



Association of Nordic Theatre Scholars (ANTS) and The Department of Theatre Studies at Vytautas Magnus University

## International conference "Theatre and Memory Wars"

26-28 April 2018, Kaunas, Lithuania



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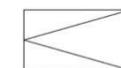
Association of Nordic Theatre Scholars



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Kaunas 2022  
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# CONFERENCE PROGRAMME

## 26 April (Thursday)

| Times         | Programme   | Venues  |                                |
|---------------|---|---|--------------------------------|
| 8:30 – 9:00   | Registration  | Muitinės st. 7, foyer   |                                |
| 9:00 – 9:30   | Welcome speeches:   | Muitinės st. 7, room 207  |                                |
| 9:30 – 11:00  | <p>Key-note presentation 1</p> <p><b>Gintautas Mažeikis</b>, Vytautas Magnus University, Lithuania</p> <p><i>"Opera in the First Circle of Hell": Comparison of Gulag and Ghetto Theaters</i></p> <p>Moderator: Edgaras Klivis</p>  | Muitinės st. 7, room 207  |                                |
| 11:00 – 11:30 | Coffee break  | Muitinės st. 7, foyer   |                                |
| 11:30 – 13:00 | <p>Presentations: <b>Strategies of Staging War</b></p> <p><b>Darija Davidovic</b> (University of Vienna, Austria): <i>Staging the testimony of war, staging the trauma of war- Oliver Frlics's theatre of fragmented time</i></p> <p><b>Ida Krøgholt</b> (Aarhus University, Denmark): <i>Reality-theatre of war. Negotiating the role of the theatre while examining consequences of war</i></p> <p><b>Zane Radzobe</b> (University of Latvia, Latvia): <i>Memory as form of resistance: reflection on history of war by Latvian directors of postsoviet generation</i></p> <p>Moderator: Annelis Kuhlmann</p> | <p>Presentations: <b>Dealing with politics of memory</b></p> <p><b>Mischa Twitchin</b> (University of London, United Kingdom): <i>Between Truth and the Inexplicable</i></p> <p><b>Niklas Füllner</b> (Ruhr University, Bochum, Germany): <i>Making your own story of it: Oliver Frlić's Klątwa (Engl.: 'The Curse') in Warsaw as a theatre of emancipation</i></p> <p><b>Kurt Taroff</b> (Queen's University Belfast, United Kingdom): <i>Loyal to a Fault: Commemorating the UVF Centenary</i></p> <p>Moderator: Knut Ove Arntzen</p> | Muitinės st. 7, rooms 207, 210 |

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| 13:00 – 14:30 | Lunch  | Piano piano,<br>Rotušės s. 4  |                                   |
| 14:30 – 16:00 | <p><b>Presentations: Performing Soviet Histories</b></p> <p><b>Janne Risum</b> (Aarhus University, Denmark):<br/><i>The foreign-policy aspect of Mei Lanfang's Soviet tour in 1935</i></p> <p><b>Varvara Sklez</b> (Russian Presidential Academy of National Economy and Public Administration, Russia):<br/><i>Performing history? World War II In Russian documentary theatre</i></p> <p><b>Elena Gordienko</b> (Russian Presidential Academy of National Economy and Public Administration, Russia):<br/><i>"The Red Wheel": a theatre series about the Russian Revolution</i></p> <p>Moderator: Meike Wagner</p> | <p><b>Presentations: Theatrical technologies of memory</b></p> <p><b>Ruth Schor</b> (University of Oslo, Norway):<br/><i>Just say it! The rhetoric of revealing the truth in Ibsen's Rosmersholm</i></p> <p><b>Irma Erlingsdóttir</b> (University of Iceland, Iceland):<br/><i>Politics, History, and Memory in Hélène Cixous's The Terrible but Unfinished Story of Norodom Sihanouk, King of Cambodia.</i></p> <p><b>Lina Klusaitė</b> (Lithuania culture research institute, Lithuania):<br/><i>Nostalgia and a Sense of the Soviet Past in the Performances „Green Meadow“ and „Zinc(Zn)“</i></p> <p>Moderator: Thomas Rosendal Nielsen</p> | Muitinės st. 7,<br>rooms 207, 210 |
| 16:00 – 16:30 | Coffee break   | Muitinės st. 7, foyer   |                                   |
| 16:30 – 18:00 | <p><b>Presentations: Representing War</b></p> <p><b>Sarit Cofman-Simhon</b> (Kibbutzim College and Emunah College, Israel):<br/><i>Shooting and Crying: Representing War Memories in Israeli Theatre</i></p> <p><b>Stephen Elliot Wilmer</b> (Trinity College, Ireland):<br/><i>Dissensus and Counter-memories in the work of Yael Ronen</i></p> <p><b>Maja Milatovic-Ovadia</b> (Royal Central School of Speech and Drama, United Kingdom):<br/><i>Silent soldier will smile: performing comedy for</i></p>   | <p><b>Presentations: Staging contested memories</b></p> <p><b>Pentti Paavolainen</b> (University of Helsinki, Finland):<br/><i>Cultural Trauma of Civil War 1918 in Finnish Theatres: from silence to spectacles.</i></p> <p><b>Samantha Mitschke</b> (Independent Scholar, United Kingdom):<br/><i>Channelling History, Contesting Memory: Theatre and National Narratives of 1939-45 in Britain and Poland</i></p> <p><b>Karen Arnfred Vedel</b> (University of Copenhagen, Denmark):<br/><i>The performance of contested memories in museum</i></p>  | Muitinės st. 7,<br>rooms 207, 210 |

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|         | <b><i>reconciliation</i></b><br><br>Moderator: Rikard Hoogland | <b><i>exhibitions</i></b><br><br>Moderator: Magnus Thor Thorbergsson |   |
|         |  |  |   |
| 19:00 – | Dinner and welcome party                                       |  | Holas, Laisvės al. 84B  |
| 22:00 – | Conference club  |  | Conference club<br>Kaunas City Chamber<br>Theatre Café<br>Kęstučio st. 74 A |

# 27 April (Friday)

| Times         | Programme  | Venues  |                                   |
|---------------|--|---|-----------------------------------|
| 9:30 – 11:00  | <p>Key-note presentation 2</p> <p><b>Freddie Rokem</b>, Tel Aviv University, Israel</p> <p><b><i>What is Niobe to Her? How Antigone Becomes Her Own Historian/From Sophocles to Bertolt Brecht</i></b></p> <p>Moderator: Rūta Mažeikienė</p>   | National Kaunas Drama Theatre,<br>Laisvės al. 71<br>The Small Stage   |                                   |
| 11:00 – 13:00 | ANTS Board Meeting   | Lunch   |                                   |
| 13:00 – 14:30 | <p>Presentations: <b>Trauma and detraumatization in theatre</b></p> <p><b>Meike Wagner</b> (Stockholm University, Sweden): <i>Theatrical De-Traumatization after the Napoleonic Wars</i></p> <p><b>Annelis Kuhlmann</b> (Aarhus University, Denmark): <i>Performing Amnesia. Performing Oblivion. Performing Memory Wars.</i></p> <p><b>Cariad Astles</b> (Royal Central School of Speech and Drama, United Kingdom): <i>Dissent, protest and dialogism in puppet theatre as a response to dictatorship in Chile</i></p> <p>Moderator: Stephen Elliot Wilmer</p> | <p>Presentations: <b>Personal testimonies, autobiographic memories</b></p> <p><b>Jurgita Staniškytė</b> (Vytautas Magnus University, Lithuania): <i>This is (not) how it happened: autobiographic narratives and fictional memories in post-Soviet Baltic theatre</i></p> <p><b>Jakob J. Podber</b> (Southern Illinois University, United States of America): <i>Vishneva, Belarus Soviet Union Poland: Struggling with the Memory of the Holocaust</i></p> <p><b>Mihai Florea</b> (University of Bristol, United Kingdom): <i>BANDIT – I've Come to Make Your (Hi)story Ugly</i></p> <p>Moderator: Karen Arnfred Vedel</p> | Muitinės st. 7,<br>rooms 207, 210 |
| 14:30 – 15:00 | Coffee break   | Muitinės st. 7, foyer   |                                   |
| 15:00 – 16:30 | <p>Presentations: <b>Performing (post)colonial subjectivities</b></p>  | <p>Presentations: <b>(Ant)agonisms in theatrical public sphere</b></p> <p><b>Thomas Rosendal Nielsen</b> (Aarhus University,</p>  | Muitinės st. 7,<br>rooms 207, 210 |

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|  | <p><b>Grit Köppen</b> (University of the Arts, Germany):<br/> <b><i>Colonial Pasts and Anti-Colonial Acts in Contemporary Theatre</i></b></p> <p><b>Knut Ove Arntzen</b> (University of Bergen, Norway):<br/> <b><i>Clashes of Memory in Arctic Drama and Sàmi Theatre -in-between an asthetic or postcolonial perspective</i></b></p> <p><b>Birgit Kleist Pedersen</b> (University of Greenland, Greenland):<br/> <b><i>Cultural and Political Implications of the Three General Waves of Greenlandic Theater</i></b></p> <p>Moderator: Janne Risum</p> | <p>Denmark):<br/> <b><i>"War - You should have been there": dramaturgy of irony and pathos in virtual war memories</i></b></p> <p><b>Veronika Zangl</b> (University of Amsterdam, Netherlands):<br/> <b><i>Scrutinizing memories. Theatre as a space of producing antagonisms</i></b></p> <p><b>Edgaras Klivis</b> (Vytautas Magnus University, Lithuania):<br/> <b><i>Agonist stage: (radical) democratization of memory in Legionnaires of Gertrüdes ielas teātris</i></b></p> <p>Moderator: Ida Krøgholt</p> |  |
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|---------------|--|--|
| 18:00 – 21:30 | Performance <i>The Forest Brother</i> at National Kaunas Drama Theatre | National Kaunas Drama Theatre, Laisvės al. 71<br>The Main Stage          |
| 19:00 –       | Performance <i>The Tin Ring</i> at Vytautas Magnus University Theatre  | Vytautas Magnus University Theatre,<br>S. Daukanto st. 27                |
| 22:00 –       | Conference club  | Conference club<br>Kaunas City Chamber Theatre Café<br>Kęstučio st. 74 A |

# 28 April (Saturday)

| Times         | Programme  | Venues   |  |
|---------------|--|--|--|
| 10:00 – 11:30 | <p>Key-note presentation 3</p> <p><b>Milija Gluhovic</b>, University of Warwick, United Kingdom</p> <p><b><i>Searching for Common Ground: Performance, Testimony, and Small Acts of Repair</i></b></p> <p>Moderator: Jurgita Staniškytė</p>  | V. Putvinskio st. 23,<br>room 103  |  |
| 11:30 – 12:00 | Coffee break   | V. Putvinskio st. 23,<br>terrace   |  |
| 12:00 – 13:30 | <p>Presentations: <b>History along gender lines</b></p> <p><b>Josefine Brink Siem</b> (Aarhus University, Denmark):<br/><b><i>When Reality Trumps Fiction: Hauntologies of the New Cold War</i></b></p> <p><b>Raz Weiner</b> (Royal Holloway University of London, United Kingdom):<br/><b><i>Of Hills and Wheels: Tilda Death in the IDF Disabled Veterans' Club</i></b></p> <p><b>Gintarė Narauskaitė</b> (Vytautas Magnus University, Lithuania):<br/><b><i>A play on memory in the Lithuanian drama theatre: the image of man and manliness in the context of historic memory</i></b></p> <p>Moderator: Irma Erlingsdóttir</p> | <p>Presentations: <b>Conflicting theatre historiographies</b></p> <p><b>Jana Dolečki</b> (University of Vienna, Austria):<br/><b><i>Performing Remembrance and the Politics of Theatre Memory: The Case of "Croatian Theatre"</i></b></p> <p><b>Ina Pukelytė</b> (Vytautas Magnus University, Lithuania):<br/><b><i>Jewish theatre in Lithuania: Between Collective and Cultural Memory</i></b></p> <p><b>Rikard Hoogland</b> (Stockholm University, Sweden):<br/><b><i>Swedish theatre repertoire in time of threat of war.</i></b></p> <p>Moderator: Wilmar Sauter</p> | V. Putvinskio st. 23<br>rooms 103, 106 |
| 13:30 – 14:00 | Closing discussions + coffee   | V. Putvinskio st. 23<br>room 103, terrace  |  |
| 14:00 – 15:00 | Lunch  |  |  |
| 15:00 – 17:00 | Nordic-Baltic Network Meeting  | V. Putvinskio st. 23   |  |

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|         |                 | room 103  |
| 19:00 - | Closing Evening | Conference club<br>Kaunas City Chamber<br>Theatre Café<br>Kęstučio st. 74 A |

# KEYNOTE SPEAKERS



## Gintautas Mažeikis

### Key-note presentation 1: “Opera in the First Circle of Hell”: Comparison of Gulag and Ghetto Theaters

Gintautas Mažeikis is Professor and Head of the Department of Social and Political Theory at Vytautas Magnus University. His recent books include: *Self-otherings: Metamorphoses of Consciousness* (2013, in Lithuanian); *After Lord and Serve: Dialectics of Leadership and Mastership* (2011, in Lithuanian); *Propaganda and Symbolical Thinking* (2010, in Lithuanian).



## Freddie Rokem

### Key-note presentation 2: What is Niobe to Her? How Antigone Becomes Her Own Historian/From Sophocles to Bertolt Brecht

Freddie Rokem is Professor (Emeritus) in the Department of Theatre at Tel Aviv University, where he was the Dean of the Faculty of the Arts (2002-2006) and is currently the Wiegeland Visiting Professor of Theater & Performance Studies (TAPS) at the University of Chicago. His recent books are *Philosophers and Thespians: Thinking Performance* (2010); *Jews and the Making of Modern German Theatre* (2010, co-edited with Jeanette Malkin); *Strindberg's Secret Codes* (2004) and the prize-winning book *Performing History: Theatrical Representations of the Past in Contemporary Theatre* (2000). He was the editor of *Theatre Research International* from 2006-2009, and was a founding co-editor of the Palgrave/Macmillan book series *Performance Philosophy*, serving from 2013-2017. He is also a practicing dramaturg.



## Milija Gluhovic

### Key-note presentation 3: Searching for Common Ground: Performance, Testimony, and Small Acts of Repair

Milija Gluhovic is Associate Professor of Theatre and Performance at the University of Warwick, his research interests include: contemporary European theatre and performance; memory studies and psychoanalysis; discourses of European identity, migrations and human rights; religion, secularity, and politics. His recent publications include *Performing European Memories: Trauma, Ethics, Politics* (2013), *Performing the Secular: Religion, Representation, and Politics* (2017, a collection coedited with Jisha Menon) and *The Oxford Handbook of Politics and Performance* (forthcoming, coedited with Silvija Jestrovic, Shirin Rai, and Michael Saward).

## ABSTRACTS (IN ALPHABETICAL ORDER)

**Arntzen, Knut Ove** (University of Bergen, Norway)

### **Clashes of Memory in Arctic Drama and Sámi Theatre – in-between an aesthetic or postcolonial perspective**

In this paper I will methodologically discuss to what extent this topic of clashes of memory could be understood in the context of postcolonial studies or whether it is an aesthetic or geocultural approach that is appropriate. After having presented some examples of memory clashes in Arctic drama and Sámi theatre, the conclusion will appear at the end after having presented some cases in two parts. The first part is how the cultural clash inbetween Norwegian mainstreamculture is conjured forth in Emilie Zogbaums play Tre Aar Efter (Three years after) and its production at Kristiania Norske Theater under the artistic and scenic direction by Henrik Ibsen in 1861, as well as in Ibsen's own play Rosmersholm in a chosen staging and at last in Knut Hamsun's Livets Spil (Play of Life) performed by among others by Stanislavsky at The Moscow Art Theatre in 1907. The second part is dealing with two Sámi theatre productions from the 1990s, Dalvadis Swedish Sámi theatre's production of 3 minuter för solen (Three minutes before the sun) and Beaivvas Sámi Téahter Dervoudat, both dealing with the clashes of economical exploitation of the indigenous peoples habitat and it's psychological consequences to young Sámi people.

**Astles, Cariad** (Royal Central School of Speech and Drama, United Kingdom)

### **Dissent, protest and dialogism in puppet theatre as a response to dictatorship in Chile**

This paper explores the use of puppets post-dictatorship in Chile to formulate responses to conflict and violence; and, in the post-dictatorship period, to play a significant role in the redevelopment of identity formation. Puppets occupy a particular place in relationship to dictatorship; frequently referred to as passive and manipulated objects (as in 'puppet' government, for example), they nonetheless embody the contradictory concepts of control and freedom. The puppet body, grotesque, incomplete, dependent and subversive, fulfils particular functions in relation to politics: as a materially constructed body, often grotesque and incomplete, it offers visual perspectives on political extremity; as performing object which can 'get away with more', it serves as mouthpiece, commentator and negotiator of political aspiration and national identity. Puppets are often disregarded under censorship rules due to their apparently innocuous, comic and unimportant status, and their cultural positioning within children's theatre; this relative freedom have allowed puppeteers a certain amount of freedom in using puppets in political allegory and metaphor. Dictatorship threatens and damages cultural and political identity; the trauma left by its effects requires a radical reconsideration of group and self; in the examples to be discussed, puppetry plays an important role in resisting the threat and consequent damage caused by dictatorship, and, in the post-dictatorship period, creates and sustains a dialogic space for reconfigurations of identity and hope. The chapter will examine puppetry activity and key practitioners in Chile in the 1970s and 1980s under the military government and in the post-dictatorship period as a means to negotiate past and present in relation to collective guilt, understanding of the past and reformation of identity.

**Cofman-Simhon, Sarit** (Kibbutzim College and Emunah College, Israel)

### **Shooting and Crying: Representing War Memories in Israeli Theatre**

Israeli theatre is responding to the painful experience which characterizes many of its spectators' lives: around half of the Jewish population in Israel has served in the army. As such, memories of war are negotiated in all discourses taking place in the academia, newspapers, TV, and the arts. 'Shooting and crying' is the ironic name that Israelis give this widespread phenomenon. In this essay I would like to explore how memories of war are represented in the monodrama 'I shall not hate' (2012) and in the dance performance "Dust" (2014). In 2008, Shai Pitowski, a young and very gifted

Israeli theatre student was drafted for reserve duty, and sent to the Gaza War, a three-week armed conflict which ended in a unilateral ceasefire. Four years later, after graduating from college, he staged at the Habima National Theatre in Tel-Aviv the play 'I shall not hate,' based on the book by Dr. Izzeldin Abuelaish, who once lived in the Gaza Strip. The Jerusalem-based dance ensemble Kaet (Hebrew for 'now'), is comprised of seven young men. In the summer of 2014, while working on a new piece, in the middle of rehearsals they were drafted for (another) war in Gaza. When they returned home and resumed rehearsals, the choreographer decided to incorporate in the dance the feeling of war and fear.

**Davidovic, Darija** (University of Vienna, Austria)

**Staging the testimony of war, staging the trauma of war – Oliver Frljics's theatre of fragmented time**

My research is focusing on different staging methods and theatre forms of the contemporary theatre productions from Serbia and Croatia, which address the topic of war and traumas of war in relation to reappraisals and processing of the past. With the analysis of the theatre piece "Mrzim istinu"/ "I hate the truth" of the director Oliver Frljic from 2011, I want to investigate artistic methods of staging war traumas and the memories of war. This piece is based on the director's experiences of war, his escape from the war in Bosnia during the 1990s at the age of 16 and his traumatic experiences of the war, which also significantly destabilized and influenced his family life. The aim of this paper is to analyse the specific aesthetics of staging war traumas. The complexity of this piece is apparent from the special staging methods of fragmented memories on different levels of narratives of his family life during the war in Bosnia, which I would like to discuss using the theory of the fragmented time in psychoanalysis.

**Dolečki, Jana** (University of Vienna, Austria)

**Performing Remembrance and the Politics of Theatre Memory: The Case of "Croatian Theatre"**

How does contemporary national theatre address and present memories of its own historical development? And more specifically, what challenges it faces when dealing with the segments of its own history heavily marked by compliance with dominant structures of power and their demands? Furthermore, is auto-referential questioning of its own role in this historical context indispensable for a socially and politically relevant national theatre of today? What are the wider outcomes of this practice and the additional methods that the contemporary theatre can resort to when trying to negotiate its capacity of bringing forward and reconciling contested or silenced pasts? The answers to these questions will be discussed by analysing the example of a 2014 theatre play "Croatian Theatre" staged in the National Theatre of Rijeka, Croatia, and directed by Oliver Frlić. The mentioned play deals with the involvement of Croatian national theatre in the nation-building processes of the wartime periods (1941.-1945. as well as 1991.-1995.) and serves as relevant example of self-referential approach to theatre as a place of construction of collective memory. In addition, by analysing the contextual repercussions this performance provoked in its immediate social and political context, the presented paper will also detect and evaluate different "extra-theatrical" methods of wider socio-political impact.

**Erlingsdóttir, Irma** (University of Iceland, Iceland)

**Politics, History, and Memory in Hélène Cixous's The Terrible but Unfinished Story of Norodom Sihanouk, King of Cambodia**

This article explores the political in Hélène Cixous's *L'Histoire terrible mais inachevée de Norodom Sihanouk, roi du Cambodge* by focusing on the dialectic between history and memory. The epic play articulates Cambodia's history – through the person of Prince Sihanouk and through diverse group memories, Cambodian, American, Chinese, and Vietnamese – and puts into the context of historical metanarratives, such as colonialism, the Cold War, and the Vietnam War. It is argued that Cixous explores history by reliving it through memory. Cixous's historical research and writing can, thus, be seen as representing an experience that she self-consciously inserts into collective memory. The method echoes what historian Susan Crane termed "lived experience" when discussing the need to reconcile the concepts of history and memory instead of seeing them as opposites. In Sihanouk, Cixous combines the traditions of history, with its emphasis on chronological order and "objectivity," and collective memory in the present, where "truth" and historical context matter less than group memories and identity politics.

**Florea, Mihai** (University of Bristol, United Kingdom)

**BANDIT – I've Come to Make Your (Hi)story Ugly**

BANDIT begins with a short animation film depicting Churchill and Stalin striking their famous 'percentages agreement', by which they divided Europe. BANDIT is a play inspired by testimonies of survivors of Experiment Pitesti: an experiment of re-education-through-torture, conducted on political prisoners by Communist authorities in Romania, in the 1951/2. It was written and produced by Nu Nu – a UK-based theatre-company - established by two Romanian émigré theatre-makers. I will interrogate Deborah Reed-Danahay's concept of auto/ethnography as applied to the context of developing the BANDIT project, detailing how (and if) the echoes of violence contained in the BANDIT (hi)story might have influenced our self-imposed exile in the UK, where we started to tell our version of the (hi)story of the percentages agreement, Churchill, Communism, Iron Curtain, etc. Quoting Derrida's theory of how the guest ends up becoming the host's host, I will discuss how us, the émigré artists, threw out the memory of violence, madness and trauma carried within, whilst shedding light on what philosopher Vilem Flusser noted to be the kitsch and 'ugliness' of the host's (hi)story. The question that I will pose is: How does BANDIT as the (hi)story of the guest/émigré disrupts and makes 'ugly' the (hi)story of the host?

**Füllner, Niklas** (Ruhr University, Bochum, Germany)

**Making your own story of it: Oliver Frlić's Kłatwa (Engl.: "The Curse") in Warsaw as a theatre of emancipation**

Oliver Frlić's production of Stanisław Wyspiański's Kłatwa (Engl.: "The Curse"), which premiered in Teatr Powszechny in Warsaw on 18 February 2017, created the biggest scandal in the younger theatre history in Poland. The production that criticises the powerful role of the Catholic Church in Poland – for example in the person of the former Pope John Paul II – evoked heavy protest from the political right. Frlić's performance takes a critical perspective on both the historical and today's role of the church in Poland and criticises the way the current Polish government aims to prescribe how history is read and understood today. In my presentation I will show which theatrical strategies Frlić uses to develop a theatre that is directed at an 'emancipated spectator' as described by the political philosopher Jacques Rancière. According to Rancière theatre spectators should be regarded by theatre makers as emancipated as they are always "active interpreters". For him "emancipation starts from the principle of equality", which is fundamental for a democracy. According to Rancière a critical theatre can only be built upon emancipated spectators as a democratic society can only be built upon emancipated citizens who are able "to appropriate the story for themselves, and who ultimately make their own story of it".

**Gordienko, Elena** (Russian Presidential Academy of National Economy and Public Administration, Russia)

**"The Red Wheel": a theatre series about the Russian Revolution**

The centenary of the 1917 Revolution have become an important theme in last year Russian theatre productions. What the Revolution looked like ? Was it only a bloody tragedy or contained utopian goals ? Did the new soviet world have an opportunity not to become totalitarian? Those questions run through them. I want to analyse the theatre series 'The Red Wheel', based on an Aleksandr Solzhenitsyn' novel and staged at the Theatre of Nations in Moscow (curator Talgat Batalov). Five directors chose different text extracts to represent different aspects of the historical collapse. One starts with reading the encyclopaedia articles about the assassination or the prime minister Pyotr Stolypin, that the writer considered crucial for coming events. It reveals the changing attitude not only to concrete historical persons, but to terroristic attacks and state government stability. Lenin and Krupskaya appear in a farce comedy that contrasts a habitual monumental image of them and ends up with Lenin awaking in the present days. Nicolas II is presented in an oratorio form concerning more about his wife and children than about the country during his arrest. The multigenred form of the series reflects the ambiguous nature of the 1917 events.

**Hoogland, Rikard** (Stockholm University, Sweden)

**Swedish theatre repertoire in time of threat of war**

In 1905 the negotiations between Sweden and Norway was intensive but seemed not to be prosperous, several in Sweden argued for a military intervention. Then union between Sweden and Norway had been active since 1814. In my paper I will analyse if the conflict with Norway is visible in the theatre repertoire during 2004 and 2005. One example is that the private theatre manager Albert Ranft – often named the Theater King – produced 1904 an antimilitaristic play (that was partly forbidden in Germany). Question that arise are: Did plays that honoured the Sweden history

dominate? Was Norwegian plays and guest performances be less popular than before? Are there other plays on the repertoire that question the military? How did the theatre critics reflect upon the repertoire? Where there any debate about which standpoint the Swedish theatres should have?

**Klivis, Edgaras** (Vytautas Magnus University, Lithuania)

**Agonist stage: (radical) democratization of memory in Legionnaires of Gertrūdes ielas teātris**

The production of *Legionnaires. A Discussion with Fight* written and staged by Latvian director Valters Sīlis in cooperation with Gertrūdes ielas teātris from Riga is based on the novel by Per Olov Enquist and addresses an array of conflicting memory issues twisted around "the Baltic question" – an extradition of 146 Baltic legionnaires (or Waffen-SS volunteers and conscripts) from Sweden to the Soviet Union. Contrary to what one might expect, the production is not just another case of "democratization of memory", a strategy of serving the heterogeneity of ethnic groups and minorities (John R. Gillis) that is often proposed as a solution for the discursive confrontations and memory wars in the post-Soviet Baltic societies. Rather, I suggest, the model of the theatrical public sphere that the producers offer in the performance "with fight" rejects the reconciliation of contested memories and develop the practice of democratization of memory towards its radical form that confronts the consequences of "acknowledging the permanence of conflict and antagonism" (Chantal Mouffe).

**Klusaitė, Lina** (Lithuania culture research institute, Lithuania)

**Nostalgia and a Sense of the Soviet Past in the Performances "Green Meadow" and "Zinc(Zn)"**

Twenty-eight years after the regaining of independence, Lithuanian theater developers increasingly declare the need to critically reflect on the Soviet era. In 2017, examples of such an attempt were the LNDT theatrical production "Green Meadow" based on documentary theatre principles and telling the story about the problems of Visaginas residents caused by closing a nuclear power plant as well as "Zinc (Zn)" based on Svetlana Aleksejevich books, directed by Eimuntas Nekrosius and produced by "Meno fortas" along with the Lithuanian State Youth Theatre. We are used to believing that in order to objectively evaluate the past, living memory needs a distance that could distract from the experienced traumas and bring a new, decontaminated and critical look at our history. However, here the problem seems to take an unexpected direction. Now, when we need to critically rethink the past, the past is approaching us not only by eliminating traumas, but also by appearing in its "ideal" form, often reborn with the memories of youth or childhood. The report states that the aforementioned theatre productions reveal such a confrontational image of memory, when the criticality overlaps with nostalgia. On the one hand, as if trying to tell the objective truth, on the other hand, that truth is related to the experiences of youth, nostalgic stories of grandparents or parents (like construction of the century, belief in one's own and the state's glorious future, that all unifying spirit of collectivism) and seems too comfortable, domestic, presenting not so critical and timely approach, but rather a sense of the past of the Soviet generation.

**Köppen, Grit** (University of the Arts, Germany)

**Colonial Pasts and Anti-Colonial Acts in Contemporary Theatre**

The issue of 'memory wars' in my research relates both to the violence of the colonial past and post-colonial present as well as to memories of colonialism and its consequences in contemporary societies. How is a shift to the decolonial made by means of theater? Methodically, I work with drama analysis and analysis of mise-en-scènes. In contemporary theatre many African and Afro-Diasporic artists like Dieudonné Niangounna, Boyzie Cekwana, Kettly Noel, Aristide Tanagda, etc. point to the rise of different forms of violence. Related to the colonial past and inherent conflicts they deal with physical, psychological, social, economic, political, militaristic, racist and sexist violence. They use theatre as a site of memory with focus on language and body politics. Moreover, these theatre practitioners create countermemories by critical articulations from the perspective of diverse Black subjectivities and the linking of their articulations with intellectual and political movements of the past - like Négritude, Pan-africanism, Black Power and anti-colonial struggles. Through positioning their articulations and body expressions in the tension between external representation, self-representation,

performativity, memory and the imaginary, these artists produce a wide range of decolonial aesthetics. And I argue, that these move between two poles: aesthetics of turmoil and aesthetics of transgression.

**Krøgholt, Ida** (Aarhus University, Denmark)

**Reality-theatre of war. Negotiating the role of the theatre while examining consequences of war**

The paper will explore how the inclusion of war traumatized citizens as performers in the theatre can examine some of the consequences of war and simultaneously negotiate the role of the theatre. The Danish performance Hjemvendt (Homecoming) (Aalborg Theater, 2015) and the war ballet I føeling (In Contact) (The Royal Danish Theater, 2013) feature war veterans from wars in Cyprus, Afghanistan, Bosnia, Iraq, Kosovo and Syria and explore the physical and mental consequences of war. The paper will illuminate the performances function as both war-critical reflections, affectionate events and as the theater's self-reflection. By performing the soldiers' destroyed bodies and their trauma, the theatre institutions concepts of acting and beauty are negotiated, at the same time as the veterans are embraced by the aesthetic community that the performance establishes.

**Annelis Kuhlmann** (Aarhus University, Denmark)

**Performing Amnesia. Performing Oblivion. Performing Memory Wars.**

This paper reveals the artistic knowledge capacity of the performance Memoria, directed in 1990 by Eugenio Barba, Odin Teatret, of dealing with trauma and dramaturgy. The very performance deals with how to perform amnesia and oblivion from the perspective of children's narratives in Hasidic Tales of Holocaust, together with the memories of the Holocaust survivors Primo Levi and Jean Améry. These narratives are transmitted through the artistic means of expression of the actress, Else Marie Laukvik and the actor-musician, Frans Winther in the performance, Memoria, divided into three parts, gradually becoming still less verbally communicative through the medialized stories, ending with the actress' silenced body memories in a liminal performance genre. Through the artistic framing of the heritage from Holocaust memories documentary, the paper demonstrates the ambiguity of these documents as chronicles, coming from circumstances in the Nazi Concentration Camps during World War 2. The paper raises the complicated witness, which the notion of performance presence can present to the spectators as actuality of the silenced lives and selves of these Holocaust victims to a general and genuine artistic resistance. The paper is based on studies in archive materials, interviews, watching Memoria and other performances with the actress, Else Marie Laukvik, who is the author of the performance script to Memoria.

**Milatovic-Ovadia, Maja** (Royal Central School of Speech and Drama, United Kingdom)

**Silent soldier will smile: performing comedy for reconciliation**

On the 22nd November 2017 Ratko Mladic a war-time leader and a general of the Bosnian Serb Army was sentenced by the United Nations International Criminal Tribunal to life imprisonment for the genocide and crimes against humanity committed during the 1992-1995 war in Bosnia and Herzegovina. In the region the verdict was received with opposing reactions emphasizing once again deep division along ethnic lines and reminding us that despite peace agreement signed two and a half decades ago the memory war is not over yet. In this paper I will examine why going away from testimonial theatre projects might be beneficial and make suggestions through praxis-based analyses how comedy could function as a vehicle to address social taboos, investigate the interplay between political and personal memory and support the complex process of reconciliation in the circumstances where one couldn't tackle the issues of war crimes and segregation in a straightforward and direct manner. The discussion draws on my nine-year practice as a theatre director and facilitator with Most Mira, a UK-Bosnian charity organization that uses theatre to support peacebuilding process in Northern Bosnia. I will outline the key principles that guide this work, as well as examining the difficulties this approach poses, and what potential benefits it holds regarding the use of humour in theatre practice in the process of reconciliation. The study takes a cross-disciplinary approach to research, drawing from theory of reconciliation, applied theatre practice and comedy studies.

**Mitschke, Samantha** (Independent Scholar, United Kingdom)

**Channelling History, Contesting Memory: Theatre and National Narratives of 1939-45 in Britain and Poland**

In Britain, World War II founded concepts of national identity as a ‘stiff upper lip’ that refused to concede to the Nazis. In Poland, the conflict solidified a national sense of ‘martyrdom’ in a long history of occupation. However, these identities are challenged by two key events. When the Nazis invaded the Channel Islands in 1940, the authorities co-operated, resulting in the deaths of three Jewish women. In July 1941, the Polish villagers of Jedwabne killed hundreds of their Jewish neighbours. Until recent years these events were quietly downplayed. How has theatre attempted to mediate these jagged edges? How has ‘intellectual’ historiography influenced ‘theatre’ historiography? What makes theatre well-placed as an ‘instrument of memory’ in this context? Using historiographical research and performance/textual analysis, this paper addresses these questions through three plays: Julia Pascal’s *Theresa* (2000) and Moira Buffini’s *Gabriel* (1997), and Tadeusz Slobodzianek’s *Our Class* (2012). Drawing upon scholars ranging from Gilly Carr to Anna Bikont, it considers the historical narratives of the events and the influence of socio-political climates in Britain and Poland. It examines the plays’ dramaturgical constructions, and probes how they attempt to negotiate between constructed identities and the truth.

**Narauskaitė, Gintarė** (Vytautas Magnus University, Lithuania)

**A play on memory in the Lithuanian drama theatre: the image of man and manliness in the context of historic memory**

This paper focuses on a dull, yet direct man Hamlet and his representation in plays by Lithuanian directors O. Korsunovas, V. Bareikis and E. Nekrošius that portrayed him in varying historic periods. Hamlet is usually seen as a marker whose mark is memory, remembering, a comparison with the present, and an allusion to the future. This form is meaningless on its own, which is why the reflection of the past becomes the reflexion of the present, which leads to dialectic with the future. Hamlet, as one of the most dramatic figures, is the primeval image of a man, manhood and his remembering co-existing in the play on time and memory. In a play on time and memory that is represented using the image of manhood in the stage of drama theatre. The plot always takes place in a liminal dialogue between the past, the present, and the future, which is why the memory of the past and remembering the past cannot be discussed as a separate secluded event, just as manhood here is not a excluded unit, but rather as a mark of memory, which is always open to any signifying insert. Manhood and its expression is inevitably a part of dialectics of historic memory in which the transcendence of time and memories trapped in it emerges. In this dialog, a man and manhood he embodies is not a particular person or figure, but the presentation of memory that contemplates the change of his own.

This paper aims to demonstrate how different socio-historic circumstances change the image of manhood in Lithuanian drama stage, how a narrative of manhood is freed in the context of a post-soviet Lithuanian theatre, how cool-britania images are portrayed in manhood, as well as the image of an ever-deepening manhood crisis in the theatre of 21's. This shows that the image of a man in plays of different historic periods turns out to represent historic memory.

**Nielsen, Thomas Rosendal** (Aarhus University, Denmark)

**“War – You should have been there”: dramaturgy of irony and pathos in virtual war memories**

In 2013, the German artist Lukas Matthaei converted the public space of three different provincial towns in Denmark into virtual memory machines for the public in order to reconstruct the war experiences that all Danes supposedly ‘should’ have had. Since the 1990's, Denmark has been involved in military operations far from Danish territory, and debaters have repeatedly stated that this regular and systematic practice of military violence has become invisible and forgotten for the public memory even as it takes place. Art and media has compensated for this in various ways, in the horizon of contemporary theatre the adaptation of the German Bürgerbühne-approach is notable. In the present case, the approach of Matthaei was to bring the horrific experiences of a priest, a photographer and a sharpshooter into the living rooms and public spaces that constitutes the peaceful and privileged everyday spaces of most middle class Danes. The immersive dramaturgy of the performances created both pathetic and ironic modes of engaging with the experiences of war, and the question is on which conditions such memory of war by proxy is possible?

**Paavolainen, Pentti** (University of Helsinki, Finland)

**Cultural Trauma of Civil War 1918 in Finnish Theatres: from silence to spectacles**

The economic collapse and the revolutions in Russia 1917 caused a complicated development in Finland. The radicalization of the young social democrats and the urges from Lenin initiated a revolution (rebellion) at the end of January 1918. Until April 1918 a people's commission and the red guards controlled the Southern Finland. The Northern parts were loyal to the legal government, which operated from Vaasa, with the help of the Germans from the south. The military catastrophe of the Reds escalated to an immense tragedy with the terror by the winners', in which field shootings and even mass murders took place. Due to the Brest-Litovski peace treaty Lenin's hands were tied, so he only offered refuge for the red leaders, whose followers died in thousands due to a hunger catastrophe on the prison camps. In 1919 a new election was held, and the social democrats were back in political life. The centennial of the cruellest of European civil wars invites an understanding of how the theatres and their respective audiences treated this "red rebellion" during the 1920s and 1930s when the communists were still eliminated from the political map. And then again from 1940's onwards when also the radical left had a legitimate parliamentary position. The landmarks can be seen in the 1961 dramatization of Väinö Linna's eye opening novel *Here Under the North Star* (II part), which gives the voice to the red version of the history. The red narrative (with some omissions), has mostly dominated since that in theatre. The concept of cultural trauma (Sztompka 2000) gives theoretical perspective in my discussion of some of the landmark productions and their way of contributing to the different and even paradoxical heritages concerning the 1918 in Finland.

**Pedersen, Birgit Kleist** (University of Greenland, Greenland)

#### Cultural and Political Implications of the Three General Waves of Greenlandic Theater

The Governmental Department of Culture under the Home Rule arranged a seminar on culture in December 2008 with about 70 attendants from all sections of the cultural area. The overall goal was – once again – to update the latest political statement report on culture from 2004. This seminar in 2008 resulted in establishing a working group with the objective to go on with concrete proposals for establishing an umbrella organization including all the categories of practicing and creative artists - which was eventually realized 16th May 2010. Furthermore, the seminar agreed upon demanding a theatre law to secure the actors' rights and conditions. This law was included in the new Self Government Coalition Agreement in 2009, and implemented 1st January 2011. Eventually The National Theatre of Greenland had its opening night on the 31st March 2011 showing an appropriated Greenlandic-Norwegian/Danish version of Defoe's *Robinson Crusoe* (1719) performed by two Greenlandic actors. The National Theatre has increasingly become a key symbol of Greenlandic culture. Historically, theater as 'theater with an audience' has been known in Greenland since the 1800s- and has ever since developed on its own terms, including amateur theater as well as the professionalized theater and individual performers, experimenting with new forms and contents along with the globalization process, which Greenland inevitably is part of. Moreover, the decolonizing process since the 1960s has also had an essential impact on the theater productions, be it amateur theater or professional theater. The object of this presentation is to argue against the 'old' concept of culture as a coherent entity attached to specific areas and ceremonial events at specific events. In return this paper argues for a combination of old and new concepts of culture, which - especially during the latest decades - a rising number of talents among artists and musicians have been experimenting with, re-interpreting key symbols as well as the 'sacred' symbols (Sherry B. Ortner (1973): On Key Symbols IN: *American Anthropologist*, vol. 75, no. 5, October 1973, pp: 1338-1345). The argument is that Greenland does not consist of a culture, but many cultures. Culture is currently subject to negotiation and as such changing according to historical, social and political interests and according to an increasing interaction with the rest of the world. Culture will always reflect a community, where a specific ethnies (Anthony D. Smith: "The politics of Culture: Ethnicity and Nationalism" in: Tim Ingold (ed.): *Companion Encyclopaedia of Anthropology*. Routledge, 1994, pp:706-728) acts and expresses itself according to the symbols, which make sense for the specific ethnies. That is, the symbols which are worth maintaining, worth developing and worth re-interpreting. However, the confusion about the concept of culture seems to originate from the co-existence of different academic approaches; small talks at the quotidian level and finally the politicization of culture. The confusion rises when these discourses are jumbled together.

**Podber, Jakob J.** (Southern Illinois University, United States of America)

#### Vishneva, Belarus Soviet Union Poland: Struggling with the Memory of the Holocaust

My presentation is based on a 3-minute oral history documentary I produced entitled "Vishneva, Belarus Soviet Union Poland." "Vishneva" is grounded

in the oral history testimony of a Holocaust survivor and has been deconstructed by the interviewee's son. Unlike most oral histories that focus on the words of the interviewee, my work uses silent images from the interview superimposed with typed memories that describe the unspoken pain borne by father and son through more than half a century. My piece purposefully violates some documentary methodological conventions by directing attention more towards the interviewer's interpretation than the interviewee's spoken words. I feel it is essential to "deconstruct" the interview in this fashion given the painful nature of the subject. This process seems critical in coming to terms with the "reality" of the survivor's testimony. The use of virtually no sound, other than a brief voice clip of the interviewee followed by the simple clicking of a typewriter forces the audience to witness the visual anguish in the subject's face. The visual approach to this difficult topic stresses the visual over the audial. This work examines how oral history documentaries can combine the emotional, intellectual, and personal all at the same time, merging questions of "process" and historiography, while striving to maintain a personal and humane approach.

**Radzobe, Zane** (University of Latvia, Latvia)

**Memory as form of resistance: reflection on history of war by Latvian directors of postsoviet generation**

In the recent years Latvian theatre, especially the independent scene, has witnessed a surge of performances that challenge the historical narratives established during the independent years of the Republic of Latvia, especially those concerning the Second World War and the soviet occupation. This trend was pioneered by Alvis Hermanis The Grandfather in 2009, and is continued by the younger generation of theatre directors, especially Valters Sīlis and Mārtiņš Eihe, who use artistic practice as a tool of resistance against the established narratives, emphasizing memory and identity diversity of the Latvian nation, and thus commenting of the exclusion of many of the ethnic and social groups (Russian-speaking, left-wing, female, queer etc.) from the national history and their marginalization in the contemporary society. One frame to analyse the process would be to apply the term counter-memory as defined by Foucault - as a resistance against the official discourses of historical continuity emphasizing that struggle against political power and 'regime of truth' is an ever ongoing process of pluralization and intersecting oppositions of different agents of memory. The paper proposes to analyse selected performances in this light, paying detailed attention to promotion of subjectivity and diversity. The performances of Eihe and Sīlis also allow to analyse performances as a tool of creating postmemory generation, and in this context - strategies commonly used for achieving heightened emotional links with their spectators (mixing documentality and fiction, use of ritual structures, encouraging active collaboration on the audience's part, etc.).

**Risum, Janne** (Aarhus University, Denmark)

**The foreign-policy aspect of Mei Lanfang's Soviet tour in 1935**

The Soviet tour in 1935 of the eminent Chinese male performer of female roles, Mei Lanfang, has attracted due attention as a pioneering instance of cultural and aesthetic exchange, not least due to the fact, that so many Russian and other European theatre bigwigs followed and reacted to the event. However, I shall demonstrate, that from the point of view of international politics at the time another aspect of Mei's tour was more important: it was staged by the Soviet Union as a pragmatic diplomatic gesture to the Republic of China to help break a deadlock in foreign relations between the two young states, and so to help facilitate their forming a defensive military alliance in response to the rapidly increasing Japanese aggression against them both. War memories, as well as memory wars, formed part of this foreign-policy staging from the wings of Mei Lanfang's Soviet guest appearance.

**Schor, Ruth** (University of Oslo, Norway)

**Just say it! The rhetoric of revealing the truth in Ibsen's Rosmersholm**

Memory and retrospection have become central themes of any literary analysis concerning Ibsen's work. Particularly in the so-called "social dramas" – the plays following Pillars of Society – confrontations with the past play a key role for the dramatic developments on stage. Staged as revelations of truth, such moments do not only expose the difficulties of confronting the past. They expose the difficulties of formulating and communicating that past. And thus, memory appears as a space in which human intimacy is being negotiated. By looking at the rhetoric of revealing the truth in Rosmersholm,

this paper reads these moments of confrontation with the past as exposing the complexities of establishing meaningful relationships. Instead of identifying or “verifying” one story, the audience of Rosmersholm experiences continuous, fragmented attempts to establish a genuine connection with the self and the other. With a particular focus on Ibsen’s nuanced deployment of stage language, I argue that while the past plays a key role in unravelling the plot, Ibsen skilfully highlights the multifaceted challenges of relating to that past in light of the present.

**Siem, Josefine Brink** (Aarhus University, Denmark)

**When Reality Trumps Fiction: Hauntologies of the New Cold War**

In the performance project, What If Women Ruled the World?, which has been performed in Manchester, Aarhus and Berlin in the past year, Israeli artist Yael Bartana reframes the so-called New Cold War between the world’s nuclear superpowers from a feminist perspective. The performance employs a predominantly female cast of professional actresses and real life experts and activists in the reenactment of visual and situational elements from Stanley Kubrick’s cult cold war satire Dr. Strangelove: or how I learned to stop worrying and love the bomb. The reimagining functions as both a satiric reenactment of past and present male cold war tropes and a menacing preenactment of a forthcoming nuclear war with the (not quite) fictional ‘President Twittler’ at the helm. In this presentation, I will combine theories of reenactment, hauntology and affect by Rebecca Schneider, Jacques Derrida and Rachel Fensham to emphasize how the performance’s simultaneous theatricalisation of reality and reenactment of the past facilitate the affective palpability of ambiguous intertemporal and interspatial hauntings between the two cold wars and the ongoing ‘gender wars’. I will subsequently argue that the interplay between reality, fiction and genre offers two mutually exclusive affective and narrative structures for relating to the two main issues of feminism and war, thus offering an ambivalent affective dramaturgy oscillating between schadenfreude, hope and despondency.

**Sklez, Varvara** (Russian Presidential Academy of National Economy and Public Administration, Russia)

**Performing history? World War II in Russian documentary theatre**

Russian documentary theatre of the 2010s is considered to evolve from staging verbatim based plays to a broader understanding of a document within theatre which includes its referring to a wider range of documents as well as reflections on the way documents are performed. One of the recent productions at Theatre.doc, Kantgrad by Anastasia Patlay, Nana Greenshtein and Mikhail Kolchin (2016), is one of the most vivid examples of this trend. Based on the oral history archive including interviews with Soviet settlers who moved to the prior German town of Koenigsberg (later renamed into Kaliningrad) it explores the brief postwar period of their coexistence with German civilians. These documentary stories depict an ambivalent picture of human suffering and humanism on both sides of the World War II problematizing the narrative of this war as a history of mutual hatred. At the same time, these stories are intertwined with fictional fragments and even a fictional character functioning to provoke empathy and put all these stories together, and seeking for the ways to imagine a space for a peaceful coexistence in post-catastrophic age. It will be argued that performing (post)war history in contemporary Russian theatre combines both authenticity of a personal document and affective disengagement with the past in its search for the new forms of collective imagination.

**Staniškytė, Jurgita** (Vytautas Magnus University, Lithuania)

**This is (not) how it happened: autobiographic narratives and fictional memories in post-Soviet Baltic theatre**

During the first years of the Independence Baltic theatre stage has served as a place to evoke erased memories of nations’ past and to utter the life narratives banned from stage for the last fifty years. However, with the arrival of the new generation of theatre creators the shift from abstract and symbolic representations of collective memory to the more direct portrayal of subjective and personal experiences of the past occurred on Baltic stage. During the second decade of the Independence the “locus of recall” shifted from community to the individual as more attention began to be paid to the dimensions of subjectivity and the so called “autobiographic memory”. On the other hand, the need to acknowledge the fragmentary nature of the “remembering subject” as well as the socially conditioned nature of memory itself forced Baltic theatre artists to rethink the representations of past onstage and to look for the different ways to examine remembering as the communication of an individual experience within particular socio-cultural

context. The increasing body of contemporary performances of Baltic theatre that deal with autobiographic material focus on the notions of dislocation and paradox, on the imaginative or playful aspects of historical narratives and emphasize the interplay between reality and fiction present not only in the performative displays of individual memories but also in the nature of historiography itself. The paper provides an overview of strategies of staging personal memories in contemporary Baltic theatre and focuses on the most conspicuous as well as innovative approaches towards the communication of an individual experience onstage.

**Taroff, Kurt** (Queen's University Belfast, United Kingdom)

**Loyal to a Fault: Commemorating the UVF Centenary**

On 20 April 2013, several hundred men and women in vintage uniforms marched through the centre of Belfast to commemorate the centenary of the formation of the Ulster Volunteer Force. Formed in 1913, the UVF was prepared to take up arms against the British Army to prevent the passage and enforcement of Home Rule in Ireland. With the onset of World War I, in a demonstration of their stated loyalty, the UVF committed to the war effort, where they suffered heavy losses in the Battle of the Somme, a sacrifice that has become embedded in the mythology of Protestant Northern Ireland. Organisers argue that it is this history, and not that of the UVF paramilitary organisation formed in 1968 that became one of the most feared terrorist groups of Northern Ireland's Troubles, that the marches of 2013-14 are celebrating. On the other side of the conflict that was the Troubles, Northern Irish Nationalists tend to do little to observe the participation of Catholics in WWI, despite the fact that Irish Catholics served in greater numbers in the war than their Protestant counterparts. This paper will explore the ways that the UVF parades represent the weaponization of the WWI for political purposes in contemporary Ireland, and how one side's insistence on claiming the war as their own has lead the other to actively forget their own participation.

**Twitchin, Mischa** (University of London, United Kingdom)

**Between Truth and the Inexplicable**

In his World Theatre Day message (2015), Warlikowski evokes Kafka's Prometheus parable for a theatre grounded in truth, which yet finds its ends in the inexplicable. As a corollary, it is notable that Holocaust denial is one of few prohibited claims to "free speech" in many European countries, exemplary of "memory laws" that attempt to resist the continuation "by other means" of the war against civilians (articulated in Himmler's notorious Posen speech, for example). As a technology of cultural memory – making present in each performance a "milieu of memory", distinct from state-sponsored "sites [lieux] of memory" – how does theatre negotiate between what Assmann calls strategies of duration and repetition? How is the question of public "experience" realised in theatre distinct from museums, especially as the latter often aspire to the dramatization of "memory"? With the examples of Warlikowski's Apollonia production and the Schindler Factory Museum in Krakow, together with conceptualisations by Boltanski (1999 [1993]) and Rancière (2009 [2003]), my paper explores what might still be meant by the "European project" – as a history of relations between law and violence, where the public (or an audience) is conceived of in an "era of the witness" (Wiewiora) distinct from "bystanders".

**Vedel, Karen Arnfred** (University of Copenhagen, Denmark)

**The performance of contested memories in museum exhibitions**

Addressing the conference theme from an understanding of key concepts from theatre and performance studies (such as theatricality and performance) as relevant to the analysis of cultural practices in other areas, my paper looks at two museum exhibitions from 2017 that in one way or another focus on "conflictuous memories, contested pasts and agonistic historiographies" (CFP). The first, An Army of Concrete, is a permanent exhibition in the newly opened Tirpitz Museum located in a bunker placed on the West Coast of Denmark as part of the Atlantic Wall during the German Occupation in WWII. The theme of the second exhibition, Unfinished Histories. Art, Memory and the Politics of Colonisation (2017), is the largely un-recognized history of Denmark's colonial past and its repercussions in the present. Both exhibitions are characterized by experience-oriented curatorial strategies, or in the words of Kirschenblatt-Gimblett (2002): the practice of "performing museology". What interests me in particular

are the implications of the exhibitions' mise-en-scène on the visitor's experience relative to the conflictual material. In other words what happens in dramaturgical terms, when re-enactments, interactive narratives and immersive environments are privileged either alongside – or above – the display of authentic cultural materials?

**Wagner, Meike** (Stockholm University, Sweden)

**Theatrical De-Traumatization after the Napoleonic Wars**

The period from 1800 to 1814 is known as the Napoleonic wars. During this time, the European continent and its populations were prone to violent war detriments and suffering, radical social transformations, and political de- and re-nationalizations. Nothing seemed to be stable and reliable, neither for millions of soldiers who were forced to travel to unknown countries and regions, serving changing coalitions and newly established, feebly authorized rulers (the Bonaparte dynasty and their allies); nor for millions of private persons who suffered from the loss of family members and material deprivations. Therefore, Napoleon became the icon of terror, while at the same time his reforms based on the revolutionary legacy of equal rights and political freedom (e.g., *Code Napoléon*) were hailed by many who had suffered from absolutist oppression. During and after Napoleonic occupation and rule, the theatre found many ways to express the ambivalent memories of a period that inhaled the most horrible war traumas as well as many hopes for change. In my contribution, I would like to look into German drama and performance to investigate the de-traumatizing strategies of dramatists and theatre-makers of the time. I will argue that theatre was considered by many artists a fitting medium to cope with the war memories of the time and to re-establish the shattered idea of a German nation after Napoleon.

**Weiner, Raz** (Royal Holloway University of London, United Kingdom)

**Of Hills and Wheels: Tilda Death in the IDF Disabled Veteran's Club**

"For who would dare to stop my flow of words? / To quantify a horror? To hold me back from strolling down / the bloody lanes of sorrow, perplexed, from taking down the walls / Of disinformation with an axe? To hold me back from / Filling up your glasses with the finest spirit, as / Judgment now relaxes? Right, who can prohibit me / From simply, blowing off, your faces?" In May 2016, I performed my drag monodrama *Life and Times of Tilda Death* in an unusual venue - Beit Halochem (Hebrew: House of the Warrior), a culture and leisure centre catering for disabled veterans of the Israeli army (IDF), on Holocaust Memorial Day. I use this experience to interrogate drag's political effects. Due to the unusual circumstances, my auto-ethnographic account of this experience serves more as an observation in an acentric case study that heightens what otherwise might have been covert, rather than an example to be followed or replicated. Building on Sarah Ahmed's Queer Phenomenology (2006) and others, I unpack several moments from my day in Beit Halochem. By this, I retrace how the confusion of categories inherent to the act of drag was utilised for political intervention in cultures of memory and commemoration, facilitating a momentary 'surpass [of] the limitations of an alienating presentness' (Muñoz, 2009:5).

**Wilmer, Stephen Elliot** (Trinity College, Ireland)

**Dissensus and Counter-memories in the work of Yael Ronen**

This paper examines Common Ground, The Situation, and Third Generation: a Work in Progress, productions by the Israeli director Yael Ronen that polarize the memories and counter-memories of its protagonists. For Common Ground, Yael Ronen cast actors from the new nation-states of former Yugoslavia for a devised play about a research trip to the countries of their childhood to investigate their common but distinct histories during the Balkan wars of the 1990s. Ronen intended to examine the effects of the war in Yugoslavia and see if there 'was a real reconciliation there' amongst people who now seemed to be living peacefully (Ronen, 2015). The Situation revolves around a German language class that opposing sections of the immigrant community are attending, and in which the audience discover a new side of German life and an idiosyncratic understanding of the Middle East situation, politically, sociologically and personally. In Third Generation, a highly unusual co-production between the Schaubühne Theater in Berlin, the Habima Theatre of Israel, and actors from Palestine, the actors exposed the hostilities between the three ethnic groups (Germans, Jews, and Palestinians) whose identities have been polarized by historic and ongoing events. At the same time, by introducing a type of 'dissensus: the putting of two worlds in one and the same world' (Rancière 2010, p. 69), the play made the differences between the groups seem strange. According to Steven

Corcoran (in Rancière, 2010, p. 2), by ‘reorienting general perceptual space and disrupting forms of belonging’, dissensus constitutes a ‘radical challenge to the normal social distribution’.

**Zangl, Veronika** (University of Amsterdam, Netherlands)

**Scrutinizing memories. Theatre as a space of producing antagonisms**

In 1991 the Dutch playwright Lodewijk de Boer directed his play *De Buddha van Ceylon* (The Buddha from Ceylon) with the well-known theatre company de Apple in The Hague. In his play de Boer juxtaposes the German occupation of the Netherlands during WW II and the colonial past of the country. The place of action is the colonial residence of the Dutch governor hosting refugees from the occupied Netherlands, while outside the residence symptoms of rebellion against the colonial regime become painstakingly clear. However, de Boer succeeds in keeping both the location and time of action rather open, which frustrates any inclination to identify the dramatic events with a certain moment in time. As a result the narrative consists of the re-negotiation of conflicting memories with regard to perpetration, collaboration and victimhood. Thus, the play confronts as it were any historical certainties without offering dialectical sublation. On the contrary, de Boer creates a site of mnemonic antagonism in his play precisely because he is denying the resolution of contradictions. It is remarkable that the play has been written and put on stage briefly after the end of the Cold War-period in Europe. In my presentation I aim to illustrate that even though de Boer only fleetingly refers to these changes his play can be read as a warning against the hasty rhetoric of a unified memory landscape and a claim to nourish antagonistic memories.

## PERFORMANCES

**Jānis Balodis, Valters Sīlis**

**The Forest Brother**

National Kaunas Drama Theatre, Laisvės al. 71, The Main Stage      27 April 18:00

“The Forest Brother” is a performance by the Latvian director Valters Sīlis and dramaturge Jānis Balodis created in collaboration with the actors of National Kaunas Drama Theatre. It is based on a true story about Jānis Pīnups who spent 50 years, the entire period of the Soviet occupation hiding in the forest. In the performance facts overlap with fiction, melodrama and farce, reminding that no one really knows what can happen to them when war breaks out.

The performance is simultaneously interpreted into English. For more information see: <http://dramosteatras.lt/en/spektaklis/miskinis-2/>

**Zdenka Fantlová**

**The Tin Ring**

Adapted by Mike Alfreds & Jane Arnfield

Vytautas Magnus University Theatre, S. Daukanto st. 27      27 April 18:00

*The Tin Ring* is a dramatisation of Holocaust survival based on a written autobiographical account by Zdenka Fantlová originated and adapted for performance by Arnfield and international theatre director Mike Alfreds in 2011. The underlying research is concerned with witness testimonies as an interpretive tool, and developed within a performance context in order to reflect upon the life experience of victims and perpetrators of crisis. The Tin

Ring developed from a reflective process which sought to better understand the process and efficacy of verbatim testimony as an efficacious route towards improved understanding of the causes and consequences of genocide and mass violence.

For more information see: <http://www.thetinring.com/>

## CONFERENCE CLUB

Conference club will be open every night at Kaunas City Chamber Theatre Café Kęstučio st. 74 A