesthetic experiencing that includes making and viewing of tangible artworks. For the conference, Françoise Dupré will discuss and share her thoughts about performativity in the context of *Dora Project*. For more information, please visit: <https://doraproject.wordpress.com/>

Françoise Dupré is a London-based French born artist and a senior lecturer in Fine Art at the Birmingham School of Art-BCU. Combining individual and collaborative-participatory approaches, Dupré exhibits internationally and works with a wide range of communities in multiple social and cultural contexts including migration, post-conflict and health. Recent solo exhibitions: *AOI (étrangère)*, La Vitrine, Paris, France (2013); *étoile*, The Gallery, Idea Store Whitechapel, London (2012); *autre mers (other seas)*, The Women's Library, London, (2011); *Spirals*, Lion Brand Yarn Studio, New York, USA, 2011. Artist Commission: Vital Arts, Royal London Hospital (2012). Dupré's projects include: *Brixton Calling!*, 198 Contemporary Arts and Learning, London (2011); *OUVRAGE [uvra:ž]*, French Cultural Centre, Mostar, Bosnia and Herzegovina (2009); *exotic mk*, Milton Keynes Gallery (2009). Her recent writing on Social Practice through Textiles is published in *Cultural Thread*, edited by Jessica Hemmings, Bloomsbury (2014). For more information, please visit: <http://www.axisweb.org/p/francoisedupre/>
Email: francoise.dupre@bcu.ac.uk

Maria Sundström

The Wiedergutmachung Project – Reconstructing the Past. A Pilgrimage through Family Heritage

Wiedergutmachung is an *on-going* project, carried out both individually by Maria Sundström and in collaboration with journalist Elisabet Blomberg. The project, which has resulted in various exhibitions and installations, started 20 years ago as a response to the fact that they both are third-generation Germans, although with a completely different background: one being the granddaughter of a Nazi, the other being of Jewish origin. It revolves around questions of guilt and responsibility and consequences of the Third Reich and its influences on their respective family history. So far, they have established their own collection consisting of interviews, private correspondence, photos and documents collected from different archives and private pools in Germany, Poland, Sweden, Israel and Austria. The title of the project, *Wiedergutmachung*, refers to the compensation the German government agreed to pay in 1953 to the survivors of the Holocaust, and to those who had become victims of the Nazi regime. The project has over the years been presented in various exhibitions as *Wiedergutmachung* (Karlskrona konsthall, 2004), *A Comprehensive History* (Galleri Alva, 2013 + Kunstverein Baden, 2013), *Returning to Auschwitz* (Uppsala konstmuseum, 2013), *Three tells a Bible* (Färgelanda konsthall, 2014) and *The Shadow of the German* (Örnsköldsviks museum, 2015).

Performativity is the project's method and tool. To reconstruct and visualize a family history is to retell stories, also from documentary photos used. The families lived experiences and how they are linked to the past and present are explored. *The Shadow of the German* is an exhibition where Sundström has returned to her personal archive. Her work is based on the fact that she is the granddaughter of a Nazi. In conversations with elderly relatives the story has here and there recounted with mundane words. Sundström has caught up their formulations. Searched pictures in the family albums. And made findings in her grandmother's jewellery box. The installation is a presentation of fragments and circumstantial evidence from a working process and review that is still ongoing.

Maria Sundström is a visual artist, freelance curator and art educator. She lives and works in Umeå, Sweden. Her main field as an artist is working with photography, sound and installations and the exploration of different archives. Sundström has worked for many years in the on-going project *Wiedergutmachung*, both individually and in collaboration with journalist Elisabet Blomberg. Other art projects connected to archives is *Mobila tidsrum* with linguist Ann-Catrine Edlund, *Sundström & Björkman*

transform the Qvist collection with artist Janne Björkman and *Lived Readings*, three audio-visual performances of the Sara Lidman archives with literary scholar, professor Annelie Bränström Öhman in collaboration with the Research Archives, HUMlab-X and Bildmuseet at Umeå University. Sundström has exhibited in Sweden, Austria, Germany, Finland and Russia. For more information, please see: <http://www.mariasundstrom.se/aktuellt.html>
Email: i.c.maria.sundstrom@spray.se

Marieke Breyne

Sharing our Past with our Present/Presence – An Exploration of Site-Specific Performance in South Africa

Multiple interaction models rooted in social design display a co-presence of a perceiver and an object, mutually transforming one another through processes of action and reaction. Translated to performance arts, this model gives birth to the following questions: can a performer and the surrounding space act as ‘the object’ to perceive, and how do the performer as performative object, the surrounding space and the perceiver transform one another? In the context of South Africa, these questions inevitably touch upon the political and historical disposition of the space, as the historical surroundings inform us on a traumatic past of apartheid.

Previous observatory work in South Africa on site-specific performances exposed a particular potential of the body of the performer to reconnect the present with a painful past. To explore further this potential two artistic projects will be developed: a workshop leading to a small-scaled creation will be set up for the drama group of the refugee community of the Scalabrini Centre in Cape Town. This workshop will focus on the performed foreign body in the tangible public space of the center of Cape Town. In Stellenbosch, workshops, lectures and performative practices will be organized for a group of physical theatre students. Central to this cooperation is the translation of a historical research on the architecture of the University of Stellenbosch into performative practices that keep focus on the performer as a performative object. Both artistic projects share the exploration of the presence of the performers as performative objects and its transformative power in combination with the space, perceived as a third actor, and a more or less coincidental attending audience. Placed in two different but historically connected and marked surroundings, both projects intend to enable public encounters that play with the separation of a ‘personal’ traumatic past and the present by performing in the present moment with and within buildings referring to a ‘cultural’ traumatic past. The immersive natural ability of the public space, facilitated and transformed by the presence of a performer as a performative object, will be fully explored parallel with the potential of the

audience to become an accomplice in reconnecting the past with the present in working through cultural traumas.

This contribution aims to offer experience-based insights into the artistic motivations, the precarious conditions and the effects/affects upon the audience of immersive site-specific performance. These insights will be shared through a theoretical contribution in combination with visualizations of the artistic process and a physical exploring of the proposed questions through an integration of performative practices into a lecture. The latter is foremost an invitation to share on the spot experience-based reflections.

Marieke Breyne holds degrees in Educational Sciences and Theatre Sciences. She also studied Visual Arts and Performance. Since 2008 she is active as a sensorial and physical performer in an international context. Working together with experienced theatre practitioners as Amelda Brand (University of Stellenbosch, ZA) and with performative encounter specialist as Enrique Vargaz (Teatro de los Sentidos, ES) and Sara Topsøe (Carte Blanche Theatre, DK) Marieke establishes an artistic research towards the socializing impetus of performative encounters between an unpsychologized performative body and an audience member. This continuous artistic research is, since mid-2014, boosted by a practice-based doctoral research Marieke conducts part-time at Ghent University. Within this FWO-NRF research project that focusses on performing arts in post-transitional South Africa, Marieke readdresses her study, on the possibilities of mediating a space and the individuals within by an objectified bodily presence, towards the South African society.

Email: marieke.Breyne@UGent.be

SESSION 1: Performing the Body

Caterina Preda, University of Bucharest, Romania

Performing the Memory of the Dictatorships in Chile and Argentina

Because the policies of memory enacted in Chile and Argentina, which included the organization of truth commissions, following the demise of the military dictatorships of the 1970s and 1980s did not achieve a truthful, and complete reconciliation with the past, in both countries there are alternative ways of dealing with this traumatic past. Artistic practices of performance in contemporary art and theater, through reenactments, involve the public in activities that question the status quo, mobilize, and render visible that, which has been obscured by the official gaze. This presentation focuses on four examples that involve performative practices, two for each of the two countries.

The art actions *Siluetazo* (The Silhouette, 1983) in Argentina and *#quererNover* (2013) in Chile reenact the disappearance by using the bodies of participants to show that which is missing; they perform the disappearance to make it visible. *El Siluetazo* (The Silhouette, 1983) by Rodolfo Aguerreberry, Julio Flores, and Guillermo Kexel, consisted in the drawing of silhouettes of the 30 000 disappeared of the dictatorship on paper, and then posting them on walls with the help of human rights organizations such as the Mothers of the May Plaza, and by anonymous participants who volunteered to have their bodies drawn. *#quererNover*, (2013) organized by the artist Maria Jose Contreras on September 10th in Santiago to commemorate 40 years since the coup d'Etat, saw the artist calling upon anonymous citizens to join the silent protest of 1 210 bodies that laid on the street representing those still disappeared by the military dictatorship.

The theatre plays, the Argentinian *My Life After* by Lola Arias, and the Chilean *Villa +Discurso* (Guillermo Calderón, 2011) employ performativity differently so as to talk about the past, thus participating to the art of memory. Calderón's play uses the theme of the most famous torture sites in Santiago, Villa Grimaldi, to re-enact the terror, thus increasing the power of performing memory, as the play was enacted in another former torture site, *Londres 38*. Made up of two plays, the first part, *Villa*, presents three women which reunite around a small reconstruction of Villa Grimaldi and discuss what to do with the place (a reaction to the establishment in 2010 of the Museum of Memory in Santiago), while in the second play, *Discurso* (Speech) the three act the role of the former president Michelle Bachelet (2006-2010) who gives a goodbye discourse at the end of her first term, comparing her youth dreams with Chile's situation after 20 years of democracy. In Arias' case, history is reconstructed using also material traces of the past as a direct

quotation of experience; the actors reconstruct their parents' youth from snippets of photos, used clothes, stories, etc. Thus, both theatre plays use different material traces in their performance practices that participate to the articulation of the memory of the dictatorships. Both the performances and the theater plays use the body that calls upon the political body, and make it easier to identify with those that suffered through their direct quotation (reenactment) of that traumatic memory.

Caterina Preda holds a PhD in Political Science of the University of Bucharest (2008) and was an Odobleja Fellow at the Advanced Studies Center New Europe College in Bucharest (2015). As a Senior Lecturer (tenured) at the University of Bucharest, Department of Political Sciences, she teaches 'Contemporary Latin America', 'Art and Politics', and 'Cultural Memory in Eastern Europe and South America' courses. She works on topics related to art and politics in modern dictatorships in Latin America and Eastern Europe as well as on issues related to art of memorialization in the two areas. Preda has published several scientific articles in international peer-reviewed journals, as well as chapters in volumes published at important publishing houses such as Routledge and Palgrave MacMillan. Caterina Preda is currently working on a book comparing several other cases in the Southern Cone and Eastern Europe from the perspective of the relation between art and politics.

Email: caterinapreda@gmail.com

Claudia Mandel Katz, University of Costa Rica

Violence, Memory and the Indigenous' Body in Guatemala

The female body is constituted as a space from which to undermine patriarchal edges or boundaries: gender, class, culture, identity. To the extent that it functions as a text within a specific socio-historical space in relation to dominant codes, the female body becomes a web of power relations, of political praxis.

I propose to analyse two performances of the Guatemalan artist Regina Galindo: 1. *Who Can Erase the Traces?* (2003), which consisted in a walk from the Constitutional Court to the National Palace with a bucket full of human blood. Every few steps, the artist soaks her feet into the blood to leave their footprints on the pavement. 2. *While They Are Still Free* (2006). In this action, the eight-month-pregnant artist, remains tied to a bed by umbilical cords. This action tries to remind of the systematic violation of indigenous women pregnant during the armed conflict in Guatemala, as part of a bloody military strategy that intended for women to abort and thus hinder the survival of indigenous peoples. In this performance, based on testimonies of the attacked women taken from the book *Memory of Silence* (1999), the

artist becomes the scene of constant conflict between the power of tortures, rapes and murders and her own body that denounces. Thus, Galindo's body, carrier of the identities of raped indigenous women, becomes the symbolic support of collective identity and memory of an entire people. This active memory, which redefines the past and demands justice, is a memory of the difference, a memory that operates from the margins, from the edges, attacking the centrality of the "official story". The insertion of Regina Galindo's body in contemporary cultural scene centralizes a performative body which can, from the edges, the margins produce a new rationality.

Since 2013, **Claudia Mandel Katz** is Professor of the School of Philosophy, University of Costa Rica, and since 2015 researcher at the Research Center for Latin American Identities, also at the University of Costa Rica. Mandel Katz is the Founder and Director of the Museum of Women in Costa Rica (2009). www.museodelasmujeres.co.cr and Member of the International Association of Women's Museums (since 2011).

Email: claudiamandelkatz@gmail.com

Fortunata Calabro, Independent Researcher, London, UK

Regina Jose Galindo: Who Can Erase the Traces?

Despite the increasing democratization that followed the long era of dictatorships, Latin America continues to show the highest indices of social inequality in the world. This paper will focus on the work of the Guatemalan artist, Regina Jose Galindo (b. 1974), considering how her artistic practice responds to censorship and violations of human rights through a close engagement with *Quien puede borrar las huellas?* (Who can erase the traces?) from 2003.

Galindo's work intervened in the daily activity of a city, and by doing so reactivated debates about economic, legal, and military processes that were undeniably problematic. Galindo's performance makes a direct comment on military violence in Latin America and is considered "a poetic metaphor for the act of inscribing inerasable memories – in this case, memories of those killed by the military." (Perz-Ratton, 'Central American Women Artists in [the] Global Age', in *Global Feminisms: New Directions in Contemporary Art*, Merrell Publishers, London, 2007:140). However, Galindo's performance is not only an uncomfortable reminder of the thousands of murders perpetrated by the Guatemalan army, but also, as the title indicates, a presentation of what is indelible. Blood appears in the form of footprints, that is, as the traces and marks of a crime. Indeed, the true purpose of the work is perhaps less to denounce the war crimes and more to indict the state of impunity in which those who committed them still live. Galindo tends to promote dissidence

in the public sphere through the mechanisms of disillusionment and disenchantment. She intends to understand reality as historical and conflictive rather than organic and harmonious. Indeed, through her performances, and by using her body, the artist recalls notions of national identity and the formation of a social imaginary. Thereby the artist reclaims strategies belonging to a tradition of political art that was censored during the dictatorships. Over the course of the transitional periods and the recent re-democratization of Latin America, Galindo's work has been seen as an alternative to decorative and post-utopian art.

Fortunata Calabro is an independent curator and art producer for projects that blur the boundaries between critical education and contemporary art practice. She is the Production Manager for *Pinta: The Latin American Art Show* in London and of *Art Marbella* (Spain). Calabro has conducted research at *The Wallace Collection* in London and at the *Queens Museum* in NY, and was Associate Curator of *La Bienal del Fin del Mundo* (Argentina and Chile) and Exhibition Manager at *La Bienal de Las Fronteras* (Mexico). She was also columnist at the *International Museum of Women*.

Email: fortunata.calabro@gmail.com

SESSION 2: Embodied Experiences – Walking and Listening

Maayan Sheleff, art advisor at the Art Cube Artists' Studios, Jerusalem, and independent curator, Tel Aviv, Israel

The Guided Tour

Without doubt, the guided tour is an excellent strategy to build a feeling of belonging. In a tour, one becomes part of a group which moves as one. As described by Victor Turner in relation to the concept of "communitas", the tour becomes a voyage, a pilgrimage of sorts, a rite of passage. The group shares an experience which is liminal, outside of the linear time of everyday life, and in an external territory. At the end of this ritual the participant experiences a moment of revelation, from which he comes out different. He or she is now an agent of the collective memory, and a bearer of "truth". For this reason, the guided tour is also often used to strengthen national belonging, e.g. by governments and its affiliated organizations as a way of strengthening and implementing the nationalistic narratives of memory and history. Likewise it is also organized by NGO's, activists and artists, as a tactic aimed to create counter narratives, to infiltrate and undermine widely expected ones and to expose alternative histories hidden or even banned from the mainstream agenda. For this lecture I will present a few projects using these tactics in Israel, a place heavily loaded with clashing narratives of history, many of them traumatic. The politics of remembrance have always had a strong role in the

power relations in Israeli society, each narrative and every “truth” having a strong implication on people’s sense of identity, on their very lives. History, and how it is remembered and portrayed, continues to shape the present and the future. I claim that by using the form of a tour, the artists and activists try to undermine the perception of a commonly accepted “national” memory as a bearer of an absolute truth. They use the structure and strategy of the guided tour, but shift various aspects of it: some change the choice of sites, others create an alternative choreography, yet others undermine the authority of the guide by bringing forth personal memories and encompassing multiple first hand testimonies. Many of them invite the audience to participate in a more active way, making room for their subjective perceptions and calling for a more active construction of meaning. The lecture will look at projects by Zochrot and Breaking the Silence organizations, artists Yochai Avrahami with Scandar Copti, Yossi Atia, Mushon Zer Aviv and Laila el Haddad, and Public Movement.

Maayan Sheleff is an independent curator based in Tel Aviv. Her projects involve the exploration of participatory practices through new media, the moving image and performance while examining the borders between art and activism. She is currently the artistic advisor of The Art Cube Artists Studios in Jerusalem, and was the Curator at the CCA and at Line 16 Gallery, Tel Aviv, as well as assistant Director at the international Curatorial Studies Program of the Kibbutzim College of Education. Sheleff curated various projects in different venues and in the public sphere, among them at the Metropolitan Museum of Photography, Tokyo, Madre museum in Naples, Shift festival in Basel, and the Bloomfield Science Museum in Jerusalem, and was the co-curator of many exhibitions in Israel and internationally. Sheleff teaches curating and social and political art practices in the Kibbutzim College of Education, Tel Aviv, Bezalel Academy of Art and Design and the Sam Spiegel Film and Television school, Jerusalem, and at Sapir College in Sderot, and guest lectures in many other institutions.
Email: maayansheleff@gmail.com

Tovi Fenster and Roni Rachel Schlesinger, Tel Aviv University, Israel
The Home as a Contact Zone: Performative Strategies and Practices in Promoting Israeli/Palestinian Recognition?

We explore the usefulness of performative strategies and practices of engagement with painful pasts and the impact these strategies have upon the public. We focus on a performance we have created in May 2015 as a result of a long standing research on the ‘archaeology’ of 218 Yefet Street in Jaffa which was the home of Tovi Fenster’s mother and grandparents after coming to Israel in 1948 as refugees from Europe. This address also represents the

tragic situation that it was also the home of the Palestinians who lived there until 1948 when they were deported. This specific address-research is part of a greater research looking at various addresses in Jaffa and West Jerusalem with the aim to expose the identities of the owners of pre 1948 Palestinian homes and to create contacts between them and the current Jewish Israeli owners in order to promote recognition. When designing and installing the performance in 218 Yefet Street we had in mind Walter Benjamin's idea that: "Only when the story of the other becomes intertwined with the listener's story can the listener perceive and redefine herself or himself." (1996, quoted in Yona and Shenhav, 2005) Following this idea we have conducted an audio-visual walk in the house and the yard where the two narratives – the Jewish (as told by Tovi's mother) and the Palestinian (as told by the nephew of the original Palestinian owners) – are presented as equal, not one against the other. This personal, intimate experience of listening to the two narratives while walking, standing, climbing and gazing inside the house and its surrounding created a performative and embodied experience among the visitors and transformed 'the old ruined building' into a 'house' and a 'home'. This audio-visual walk was part of the 'in-house project' in Tel Aviv Jaffa. Some 600 people (mostly Jewish Israelis) visited the site, which is considered as a large number of visitors for such a project. At the end of the 17 minutes' walk, some of the visitors were interviewed by us to discuss their experience, emotions, and interpretations in order to find out whether such performances do lead to greater Israeli-Palestinian recognition.

Tovi Fenster is a professor of geography and human environment. She teaches social and cultural geography, urban planning, gender and geography. She has published articles and book chapters on ethnicity, citizenship and gender in planning and development. Fenster is the founder and head of PECLAB (<http://peclab.tau.ac.il/>) (2007-today), the former Head of the Institute of Diplomacy and Regional Cooperation (2011-2012). She was also Head of NCJW Women and Gender Studies Program (2007-2009), and Chair of IGU Gender and Geography Commission (2004-2008). In 1999, she initiated the establishment and has been the first Chair (2000-2003) of *Bimkom-Planners for Planning Rights* in Israel (NGO).

Email: tobiws@post.tau.ac.il

Roni Rachel Schlesinger is a theatre stage designer, graduated with honour scenography studies at Kibbutzim College. Currently, she is a Geography and Theatre B.A. student at Tel Aviv University. She is one of PECLAB young researchers as part of the undergraduate distinctive BA program.

Email: ronisch86@gmail.com

Samuel Merrill, Umeå University, Sweden

Walking Together – Walking Alone. Mnemonic Performances and Social Media during the 10th Anniversary of 7/7

10 years after four suicide bombers killed themselves and 52 other people, injured many more and brought the British capital's public transport network to a standstill, numerous Londoners commemoratively recreated the moment when, in the absence of running trains and busses, they walked to and from work together. Their individual performances responded to the Walk Together initiative that had been launched by a group of London-based faith groups. Publicised through social media and accompanied by its own hashtag, the initiative called on Londoners to walk the final section of their commute in remembrance of those affected by the 7/7 bombings. The on- and off-line performance of #WalkTogether complemented more traditional remembrance services held at some of the many memorial markers to the bombings located throughout London. Meanwhile coverage of plans to create a further physical memorial to 7/7 evidenced the attacks' enduring public resonance and political utility, as heightened by the UK government's continuing involvement in the 'war on terror'. Amidst these memorial practices #WalkTogether, through encouraging the aggregation of individual and personal acts of performative remembrance, arguably provided the opportunity to pay private tribute to the victims of 7/7 while contributing to a collective gesture, without necessarily falling prey to official acts of mnemonic manipulation. The performances' social media traces, in particular those which marked the brief rise of 'feeties' (self-portrait photographs of feet) as commemorative images, can also be framed as mnemonic markers which, given the capabilities and vulnerabilities of digital data, can be considered permanent and ephemeral in equal measure. Still, the initiative is not without critique. How much and what forms of togetherness did it actually create? How was its mnemonic performances undermined by the next day's Tube strike, which obliged commuters to once more take to London's pavements. And how can Walk Together be refracted when considered through the case of Jean Charles de Menezes, the Brazilian electrician who was briefly framed as 7/7's 53rd victim when he was shot dead by the London Metropolitan Police after walking into a Tube station alone fifteen days after the bombings? I will explore these questions using material gathered through multi-sited and multi-method techniques, including on- and offline ethnographies, field surveys and social media analysis, as contextualised by a genealogical understanding of commemoration. I will also aim to deliver tentative responses to the conference's guiding questions, particularly those centred on trauma, justice, social activism, civic responsibility and innovation.

Samuel Merrill is an interdisciplinary researcher working on the cultural

memories, heritages, geographies and archaeologies of a widely conceived underground. He is currently a post-doctoral researcher in the Department of Sociology at Umeå University, Sweden. Merrill has an undergraduate degree in Ancient History and Archaeology from the University of Birmingham, UK, a postgraduate degree in World Heritage Studies from the Brandenburg Technical University, Germany, and a doctorate in Cultural Geography from University College London, UK. He won first prize in the 2014 Peter Lang Young Scholars in Memory Studies Competition and has published research articles in a number of interdisciplinary peer-reviewed academic journals including *The Journal of Social Archaeology*, *The International Journal of Heritage Studies*, and *The Journal of Historical Geography*. His first full length monograph on the ‘buried memories’ and ‘networked remembrances’ of the railways beneath London and Berlin is due for publication next year. Web: www.socmerrill.com Twitter: @socmerrill
Email: samuel.merrill@umu.se

Luis C. Sotelo-Castro, University of East London, UK

Performing Listening in Colombia's Post-Conflict Context. A Talk for Commemorating Painful Pasts through Performative Practices

In my current practice and research I am exploring walking art as a means to facilitate listening of real life testimonies by young perpetrators of crime. More specifically, my project *The Most Convenient Way Out* (Southbank Centre, London, 2014) invites participants to walk in silence with a young individual for 15 minutes as they both listen to a true testimony of one youth who was part of rebel/terrorist group Revolutionary Armed Forces of Colombia, FARC, but who is now in search for a ‘convenient way out’ of their cycle of violence. This intervention aims at discussing *The Most Convenient Way Out* as a possible model for socially engaged artists to combine walking, participatory performance, site-specific strategies, documentary theatre, and sound art to engage audiences in global cities with questions about what’s happening to young people who end up involved in terrorist acts. Particular attention will be paid to the question of what frames of remembering and listening may one encounter when performing listening in Colombia’s post-conflict context.

Luis Carlos Sotelo-Castro (PhD) is a Colombian artist-researcher now based in the United Kingdom. His practice is performance-based. Sotelo-Castro creates live environments of memory in collaboration with other artists and participants from specific communities and locations. He has done work with and for internally displaced people, Indigenous communities, and elderly people both in Latin America and in the UK. In his current practice-based research, he explores whether and how participatory theatre and performance might facilitate listening. *The Most Convenient Way Out*, an ongoing project

on listening, performance, and audio-walks in zones of armed conflict was commissioned by the International Association for the Study of Forced Migration and premiered in Colombia in July 2014. A second version was featured as part of the *Why? What's Happening for the Young* festival at London's Southbank Centre in October 2014.

Email: l.c.sotelo@uel.ac.uk

SESSION 3: It sets my Teeth on Edge – Sonic Interventions as Performative Practices

Yaron Jean, University of Haifa, Israel

The Sound of Silence: Air Raid Sirens and the Culture of Active Commemoration in Israeli Society

April 16, 2015 was a special day for Mrs. July Salmanowitz. Mrs. Salmanowitz was born in 1929 to a Jewish family in Czechoslovakia and was at the age of 15 when the German Army marched into her home town of Munkács. After facing the horrors of wartime Europe, Mrs. Salmanowitz discovered that her whole family has perished in the Holocaust. 70 years after the war she was given a one-time opportunity to actively engage the public memory of the Holocaust in the state of Israel. As the last survivor of her family she was invited to be a guest of honour at the headquarters of the Home Front Command (HFC) of the Israel Defence Forces (IDF). Surrounded by Journalists and men in uniform her task was to press the red button which activated the air raid siren system throughout the country. The blare sounds of the siren marked the opening ceremonies of the annual Holocaust Remembrance day. Yet, the participation of Mrs. Salmanowitz in the ritual of the “stand still” siren is not a single episode. In fact, the repeating practice of using the mechanical sound of air raid sirens as an active agent of Holocaust commemoration in Israel traces back to the early days of the country.

Restricted by the Jewish *Halacha* and subsequently unable to use religious sounds for the purpose of secular public commemoration, the Jewish segment of the Israeli society established a long standing tradition of employing air raid sirens for public ceremonies. However, this sonic performance faced many difficulties from the very beginning. The ear piercing single pitch sound of the air raid siren and its silencing effect reassured the victory of the state over the monopoly of the hearing of the individuals in the Israeli society. Moreover, such a national form of sonic performativity drew much fire from the ultra orthodox Jewry. For the Jewish orthodoxy the use of sirens as performative strategy for commemorating painful pasts challenges the Jewish tradition. In many ways it elaborates the different meaning of the term audience and its manifold relations to the Hebrew term *Kahal*. In elaborating the complex relations between mechanical sound, audience, and memory the proposed

presentation will address the culture and the history of air raid sirens and their uses as active agents of collective and private memories. In addition, it will discuss the singularity as well as the problematic impacts of using mechanical sounds within the instance of Holocaust commemoration and its multiple memorialization strategies in the Israeli society.

Yaron Jean (PhD) teaches modern cultural history at the University of Haifa, Mt. Carmel. He is the author of *Noises of Modernity. Hearing Experiences in Germany 1914-1945* (in Hebrew, Tel Aviv, 2011) and *Portable Identities: Travel Documents and the Question of Stateless Refugees in Europe between the Two World Wars* (Göttingen/Bristol, Conn.: Vandenhoeck & Ruprecht, forthcoming 2016).

Email: yjean67@gmail.com

Srdjan Atanasovski, Institute of Musicology, Belgrade, Serbia
Silence and Noise of Belgrade: Sonic Experiences of Srebrenica Commemoration Performances

The 20th anniversary of Srebrenica massacre initiated waves of controversies in Serbia. The official discourse still ignores the international courts' rulings and avoids the designation of the genocide, while the mainstream public remains even more reluctant to clearly condemn the massacre, as well as the culture of its denial. Commemorations held in the region and at the memorial in Potocari (near Srebrenica) were thus often interpreted as malicious provocations by the mainstream media. The public outrage was even more concentrated on the events which were announced to take place in Belgrade. Particularly under attack was the high visibility event planned to take place simultaneously with the commemoration in Potocari, which was dubbed *Seven Thousand*, implying that 7000 people of Belgrade should pay respect to the victims by prostrating on a Belgrade's square. As this commemorative performance was facing security threats, it was in the end banned by the police, leaving the anniversary of the Srebrenica genocide to be marked with several low visibility events. Two of these events were organized by the Women in Black (Žene u crnom), women's feminist and anti-war group based in Belgrade. The group was established as a part of the international movement (with most groups being the ones advocating peace in the Israeli-Palestinian conflict) and it rose to prominence during early 1990s, uncompromisingly confronting Milošević's regime belligerent politics and rampant violent nationalism. Their activities after the year 2000 are focused on reconciliation processes, asking that Serbian society faces its responsibility for the Yugoslav wars. Although not artistic group by definition, Women in Black have a long tradition of engaging with performance art as a strategy of gaining visibility in the public space and transmitting their message. Their

performances are based on various forms of silent public vigils, which is internationally the main form of protest adopted by the association. In this paper I will analyse the protests/commemorations held by Women in Black in Belgrade to commemorate Srebrenica massacre. Through participant observation and semi-structured interviews, I will particularly focus on the sonic aspect of the experience of the protest. I will argue that through their political and artistic intervention in the sonic fabric of the city, the Women in Black managed to at least temporarily silence the omnipresent drone of the urban capitalism-nationalism machine and to offer a space of silence as a platform of reflection on community, responsibility and empathy. I will also discuss the insistence that Women in Black maintain on participation in the performance, thus erasing the border between performers and the audience and resulting in a visceral experience of the vigils.

Srdan Atanasovski earned his PhD in musicology in 2015 at the Faculty of Music in Belgrade and since 2011 he is affiliated to the Institute of Musicology SASA, Belgrade. Atanasovski was awarded with scholarships of the Austrian Agency for International Cooperation the Coimbra Group and the University of Graz (2010/11). He has published in journals *Musicologica Austriaca*, *Musicology*, *Musicological Annual*, *TheMA*, *Studies in Eastern European Cinema*, *Southeastern Europe*, and in edited volumes issued by Ashgate, Palgrave Macmillan, Transcript, etc. In 2014 he started working on two international scientific projects: *City Sonic Ecology: Urban Soundscapes of Bern, Ljubljana, and Belgrade* (led by the University of Bern) and *Figuring out the Enemy: Re-Imagining Serbian-Albanian Relations* (led by the Institute for Philosophy and Social Theory in Belgrade). His research interests include affect theory, soundscape studies and issues of religious nationalism. **Email:** srdjanatanasovski@yahoo.co.uk

SESSION 4: Acknowledgment and Reconciliation through Performative Practices

Malgosia Wosinska, University of Poznan, Poland

My Trauma. In my Gallery. Unofficial Strategies of Post-Genocide Identity Commemoration in Rwanda

In 1994, an ethnic civil war breaks out in Rwanda. Within 100 days (April – July) between 870,000-1,000,000 Tutsi civilians are killed by the Hutu paramilitary groups. The conflict is legally recognised as genocide, and in the following years, within Holocaust and Genocide Studies discourse, it is recognised as the so-called *close* genocide. The concept of closeness in the present context of use is understood as transgressing the borders of kinship relations (as mothers killed children from mixed marriages), and social roles

(priests killed the members of their congregations). It also relates to the type of the weapon – the machete can only be used when the victim remains within the hands' reach of the perpetrator. Finally, it refers to the closeness between the hiding of the survivors and the dead bodies in the mass graves. The category of genocide closeness is problematic not only in the historical perspective but also in the context of social and political relations – thus the strategies of creating memories of the painful past – in contemporary Rwanda. In the first part of my presentation I will take a closer look at official commemorative practices, e.g. giving evidence in public, praying, singing and dancing together – all in April, referred to in Rwanda as the “Month of Grieving”, as these practices are the key element of social and international Rwandan policy. In research on genocide, attention is directed to the affirmative nature of these activities. In my text, however, I would like to take a critical approach towards their socio-therapeutic “efficiency”. By applying the aforementioned category of closeness, I will show that the official commemorative practices are directed by the so-called “pressure for remembering” resulting from the political situation in Rwanda (the government comprises members of the Tutsi tribe, i.e. victims of the genocide). Despite the fact that these practices are predominantly based on oral tradition linked to the traditional local performative culture, the heritage of both Tutsi and Hutu, and on the motive of the “power of one Rwandan nation”, on the symbolic level they are expressed only in one form: the evidence from the Tutsis, the survivors. In the second part of my speech I will present alternative, unofficial forms of commemorative practices that go beyond the language of the “evidence given by the genocide survivor” and relate to “abstraction”. These will include Rwandan art galleries and contemporary art studios. By showing the socio-therapeutic nature of these places (which function similar to co-work spaces) and describing a number of chosen artists, I will try to explain why I recognise Rwandan contemporary art as an effective way of dealing with the country's painful past.

Malgosia Wosinska is an ethnologist and psychotraumatologist, and a PhD Student in her final year. Currently she explores the identity of Tutsi survivors in Rwanda, where she has conducted regular field researches since 2009. Wosinska research interests include Holocaust and Genocide Studies, anthropology of memory, modern curatorial and museum studies, and she works with the witnesses of traumatic events. She is an expert advising on the management of memorial sites and trauma for both governmental and non-governmental organizations of preventive character in Rwanda (i.e. National Commission for the Fight against Genocide Rwanda, Aegis Trust). Furthermore, she was the curator of several exhibitions for the former concentration camps in Poland. Wosinska is the co-editor of 3 books: *Sztutowo czy Stutthof? Oswajanie krajobrazu kulturowego* (Sztutowo

or Stutthof? The Timing of the Cultural Landscape, 2012), *Sztutowo czy Stutthof. Reportaż z terenu* (Sztutowo or Stutthof? Stories from the Field, 2013), *Obóz- Muzeum. Trauma we współczesnym wystawiennictwie* (Camp-Museum. Curating Trauma in Modern Word, 2014), and the author of 30 articles in scientific journals.

Email: yakinda@gmail.com

De-Valera N.Y.M. Botchway and Margaret Delali Numekevor, University of Cape Coast, Ghana

Audience Aesthetic Sensitivity and the Painful Past in Ghana: Tales from the “Nkrumah’s Vision of One Africa: The Reality” (2013)

Public and academic views about Kwame Nkrumah, the first President of Ghana and a renowned champion of the African Unity agenda during the 20th century, are ambivalent. One view opines his “leader” personality as worthy of emulation and his Pan Africanism vision as benevolent. The other critically describes him as a selfish dictator who persecuted opposition members with crude brutality. This has produced a prevailing acrimonious political divide between Nkrumahists ideological and political groups and anti-Nkrumahist caucuses in Ghana. This major divide can potentially derail the nation building efforts under the burgeoning democratic dispensation in the country. Yet, no real institution or facility of reconciliation has been set up by any government since the military overthrow of Kwame Nkrumah and his Convention Peoples Party government in 1966 to heal this fracture in the society and politics of Ghana in the post-colonial moment. What role can the performative spectacles of music and dance play in bringing about such a healing in the 21st century? We produced and staged a public theatrical performance of music and dance in the historic town of Cape Coast and University of Cape Coast in 2013, with sponsorship from the Department of Music and Dance, University of Cape Coast, and US Embassy in Ghana. The production, entitled *Nkrumah’s Vision of One Africa: The Reality*, was recommended by the audience as cathartic because it helped many to appreciate Nkrumah and the forces of his time that might have shaped his actions and inactions, which have bred conflict between people in Ghana. We intend to discuss the background and form of this production, and explain how it presented Nkrumah and his time and his anti-colonialism and pro-Pan Africanism efforts in Ghana and Africa in an attempt to assist and/or inspire audience to transcend Nkrumah’s multivocal personality, reconcile with past mistakes that were committed because of that multivocality, and build a future bereft of national acrimony inspired by Nkrumahist and anti-Nkrumahist sentiments. We will share our findings, obtained from the purposive and random sampling techniques through interviews and questionnaires, about the aesthetic sensitivity of the audience (audience here includes viewers and

performers) about the performance. The ultimate finding from the 50 respondents was that the performance enabled the audience to transcend the pains that their notions about the history about Kwame Nkrumah wrought on them.

De-Valera N.Y.M. Botchway is Senior Lecturer in History in the Department of History at the University of Cape Coast, Ghana. He also teaches courses in African Studies at the Centre of African and International Studies at the same university. He has comparative and interdisciplinary research interests in several fields of African and African Diaspora history and studies. These include Sports (boxing) in Ghana, African Indigenous Knowledge Systems, Biography, and Africans in Dispersion. His researches straddle the social and cultural history of Africa and the African global experiences animated with African agency and initiatives as the referent points. Botchway was in the Cambridge University, England, as a Fellow of the African Studies Centre in 2006 to 2007. He became a Visiting Scholar and Global Academic Partner in the University of South Florida in 2010, and an Exchange Faculty in the Grand Valley State University, Michigan in 2012. Botchway earned the African Humanities Programme Fellowship award of 2013/2014 from the American Council of Learned Society and had a postdoctoral experience at the University of the Western Cape, South Africa. He is a member of the Historical Society of Ghana. He has two books and some scholarly papers in different journals and books.

Email: jahiital@yahoo.com or de-valera.botchway@ucc.edu.gh

Margaret Delali Numekevor is currently lecturing at the Department of Music and Dance, University of Cape Coast, Cape Coast, Ghana. Her areas of research include Dance as Aesthetic Education; Dance and Affective Health; and Psychology in Dance. She is a PhD student in Music Education (Dance Option) of University of Cape Coast. Numekevor was a member of the Ghanaian delegate to Colombia for Dance Exchange Program (2014). She was also a Ghanaian delegate to Germany for the Cape Coast (Ghana) – Bonn (Germany) collaboration (2015). Numekevor has presented papers in conferences and co-published *Music, Dance Your Brain and Your Health*. She has several artistic experiences and among her well-noted works is *Nkrumah's Vision of One Africa: The Reality*, which she directed in 2013. She is a member of the African Theatre Association.

Email: delali.numkevor@ucc.edu.gh or numemade@gmail.com

SESSION 5: The Importance of the Artist's Entanglement

Christine Vial Kayser, Institut Catholique of Paris/Poitiers University and IESA /Warwick University, UK

Assessing Artistic Investment with Traumatic Events: Case Studies from India and China

In assessing the impact of artistic projects relating to traumas on audiences one should distinguish between local audiences directly affected by the trauma and world audiences who view it from the safe distance of their own more or less stable societies. In the first case the efficiency of participatory projects is easier to assess, while in the latter we may question the nature of the aesthetic/emphatic experience, having in mind questions of voyeurism which Susan Sontag has examined in *The Pain of Others*. I would like to present and assess artistic proposals by Indian artist Shilpa Gupta who addressed the trauma of the Indian Partition through participatory action from local audiences, and then duplicated the project in an international context, looking at what was lost or retained in the process. I would compare it to Ai Weiwei's Citizen Investigation of 2008-2010 regarding the Sichuan earthquake, and Lily Yeh Rwanda Healing Project, both involving local participation and which end results were presented to international audiences, in the form of videos or installations. I would contend that ultimately the artist is the medium through which a distant spectator can vicariously be involved. The artist's activism acting as a surrogate for the audience, can then ricochet, and be replicated in the spectator's own context.

Christine Vial Kayser studied art history at University of Paris-Sorbonne, and subsequently qualified as museum curator from Institut National du Patrimoine in Paris. She later earned an Mres from Goldsmiths College in London, and a PhD from Paris-Sorbonne in contemporary art history. Coming from a Western background, she focuses on Asian art, which she examines from a comparative perspective, with a special interest on the spiritual, the mnemonic and the phenomenological. She is a lecturer at Institut Catholique of Paris/Poitiers University and at Iesa/Warwick University (UK) and currently visiting professor at Nalanda University (India). **Email:** christine.vialkayser@gmail.com

Naomi Roux, University of Cape Town, South Africa

'We are the Dying Hearts'. Political Activism and Performative Memorial Practices in South Africa

This paper offers an examination of performative memorial practices reflected in the work of a group of former youth activists based in the city of Port Elizabeth, in Nelson Mandela Bay, South Africa. The Nelson Mandela Bay

Amabutho were active in Eastern Cape townships during the turbulent 1980s. The group considers itself not only as political activists but also as unrecognized soldiers in a war against apartheid fought ‘on the ground’ in South Africa’s urban townships, in a time when much of the leadership of the major resistance movements was in prison or in exile. The Amabutho’s actions during the township uprisings of 1984-1986 were aimed towards attacking and destabilizing ‘the system’ and anyone seen to be in support of the apartheid state, including suspected informers, collaborators, police, local councillors, and others. This is an ambivalent and complex story: on the one hand the Amabutho’s militant activism and tight quasi-military organisation was in some ways extraordinarily successful, to the extent that in 1986 the security police lost control of Port Elizabeth’s townships. At the same time, this is a history of violence and trauma which undoubtedly affected many innocent people. This history is not easily represented in post-apartheid ‘official’ forms of commemoration, and is also not easily contained in built memorials and bricks-and-mortar structures which have made up a great deal of the state’s commemorative efforts in the wake of apartheid’s collapse. As a result, the story of the Amabutho is poorly reflected in public history interventions in the city at present. In the face of a lack of both material and symbolic recognition, the Amabutho formed an activist group in 2008, bringing together those recognized as Amabutho who were active in the 1980s, and seeking both to commemorate the group’s contributions to this struggle as well as to agitate for recognition from the state in material forms, such as special pensions and housing. In this process, the Amabutho make use of a number of performative strategies for writing this history back into a public space from which it has largely been excluded. These strategies include, among others, the use of struggle songs and the *toyi-toyi* dance; the carrying of a banner made by the group during national holidays and days of mourning; oral history work; storytelling; and the use of spoken narrative to locate sites of historical importance, such as meeting points, escape routes and sites where particular actions took place. This paper traces some of their strategies in order to ask what these performative acts of memory do that built structures and memorials cannot; and what the limits are of a performative memorial practice which falls to such a large extent outside of ‘official’ commemorative spaces.

Naomi Roux is a South African urbanist and visual historian, with a particular interest in the relationships between memory, public space and urban transformation. She holds the Ray Pahl Fellowship in Urban Studies at the University of Cape Town’s African Centre for Cities for 2016. Prior to this she was the 2014-2015 Mellon Fellow in Cities and Humanities at LSE Cities, based at the London School of Economics and Political Science. Her recent PhD (Birkbeck, 2015) focused on the politics of collective memory in the

context of the changing post-apartheid city, using Nelson Mandela Bay in South Africa's Eastern Cape as a case study. Previous work includes published research and exhibition projects focusing on heritage, memory and place-making in sites including Kliptown, Soweto; Yeoville, Johannesburg; and 'Little Addis' in central Johannesburg. She holds an MA in Heritage Studies from the University of the Witwatersrand and a Bachelor of Fine Art from Rhodes University.

Email: naomiroux@gmail.com

Oksana Moroz, Russian State University for the Humanities, Russian Presidential Academy of National Economy and Public Administration, Russia
Artistic Activism in Today's Russia: Fight for Cultural Memory

The presentation offers an analysis of instruments used in current Russian performance art and investigates if they are effective ways of fighting autocratic strategies which basic concern is painful past suppression. Today's Russian regime uses the myth of a triumphant Soviet past, which becomes the dominant strategy to legitimate historical and cultural status quo and collective memory among authorities and official experts. Thus, official commemorative policy is built on excluding mass catastrophes such as the GULAG, Great Purge, etc. Those autocratic mechanisms provoke society to remain in atmosphere of total morbid history suppression and ignorance of shared traumatic past. This has negative consequences for the present. In this situation, characterized by denial and suppression, some Russian artists try to use performative events to act as moral witnesses to historic pain. Artists physically depict suffering from mass past disasters. Their aim is to convert physical gestures into means for dialogue as source for therapeutic memorial and cultural policy with the aim to reshape collective identity. Firstly, I will present the narrative of Russia as a country of heroic past and trouble-free present, depicted in the project *Blind Russia with Bloody Hands* by activist Kado Cornet (2014). Here the artist creates a terrible metaphor of Russia, portrayed as a crying blind woman, with hands smeared with blood and decorated with patriotic symbols such as the St. George ribbon. The artist marched along the main street of St. Petersburg, crying and offering her bloody hands to passers-by. Cornet turned these spectators into witnesses of pain that accompanied the creation of Russian patriotism. Collective identity of "Russians" in Kado's performance is framed by experience of suffering and the acknowledgement that heroic myths discount value of civil agony. Furthermore, I would like to pay particular attention to civil reactions to the performance #neboysya ("#dontbeafraid") by artist Ekaterina Nenasheva (2015). Her performance retells the physical and social experiences of women recently released from prison and provides knowledge about the level of Russians' instinctive discrimination against "the other". In this case, typical

reaction for many Moscovites' was that they got angry that the artist appeared in prison uniform in public. As it seems their reaction point to mass fright of the prison metaphor and lack of freedom in general, which reminds of the suppressed Soviet GULAG anthropological experience. During the action, Nenasheva was continually persecuted and finally arrested. Such violent reactions indicate that the government and the society share the same values and convictions, namely that activism should not question official memory culture, or that her actions do not fit into inherited "conventional" social norms. However, both performances gave rise to media attention and even found recognition and support. Perhaps this desire of yet marginal audiences to fight for legitimacy of personal memories of the past will trigger open public reflections on "the Other" social and cultural practices of memorialization. My aim is to investigate if or how these performative practices can contribute to that.

Oksana Moroz obtained a PhD degree in Cultural Studies in 2012, now her attention is focused on problems of multiple visual representation of authority's cultural memory designing. She takes part in scientific seminars (Affects of History; Forms and Practices of Media in modern Russia) and has more than 30 publications.

Email: oxanamol@gmail.com

SESSION 6: Seeing and Seeing Again – Performing the (Archival) Photograph – to What End?

Tara Kohn, Northern Arizona University, USA

Translation and Re-Vision: On Seeing and Seeing Again

Between 1921 and 1929, Warsaw-based photographer and playwright Alter Kacyzne framed two related images of a solitary worker in the middle of an unfinished road strewn with stone. One of these photographs appeared in the Art Supplement in *The Jewish Daily Forward* in New York in 1924. The other was circulated in Raphael Abramovitch's *The Vanished World* (1947), an anthology of pre-war images compiled as a visual record of irrecoverable loss in the wake of the Holocaust. In this paper, I suggest that Kacyzne's photographic process, his act of revisiting a scene that he had shot before and framing it, once again, from a different perspective, was deeply entwined with his writerly practice of revision. It was the visual equivalent of coming back to a sentence, editing the syntax, and exchanging one phrase for another. It was, for him, a process of revision in Susan Suleiman's sense of the term: it was a moment of re-seeing – of "re-vision." Stretching the parameters of her definition beyond the act of writing and rewriting, I use her term in the context of this study to encompass also the process of seeing and seeing again.

I suggest that when Kacyzne shot and re-shot this scene of labor, he set in motion, for his viewers, an experience of visual return that spanned two decades. For former readers of the Yiddish-language newspaper, *The Vanished World* reframed photographs of an abandoned homeland as ghostly traces of catastrophic loss, offering them at once a new context for reading them in the wake of destruction and elusive, flickering memories of seeing them in newsprint years earlier. By twisting familial histories of immigration into a legacy of genocide, *The Vanished World* placed the rupture from the homeland within a longer historical legacy, allowing readers to see their own displacement as a fracture in an unrelenting unfolding of time – a fissure in the broader trajectory of a devastating history. My research suggests that through the performative practice of re-vision, or a return to and reinterpretation of trauma, we can enact the psychological process of working through pain and toward healing.

Tara Kohn is an art historian with expertise in 20th century American art and photography. Her doctoral thesis *In Flickers and Flashes: Recovering Jewish Loss in Three American Photographic Anthologies*, supported in part by a fellowship from the United States Holocaust Memorial Museum, was nominated for the Outstanding Dissertation Award in Humanities and Fine Arts at the University of Texas at Austin in 2013. Currently, she is a full-time Lecturer in the Department of Comparative Cultural Studies at Northern Arizona University. Kohn has presented her research at a range of significant national conferences, and she has forthcoming articles in *American Art* and the catalogue for the exhibition *Developing Out Stieglitz* at the Sheldon Museum of Art. Her research works to parse out the possibilities of using visual traces of the past as structural and rhetorical models for writing histories of suffering – histories that trace the contours of traumatic memory.
Email: tara.kohn@nau.edu

Larissa Allwork, University of Leicester, UK
Reframing the Photograph: Confronting the Nazi Past through Artistic Performance Strategies since the 1960s

Working in a period when the western modernist focus on the originality of the artist, painterly form and composition had given way to more post-Duchampian practices such as reappropriation, performance and the role of the spectator in creating artistic meaning, this paper will focus on three works by post-1945 German born artists in order to evaluate how they perform the photograph in three divergent yet distinctly post-Duchampian ways in order to articulate new artistic languages which provoke confrontations with the Nazi past:

- Gerhard Richter's rendering of the photographic images of *Aunt Marianne* (1965), *Mr Heyde* (1965) and *Nuba* (1964), among others will be analysed in terms of the significance of his reappropriation of the readymade image and painterly performance of these images in order to confront the interconnected legacies of Nazism and colonialism.

- Anselm Kiefer's *Occupation and Heroic Symbols*'-series of the late 1960s and early 1970s will be considered in terms of his use of the photograph as permanent documentary record of ephemeral artistic performance practice influenced by Duchamp's *Rose Selavy*, which raises important questions in relation to issues of history, memory, forgetting and our capability to document the past.

- Finally, Gustav Metzger's *Historic Photographs*-series (1995-1998), will be interpreted in terms of the central role played by the spectator in completing the work and releasing its radical potential as an experience that forces a confrontation not only with European anti-semitism of the Nazi period but also collapses the viewer's dangerous indifference to images of wider global suffering.

Rejecting pure abstraction and silence in favour of performance, reappropriation and the embrace of what Duchamp called the role of the spectator in the 'creative act', these works demonstrate not only how aesthetic strategies in relation to confronting the Nazi past are inextricably linked to wider art historical trends since 1945, but also how the practice of these artists since the 1960s remains of instrumental influence on performance practitioners today.

Larissa Allwork received her BA History and MSt History of Art and Visual Culture at the University of Oxford and completed her PhD at Royal Holloway, University of London as a Thomas Holloway Scholar in Modern History in 2011. She is a specialist in the collective memory and representation of the Holocaust in the international arena since 1945. Allwork has lectured in History at the University of Northampton and has worked as part of the EU Marie Curie Diasporic Constructions of Home and Belonging Initial Training Network, a joint research project run by WWU Münster, Oxford University, Stockholm University, SOAS, the University of Northampton and the University of Mumbai. She published her monograph, *Holocaust Remembrance between the National and the Transnational: A Case Study of the Stockholm International Forum and the First Decade of the ITF* with Bloomsbury Academic in 2015. Larissa Allwork has been appointed Teaching Fellow in Twentieth Century European History at the University of Leicester (2015-2016) and is a member of the Stanley Burton Centre for Holocaust and Genocide Studies.

Email: larissa.allwork@gmail.com

Jan Borowicz, University of Warsaw, Poland

The Perverse Gaze of the Polish Bystander of the Holocaust

Poland during World War II became the location of the German extermination of the Jews. The proximity of the Holocaust for the Polish locals resulted in a specific experience of eye-witnessing the Holocaust which after the war needed to be encompassed in the cultural memory. The paper will offer an understanding of the eye-witnessing and the gaze cast by the Polish bystanders mediated by the recent performative acts in Polish arts. Psychoanalytical inquiry joined with categories of gaze elaborated by visual culture studies (Mitchell 2006) will provide a deep description of a certain positioning of the Polish subject: “observing the Holocaust from the distance”, “lowering eyes”, “turning a blind eye”, “peeping”, or “peeking through a keyhole”. Psychoanalytically speaking, gazing is connected with pleasure. I would argue that the pleasure derived from causing physical pain can be felt not only by oppressors but also bystanders who witness it. Indifference is rarely the reaction to violence, even though historians often accuse Polish witnesses of passiveness (Leder 2014). It is usually a mixture of fear-related identification or (more or less repressed) sadistic feeling of triumph – *Okrzyki pogromowe* (2012) [*Pogrom Screams*] by Joanna Tokarska-Bakir provides such a catalog of sexually-related hatred included in screams by Polish bystanders witnessing pogroms. I will closely read *80064* by Artur Zmijewski (2004), a video that documented the re-creation of the Auschwitz tattoo on the forearm of the ex-convict of the concentration camp. The artist’s insistence and apparent psychological violence inflicted on the old man who hesitates – whether he wants to go through the process – have produced a strong reaction in viewers and critics leading to rejections of his work on several exhibitions. It is worthy to analyse where the viewer’s affective reaction – of horror, disgust, and indignation – comes from, who does he/she identify with (with the victim? with the former-perpetrator?), and what is his/her position as the viewer/bystander. This work reconfigures the relationship between the performance and the viewer who leaves the safe position of the passive recipient and becomes the active participant – contrary to the Polish society’s attempts to assign itself the role of the ‘observers’ of the Holocaust. I will thus try to answer the question how recent Polish performances modify Polish contemporary memory of the Holocaust.

Jan Borowicz is a PhD student in Institute of Polish Culture, Section of Film and Visual Culture at University of Warsaw, Poland. Graduated from psychology and cultural studies, his areas of research and publications center on psychoanalysis, Holocaust studies, and anthropology of the body. In his dissertation he aimed to examine the perversion as the mode of representation of the Holocaust in Polish culture. Borowicz is the author of the book *Nagosc*

i mundur. Cialo w filmie Trzeciej Rzeszy (Nudity and Uniform. Body in Third Reich's Film; 2015). He works also as an educator of Jewish culture and as a psychologist.

Email: borowiczj@gmail.com

Diana Popescu, University of London, UK

'The Missing Image' in Albertina Platz: Public Art as Historical Reenactment and the Performance of Perpetrator Memory

On 12 March 2015, artist Ruth Beckermann unveiled the film installation, *The Missing Image* in Albertina Platz, Vienna. Since 1988 this square hosts Austria's first *Memorial against War and Fascism* designed by Alfred Hrdlicka. The memorial contains a bronze sculpture personifying a Jew prostrate on the ground, washing the streets of anti-Nazi slogans. Facing this sculpture are two imposing granite boulders on which marble monuments stand out. An empty space divides the monuments. This paper illustrates how Beckermann's work shown on two human-size screens changes the dynamic of this memorial space by adding to Hrdlicka's metaphoric interpretation of history a sharp glimpse of a historical moment recorded on film. The film shows Austrian reactions to this humiliation. The Austrian faces we see are filled with joy. Amused expressions of women and men watching this spectacle turn into laughing and scorning faces where power, joy, hatred and contempt mix together to confront us, those who stop, look and witness.

During my observation work, I too became a multi-directional witness, as I noticed my own reactions and the reactions of others. Many visitors stop to look, stand in front of the film for minutes long, and stare into the laughing faces. Several strategic elements come together to construct an experience of immersion in the historical past namely, the double exposure to the film desynchronised on separate screens, the lengthening of the 5-seconds original footage into an ongoing loop, each lasting for 11 seconds, and the viewing in slow motion and close ups of the laughing faces alongside the music piece accompanying the film. My paper will dwell on these performative qualities of the installation, by showing how each element contributes to the creation of a historical re-enactment of the past that aims to speak powerfully to visitors in the present. The film's ephemeral presence and location in a public space where foreign visitors and the city's inhabitants come and go further strengthens its performative quality. This open space, in continual transformation, is the site where many individuals bring new responses and interpretations. "How powerful is that", is one visitor's reaction, "this is still happening" is another's, "it puts me to shame", "the scene is arresting", remark others. Can this performative restaging of perpetrator's history remind Austrians who prefer to forget their country's attitudes during the war? Does

it deepen for those who remember the wounds of complicity? Does it raise a most urgent question for those who are connected and unconnected with this history, the foreign visitors? ‘Where do I stand?’ This unspoken question is loaded with mixed responses. This performative construction of perpetrator memory comes at a time when Austria’s remembering of its complicity and collaboration in the killing of Jews is overshadowed by its attitudes towards migrants and refugees. What can this reminder of past complicity do for contemporary Austrian politics of migration? And for European politics, too? The artist’s performative re-enactment of the archival moving image and the visitor experiences it offers shall be closely discussed in this paper.

Diana Popescu is a Research Fellow at the Pears Institute, Birkbeck, University of London. She is a cultural historian specializing in Holocaust and museum studies. Her research interests lie in artistic representations of the Holocaust, performativity, intergenerational memory and material culture. She has authored essays in academic journals in Holocaust studies, and co-edited with Tanja Schult of the volume *Revisiting Holocaust Representation in the Post-Witness Era* (Palgrave Macmillan 2015). Popescu is currently working on a collaborative research project with Tanja Schult sponsored by the Swedish Research Council. This project aims to shed light upon the broad cultural and public significance of performative Holocaust commemoration and the possibilities it offers for strengthening remembrance, social activism, tolerance, individual and collective moral responsibility.
Email: d.popescu@bbk.ac.uk

SESSION 7: Processing Traumatic Pasts – Ritual Practices Revisited, Paper Panel

Philippa Hobbs, University of Johannesburg, South Africa

The Warp as Bulwark: Tapestry Practices and Performance at Rorke’s Drift

Performative engagements with trauma, while currently popular, may have useful precedents in the past. A striking case in South Africa is the tapestry-weaving practice at the Evangelical Lutheran Church Art and Craft Centre, Rorke’s Drift, which was established by two Swedish artists in what is now KwaZulu-Natal. Sited on a Swedish mission on the border between what apartheid designated ‘black’ and ‘white’ land, this intervention was initiated in the early 1960s, at a time when opportunities for black people to train and participate in the creative industries were shrinking. Women, particularly, were deprived not just of economic power, but also public voice by inherited custom and sometimes by missionary authority. One of the Centre’s ventures was the training and employment of these local women to produce pictorial tapestries (alongside more functional textiles). Their iconographies, woven in

the form of interpretative ‘free weaving’, was drawn from various religious, anecdotal and personal sources. But some of the most engrossing works derived from inherited *iZinganekwane*, the oral narratives customarily told to children by senior *isiZulu*-speaking women. Popular perception has tended to regard these inherited stories as picturesque evocations of an unchanging Africa, their messages a benign means of maintaining social cohesion and gender-status quo in communities. Audience attitudes to the tapestries have likewise been influenced by the expectation that these works represent an idyllic, uncomplicated Africa, set outside determinate time. But although some tapestries undoubtedly did reinforce such expectations and appeal to a nostalgic (white) tourist market in this way, other iconographies were more disruptive, utilizing well-known story motifs involving, for example, cannibals, tricksters, swallowing monsters and uncoiling pythons to assert their voices in textile. This paper will show how a number of these weavers adopted transgressive strategies derived from orality, particularly later in the loom of the Centre’s most prolific protégé, Allina Ndebele. Far from validating social norms, some of these woven allegories appear to carry encrypted meanings through oblique reference. Like in so many *iZinganekwane*, the imagery of numerous tapestries is linked to personal transformation and survival, as women have shored up their resilience to trauma by adopting strategies such as taking revenge, ridiculing, reconstituting identities or imagining new orders. Working collaboratively, the weavers’ socially-shared activities were more than fablesque descriptions but a performative act. However, in one of the ironies of post-apartheid South Africa, these much cherished tapestries remain little understood, and erasure of their original meanings and discourses continues in the literature, in both Sweden and South Africa. Retrieval of knowledge of these works that were made as a bulwark against marginalization in the past, can offer mnemonic possibilities in the present, as a commemoration of an artistic triumph in the face of oppression.

Philippa Hobbs has been a Research Associate in the Visual Identities in Art and Design Research Centre at the University of Johannesburg since 2011. From 1979 to 1993 she lectured in fine art at the Technikon Witwatersrand in Johannesburg. Thereafter she published numerous historical and educational art books, most notably *Rorke’s Drift: Empowering Prints* (co-authored with Elizabeth Rankin in 2003). In her capacity as curator of the MTN Art Collection (2004-14) Hobbs curated numerous travelling exhibitions, such as *Messages and Meaning*. Since 1995 she has researched marginalised art forms and artists in the apartheid period. She is currently engaged in PhD research on the pictorial tapestries made at Rorke’s Drift.
Email: phobbs123@gmail.com

Nikola Bakovic, Justus-Liebig University, Germany, and Regional Historical Archives of Cacak, Serbia

Railways of Reminiscence: "Train of Brotherhood and Unity" as Commemorative Diversion and Ethno-Mnemonic Divider in Socialist Yugoslavia and its Restaging as Yugonostalgia

The caravan-ritual “Train of Brotherhood and Unity” was established in 1961 as an initiative of several Slovenian and Serbian municipalities, with the aim of commemorating the exodus of thousands of ethnic Slovenes to Serbia in the wake of Nazi annexation of Slovenia in 1941. The itinerant ritual practice was conceptualised as a train composition that would transport the former refugees and their descendants from Maribor (Slovenia) to visit their once-refuge in Serbia, and then, the following year, the former hosts from Kraljevo and Cacak (Serbia) would be transported to their former “protectees” in Slovenia. Along the Train’s route, numerous festivities were held, with the aim of promoting the spirit of “brotherhood and unity” of all Yugoslav nationalities and evoking the memory of the local communities’ contribution to the partisan antifascist struggle. Yet, this ritual simultaneously (and probably unintentionally) represented a curious rehabilitation of the role of the wartime quisling regime in Serbia, which was responsible for safeguarding Slovenian refugees under its wing. Thus, the ritual was tacitly at odds with the official mnemonic policies of socialist authorities. As the nationalist sentiments in several Yugoslav republics exploded during the 1980s, the Train ritual also became victim to manipulations by national elites, who tried to ignite animosity between Serbs and Slovenes. Ultimately, the practice was called off in an embarrassing fashion in 1989, in the midst of Serbian boycott of Slovenian goods and critical deadlock within the federal institutions, which was only a prelude to the violent dismemberment of the Yugoslav project. The proposed paper will analyse the mentioned ritual as a performative itinerant practice utilising techno-corporeal mobility as a medium of processing the traumatic past, and “keying” the often dissonant mnemonic narratives within the official ideologised metanarrative. Concurrently, the ritualised route of the Train will be examined as a performative medium for investing the affected space with the temporalising historical narratives and meanings, thus creating the network of “places of the past” (Ethington, 2007), understood as intersections of (natural) spacetime and (lived) placetime. Through a diachronic scrutiny of both the organisational mechanism and the perception of former refugees/hosts, the practice will be situated within the changing historical context of the withering Yugoslav project, which effectuated its evolution from a “keyed” symbol of spatially conceived ideological homogenization into a catalyst of ambivalently expressed ethnic division. Both processes involved strategies of mnemonic manipulation on behalf of political elites, which nevertheless produced often unpredictable consequences at the

level of participants. Attention will also be given to the failed attempt to reinstate the ritual in 2011, this time embedding it within the background of “Yugonostalgia” and tourist marketing policies, thus testifying to the changed social realities in the post-Yugoslav countries.

Nikola Bakovic gained his BA in History at University of Belgrade in 2010 and MA in Central European History at Central European University (Budapest) in 2012, where he won the Peter Hanak Prize for the best thesis. Since 2012, he works on document processing and local history research at the Regional Historical Archives of Cacak, Serbia. He has published articles in Serbian and international journals on political and economic migrations from Yugoslavia, youth labour brigades, cultural history of Yugoslavia and mnemonic policies in the Cacak region. Currently, he is a doctoral candidate at the International Graduate Centre for the Study of Culture, at Justus Liebig University in Giessen (Germany), analysing the spatial qualities of the caravan rituals in socialist Yugoslavia.

Email: nikola.bakovic@gcsc.uni-giessen.de

Magdalena Waligorska, Bremen University, Germany

Staging the Forgotten Past in Public Space – The New Belarussian Holocaust Memorial in Trostenets

Every fourth Belarusian lost his/her life in the Second World War and the time of the German occupation, characterized by particular brutality – Holocaust by bullets, bloody pacification of villages, partisan guerrilla war – poses a major trauma vivid in people’s memory till this day. But despite the fact that the Second World War remains the pivotal event in the Belarussian history and the foundation of the national mythology, the Holocaust has never really featured prominently in the nation’s collective memory or the national narrative. While the memory of the *victors* of the war has been cherished both in the Soviet-time historical narrative and by the current Lukashenka regime, the memory of the *victims* only slowly makes its way into the public space in Belarus. The present paper proposes to investigate the way Holocaust memorial strategies, in particular performative ones, have been making their way to Belarus over the last few years, inspired, funded and often curated by Western actors. The initiative of building the first major Belarussian Holocaust memorial in Trostenets, a former concentration camp near Minsk (initiated 2014 and partly completed 2015), will serve here as a case study to examine 1) how the authoritarian state instrumentalizes (borrowed) Holocaust commemoration patterns as an access point to the (Western) European community of shared memory and 2) how foreign, in particular German, performative and discursive strategies of commemoration (‘countermonument’ tradition, use of (klezmer) music, immersive spatial experience, emotional

appeal to the visitor) become adopted and adapted for the local needs and filtered through the Belarussian sensitivity. The architectural solutions at Trostenets, including the visitors entering via a train carriage to replay the conditions of the victims' experience and evoke empathy, and the use of voids point to interesting transfers of ideas from the Western European and American Holocaust memorial traditions, but they also reveal the overlaying of the new with the old narrative (monumental scale, figurative elements). The Trostenets memorial, where not only different genres of commemoration, but also different political agendas meet, therefore allows to observe, like in a petri dish, the larger tensions involved in staging the memory of the victims within the context of the victor-oriented memory politics and the problems related to 'discovering' a forgotten painful past, which call for a new language and new means of representation.

Magdalena Waligorska is Assistant Professor for East European History and Culture at the University of Bremen. She is the author of *Klezmer's Afterlife: An Ethnography of the Jewish Music Revival in Poland and Germany* (Oxford University Press 2013) and co-editor of *Cultural Representations of Jewishness at the Turn of the 21st Century* (European University Press 2010) and *Music, Longing and Belonging: Articulations of the Self and the Other in the Musical Realm* (Cambridge Scholars Publishing, 2013).

SESSION 8: New Challenges Need New Practices

Maša Avramovic, University of Belgrade, Serbia

Young People's Perspectives on the Educational Program 'Museum of the Past for the Future'

The educational program 'Museum of the Past for the Future' was initiated in 2013 by the NGO Centre for Developing Children's Rights Culture in the partnership with the Museum 21st October and network of 16 schools in Kragujevac, Serbia. It aims to enhance the role of the Museum as a public forum for learning tolerance through the use of heritage and active participation of young citizens. The educational program is implemented in the Museum's permanent exhibition which is dedicated to the memory of 2794 civilians executed on October 21st 1941 by the German occupation forces. For two years, 20 groups of young people aged 13-16 participated in the program. The program was developed with inspiration from relational-materialist theoretical approach to learning, to ethics of immanence and complexity. It is conceptualized as series of inter-connected learning events. In those events, young people, pedagogues, but also museum artefacts and learning materials are seen as performative agents in the process of intra-active exploration of particular issues and concepts such as value of human life,

discrimination, positioning in situations of discrimination, potentialities of human beings and events. The program is divided into two parts. Activities in the first part are related to the historical event and intra-action with exhibited materials, while activities in the second part are connected to several examples of contemporary situations of discrimination close to young people every day experiences. Participants are encouraged to be active, suggest meanings, understandings and potential ways of acting in specific situations. The evaluation of the program was conducted with 120 young people with the focus on their perspectives on the program and impact it had on them. Data were collected through questionnaire with open questions and proceed quantitatively and qualitatively. Results show that all participants evaluated the program positively, as relevant and important. When it comes to the program impact, they mostly emphasised its contribution to the reflection on their own role in situations of discrimination; better understanding of causes and consequences of discrimination; importance of human rights, understanding of the particular event(s) in the past and the present. They also emphasized changes in attitudes, fostering particular values and motivation to act in respect to the others and react in situations of discrimination.

Maša Avramovic is a teaching assistant and PhD candidate at the Department of Pedagogy at the Faculty of Philosophy, University of Belgrade, Serbia. The focus of her interest is children's participation, research with children and creation of spaces for dialogue, experimentation and co-action among children and adults in different contexts, from preschools to museums and public places. She is a founder of C31-Centre for developing Children's Rights Culture and co-author of the educational program Museum of the Past for the Future.

Email: masavr@gmail.com or masa.avramovic@f.ac.bg.rs

Anca Doczi, University of East London, UK

Theatre of Testimony: Memodrome. The Romanian Diaspora in the UK

At the fall of the Iron Curtain, Romania has claimed its freedom from what is now considered one of the darkest and most oppressive forms of communism in Europe. For more than 40 years Romania experienced the extermination of a large section of its intellectual force, a major transformation of its cultural profile and radicalization of living at all levels of society while citizens were forced to perform theatrical acts of praise and gratitude to their leader and to the communist living. Romanian identity and history were formally reimagined through the lenses of communist ideology while the representation and performance of traditional values and practices were obstructed and even called under illegality. The day to day living of Romanians was carefully controlled, documented and archived by the State Security which, I would like

to suggest, suppressed people's ability to recollect their identity and to perform acts of memory, commemoration or celebration. I would like to propose that state control over the lives of Romanians and the prohibition of cultural performances involving memorialization and commemoration of their traditional practices has had a huge impact on people's feelings of belonging, which resulted in the contestation of the national identity, disengagement from the life of the community and loss of political and social agency. I would also like to suggest that the extensive migration of Romanians has been hugely influenced by how memory of communism has reshaped their cultural behaviour. Moreover, trauma narratives and memory of the living under the dictatorship has been perpetuated to the next generations. My paper reflects on how immersive theatre based applied drama and works of memory can be used to develop routines of reconciliation, political agency and to reshape cultural interaction within communities affected by difficult pasts. I will be focusing on my practice concerned with developing performative strategies to address autobiographical memory of Romanian diaspora in the UK and how 'the living in between' adds to questions of identity and belonging. Working under the umbrella of Theatre of Testimonies, I have designed Memodrome – an applied drama technique concerned with staging of personal memories. Highlighting the importance of the testifier – emphatic witness relation to represent painful/difficult pasts, Memodrome performances facilitate performed testimony and audience co-authorship while engaging performers and public in the creation and curation of memory narratives. By changing the roles from testifier to witness and from witness to testifier, performers and audience alike participate and collaborate to create critical introspections of the past. I will discuss how representation of autobiographical memory, theatrical immersion, simultaneous dramaturgy and audience co-authorship can address feelings of belonging, individual agency and create community routines of reconciliation. I will also reflect on how audience interaction with memory narratives and mnemonics inspires the practice of performance in the present times and shapes the critical discourse of performativity and cultural production within a multicultural society like the UK.

Anca Doczi is a London based Romanian theatre practitioner working in the fields of applied drama and Performance Arts and co-founder of Immersive Theatre Company. She is currently finalizing a practice-as-research PhD within Centre for Performing Arts Development, University of East London titled: *Theatre of Testimonies: Performing Memory*. Her research interests are related to curating Romanian memory narratives, cultural behavior, testimony, identity and nationhood represented through mediums of immersive theatre and applied drama. After an extensive training in the most classical fashion, Anca Doczi has worked across the disciplines of acting,

physical theatre, puppetry, performance and writing to create original material for the stage. As an experienced applied drama and theatre for social change facilitator, she delivered workshops and produced drama based education projects in Romania, Spain, USA and UK. For more information, please see: www.immersivetheatre.com

Email: ankadoczi@gmail.com



14th June, 18:00



15 – 17 June

Practical Information

How to find the conference venues

14th June 2016, 18:00

Organizer's home: Tanja Schult, Svärdlångsvägen 23 C, 1st floor, in Årsta (#46 76 3274780). Take the pendeltåg or tram to *Årstaberget* (from there a 5-minute walk), or bus 160 to *Årstagård* (stops right across the apartment). Do not bring your best clothes that night as we will be creative! Also: be prepared to stand, we live packed in Stockholm...

15 – 17 June

Stockholm University, Department of Culture & Aesthetics, Frescativägen 22B (HOUSE A)

Take the tube (red line to Mörby centrum) or Bus 50 from Odenplan to *Universitet* (The University). There is only one exit. When you come up, turn to your left. You will see the red brick buildings – the first is called “A” – it is here we will be during the conference. In the Auditoriet (Auditory). <http://www.su.se/ike/english/about-us>

WIFI

Stockholm University is connected to Eduroam.

Alternatively, log in to the SU network:

When you connect to the wireless network and enter a URL in your web browser you will automatically be redirected to the login page for the WiFi service. Choose the login option IT Access Card. Enter the username and password on your IT Access Card (which you will receive from us). Once you have logged on a page informing you that your login was successful and that you are now connected to WiFi will be displayed.

**Lunch**

For listeners and guests: Please note that there are several restaurants on the campus. A nice lunch restaurant can be found at the Natural History Museum just 5 minutes away.

Local traffic

<http://sl.se/english>

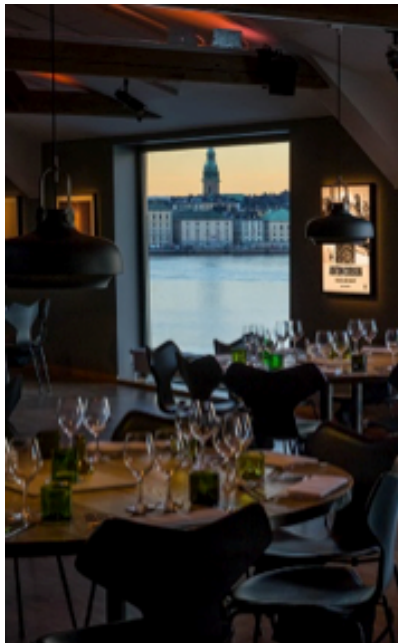
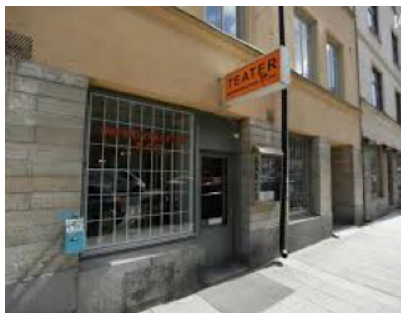
There you will also find information about the SL Travel/Access cards.

We will travel together (by public transportation) to the two events (*FOLD OUT* and *Dreamlands*)

during the evenings. Please have your SL-Card ready.

Evening Events**FOLD OUT**

Malongen, Nytorget 15B, Södermalm, closest tube station is *Medborgarplatsen*. Hopefully without snow.



Dreamlands

Impro & Co (65 seats), Hagagatan 48, in Vasastan, close to Sveaplan or Odenplan.

Dinner

Fotografiska, Stadsgårdshamnen 22, close to Slussen, in central Stockholm
 Take the red line from the University to Fruängen or Norsborg (or green line, depending on where you come from) and exit at Slussen. Walk from there, about 10 minutes, to the museum.

<http://fotografiska.eu/>



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