

# A THREE-DAY SEMINAR ORGANIZED BY CECC/UCP

Archiving Performance aims to explore, on one hand, the modes by which performances archive and are archived and, on the other hand, the modes by which archives perform and are performed.

The first of these twofold directions, then, encompasses questions regarding how performances – particularly, artistic works that fit into the description of 'performance' – are recorded/documented/archived, but also how performance can potentially operate as archival (counter)apparatus.

The second direction brings us to a reflection on the possibilities and limits of the archive – the whats, the hows, the whens and the wheres of the archive – as well as the ways by which archives can be revised, revolved, re-activated, re-(ad)dressed, re-assembled, re-articulated. Bringing together different perspectives, both of practical and theoretical inclinations, Archiving Performance gathers several artists who will share the processes, methods, hypotheses and/or provisional responses and re-materializations that emerge(d) from their research and explorations.

**Friday, 31 May –  
Sunday, 2 June 2019**

## Location 1:

Sala de Exposições  
Library Building, Second Floor  
Universidade Católica Portuguesa  
Palma de Cima  
1649-023 Lisboa

## Location 2:

Espaço Alcantara  
Calçada Marquês de Abrantes 99  
1200-718 Lisboa

The seminar will be held in English.  
Participation is free of charge.  
Entry to performances is subject to  
availability. Tickets available on the day  
from 17:30 at the venue.

## Organization:

Ana Dinger  
Sophie Pinto

## Partnership:

Alcantara

## Graphic Design:

Ana Teresa Ascensão

## Thanks:

The whole team from Alcantara; TRAÇA's curators  
Fátima Tomé and Inês Sapeta Dias; Luísa Crick, for  
allowing the display of her home movie; Keira Greene,  
for her attentive revision; and Paula Caspão, for all the  
help throughout the process of organizing this seminar.

**31 MAY  
– 2 JUNE  
2019**

**ORG: ANA DINGER  
& SOPHIE PINTO  
CECC/UCP**

AAAARCHIVING  
PERFORMANCE

## BIOS

**Sara Barros Leitão** has a degree in Acting from ACE (Academia Contemporânea do Espectáculo). She regularly works in film and television. She made her debut in theatre in William Shakespeare's tragedy, *Romeo and Juliet*, produced by Teatro do Bolhão. She works as an actress, creator, assistant director and producer and is also the co-artistic director of Carruagem – Tráfego de Ideias. In 2018, two of her works as stage director premiered: *Trilogia das Barcas* (Dias da Música, Centro Cultural de Belém) e *Teoria das Três Idades* (FITEI, Teatro Municipal Rivoli).

**Sofia Dinger** holds a degree in Theatre by ESCT (Escola Superior de Teatro e Cinema) and a master's degree in Theatre (Das Arts Theatre programme, Amsterdam University of the Arts). Sofia Dinger authored and is the solo performer of *Uma canção para ouvir-te chegar* (Teatro Municipal Maria Matos, Alcantara Festival, 2018), *Histórias de um amor* (TRAÇA, 2017) *Grande Ilusão* (Temps d'Images, 2014) and *Nothing's ever yours to keep* (Teatro Municipal Maria Matos, 2011). She joined the projects *Try Angle* (2013) and *1Space* (2015) carried out in Portugal, Congo, Palestine and South Africa. Among people and places – she finds herself always in transit.

**Vânia Rovisco** attended the course of Contemporary Dance for Interpreters by Forum Dança, Lisbon. In 2001 she was a guest student at the Centre Chorégraphique National de Montpellier. Between 2001 and 2007, she worked with Meg Stuart/Damaged Goods. With musician Jochen Arbeit and performance artist Abraham Hurtado she created the artistic platform Aktuelle Architektur der Kultur – AADK. In 2014, she conceived the project *REACTING TO TIME – portuguese na performance*, which deals with the transmission of the archive – performances from the 70's and 80's in Portugal.

**Miguel Bonneville** introduces us to autobiographical works focused on the deconstruction and reconstruction of identity. He presents his work in a variety of formats, such as performances, drawings, photographs, films, music or artist's books. Bonneville was part of the artistic nucleus of the contemporary dance production company Eira (2004-2006) and contemporary art gallery Galeria 3+1 *Arte Contemporânea* (2009-2013). His work is presented in art galleries, theatres and international festivals, namely the projects *Family Project*, *Miguel Bonneville* and *The Importance of Being*.

**Paula Caspão** is a writing artist, founder of Theory-Fiction Cabinet. She is currently a researcher-and-lecturer at the Centre for Theatre Studies (CET-FLUL), and an associate researcher at the Institute for Contemporary History (IHC-UNL). PhD in Philosophy from the University of Paris-10 (2010), she has been a visiting scholar at the Department of Performance Studies, NYU Tisch School of the Arts (2018). Her research explores the gestures, poetics and ecologies of the Museum, the Archive, and History-making. She is the author of *Relations On Paper* (2013), editor of *The Page As a Dancing Site* (2014) and *Pièces Assemblées* (2017).

## DAY 1

# FRIDAY 31 MAY

18:30 – 21:30

Sala de Exposições – UCP

## Archiving Performance: an introduction with Ana Dinger and Sophie Pinto

In this introductory session, the shared reading of excerpts from seminal texts will be the basis for an investigative conversation among participants. We will convoke authors such as Philip Auslander, Peggy Phelan, Rebecca Schneider, André Lepecki, Eleonora Fabião, Shannon Jackson, Diana Taylor, Gabriele Brandstetter, Paula Caspão, Myriam Van Imschoot and Metchild Widrich (among others) to accompany us in three hours of warming-up our critical perspectives, opening up for positioning and repositioning ourselves when challenged by questions brought up

by others and, hopefully, by emerging questions from the collective inquiry around the complex relations of archive and performativity.

## DAY 2

# SATURDAY 1 JUNE

14.00 – 17.00

Sala de Exposições – UCP

## Performing the archive, archiving performance with Sara Barros Leitão

For this session, we invited Sara Barros Leitão to share with us the starting point(s), (in)decisions, lines of flight and further questions that emerged from the process of creating *TEORIA DAS TRÊS IDADES* (2018) – questions that have been transferred or not to the writing and dramaturgy of the play. The theory of the 'three ages' belongs to the history of archive theory and refers to a life cycle of records, dividing them in three stages, based on their purpose and frequency of use: current, transitory or intermediate and permanent (destruction or retention). Other paradigms, such as the archive continuum, refute the life cycle theory, maintaining that records move in and out of currency. *TEORIA DAS TRÊS IDADES* brings to the discussion the ethical dimension of archival politics, policies and procedures, questioning the performance of archives as much as the performance of archivists. What can an archive do? And what can an artistic work do from, with and for an archive? *TEORIA DAS TRÊS IDADES* works at the intersection between words, found in archived documents, and images, rooted in imagination. The work proposes different modes of addressing the 'value' of archived records as well as the responsibility inherent as a witness to others testimonies.



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18:00

Espaço Alcantara

## HISTÓRIAS DE UM AMOR by Sofia Dinger

TRAÇA [moth] is a project for collection, investigation and exhibition of home movies that, since 2015, has taken form as a Home Movie Showcase. Six works (max. 30min) by artists in the field of performing arts were commissioned for the 2nd Edition of TRAÇA, co-curated by Alcantara and the Municipal Archive of Lisbon/ Videoteca. Among other moving-image formats, Videoteca is the repository of a collection of home movies and the artists were challenged to create their works by engaging with 'family films' of their choice. Sofia Dinger was one of the invited artists and *HISTÓRIAS DE UM AMOR* was the outcome of that challenge. *HISTÓRIAS DE UM AMOR* displays a constellation of love stories through a complex and entangled set of relations – loss and the anticipation of loss, remembrances and expectations, ways of convoking and ways of invoking. *HISTÓRIAS DE UM AMOR* borrows and lends images and narratives, and delves into their (un)translatability. It asks about the workings of time, the possibilities for things to remain and the strategies to maintain them – like knowing by heart.



© TRAÇA\_AML – Videoteca

19:00

Espaço Alcantara

## After HISTÓRIAS DE UM AMOR with Paula Caspão

After the performance, Paula Caspão will join us for a conversation that, *after* the performance, follows its cues and traces to suggest articulations, tensions and other (dis)encounters with the (subject) matters at play in the seminar. \*

## DAY 3

# SUNDAY 2 JUNE

14.00 – 17.00

Espaço Alcantara

## Archiving performance, performing the archive with Vânia Rovisco

For this session, we invited Vânia Rovisco to share with us the starting point(s), (in)decisions, lines of flight and further questions that emerged from the processes of (re)collection, digestion, transmission and presentation that comprise the focus of the project *REACTING TO TIME. REACTING TO TIME – Portuguese in Performance* (2014) probes into performance art's experimentalism in the aftermath of the Revolution (25 April 1974) - the 70s and 80s of the 20th century – in an attempt to "build a living archive embodied in the present". *REACTING TO TIME* investigates the archive as (a) body (of knowledge and of information) and the body as archive (the archive as living and sentient). By producing actualizations of performance artworks dating back to the 70s and 80s, *REACTING TO TIME* brings light and gives continuity to a lineage that has been, until recently, neglected. Through chains of transmission, these works – or the metonymical transmission of them - are embodied by more and more bodies that become their multiple and transformative repositories (and, concurrently, potential *transmitters* – as in "person or thing that transmits").



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18:00

Espaço Alcantara

## MB#4 OFF by Miguel Bonneville

In October 2007, Bonneville premiered his performance *MB#4*, in which, according to his own description, personal story and the story of his family blended, since the work revolved around the concept of family. Asked to present *MB#4* later that year, Bonneville was confronted with the feeling that it did not make sense to perform it again – and that became the driving force in the making of *MB#4 OFF*. *MB#4 OFF* uses different ways of addressing the audience (epistle-reading, writing, video-projecting, etc.), granting us (some) access to *MB#4* and, at the same time, to the meta-dimension involved in the creation of the work and the decision not to repeat it (alike). Central to Bonneville's work is "the destruction and reconstruction of identity" and "the destruction and reconstruction of the past". *MB#4 OFF* makes use of archival procedures (ways of inscribing, fixating, preserving) against a(ny) misguided pursuit of stability or permanence. Refusing to perform *MB#4* again, one might say that *MB#4 OFF* re-performs it, if we consider re-performing as actualization or re-membling.



© Miguel Bonneville

19:00

Espaço Alcantara

## After MB#4 OFF with Paula Caspão

\* As in the previous day, Paula Caspão will join us for a conversation *after* the performance.