



PERFORMATIVITY(IES) OF MEMORY(IES)

BOOK OF ABSTRACTS

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FREDERICO DINIS (Ed.)

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Performing Memory: A Preface to the Performativity(ies) of Memory(ies) Interdisciplinary Conference

It is with great pleasure and a deep sense of intellectual curiosity that we present the *Book of Abstracts* for the *Performativity(ies) of Memory(ies) Interdisciplinary Conference*, held in Viana do Castelo. This publication gathers the contributions of scholars, researchers, and artists from around the world whose work engages with the complex, mutable, and deeply human intersections between performativity and memory. It serves not only as a record of the conference but also as a demonstration to the growing relevance of these fields within contemporary cultural, artistic, and theoretical inquiry.

The conference was conceived as a platform for dialogue between disciplines, institutions, and individuals who share a common interest in the ways memory is enacted, embodied, and transmitted through performative practices. Memory, as we know, is not a static repository of the past but an active process of negotiation, recreation, and imagination. It operates through gestures, narratives, sounds, and images, through what we do as much as through what we remember. Performativity, likewise, invites us to consider how meaning is constituted through acts rather than fixed entities, how identities are performed rather than pre-given, and how artistic and social practices create the conditions for remembering and forgetting.

The intersection of these two concepts, performativity and memory, lies at the heart of the conference's intellectual ambition. By bringing them into dialogue, we seek to interrogate how acts of performance shape individual and collective remembrance, and how the work of memory itself may be understood as performative. In doing so, we open up a space for rethinking the dynamics of time, identity, embodiment, and representation in the context of cultural and

artistic production, as well as within political, social, and technological frameworks.

The *Performativity(ies) of Memory(ies) Interdisciplinary Conference* emerges from a recognition that memory studies have increasingly turned toward performative and embodied modes of understanding, while performance studies have, in turn, become deeply concerned with questions of history, remembrance, and transmission. This convergence reflects broader shifts in contemporary scholarship that move beyond disciplinary boundaries to embrace relational, processual, and experiential models of knowledge. The plural form of both performativity(ies) and memory(ies) in the title of this event underscores our commitment to multiplicity: there is no single mode of remembering, no unified act of performance, but rather a collection of practices, perspectives, and positionalities that intersect and diverge in productive ways.

This *Book of Abstracts* mirrors that multiplicity. The texts collected here encompass a wide range of theoretical, methodological, and creative approaches. They address topics such as embodied memory in performance art, postcolonial and decolonial perspectives on collective remembrance, the ethics of representing trauma, digital and archival performativity, feminist and queer temporalities, and the performative dimensions of everyday acts of remembering. Together, these contributions form a tapestry of inquiries that challenge us to rethink the role of performance not only as an artistic medium but also as a way of being, knowing, and relating to others.

The conference also seeks to engage with urgent global issues that shape our experiences of memory and performance today. In an era marked by rapid technological transformation, polarisation, and diverse crises, the question of how we remember, and what we choose to forget, has become increasingly pressing. Digital media have altered the temporalities and materialities of memory, creating new forms of preservation and loss. Migration, displacement, and violence have redefined the geographies of remembrance, demanding new

performative vocabularies for representing absence and resilience. Against this backdrop, the *Performativity(ies) of Memory(ies) Interdisciplinary Conference* invites participants to consider how performance and memory can contribute to processes of healing, resistance, and reimagination.

At its core, this gathering is grounded in the belief that interdisciplinarity is not merely a methodological choice but an ethical and political stance. To study memory and performativity together requires openness to multiple forms of knowledge - academic, artistic, embodied, and collective. It also requires attentiveness to context, language, and power: whose memories are performed, whose are silenced, and how acts of remembrance can both reinforce and challenge dominant narratives. The conference, therefore, provides not only a site of intellectual exchange but also a space of encounter, where theory and practice, research and creation, scholarship and lived experience converge.

We are deeply grateful to all the contributors whose abstracts are included in this volume. Their work demonstrates the richness and vitality of current research at the intersection of performativity and memory studies. Each contribution represents a unique voice within a larger conversation, and together they form a collective archive of thought, experimentation, and imagination. We also extend our appreciation to the members of the Scientific and Organising Committees, whose dedication and collaboration made this conference possible. Their careful planning and commitment to fostering dialogue across disciplines have been essential in shaping both the event and this publication.

We would like to express our sincere thanks to our institutional partners, the School of Education of the Polytechnic Institute of Viana do Castelo and the Research Institute for Design Media and Culture (ID+) of the Polytechnic University of Cávado and Ave, for their invaluable support. Their belief in the importance of interdisciplinary research and artistic exploration has enabled us to create a space where ideas can be shared, challenged, and transformed. We are also grateful to the host city of Viana do Castelo for welcoming this initiative and

providing an inspiring setting where memory itself is inscribed in the landscape, architecture, and cultural life of the region.

This *Book of Abstracts* is not merely a catalogue of presentations; it is a reflection of an ongoing intellectual and creative process. The abstracts contained herein are seeds of dialogue, resonating beyond the temporal boundaries of the conference itself. They invite readers to engage with emerging research, to trace connections between ideas, and to imagine new forms of collaboration. As such, this publication stands as both a record of what has been shared and a starting point for what is yet to come.

We hope that this collection will inspire further reflection on the performative dimensions of memory and the mnemonic dimensions of performance. We also hope that it will serve as a reminder of the importance of coming together, across disciplines, languages, and cultures, to think collectively about how we remember, represent, and reimagine our shared worlds. In a time when histories are contested and futures uncertain, such encounters are not only academically valuable but profoundly necessary.

May this conference, and the work gathered in this volume, contribute to an ongoing commitment to curiosity, creativity, and critical engagement. And may the dialogues initiated here continue to perform memory in the truest sense: as a living, evolving, and transformative practice.

Frederico Dinis

Convenor of the *Performativity(ies) of Memory(ies) Interdisciplinary Conference*

Viana do Castelo, october 2025

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Keynote Speakers

Eleni Ikoniadou (Aristotle University of Thessaloniki)

May amnesia never kiss us on the mouth. May it never kiss us.

Rooted in the principles of collectivity, the work of Palestinian artists Basel Abbas and Ruanne Abou-Rahme constitutes a sustained investigation into how, by way of embodied ritual, a people resist occupation and erasure. Their practice mobilises performance—whether through song, spoken word, dance, or gesture—as a form of political insistence and counter-memory, documenting communities in Palestine (as well as in Yemen, Iraq, and Syria) bearing witness to and narrating experiences of violence, displacement, and loss. This talk will focus on their ongoing project ‘May amnesia never kiss us on the mouth’ (2020–), where both trained performers and everyday people use movement and voice as means of refusal, causing a rupture to the regimes of power that have rendered them uncared, invisible, and voiceless. The title is drawn from an English translation of the ‘Infrarealist Manifesto’ by writer Roberto Bolaño, written in Mexico City in 1976. The manifesto is both a denunciation of the complacency in the dominant artistic circles and an urgent call for artists to remain awake and vigilant: ‘May amnesia never kiss us on the mouth. May it never kiss us.’. Drawing on this work and related examples, my presentation will reflect on the critical importance of artistic practice that disrupts dominant narratives authored by the architects of global consciousness, namely the political and media systems of the Global North. In a moment defined by genocide and rising fascism, I argue that the cultural sectors of the West bear a responsibility to learn from and follow the example of those resisting in the Global Majority, against what William Dalrymple has called the Empire’s ‘calculated and deliberate amnesia’.

Keywords: Amnesia, Artistic Research, Resistance, Genocide

Bio

Eleni Ikoniadou is a scholar and practitioner whose work calls attention to sound and voice as agents of resistance and fugitivity. Until 2024, she was Reader in Digital Culture and Sonic Arts at the Royal College of Art in London, where she led Fugitive Voices—a seminar series and radio broadcast on Stegi Radio (<https://stegi.radio/podcasts/fugitive-voices>).

She recently joined Aristotle University of Thessaloniki as Assistant Professor in Sound Studies and Sound Art.

Ikoniadou is founder and co-editor of the Media Philosophy series (Rowman & Littlefield), co-editor of *Unsound: Undead* (Urbanomic, 2019), author of *The Rhythmic Event: Art, Media and the Sonic* (The MIT Press, 2014), as well as several journal articles, talks and art projects which can be found at <https://www.eleniikon.com/>.

Laura Castro (Universidade Católica Portuguesa)

Memory and Heritage: Administrative Protocols, Artistic Gestures

A certain kind of memory lies at the core of heritage, and the two concepts are mutually illuminating. Both are understood as social processes and cultural constructs shaped by the involvement of various agents: those who develop and implement institutional protocols for classification and preservation; those who study and analyze these processes through the lens of their definitions and effects; those who advocate for the survival of material objects and intangible expressions, actively resisting loss and oblivion; and those who interact with objects, buildings, and sites in their daily lives. To these, I add artists – figures who engage creatively with memory and activate heritage, often through ephemeral projects. This keynote explores the contrast between the ways in which state institutions manage memory – through official protocols, legal frameworks, and normative gestures – and the ways in which artists intervene in this stable universe to destabilize it, using alternative protocols and gestures of their own. Within this dynamic, competing discourses and voices emerge, along with tensions between power and counter-power, loss and survival, recognition and contestation. These tensions are evident in the artistic cases presented here, which intersect with heritage. The presence of artists in the heritage domain is a relatively recent phenomenon, and their interventions almost invariably generate tension between permanence and transformation. As the notion of heritage took shape in the Western world – prior even to the formalization of the term – it was associated with objects, buildings, and sites of collective significance, often linked to a shared religion, monarchy, or national identity. These heritage items typically stood apart from ordinary life due to their symbolic importance and privileged status, removed from both the market and daily use. Over time, they formed the basis of collections that would be institutionalized in museums, monuments, archaeological sites, archives, and libraries. Gradually, the idea

emerged that society assigns a special value to these assets, and heritage came to be understood not merely in material terms, but through the values ascribed to it. This understanding underscored the fact that, since values are conferred by people, heritage must reside not only in the material objects and their attributed meanings, but also in the individuals and communities that grant them significance. Through a cultural construction that involves both administrative procedures and social processes, a decisive role has been attributed to heritage and memory professionals, to the bureaucratic practices of listing and managing, and to the engaged participation of citizens. Equally important is the artistic gesture that intervenes in this field. Artistic intervention demonstrates that heritage – as an embodiment of memory – is not only a process of construction but also one of transformation. This reflection led me to consider artists' approaches to heritage through the lens of Nathalie Heinich's *Le triple jeu de l'art contemporain*. One might adapt her framework to propose a *triple jeu du patrimoine*: in this context, who transgresses, rejects, and legitimizes? Who constructs, transforms, and validates?

Keywords: Art in heritage, Heritage, Heritage Management, Memory

Bio

Dr. Laura Castro is a researcher at the Research Centre for Science and Technology of the Arts – School of Arts of the Universidade Católica Portuguesa, Porto. Assistant professor at the School of Arts where she was dean between 2013 and 2017.

Was Regional Director at the Regional Directorate for Culture in Northern Portugal (2021-2023). Holds a PhD in Art and Design from the Faculty of Fine Arts of the University of Porto, (2010) and a Master in Art History from the School of Social Sciences and Humanities, NOVA University of Lisbon (1993).

She is a member of the Portuguese Association of Art Historians and of the International Association of Art Critics.

Leonor Areal (NOVA University Lisbon)

Memories are Illusions: The Rescue of Memory through Cinema in the Portuguese Field

Memories are illusions, just as cinema is illusion. According to some basic conceptions, memory can be defined as a recall to the past, linked with images and emotions; a process similar to the very essence of the moving image, from cinematograph to tiktok. In film, collective and singular memories merge as subjective-objective entities in transformation. Amidst film theory, the psychologist Hugo Munsterberg first defined the close correlation between the aesthetics of the moving image and the functioning of our mind. Memory and imagination are the glue that gives meaning to the viewer's experience. But cinema itself is also a material memory asking to be reviewed and reinterpreted. Then, focusing on the field of Portuguese cinema, we will see how movies portrayed and created an imagined country, represented as a realistic mirror of our collective memory. Research upon old movies also opens doors to the discovery of new images to be re-signified, this way modifying historic memory. Diving into film archives, various research methods can be used to approach such orphan memories. Some examples of my film essays (Born with a Thunderstorm - Posthumous autobiography of a filmmaker (2017); Where is Pessoa? (2023); Remember (2025)) will illustrate the singular and puzzling experience of creatively recycling alien memories through film medium and language.

Keywords: Memory, Imagination, Cinema, Archive

Bio

Dr. Leonor Areal has a PhD in Cinema/Communication Sciences by FCSH-NOVA (2009), and published her thesis “Um País Imaginado – Ficções do Real no Cinema Português” [An imagined country – Fictions of reality in Portuguese Cinema] in 2011 (Edições 70). She pursued post-doctoral research about censorship in Portuguese Cinema.

She was guest assistant professor at the School of Arts and Design of Caldas da Rainha of the Polytechnic Institute of Leiria (2009-2022). She conceived the internet portal arquivopessoa.net (2008), which compiles all published works of Fernando Pessoa in a database (cd-rom, 1997) complemented with an anthology for students (multipessoa.net).

As a film maker, she studied cinema at New York Film Academy (1995) and directed several documentaries since 1991.

Academic published works at <http://fcsch-pt.academia.edu/LAreal>

Sarah Bay-Cheng (University of Toronto)

The New Living Memories: Algorithmic Performances of the Past

This talk interrogates how algorithmic systems recast memory, history and historiography as staged, procedural events, using Refik Anadol's Living Memory: Messi – A Goal in Life as a case study. Contemporary, data-driven historiography operates under conditions surprisingly akin to theatre: it is performed, iterated, and affectively engineered in real time. As media theorist, Wolfgang Ernst observed, digital culture shifted “the dramaturgy of time” from the domain of literature and theatre to the technological, a shift exemplified in Anadol's work. His prior data-driven installations—Archive Dreaming, Unsupervised, WDCH Dreams, and large-scale spectacles created for the Sphere in Las Vegas—synthesize institutional archives into hypnotic, immersive projections. By contrast, Living Memory compresses historical scale to a single, biographically charged moment (Lionel Messi's 2009 UEFA Champions League goal) and then re-expands it via datafication: multi-angle broadcast footage, a dedicated interview, biometric traces, and sentiment analyses are routed through bespoke machine-learning processes to generate an eight-minute “memory temple” that promises not representation but a “sculptural simulation of feeling”. The shift from documenting to staging the past dislodges familiar epistemic anchors. If memory is recoded as process—encoding, storage, retrieval, and re-composition—then evidence becomes instrumental and performative, authored by pipelines as much as by people. This reconfiguration poses five pressure points for digital history: evidence: what counts when synthesis outpaces source legibility; authorship and agency: what are the outcomes when curators, engineers, models, and subjects collaborate, sometimes unwittingly; authenticity: can synthetic images be affectively “truer” while also non-documentary; governance: the platforms, provenance, and model disclosures that constitute historiographic infrastructure; and pedagogy: training historians and artists to read and create

algorithmic scenes of the past. Situated alongside critical genealogies that link data practices to documentation, surveillance, and computational biases, Anadol's claims to "mastery" illuminate how machine archives risk naturalizing platform logics while simultaneously expanding the mechanisms available for public remembrance. I propose "performative historiography" as a frame for evaluating such works: not history represented on stage, but history as digital stagecraft—dramaturgical, procedural, and collaborative. Through this lens, *Living Memory* highlights a broader cultural pivot in which digital history and AI art aspire less to assert "the way it really was" and more to engineer situated, transmissible experiences of the past. The stakes are both aesthetic and political: how we design, audit, and teach these performances may determine whether living digital memories enrich public understanding or merely aestheticize power.

Keywords: Digital Historiography, Datafication, AI Art, Media Archives; Refik Anadol

Bio

Dr. Sarah Bay-Cheng is Professor of Emerging Technologies in Theatre & Performance and the Helen and Paul Phelan Chair in Drama at the University of Toronto.

She is an affiliated researcher with the BMO Lab for Creative Research in the Arts, Performance, Emerging Technologies & AI working at the intersection of media and performance.

Her publications include four books, most recently *Performance and Media: Taxonomies for a Changing Field* with Jennifer Parker-Starbuck and David Z. Saltz (2015) and over 100 articles, essays, lectures and reviews.

Bay-Cheng has taught as a Fulbright Senior Scholar in Media and Cultural Studies at Utrecht University in the Netherlands and was a founding co-host for *On TAP: A Theatre & Performance Studies Podcast*. Current research considers theatre and artificial intelligence, digital historiography of performance, and data representations of the performing arts.

More info: <https://sarahbaycheng.com>.

Session 1

Livia Itaborahy (Universidade Federal de Minas Gerais)

Singing Silenced Memories: Voice, Territory, and the Politics of Vocal Expression

This paper examines the voice as a territory of embodied memory and investigates how institutional vocal pedagogies and market-driven models contribute to processes of "sung silencing" — a concept developed in this research to describe the normalization and containment of vocal expression. Building upon Adriana Cavarero's philosophy of vocal expression, Roland Barthes' notion of the "grain of the voice," and Diana Taylor's theory of performative memory, the study explores how singing practices are shaped by hegemonic narratives that privilege technical efficiency over affective and situated expressions of memory. By conceptualizing the voice as a dynamic borderscape between body, territory, and historical inscription, the research critically interrogates the processes through which memory is both preserved and erased in vocal performance. Special attention is given to the ways in which popular music education, particularly within Latin American contexts, reflects broader colonial and neoliberal structures that silence plural vocalities and cultural affiliations. Through an interdisciplinary methodology combining critical theory, decolonial studies, and artistic practice, this contribution proposes a reterritorialization of the singing voice as an act of memory and resistance. It invites a reflection on the potentialities of voice to reactivate silenced memories, challenge aesthetic standardization, and reclaim spaces for multivocal identities within contemporary performative practices.

Keywords: Voice as Territory, Memory Performativity, Sung Silencing, Decolonial Vocality, Artistic Research

Bio

Brazilian singer and researcher, PhD candidate in Music at UFMG (Brazil) and visiting scholar at INET-md Lisbon. Her work explores voice, territory, and belonging through Latin American popular singing and decolonial performance practices.

Irene Ros

"It's just the beginning": Ethics and Aesthetics of Performing Memories as an Act of Activism

This paper reflects on a participatory project that employed feminist oral history (Berger Gluck and Patai 1991 et al.) and theatre and performance practice to document and represent memories of the Italian right-wing terrorist attacks (1969–1980). It is estimated that in the 1970s, in Italy, right-wing and left-wing extremists killed 351 people and wounded 768 (Ward 2018). Although the majority of these victims were killed in bombing attacks, the 1970s are referred to as "anni di piombo" [years of the lead], referring to the bullets shot by left-wing terrorists rather than the explosives used by right-wing terrorists. This reference is considered by some historians (Glynn 2013 et al.) to be an attempt to erase the collective memory of right-wing terrorism. The project draws on various articulations of collective memory, such as Sontag's (2004) suggestion to consider it is a "stipulating" (2004), and Kurasawa's (2009) and Tota's (2007) definitions of collective memory as a product of a dynamic activity, an interaction between witnesses and 'audiences' from different generations and cultures. Through conversations with twenty Italian women (the participants) who were not personally involved in the attacks either as victims or perpetrators, the project explores the effects of the spectacularity of the terrorist attacks and their media representation on the participants' memories, drawing on Debord's (1976) concept of the 'Society of the Spectacle'. The participants' memories were used in the creation of three artworks, raising the challenge of ethically representing memory gaps and inaccuracies within the context of a contested memory that has been subject to manipulation, resulting in divided, faulty, and inaccurate recollections by those who witnessed the events, and inaccurate information transmitted to the younger generations. Can performing underrepresented memories "broaden publics' historical consciousness" (Delgado, Kobialka and

Lease 2024, 6), fostering an understanding of the past as a complex network of events that cannot be unequivocally interpreted?

Bio

Irene Ros is a postdramatic mother of two, theatre and performance practitioner and researcher. She holds an MA in Performance Design and Practice from Central Saint Martins (UAL, London) and a PhD from the University of Edinburgh.

Clorinda Galasso (Politecnico di Milano, Design Department); Anna Contro (Università degli Studi di Genova)

The Earth Is a Great Memory: Mnemotopes and Phototextual Practices in Dialogue with Vincenzo Agnetti

The exhibition *La terra è una grande memoria*, “The Earth Is a Great Memory”, held at the Vincenzo Agnetti Archive in February 2025, emerges as a poetic response to theoretical inquiry, engaging with memory, territory, and representation themes. At its core lies an interdisciplinary dialogue between conceptual art, design, and phototextual practice, shaped in close conversation with the legacy of Italian artist Vincenzo Agnetti (1926-1981). Agnetti’s work, where critical theory cyclically becomes artistic production and vice versa, offers a complex and nuanced vision of memory. For him, memory is “the art of forgetting” (Agnetti V., 1969). Forgotten ideas are internalized and transform into cerebral fuel, stratifying within us and within the places we inhabit, both physical and mental (Agnetti, G., 2024). As Agnetti states, memory ultimately “sets our arms and legs in motion” (ibid.). His notion that “the earth is a great memory”, taken from a 1972 interview with *Corriere della Sera*, thus provides the exhibition's title and curatorial framework. In Agnetti’s view, every human gesture detaches from the self and is inscribed into the land as performative sedimentation. Within this conceptual perimeter, the *Mnemofoto* project was conceived. Initiated in 2020 as part of doctoral research in Communication Design, *Mnemofoto* investigates the convergence of place and memory through an interdisciplinary perspective encompassing anthropology, media studies, social sciences, and perception theory. From this emerges the idea of the *mnemotope* (XXX, 2024), a new interpretive model defining the physical-conceptual space where individual and collective memories are layered, preserved and emerge. Created in collaboration with photographer Stefano Scagliarini, *Mnemofoto* is an open, evolving phototextual project that invites

public participation¹. Individuals are asked to recall and narrate personal memory places, emotionally charged sites akin to Bergman's "wild strawberry fields" (1957). In three phases, these places are identified, photographed, returned to the participants, and materialized in portraits in their homes. The result, a series of phototextual triptychs, translates the three-dimensional density of memory into two-dimensional image-text compositions. In the exhibition, these spatial-mnemonic stories became an installation, a shared wall, a sort of topographic mosaic of individual memories, where text and image are mutually interpreted. What was presented is the current state of the Mnemofoto project, a deliberately unfinished work that seeks ongoing resonance between academic discourse and artistic practice, opening new expressive possibilities. Displayed in dialogue with select works by Agnetti, such as *Libro dimenticato a memoria* and *his feltri*, the exhibition frames his poetics as both boundary and interpretive medium. Agnetti's fusion of image and text functions as artwork and meta-commentary, a conceptual caption, guiding visitors with an embedded critical lens. *The Earth Is a Great Memory* becomes more than a title: it is a performative invocation. It invites viewers to consider how memory shapes and is shaped by place, and how artistic practice can excavate, embody, and re-perform memory through images, words, and spatial participatory experiences.

Keywords: Memory of Places, Mnemotopes, Vincenzo Agnetti, Performativity of Memory, Mnemofoto

Bio

Clorinda Sissi Galasso: Postdoctoral research fellow at the Department of Design, Politecnico di Milano. She investigates the communication of memory and its relationship with place, developing the concept of the mnemotope. Author of the volume *Mnemotopes. Designing the Memory of Places* (2024). Anna Contro: PhD candidate in Museology at Università degli Studi di Genova. She holds a Master's and a Postgraduate Specialization in History and Criticism of Art from Università degli Studi di Milano. Her research focuses on public art management in northern Italy during WWII. She works at the Liguria Soprintendenza and collaborates with the Vincenzo Agnetti Archive.

Arthur Braga (University of Aveiro); Gonalo Gomes Ribeiro
(University of Aveiro)

Peripheral Heritage: Collaborative Curation and the Performativity of Memory

This study examines the performativity of memory through the exhibition *Patrim nios Perif ricos*, developed via a collaborative curatorial process with 25 young people from the peripheries of the Recife Metropolitan Region – Pernambuco, Brazil. The investigation employed an abductive approach (Peirce, 1958; Timmermans & Tavory, 2012), alternating between divergent phases of exploratory inquiry—gathering multiple interpretations of what constitutes heritage in peripheral contexts—and convergent phases of proposal refinement and selection, following the Double Diamond design framework (Design Council UK, 2005) and the principles of social co-creation (Manzini, 2015). Through this method, nine works were co-created to displace peripheral narratives and everyday experiences into the museum space, activating communal memories and re-signifying heritage as a living *lieu de m moire* (Nora, 1996). Among these creations are: (1) a participatory mapping of streets without postal addresses, exposing the invisibility of these territories; (2) projections of urban graffiti, transplanting the political and aesthetic gesture of *pixo* onto the gallery walls; (3) sensory installations evoking visual textures and quotidian sounds; (4) tributes to community leaders and to the ritualized religious syncretism in elders’ homes, thereby invoking ancestral memory; and (5) audiovisual installations that employ the metaphor of the cage to interrogate the symbolic confinement of youth in their neighborhoods, alongside a work that gives visibility to trans bodies within these territories. The exhibition’s opening was conceived as a peripheral occupation of the museum, drawing long queues and fostering youth agency by inverting traditional dynamics of institutional exclusion. The experience demonstrates that relocating practices and memories from marginalized territories into formal circuits generates ephemeral materialities reaffirming

collective identities and broadening the understanding of heritage, rendering it a space of action, memory, and social transformation.

Keywords: Collaborative Curation, Cocreation, Peripheral Heritage, Lieu de Mémoire

Bio

Arthur Braga is a PhD candidate in Design at the University of Aveiro, Portugal, where he researches participatory and collaborative design for social and territorial innovation. Operating at the intersection of academia and practice, he is also a curator and exhibition designer focused on visual arts, design, and urban art.

Assunta Ruocco (University of Lincoln)

"Still Angry at 62": Auto-Citation, Performativity, and the Feminist Digital Legacy of Alison Lloyd

This paper examines the feminist digital legacy of the late British artist Alison Lloyd (1954–2024), focusing on how her Instagram practice constituted a performative and self-inscriptive mode of memory-making. Between 2014 and 2024, Lloyd used Instagram accounts @alisonclloyd and @romilly_crescent_docs to remediate analogue photographs from her student days in 1970s Cardiff, actively re-staging her artistic past for contemporary publics. I conceptualise this strategy as auto-citation: a feminist methodology through which women artists assert authorship and visibility by reinscribing their earlier works into current digital discourse. Rather than functioning as static documentation, Lloyd's posts enact a "performative archive", where the act of archiving becomes a live gesture of meaning-making. Through hashtags such as #stillangryat62 and #outofthearchive, Lloyd did not simply post images: she performed a recursive feminist historiography, her work resonating with Rebecca Schneider's notion of "remimesis" (2011). Lloyd's feed became a space where memory, activism, and visibility were co-produced in real time, through iterative acts of self-referencing. Crucially, this paper shifts attention from the artist's output to the responses of those who witnessed it. Drawing on my current research study, 'Alison Lloyd and Social Media', where I have been interviewing her followers and attempting to capture their memories, and affective, political, and personal connections to her posts. These testimonies reveal how Lloyd's auto-citation extended beyond the self, catalysing intergenerational recognition, feminist solidarity, and a participatory co-authorship of meaning. At a time when social media infrastructures increasingly prioritise ephemerality, virality, and algorithmic obsolescence, Lloyd's practice prompts urgent questions: how do we preserve not only digital artworks, but the lived, affective encounters they generate? What might it mean to archive the memory of an artist's feminist approach to digital

performativity as experienced by her audience? By foregrounding auto-citation as both an aesthetic and archival act, this paper contributes to debates on feminist visual culture, performance and memory studies, and digital preservation. It advocates for methodological innovations, such as followers' interviews leading to participatory 'vodcast' archiving, that centre relationality, affect, and witness as integral to feminist legacy-making. Lloyd's practice offers not only a case study, but a provocation to expand how we remember and preserve insurgent feminist lives lived online.

Keywords: Auto-Citation, Feminist Digital Archive, Performative Memory, Social Media Art, Participatory Archiving

Bio

Dr. Assunta Ruocco is an artist and researcher based in Nottingham, UK. Her practice spans painting, social media, writing, and curating; exploring feminist artistic methods, intergenerational collaboration, and the infrastructures that sustain creative practice.

Lais Andrade (i2ADS)

Remembering Peace | Archiving the War: A Performative Fabulation Through Recent Ukrainian Art

This article proposes a comparative analysis of three exhibitions of recent Ukrainian art based on the question: How can the performance of an archive—as an aesthetic repository of war—fabulate peace and the future? Drawing upon feminist methodologies, particularly Donna Haraway’s concept of SF (Science Fiction, Speculative Figures, String Figures, So Far) and Madina Tlostanova’s articulation of decolonial aesthetics, this study examines the Kyiv Biennial (2023), the exhibition Dare to Dream (a collateral event of the 60th Venice Biennial, 2024), and the Ukrainian National Participation at the same Venice Biennial. The main exhibition of the Kyiv Biennial of 2023 took place at Ausgarten Contemporary in Vienna, Austria. For the first time since its foundation in 2015, the event did not occur in Kyiv due to the ongoing Russian invasion. The biennial explores post-Soviet legacies, prejudice against LGBTQIA+ communities within Ukrainian society, and the complexities of remembering peace. In this context, artist Nikolay Karabinovych presented his video *The Story of the City Where Two Colors Disappeared* (2023), in which memories of Kyiv’s vibrancy continuously appear and vanish, embodying the performative dynamics of memory. In *Dare to Dream*, artist Dana Kavelina exhibited the video installation *It Can't Be That There's Nothing That Can't Be Returned* (2022). Through science fiction aesthetics, the work envisions a utopian future in which those killed in wars return to life, engaging memory as a speculative tool to imagine inclusive futures for both human and non-human entities. For the Ukrainian pavilion at the 60th Venice Biennial, artists Daniil Revkovskyi and Andrii Rachynskyi presented a 56-minute archival video documenting the Russian invasion. This archive was compiled from 200 videos sourced from social media platforms, preserving the firsthand memories of violence experienced by witnesses. While each artist employs distinct aesthetic strategies—from Karabinovych’s ephemeral

evocations and Kavelina's speculative futurism to Revkovskyi and Rachynskyi's meticulous archival reconstruction—they collectively foreground memory as both critical reflection and creative intervention. Through these analyses, the research elucidates how Ukrainian artists mobilize collective memory and archival impulses as situated, embodied, and politically engaged practices. Employing fabulation as both a methodological and epistemic tool, artists create speculative, performative spaces wherein trauma and conflict are confronted, questioned, and imaginatively reshaped.

Keywords: Ukrainian Art, War Archival, Biennials, Speculative Fabulation

Bio

Lais Rabello de Andrade is a researcher, currently developing a doctoral project in Art Education (i2ADS-FBAUP), funded by FCT (2023.03235.BD). A collaborating researcher on the project Extreme Sites (CEAA-ESAP). Master in Art Studies (FBAUP), Bachelor in Philosophy (PUC-SP), and Bachelor in Art Education (FAAP-SP).

Cassie Layton (Royal Northern College of Music/The National Archives)

Counter-Archival Performances within the Sri Lankan Diaspora: Sound, Memory, and Refusal

This presentation emerges from an ongoing practice-based PhD in Composition, which explores counter-archival performance as a methodology for enacting “liberatory memory work” (Caswell, 2014) within the Sri Lankan diaspora. Through sound and performance, the research intervenes in colonial archival institutions, reframing state-held records by foregrounding embodied, personal, and diasporic memory as forms of resistance. Situated within a government archive, the project interrogates the structural violence of colonial record-keeping where economic extraction is meticulously documented, but the affective and communal lives of colonised peoples are systematically erased. Rather than viewing archives as neutral repositories, the project approaches them as ideological constructs, shaped by erasure, and open to refusal and creative re-inscription (Tuck & Yang, 2014). A key component of this research is a recent collaborative event of performances involving Sri Lankan diaspora artists, which utilised obsolete Mac software, pixel art, and archival sound to explore the interplay between digital nostalgia and cultural disappearance. The event mobilised audiovisual storytelling and sound-based ritual to create counter-archival performances, reclaiming narrative agency through aesthetic and sonic practices. These interventions investigate how performance practice can act as a mode of “knowing from the inside” (Ingold, 2011), resisting extractive epistemologies and activating memory as something living, performative, and insurgent. The PhD project proposes that “liberatory memory work” (Caswell, 2014) is not merely about recovering the past, but about reimagining how memory is held, shared, and sounded.

Bio

Cassie Layton (Toulip Wonder) is a Sri Lankan–British artist and PhD researcher at The National Archives and the Royal Northern College of Music, whose work reimagines colonial archives through creative, sonic and communal practices of repair within the Sri Lankan diaspora.

Vasiliki Stasinaki (Ulster University)

The Minor Gesture of the Hand: Remembering the Stories of the Exiles on the Islands of the Aegean Sea, Through Their Textile Traditions

National histories often frame stories through grand gestures and monumental narratives, organizing them within a binary structure of victors and vanquished. However, what happens to the nuanced, layered stories of resistance that exist on the margins of these official narratives? What are the processes of remembering and retelling stories that have been systematically undermined by the state? This paper explores how embroidery and textile practices can document, preserve, communicate, and commemorate overlooked stories of resistance in a gestural, quiet, yet persistent and powerful manner. Drawing on Mika Hannula's (2004) concept of the small gesture and Jean- François Lyotard's (1984) notion of little narratives—both of which serve as tools for challenging dominant discourses—I also reference Erin Manning's (2016) theory of the minor gesture, a concept that unsettles normative structures and opens pathways to alternative politics. The focus of this presentation is on remembering and retelling the stories of political dissidents who were exiled to the Aegean Islands during the Greek Civil War (1946–1950), using creative practices, artistic methodologies, and speculative fiction. I will discuss how memory held in domestic environments, anecdotes, and artifacts can challenge dominant historical narratives. And I will refer to a pivotal moment in my research that was the discovery of a family artifact that led me to engage with an extensive archive of handmade objects created by the exiles. In my paper presentation I will argue that the development of textile practices on the islands in daily and collective manner, served as a form of resistance, a survival strategy, and a method of documenting life in exile. Through my artistic process, I have been learning and embodying these traditional textile techniques, engaging my hand in repetitive, meditative work. These processes have become a means of remembering and

retelling stories, transmitting histories through the visual language of stitching. The repetitive act of embroidery has become a space for reflection and tribute, offering a counter-narrative to dominant heroic portrayals of exile. Instead, it celebrates the everyday, enduring acts of resistance. I will conclude by proposing the creation of a fictional archive—one that honours the small yet significant gestures of defiance. Through the extension of exile embroidery techniques, I aim to weave a narrative that highlights resilience not through grand gestures, but through quiet, persistent acts of survival and solidarity—a weaving thread of memory from past to present, with implications for the future.

Keywords: Remembrance, Embroidery, Gesture

Bio

Vasiliki Stasinaki is an artist based between Belfast and Porto and a practice-based PhD researcher at Belfast School of Art. Through her practice she explores how artistic methodologies can probe historical truth, and preserve historical memory, by constructing counter narratives against hegemonic structures.

Hoi Yan Guo (Freie Universität Berlin)

The Memory of Sound: Performativity in Contemporary Music Production

Academically examining a piece of musical work often revolves around a categorisation of musical subject: are we looking at a score, a performance, an event, or an audio recording? Accordingly, the methodology varies. The clarity brought by intentionally identifying the subject of research helps present a rich musical landscape that encompasses diverse practices, each with distinct cultural, social, aesthetic, and even technological meanings. However, overly rigid classification can also obscure the intersectionality of these practices. Performativity, for example, is not exclusive to live performances — it also emerges in the process of producing recorded or sampled work. Likewise, the discourse of playback extends beyond recordings and is rather pronounced in live musical performances. Building on this framework, this research focuses on the performativity of contemporary music production, proposing that the act of producing music—if understood as the poetic orchestration of sounds, instruments, and pre-existing musical materials—embodies a unique performativity of memory. A clear example of this is the practice of sampling in hip-hop and popular music. When melodies and motifs from earlier eras are reimagined, remixed, and rearranged within digital workstations, they not only acquire new sonic identities but also activate and reshape individual and collective memory. How do such processes entangle the past and present? What forms of memory are generated or transformed through production? Sampling provides a starting point for a broader rethinking of music production as a practice of temporal recontextualisation—an active engagement with memory and time that transcends genre. This perspective guides the project's core focus on sound libraries: digital platforms that facilitate the circulation of sound resources for producers and sound designers. These libraries function not only as technical tools but also as mnemonic systems—through naming, categorisation,

and curation, they encode and aestheticise sonic memory. By interacting with these libraries— downloading, renaming, remapping, and embedding sounds into new works—producers participate in a collective process of remembering and reimagining sound. This research explores how these platforms shape the production of memory and identity in contemporary music-making.

Keywords: Sound and Music Studies, Categorisation of Sound, Music Production as Process, Sampling and Reuse, Music Libraries and Archives

Bio

Hoi Yan Guo is an MA student in Music, Sound, Performance at the Institut für Theaterwissenschaft, FU Berlin. Her research explores the integrity of sampling, manuals as scores, and the inaudible labour of music products. She splits her work time between her DAW and a local spāti.

Simone Spagnolo (London College of Music, University of West London)

Remembering Post-Truth: Memories, Musical borrowing and Re-Creation in Mr Baldocci

This paper wishes to discuss the mnemonic role of musical borrowing in Mr Baldocci, a recent music-theatre spectacle for acting pianist, answerphone machine, stereo, and stage props presented at London's LCM Composition Festival, UK. Constellated by a multitude of musical memories, fragments, citations, and interrupted beginnings sourced from the cultivated and popular past (from Stravinsky to Freddie Mercury, from Beethoven to George Michael), Mr Baldocci portrays a nameless man looking for his own identity, which ultimately reveals to be manifold and inconsistent. The many memories, fragments and citations, through poly-stylistic interweaving, draw from collective and individual musical memories to eventually capture a 'liquid identity' and form a metaphorical representation of our contemporary 'post-truth condition'. Mnemonic fragments, in Mr Baldocci, form a dynamic and ongoing construction of a cultural-political identity that – in line with numerous twenty-first century trends – manifests through 'postproduction', genre-fluidity, and post-truth. Aside this cultural dimension, the discussion will consider the process of (re-)creation; a process that joins the performativity of memory and musical borrowing. This latter element stimulates inter-temporal and poly-stylistic mnemonic connections that enable a 'dialectic relationship' (Ballantine, 1984) between the borrowed, manipulated musical citations and the new musico-theatrical context the show unfolds. Mnemonic implications and musical borrowing, here, epitomise that process of 're-writing' and 'morphogenesis' so dear to composer Luciano Berio, who notoriously put forward musical borrowing as a fundamental drive and inherent process of poietic practice. The juxtaposition of musical memories 'opens up onto idealistic worlds where the combinations of past and present make almost anything seem possible – dreams'. However, differently from Berio's

works, Mr Baldocci doesn't disclose a 'dreamy world', but the present, incoherent realm of post-truth, in which objective facts are subsidiary to subjective belief. This proposed paper, ultimately, intends to shed some light onto a new performance work that reimagines the junction between musical borrowing, music-theatre narrative and contemporary identity, employing musical memory(ies) as a powerful agent able to generate a network of dramatic references that construct and reflect on socio-cultural identity. Concomitantly, such a junction also underpins the intersection – so often unconsciously practiced – between co-authorship, re-creation and re-contextualisation.

Keywords: Post-Truth, Musical Borrowing, Music-Theatre

Bio

Simone Spagnolo is a composer and academic whose work embraces a wide range of artistic and scholarly activities. His music is regularly performed internationally, and he has received awards in the UK, USA and Italy. Simone is Associate Professor and Head of Composition at London College of Music. www.simone-spagnolo.com

João Silva (CESEM)

The Construction of Time: Memory and Musical Creation

Memory plays a central role in musical creation, both as a repository of structures, ideas, and techniques, and as a dynamic force through which we evoke and transform these elements in real time. This article explores the role of memory through the lens of my collaboration as a trumpeter on *The Construction of Time*, an album project led by laptop performer and composer Vitor Joaquim. Throughout our work as an exploratory music duo —merging trumpet and real-time electronics — memory takes on various shapes and functions, mediated by the idiosyncrasies of each of our instruments and our individual creative approaches. My academic background as a classically trained musician has cultivated a relationship with memory grounded in music theory and instrumental practice. This learning process has therefore been structured around an analytical memory, involving the recollection of harmonic and melodic patterns, formal structures, and stylistic idioms — essential elements in improvisation. Each note I play becomes a reconfiguration of something previously internalized, reshaped in a new context. This resonates with the concept of audiation (Gordon, 2000), the ability to internally hear, process, and give musical meaning to sounds, even in their absence. In contrast, Vitor Joaquim's self-taught and intuitive approach to electronic music reveals a different kind of memory — one based not on theoretical frameworks but on sensory and tactile relationships with sound. What is remembered are not scales or harmonic progressions, but gestures, textures, and dynamic shifts. His interaction with electronic devices draws from cognitive, auditory, and embodied memory, where muscle memory and sound memory become entangled. These divergent modes of engaging memory are not obstacles but catalysts in our collaboration. While I may gravitate towards melodic lines informed by harmonic logic, he might disrupt that logic entirely, reshaping the sonic narrative in ways that are unpredictable or even unrecognizable. Over time, our methods bleed

into each other: my theoretical thinking becomes more responsive to intuition and chance, while his sensorial approach absorbs elements of formal structure. Here, memory becomes not just individual, but collective and mutable. Rather than functioning as a static archive of the past, it acts as a living agent within improvisation, shaping a music that is equally informed by what we recall and by what we “forget” in the act of creation. This aligns with Rebecca Schneider’s (2011) notion of memory as an ongoing performative act—not something fixed, but something enacted and re-enacted, changing through repetition and context. In this way, the concept of performativity becomes essential: our musical process is not a representation of stored knowledge, but an enactment of memory in flux—reimagined, embodied, and co-created. Performance, then, is not a presentation of the past, but a site where memory happens, shaping the music as it emerges in time.

Keywords: Exploratory Music, Improvisation, Memory, Musical Creation, Performativity

Bio

João Silva is a trumpet player and researcher focused on contemporary music performance. He holds a PhD in Music and Musicology from the University of Évora and a Master’s in Music from the University of Music and Dance Cologne. João collaborates with the Contemporary Music Research Group at CESEM.

Thomas Köhn (Leuphana University Lüneburg)

Auditory Memory Spaces: Remembering through Sound and Music in the Post-Witness Era at the Bergen-Belsen Memorial

With the gradual passing of Holocaust survivors able to provide first-hand testimony, the so-called Era of the Witness (Wieviorka 2006) is coming to an end. In the emerging Post-Witness Era (Popescu and Schulte 2015), new challenges arise for contemporary practices of remembrance. The research project Musical and Sonic Memory Spaces in the Post-Witness Era investigates the roles that music and sound play in shaping memory cultures today. This presentation examines the Bergen-Belsen Memorial through the lens of sound. Drawing on Martina Löw's theory of space as a socially negotiated construct (2018), I introduce the concept of auditory social goods to analytically grasp the sonic dimensions of memorial spaces. The analysis focuses on three key areas: First, the parking lot is explored as a liminal space where expectations of solemn commemoration collide with the loud conversations of school groups, resulting in ambivalent auditory memory environments. Second, the foyer is interpreted as a transitional zone in which everyday sounds persist, while silence is simultaneously enforced—echoing the historical role of silence as a hegemonic and disciplinary tool within museums. Third, the exhibition space itself is examined as a layered environment: on one hand, a large silent hall reminiscent of the ritual of the minute's silence (Ephratt 2015); on the other, intimate microsites where visitors engage with testimony and music via headphones. I argue that media technologies such as microphones, headphones, and music produce private listening spaces that facilitate emotional proximity and intimacy—contrasting with the otherwise distanced, historiographic narrative of the exhibition. This shift is critically contextualized as a relocation of emotion from historical discourse into affectively charged, isolated spaces, thereby reinforcing the dichotomy between the subjective and the objective (Daniel

2014). The aim of the presentation is twofold: (1) to propose an analytical toolkit for examining the auditory dimensions of memorial spaces, and (2) to foster deeper dialogue between Sound Studies, Musicology, and Cultural Memory Studies.

Keywords: Sound Studies, Cultural Memory Studies, Holocaust, Time of National Socialism, Spatial Theory

Session 2

Frederico Dinis (Polytechnic Institute of Viana do Castelo, ID+)

Embodying Memory: The Interplay of Sound, Visual Media, and Site-Specific Performativity in Constructing Transcendent Contexts

Previous research has shown that the interrelationship between sound and visual media, performativity and memory work in site-specific performances emerges as a device for weaving new possibilities for constructing meaning through memory and recontextualisation. This raises a number of discussions about the perception and understanding of performances through technological mediation, and thus necessitates a constant renewal of the perspective of analysis. Considering that the creation of meaning is a collaborative process between the spectator and the performer, approaches related to the development of site-specific audiovisual performances require a (re)positioning of their performative moment, centralising it as a stimulus for the development of dynamic and personal characteristics, in other words as an embodied experience that is not geographically located or dependent on places. The updating of the analytical perspective proposed here is based on a research methodology through artistic practice that promotes the construction of a spatial "self" for the spectator in the live performative moment, rooted in a figurative representation of the memory of places. Places as elements capable of progressively abolishing the distinction between the physical world and the symbolic world, a living space that allows us to glimpse the vastness of its in-between meanings through the production of different contexts in time, without mediation, in order to understand the in-between. Assuming that memory is a continuous performative act, we examine the role of the representation of the memory of places and discuss how this representation can foster the construction of contexts that transcend the temporal through autobiography.

Keywords: Memory, Sense of Place, Re-signification, Arts-Based Research, Autobiography

Bio

Frederico Dinis is an Invited Adjunct Teacher at ESE-IPVC and a Research Fellow at the Research Institute in Design, Media, and Culture (ID+). He holds a PhD in Art Studies – Arts/Drama and Performance Studies from the University of Coimbra. As an artist-researcher, his site-specific research analyses the role of memory in shaping individual and collective identities.

Carolin Ratzinger (Bern Academy of the Arts (HKB), University of Music and Performing Arts Vienna)

Autographic Traces: Music Notation Between Memory, Materiality, and Performativity

Music notation is commonly understood as a means of recording ephemeral sound and preserving musical ideas. However, this paper explores a broader perspective, arguing that notation not only archives, but also produces, mediates and reshapes memory. Operating as a dynamic and performative medium, it is simultaneously a material trace and an interpretative act, situated between past and present. As memory is mutable, embodied and culturally embedded, notation emerges as a materially stable, yet dynamic and generative interface. Central to this exploration is the concept of the trace (Krämer et al., 2007). Notation leaves behind material inscriptions that transcend sonic intentions, embodying gestures, thoughts, identities, and historicity. These autographic traces are not static residues, but operative cues that guide, distort and animate how a piece is remembered, read and performed. Musical notation carries within its material, iconic, and operative dimensions (Ratzinger et al., 2020). It serves the composer as a memory aid—from sketches of ideas to symbols designed for future elaboration. However, it often exceeds standard frameworks, with many composers creating unique signs or visual systems to externalize their sonic imagination. In this way, notation does not merely store thought; it actively shapes future realization. Simultaneously, notation embodies collective memory (Assmann et al., 1983). The use of standard notation reflects a shared symbolic system embedded in musical history, linking practitioners to a community of literacy and practice. Yet graphic and experimental notations question this tradition, expanding notation's mnemonic and expressive scope. In performance, notation becomes a performative act of memory—it engages visual, cognitive, and bodily processes. Composers like Brian Ferneyhough stretch the limits of performers' memory capacities, embedding dense, complex notational layers

into the score as part of the aesthetic. In addition to the theoretical framework, musical case studies of the late 20th century will be presented and discussed in this presentation.

Keywords: Music Notation, Autographic Traces, Communities of Practice

Bio

Carolin Ratzinger is a researcher at the Bern Academy of the Arts (HKB), a performing musician, and a lecturer in flute, music history, and music theory in Vienna; she is currently completing her PhD in musicology at the University of Music and Performing Arts Vienna (mdw).

Vitor Joaquim (Polytechnic Institute of Portalegre, CITAR)

Composing at the Speed of Light

When someone plays a musical instrument, we usually say that they are playing, without meaning that the speech they are performing is their own speech or even a speech created on the spot. The performance may reflect something that has already been composed by someone. And what we hear is then the result of an interpretation, memorized and performed by the musician. The musician, therefore, performs a previously rehearsed (and memorized) composition in which the expressiveness and technical skill are put to the test. This is, in general, the Western musical framework, a framework that is essentially based on the written transmission of the composition, in which memory plays a fundamental role. This class includes, among others, the temporal and ordered succession of notes, as well as the muscle motor memory – arms, legs, feet, fingers – previously subjected to successive repetitions over time. It is therefore legitimate to consider that a considerable part of a score interpretation procedures is subject to various memorization processes. This is especially predominant if we take into account the Western framework. On the other hand, until the appearance of the first recording systems, the written form was the only possible way to preserve and make a composition last in a “safe” way. If someone wanted their work to be able to be “performed with integrity” in the future, they should be careful to use strict writing. As we know, this perspective is very marked in Western erudite culture, but the same does not happen in traditional culture, which usually uses oral and aural tradition to pass on the repertoire from generation to generation. Supported by various regenerative impulses such as the emergence of jazz, John Cage's concepts on experimental music, appearance of recording studios or the valorisation of ethnic music, an interest in improvisation and spontaneity as vital forces of musical expression gradually emerged in the West throughout the 20th century. This interest was accompanied by a detachment from musical writing, along with an interest in discovering the other as a musical being and a potential

for a universal language to be explored. Without borders, different musicians from different parts of the world could dialogue and understand each other. Furthermore, as it was not written, it also did not need to be memorized. The concept of flow in creation expanded and the dimension of the “here and now” (Buddhist principle) was broadened, expanding throughout the West, as a result of a widespread appetite for Eastern philosophies. Being in the moment, in the place and the virtuous acceptance of error, crucial ideas in Cage's concepts of creation, gained new momentum at the end of the 20th century, with the Vienna electronic movement finding in glitch and its unrepeatable nature a source of inspiration closer to Picasso's chaotic principles than to the structuralist and organizational concepts of musical transmission through a score. The proposed article aims to address the issue of improvisation and real-time composition, as a compositional process endowed with very particular singularities, while also demonstrating its potential as a factor of rapprochement between peoples, taking into account its structural aspects: having a variable geometry, functioning in a regime of spontaneous and instantaneous self-regulation, not having a previously determined form, and, finally and consequently, not being dependent on the prior use of performative memory imposed by a score. As Dhomont said in his *Acousmatic Update* (1995), “we confuse the end with what was once the means: because throughout history, music has had only one way to exist – through performance– it has come to be identified with performance”.

Bio

Researcher, electronic experimentalist, sound and visual artist. Deeply engaged in improvised music, gets involved in experimental art by the mid 80's creating for dance, theater, video, installations, and cross media platforms. Graduated in sound and film directing. Has a PhD in computer music.

Deniz Özalpman (University of Vienna)

The Performativity of Memory with Beautiful Audiovisual Content

This ongoing study explores how Serbian social identities in Vienna are shaped by Turkish TV dramas and how these dramas influence the viewers' personal and family memories and identities. It specifically focuses on Serbian individuals living in Austria who consume Turkish audiovisual content. The study analyzes the consumption of Turkish TV dramas by Serbian citizens in Vienna and how it transforms negative historical memories. Participants were chosen based on their habits of watching Turkish dramas through various platforms. Ethnographic interviews revealed that viewers began using old Turkish words and adjusting their communication as a result of the dramas. The research highlights how visual memories and linguistic nostalgia are important in understanding memory and identity. Critics argue that past scholarship has overlooked the significance of audience reception and consumption in shaping identities during and after the Empire (Benwell et al., 2012). The interaction with Turkish dramas allows viewers to build cultural connections and communicate with their ancestors. Negative historical memories previously held by viewers can be replaced with vivid memories formed through long-term viewership of these dramas. Suggestions are made for expanding theoretical concepts of linguistic nostalgia to capture these influences better. Through linguistic nostalgia, the study is intensely focused on how and why people adjust themselves during conversation, as well as what the social consequences of such adjustments are (Muir et al., 2016). The current body of literature suggests "media texts may work as triggers for nostalgia" (Armbruster, 2016: 69). As Aleida Assmann explains "the radius of individual memory expands" to such an extent that it encompasses several generations (Assmann, 2006: 26). The present analysis of media memory is situated within the boundaries of personal memories and family memories that become blurred (Assmann, 2006: 206). With reference to Karl Mannheim who

called this "Generationengedächtnis" [generational memory], Armbruster (2016) argues that this development from individual memory to collective memory becomes particularly evident in media memories. The research emphasizes the social implications of adjusting language and memory through media consumption, indicating that Turkish dramas play a crucial role in connecting individuals with their cultural heritage while reshaping their identities in a new context and European setting.

Bio

Deniz Özalpman earned her PhD from the Department of Communication at the University of Vienna in 2018. Currently, she is an independent researcher affiliated with the University of Vienna, ozalpman@gmail.com. Her scholarship involves transnational television, audience reception and cultural studies.

Rachel Gippetti (University of Plymouth)

Performing BRCA2: Deconstructing and Reconstructing a Tradition of Illness

This paper disseminates my current doctoral project BRCA2: A Living Voice which uses autoethnographic multi-modal art practice, incorporating poetry, sound and performance, to explore my experience of carrying a BRCA2 variant. BRCA variants are genetic mutations that predispose carriers to breast and ovarian cancer. These variants are found in those of Ashkenazi Jewish decent, of which I am, at a percentage of 1 in 40, as opposed to the general population for which it is approximately 1 in 400 (Centers for Disease Control and Prevention, 2023). Through a feminist lens, the project explores the experiences of living with genetic knowledge; risk reducing surgical interventions including double mastectomy and total hysterectomy; bereavement; distinct but overlapping facets of genetic and cultural inheritance; and challenges notions of linear temporality (Baraitser, 2017; Riley, 2020). Carrying a BRCA2 variant, while a biological phenomenon, is a rich site of enquiry that sits between illness and health, permeating deeply through and beyond the sciences. I am within the first generation of people to have this genetic knowledge and capturing the nuances of the embodied, emotive and imagined qualities of this experience, through the dynamic lens and inquiry of arts practice, has transformed how I relate to my ancestry, my body, bereavement, and systems and notions of care. The experience of BRCA does not begin and end with my own temporal experience, but stretches back to before the 12th Century (Brace et al., 2022) and forward into my two daughters' generations and beyond. Using home-recorded cassette tapes from my personal archive, I integrate the sounds, voices, prayers, and music of the past with the present moment and create sonic artefacts to be accessed in the future. The performance of the work reimagines a coming-of-age ceremony and embodies and enacts a new tradition to pass on to future generations of BRCA variant carriers – one that honours the experience and,

importantly - breaking with the tradition of illness - exists beyond a medical context.

Keywords: (De/Re)construction, Temporality, Care, Inheritance, Tradition

Bio

Rachel Gippetti is a multimodal poet and recipient of a doctoral studentship from the University of Plymouth, UK. She was shortlisted for the Bridport Prize for Poetry in 2022 and is the author of two chapbooks, *Birthright* (2016) and *When Everything was Red and Eaten* (2023).

Gilbert Calleja (University of Malta)

Dissensus, Polyvocal Ethnographic Storytelling and the Representation of Mediterranean Fishers and Coastal Communities

This paper examines the relationship between memory, non-fiction storytelling, and the narration of fishers' lives, maritime identities, and coastal communities in the Mediterranean. Drawing on Jacques Rancière's notion of dissensus, the author reflects on his long-term ethnographic engagement with a family from Marsaxlokk, a small fishing village in the southeast of Malta. Dissensus is here understood as a disruptive position and is discussed in relation to the 'outsider' status often attributed both to the ethnographer and to the fishers themselves. On one hand, the increasing attention brought by recent studies to the disconnection between the participant-observer and the people or situations they work with. On the other hand, fishers continue to be perceived as outsiders—rogue actors who exist on the margins of the established social order. Rancière's discourse on the "distribution of the sensible" and his concept of dissensus provide an inherently inclusive and polyvocal framework for storytelling. This informs his articulation of non-fiction storytelling—or, the ordering of the real through creative experimental practices—offering a productive theoretical perspective through which to analyse the encounter between these two "outsider" positions: the researcher and the fishers. This paper situates this analytical model in relation to Rancière's articulation of the film-thing, as discussed in *Aisthesis* (2013) and *Film Fables* (2006). It also brings into dialogue experiences documented in *The Nights of Labor* (1981), and the unpublished private writings of Joseph Abela, patriarch of the fishing family with whom the author has been working for the past twelve years. The author argues for the necessity of complex, multimodal forms of storytelling in conveying the lived experiences and tacit knowledge that define fishers and their communities.

Keywords: Dissensus, Ethnographic Storytelling, Mediterranean, Fishers

Ulara Tamura (Kanazawa University); John Wells

Remaking Negative Social Memory: Nomadic Mobility as Performance in Contemporary Yörük Cultural Events in Türkiye

This paper examines the process by which negative social memory associated with nomadic pastoralism of the Yörük people in Türkiye is being transformed through the performance of contemporary cultural events. This collaborative presentation by a cultural anthropologist with long-term fieldwork experience in Türkiye and a filmmaker/multimodal anthropologist synthesizes participant observation and audiovisual output with theoretical concerns grounded in the relationship of social memory, the body, and digital media inscribing practices (Connerton 1989). Historically, the Yörük, a nomadic group in the Republic of Türkiye, have practiced a transhumant lifestyle, seasonally migrating with their goat and sheep herds in search of suitable pasture and water resources. However, their mobile way of life faced increasing challenges in the modern era due to stricter state forestry regulations and the expansion of settled agricultural land. Their migrations were often fraught with difficulties, including frequent fines imposed by officials and complaints from villagers leading to lawsuits over alleged damage to farmland by their livestock. Consequently, the Yörük have long endured the stigmatizing stereotype of being "smelly, backward, and vulgar" people, perceived as being closer to animals and lacking permanent dwellings. But the socio-political landscape around Yörüks in Türkiye has undergone significant transformations in the past 10-15 years. In an era of global heritagization, Turkish society has rediscovered its Turkic nomadic roots. The dwindling Yörük population is now being represented as the "pride of our traditional culture," leading to a proliferation of Yörük cultural associations and festivals across the country. This paper demonstrates how the very process of Yörük migration with livestock – once carried out in a state of heightened tension and risk of conflict – has transformed into festive parades and other events

commemorating a positive, "Yörük of the past," televised and lauded as Turkish traditional culture. Often accompanied by their children and grandchildren, these performers, self-proclaimed Yörük, ride on camels and dance as the bodies of camera-wielding audiences and media professionals move with the procession, recording, incorporating and inscribing (Connerton 1989) the social memory of a reinvented Yörük "traditional culture." As Schechner (1985) emphasized, any kind of performance must be repetitive and this repetitiveness would embrace gaps which may lead to the creation of new cultural meanings.

Keywords: Pastoralism, Performance, Multimodal, Social Memory

Bio

Ulara Tamura: Anthropologist and associate professor at Kanazawa University. Ulara TAMURA has conducted her fieldwork mainly in Türkiye since 2003. Her research interests are in transformation of traditions, the human economy, and methodology of ethnography. John Wells: Lives and works in Kanazawa, Japan. John Wells (also known as Can Tamura) is an artist, filmmaker, and audiovisual anthropologist. Working primarily in Japan, Türkiye, and Mongolia, he makes experimental documentary films that explore the intersection between ethnographic film and art.

Laima Nomeikaite (University of Agder)

Street Art, Heritage and More-than-Representational Memory

In recent years, the academic literature has increasingly engaged with various heritagization aspects of street art and graffiti, addressing topics such as: place-making and identity, archaeology, digital heritage and photo documentation, and street art heritage management and conservation. Despite these developments, the field of heritage studies has not yet sufficiently explored the relationship between street art, heritage and performative/embodied memory. In response, I adopt a more-than-representational approach to street art heritage research, emphasizing its relationship to memory. In the context of heritage and memory, the theory emphasizes embodiment, proposing "that our engagements with heritage spill out beyond representation, with memories being remembered and moving through our bodies, where they are expressed once again and come to affect ourselves, other bodies and other representations" (Waterton and Watson, 76). Subsequently, I will present two embodied narratives: one examining the visual artworks of Jad el Khoury, exploring the ways in which his engagement with memories of war has enabled collective healing processes through art; and a second focused on the performative memories and meanings embodied in two stencils by the street artist Argus.

Keywords: Street Art, Heritage, More-than-Representational Theory, Performative Memory

Bio

Laima Nomeikaite is an associate professor at Department of Global Development and Planning, University of Agder, Norway. Her work focuses on the intersection between arts, street art, heritage, the city and space/place. She is co-author of the anthology 'Arts, Heritage and Performative Politics'.

Melanie Unseld (University of Music and Performing Arts Vienna)

Remembered and Performed Fe/male Lives: Charlotte Salomon, Alma Mahler, and Orlando as Central Figures on the Operatic Stage

In recent operas, the biographical plays a strikingly significant role. Specifically, these works focus on historical figures, with operas being written about their lives or particular episodes from them. This is not a new phenomenon—since the 18th century, historical individuals have repeatedly served as subjects for operatic works (see <https://uol.de/musikgeschichte-auf-der-buehne/datenbank/suche>). What is particularly noteworthy at present, however, is the emphasis on bringing women's biographies to the stage. This presentation takes this phenomenon as a starting point to discuss questions of performativity and biography. The selected works for analysis are "Alma" (libretto: Ido Ricklin / composition: Ella Milch-Sheriff, world premiere: 2024 at the Volksoper Vienna); "Orlando" (libretto: Catherine Filloux and Olga Neuwirth after Virginia Woolf's novel of the same name / composition: Olga Neuwirth, world premiere: 2019 Staatsoper Vienna) and "Charlotte Salomon" (libretto: Barbara Honigmann / composition: Marc-André Dalbavie, world premiere: 2014 Salzburg). Methodologically, the presentation draws on gender-based (auto)biographical research (Watson/Smith, 2024), musicological memory studies (Unseld, 2025), and concepts of (queer) temporality (Halberstam, 2005). The biographical is understood here as a moment of remembrance: by staging women's biographies as operas, they are woven into cultural memory (Assmann, 1999; Erll 2011). At the same time, in the three selected works, the composers' treatment of temporality exists in a tense relationship with the biographical narrative structure of the libretto. Central to the discussion is also the question of how gender influences the mode of representation, with attention paid to the text (libretto), the music (score), and the staging (of the world premieres). Overall, this presentation positions itself as a musicological contribution to the topic "(Auto)Biographies, life writings and

trans-temporality(ies)”. In this sense, music is understood as a performative phenomenon, better understood as a phenomenon of acoustically shaped and perceptible temporality. Therefore, music is being considered as a temporal and performative art form, which engages memory by referencing what has already been heard, a quality that composers can deliberately utilize to render remembrance an audible experience.

Bio

Melanie Unseld studied musicology, German language and literature, philosophy, and applied cultural studies in Karlsruhe and Hamburg. She is Professor for Musicology at the University for Music and Performing Arts Vienna. She has published “Musik und Erinnerung. Ein Studienbuch”.

Constantin Georgescu (University of Arts Linz)

'Three Studies on Sappho': Memory, Gaps, Transmediation

Memory constructs subjects and seeks to fill gaps. It generates habits while fearing fragmentation. Art, conversely, though embedded in cultural content and established practical knowledge, creatively engages with gaps and fragmentation as opportunities for rhizomatic associations and divergences. Dance practices maintain a complex relationship with memory, primarily due to the intertwined nature of the human element and the materiality of choreographic work. Phenomenology proposes a possible framework: the first retention (memory) refers to the intentional perception of 'now', informed by the just-passed retention while projecting toward the future as protention, a short-term temporal synthesis. In addition to supporting the acquisition process of skills and choreographic materials, this framework can also function as a tool for speculation, divergence, and invention. The secondary type of retention refers to memories that can be recollected. For a dancer, this pertains to the already embodied movement sequences or practical skills that can be recalled and performed. Bernard Stiegler proposed a tertiary retention, which is externalized and transmitted through tools and techniques. Stiegler considered tertiary retentions as "mnemotechnical exteriorization of secondary retentions which are themselves engendered by primary retentions" (Stiegler, 2010, p. 9). Dance relies heavily on tertiary elements, such as transmitted choreographic materials, movement techniques, performative contexts, or scores. Yet it generates difference through transmediation from and into other media (Klein, 2020, p. 364). So, what happens when the source material is neither choreographic in nature nor intended to be experienced as a live dance performance? 'Three Studies on Sappho' is a transmedial engagement with texts written by the Greek poetess Sappho (Carson, 2002) and presented as a video dance work. Each of the three studies employs different methods of engagement. The first utilizes the

text as prescriptions for movement that generate qualitative and conceptual responses. The second applies the 'surfacing approach,' a generative method in which the book is regarded as a choreographic object and an extension of the body. The third adopts book annotation techniques (marginalia), albeit translated into choreographic actions in a video format. 'Three Studies on Sappho' challenges a stable relationship with time and memory. Ann Carson's book contains fragments of Sappho's poems, whose manuscripts are lost, damaged, or incomplete. Meanwhile, the video work based on it is an edited and re-framed composition of choreographic elements performed through corporeal mediation. The interaction between text and body is fragmentary and asynchronous in its attempted translations and interpretations. The gaps and fragments of the artifacts and practices of engagement reveal the unstable nature of tertiary retentions, from the poems of Sappho to the abstraction of corporeal performance in the video mediation. The limits of translatability from text to dance result in divergent gestures and rhizomatic memories, stored as new digital retentions materialized as a dance video. This paper presents a case study on practices and artifacts that relate to and diverge from multiple temporal references. In addition to serving as a methodological report, it contextualizes dance and artistic practices within theoretical fields and articulations.

Keywords: Process, Re-Creation, Re-Contextualization, Retentions, Transmediation, Dance

Bio

Constantin Georgescu is a Romanian choreographer, researcher, and video artist. He holds an MA in dance pedagogy and is currently a PhD candidate at the University of Arts Linz. Constantin lectures presently on Artistic Practices at the MA Studies of Dance Institute at Bruckner University in Linz.

Bruno Forment (Orpheus Instituut)

Collapsing Presentism Through Music: The Cabinet as a Mnemonic Curio Machine

In the fourth book of *Gargantua and Pantagruel*, Rabelais describes how Pantagruel encounters thawing sounds of a long-past battle—sonic relics frozen in time, now melting back into audibility. This phantasmagoric scene encapsulates a deep and enduring desire to reanimate the past through sound. Though generally disregarded, if not disavowed by those who cherish it, this desire underpins various modes of musical cryonics and defrosting: tribute bands, early music and HIP, retro styles, hauntology, ‘vintage’ instruments, and AI voice cloning. However, surrounded by an excess of digital recordings, we risk losing the sense of historical depth that once animated sonic recollections. This paper introduces *The Cabinet*, a live electronics setup and practice-based research project that seeks to generate historical experiences through the interplay between archived sounds and temporarility. Inspired by Baroque art cabinets (*Kunstschränke*)—ornate repositories of rare objects staged in theatrical, ritualistic displays—*The Cabinet* operates as both metaphor and method: a curated space where digitized shellac records, archival sounds, and original recordings are assembled, recombined, and revealed in real-time. Drawing on theories of temporality, memory, and sonic hauntology, this project proposes an alternative to the presentism that dominates contemporary performance culture. By reimagining the musical studio as a twenty-first-century studiolo, and by reinscribing digital performance within visual and performative logics of the early modern cabinet, *The Cabinet* opens a space for artistic practice that stages its traces—its fractures and residues—as a way to reclaim slowness, narrative duration, and temporal resonance in music today.

Keywords: Sound Archives, Artistic Research, Historical Experience, Temporality

Bio

Bruno Forment is the principal investigator of the Resounding Libraries research cluster at Orpheus Instituut. He is the author and editor of seven books, the last of which, *Performing by the Book? Musical Negotiations between Text and Act* was published by Leuven University Press in 2024.

Session 3

Magdalena Fuernkranz (University of Music and Performing Arts Vienna)

Recreating Refractions of Bob Dylan: Cat Power Sings Dylan, The 1966 Royal Albert Hall Concert

On her live album *Cat Power Sings Dylan: The 1966 Royal Albert Hall Concert* (2023), Cat Power (Charlyn Marie Marshall) recreates Bob Dylan's concert at the Manchester Free Trade Hall in May 1966, which was bootlegged and mistakenly labeled as having been recorded at the Royal Albert Hall. Cat Power reenacts Dylan's set that was controversially discussed due to the artist's switch to electric instruments half-way through. Cat Power's recreation of Dylan's show received reviews that challenge the ideas of memory as a territory under construction in reenactments. *Exclaim!* summarized that "Marshall's embodiment is largely faithful, even reverent, to Dylan's interpretations, except on the occasions that she injects a little subversion into the setlist [...] [the album] showcases Marshall as devotee, student and messenger". *The Line of Best Fit* discovered there to be "no revisionist re-interpretations to irk even the biggest Dylan purist" even though Cat Power's "steadfast adherence to the original 1966 arrangements can also seem like a missed opportunity to dust off the classics". As a woman performing Dylan's songs, Cat Power could have changed the lyrics to sing from a female, or rather feminist, point of view, but she refused because she "wanted to present the album in a sort of protected manner", as close as possible to the original. The singer's statement can be applied to the various dimensions of processes of re-contextualization, her recreation of Dylan's album offers an opportunity to encounter ideas of authentic cover versions. Accordingly, the album enables the analysis of Cat Power's promise of protecting Dylan's memory by examining the singer's sociocultural authenticity and the sharing of common values, especially regarding her and her listeners appreciation of Bob Dylan, Power's personal authenticity in the process of recreating the 1966 concert and

the emotional authenticity by observing the voice on the record as well as the gestures and facial expressions in live performances.

Keywords: Reenactments, Gender Politics, Folk Music, Liveness, Staging

Bio

Magdalena Fuernkranz is a Postdoctoral Fellow at the Department of Popular Music at the University of Music and Performing Arts Vienna. Her recent research has focused on performativity, gender and intersectionality in pop and rock music, Austrian music scenes and New Jazz Studies.

Sio Pan Leong; Sam I Leong (National Taiwan University of Arts)

'Beyond the Tourist Gaze': Artistic Practice as a Site for Enacting Eclipsed Memories of Macau

This paper arises from an artist–researcher collaboration, developed through a sustained exchange around the visual artist’s recent artworks on her hometown Macau— Rainstorm Warning Series (2025, oil pastel on paper; see Example 1). With this body of work, the artist seeks to “evoke shared memories of life in Macau among specific communities,” while also inviting broader audiences to perceive Macau “beyond the tourist gaze.” In this paper, we bring the artist’s first-person insights into dialogue with the researcher’s critical analysis in a co-exploration of how the artistic practice behind Rainstorm Warning Series could be positioned as a site for performative memory. We begin by discussing how the artist’s creative process—conceived through archival research, photography, and oral histories gathered during her fieldwork—enacts what Alison Landsberg (2004) terms prosthetic memories: affective, embodied connections to a past the artist herself did not directly live through but came to relate to via mediated experiences. Turning to a close reading of the paintings, we then demonstrate the ways in which the motif of “rainstorm”—which the artist originally invoked to mark moments when Macau’s tourist bustle subsides—also operates structurally in the paintings’ memory work. Central to this reading is the way the downpour, by blurring the legibility of cityscapes, simultaneously renders more perceptible a range of otherwise overlooked objects that are nonetheless intimately tied to the local life of Macau—such as street signs, striped tarpaulins, exposed wiring, metal railings, and so on. We suggest that it is through this tension between concealment and disclosure that these quotidian objects transform into lieux de mémoire or “places of memory” (Nora, 1989), which invite viewers into embodied acts of (prosthetic) remembering, fostering empathetic and imaginative connections to forgotten facets of Macau. Ultimately, we argue that the Rainstorm Warning Series, by re-inscribing eclipsed narratives and

experiences into the present, functions not only as cultural counter-memory but also as a timely reclaiming of Macau-ness—as many characteristic elements of the city are rapidly being effaced by ongoing urban transformation and commodification.

Keywords: Macau, Prosthetic Memory, Lieux de Mémoire, Counter-Memory, Artist–Researcher Collaboration

Bio

Sio Pan Leong is a musicologist, cultural studies researcher, and thereminist, and serves on the committee of the Macau Musicological Association. He earned his PhD from the University of Edinburgh and has published in leading journals, including *Nineteenth-Century Music Review* and *Music & Letters*. Sam I Leong is a visual artist from Macau specializing in mineral pigment painting. Her work explores intersections of memory, place, and identity through field-based research. She has received multiple scholarships and is pursuing an MFA in Fine Arts at the National Taiwan University of Arts.

Cristina Domínguez-Iglesias (University of Porto)

From Text to Experience: Reading Clubs as Practices of Shared Memories

Reading clubs have emerged as significant spaces for the construction of collective memory and the strengthening of shared experiences among readers. Beyond promoting a love for reading, these communities foster the sharing of interpretations, emotions, and personal experiences, contributing to creation of human collective experiences, development of reading identities, critical and social skills and organic memory flux improvement. The practice of shared reading, often mediated by libraries and educational institutions, enables participants to engage in meaningful dialogue around literary texts, reflecting on contemporary themes and life experiences. This interaction fosters not only textual comprehension but also empathy, critical thinking, and social cohesion. Studies have shown that participation in reading clubs may reduce feelings of isolation, particularly in academic settings, by creating a sense of belonging and community among members. Moreover, the sharing of reading experiences contributes to the formation of collective memory. This fact contributes to the formation of a more empathetic and participative academic culture. In a digital age dominated by rapid information consumption and increasing disinformation, reading clubs offer a pause for slow reading and meaningful debate. These spaces can act as “safe places from digital mass consumption”, promoting digital disconnection and critical engagement with technological, social and political issues through literature. Thereby, reading clubs play a crucial role in promoting shared reading experiences and constructing collective memory, contributing to participants’ personal and social development. By fostering dialogue, empathy, and critical thinking, these reading communities strengthen social bonds and support a more diverse and enriched culture of intellectual thinking.

Keywords: Bookclubs, Shared-Reading, Collective Memory, Digital Disconnection

Bio

Cristina Domínguez-Iglesias is a librarian at ESE-IPVC and a PhD candidate in Communication and Information at Porto University. She researches the impact of digital technologies on students' attention, critical thinking, information and media literacy, and book clubs in higher education.

Nitendra Singh (IIT DELHI); Aneesha Sharma (IIT DELHI)

Rediscovering the Experiences: Exploring the Interplay of Memories within Photographs and their Creation

Capturing and viewing photographs is the practice of individuals performing to archive and relive memories through visuals. These personal memories influence our experience of photographs while viewing and giving context to available or missing visuals. Hence, memories might be a dynamic tool for enactment by complementing the personal narratives about an event, person, place, or thing. The insights and experiences tied to these memories can enhance personal understanding of the subjects linked to the photographs, provoking self-reflection. Initially, Individuals desiring a visual portrayal of personal memories by taking photographs undergo a process to establish the presence of their existence and traces. Further, viewing those photographs becomes a visual medium to provide experiences of space and time in a miniature form of authenticity, guided by memories. Therefore, those memories may emerge as an instrumental process of searching, selecting, and capturing concrete traces relevant to particular subjects and their experiences within the memory framework. The present study aims to investigate the role of personal memories in reviving lost and unaccounted experiences by combining old and recently clicked photographs. The research entails a self-phenomenological approach that explores and examines firsthand narratives recorded during engagements with recently clicked and old personal photographs about a specific memory. This phenomenological methodology will examine creating, archiving, viewing, and experiencing processes by facilitating a comparative analysis of memory and its recreation through comparing photographs. Additionally, the data used to create a personal narrative map were analysed using interpretative phenomenology. The objective of this study is to deepen our understanding of how personal memories can expand our comprehension of experiences beyond visual representation. Moreover, the research seeks to explore the type of

engagement with personal photographs that may evoke and unearth a spectrum of emotional responses, including nostalgia, sorrow, joy, and trauma, adding layers to those experiences. The research question is how the two dynamic methods of capturing and experiencing photographs contribute to understanding personal memories and vice versa.

Keywords: Personal Memories, Experiences, Photographs, Autobiography, Phenomenology

Bio

Nitendra Singh is currently pursuing Ph.D. in Department of Design from Indian Institute of Technology (IIT) Delhi, India. He has an interest in photography, philosophy, narratology, and cultural studies. His area of research is in understanding the relationship between photographs, emotions, narrative, and sensory experiences through a phenomenological approach. Aneesha Sharma is the Associate Professor Former Head, Department of Design, IIT Delhi. She has founded the Experience Lab at DoD, IIT Delhi, which focuses on research in the areas of Arts, Design, creative experiences, culture, and cognition.

Karina Rocktaeschel (Freie Universität Berlin)

Towards a political theory of resonance: On performative practices of remembrance for a pluralistic democracy

Germany has long been a key country in the development of a public memory culture shaped by the legacy of the Holocaust. However, the current socio-political climate reveals ongoing struggles to recognize and sustain a pluralistic memory culture that fully acknowledges the diverse narratives of a post-migrant society. What theory of remembrance and performativity is needed to give full attention to lives in a pluralistic democracy? How do performative practices negotiate memories and contribute to shaping a pluralistic democratic culture? In this paper, I propose to think with the concept of resonance as a critical framework to theorize the performative dimensions of memory within contemporary theatre and performance practices in Germany. Resonance creates performative spaces in which plural memories are brought into contact with bodies that carry, hold, and extend the past into the present. Theatre and performance can create such spaces of resonance: initially situated environments where memories are negotiated through embodied practices and unfold in encounters with responsive audiences. I conceptualize spaces of resonance as performative sites where memories are not simply represented but activated through processes of echo and reverberation. These spaces are not limited to the stage but extend into broader societal debates, transforming memory into a political act. Far from merely repeating or reenacting past events, spaces of resonance enable transformations, overlaps, and entanglements of memories. They serve as aesthetic and political arenas where dominant mnemonic practices are challenged, marginalized perspectives are made visible, and collective processes of negotiation and belonging are fostered. Spaces of resonance also highlight the vulnerability of memory itself: it can be contested by dominant narratives, it may offer perspectives that remain unrecognized, and it can even be

contradictory. Yet this is precisely what remembrance entails – not a single authoritative account of the past, but a multiplicity of voices seeking resonance within society. In this way, the remembered past is never static, but must be continuously reworked – particularly in relation to traumas and grief, collective memory politics, and questions of democratic inclusion. Thus, the performative practices emerging as resonance gain political significance by treating the articulation, distribution and performance of memory not as a closed act but as a living, socially vital democratic process. Drawing on my postdoctoral research project, I will outline the importance of resonance and its relevance for understanding how contemporary artistic practices contribute to a pluralistic society. I will present selected examples from my research corpus – including performances addressing right-wing terror, (post)colonial legacies, and queer-feminist grief – to illustrate how these works enact memory as a performative, participatory, and collective practice. I argue that theatre and performance not only process historical traumas but also actively shape democratic futures by staging memory as a space of encounter, contestation, and mutual transformation.

Keywords: Remembrance, Performativity, Resonance, Pluralistic Democracy, Memory Politics

Bio

Karina Rocktäschel is a scholar in theater and performance studies. She completed her PhD on care practices in immersive performances at Free University Berlin where she worked at the CRC 1171 Affective Societies as researcher. Karina is currently a postdoctoral researcher in the Department of Theater and Performance Studies at Ruhr University Bochum. Her research focuses on performative practices of memory culture in Germany, alongside her teaching in the department.

Goran Petrovic Lotina (Ca' Foscari University of Venice, Sciences Po Paris, UCLouvain)

Community-generated Memory and Political Identity(ies): Student Protests in Belgrade as Sites of Collective Transformation

This paper examines how community-generated memory and political identity(ies) emerge and evolve through student protests in Belgrade (Serbia) across three pivotal moments: 1968, 1996, and 2024. Each protest wave not only resists specific instances of authoritarianism, corruption, and systemic injustice but also constructs collective memories that redefine political subjectivities. In 1968, student protests in Yugoslavia resonated with global movements challenging entrenched power structures, creating a shared memory of dissent against centralized authority. In 1996, mass mobilizations against electoral fraud fostered new forms of collective identity rooted in democratic aspirations and strategies of disruption. In 2024, amid a profound political crisis tied to corruption, protesters are generating innovative, decentralized forms of organization and engagement, marking a shift toward more horizontal and participatory models of democracy. Through performative tactics that blur activism and art, protest spaces become arenas for creative encounters where diverse social groups forge new political imaginaries. Drawing on theories of performance, social movements, and democracy, this paper situates Serbia's student-led protest performances within broader transnational struggles, suggesting that these movements/choreographies act as laboratories for agonistic democratic practices. It argues that the cumulative memory of past protests informs current political identities, shaping both the possibilities and the limits of transformative political action today.

Keywords: Community-Generated Memory, Collective Identity, Student Protests, Agonistic Choreography, Belgrade

Bio

Goran Petrović Lotina is a scholar exploring the intersection of performance, politics, and theory. He teaches at Sciences Po Paris and UCLouvain and is a researcher at Ca' Foscari University of Venice. His books include *Choreographing Agonism* (2021) and *Performing Left Populism* (2023).

Jonida Sela (University of Arts)

'Lule Sajza': Dictatorship Repression and Sufferance as a Documentary Performance

Dictatorship regime in Albania started during 1945 and ended in 1991. During that period many people were imprisoned, murdered and declared Enemy of the People. Also, as part of their ideology, they created working camps. One of them was Tepelena camp which was active during 1949-1954 and hosted more than 1400 people, and 550 children forced to live under aggression, hunger, lack of hygiene and medical needs. Analyzing and talking about dictatorship and dictatorship crimes is still a challenge for Albanian reality, that is more focused on reaching democracy without getting to know the past. Performances about memory are not so present and with the creation of special NGO, focused on dictatorship crimes and democracy development, the engagement of artists from the independent stage started to arouse. One of these cases is "Lule sajza" (Sajza Flower). 'Lule Sajza' is a documentary performance based on the stories of survivors from Tepelena camp, what they lived, what they saw, what they heard from their inhuman stay there. These stories were adapted to create a performance structure and then staged as a documentary show at the Experimental Theatre "Kujtim Spahivogli" of Tirana, Albania. The stories were interpreted from three actresses under the leading of Endri Çela, as a director. In this article we will try to speak about the repressive models of Albanian dictatorship, the lack of ways in which memory can be performed and the case of 'Lule Sajza' as a model in which facts can be taken from the history in order to create a medium.

Keywords: Dictatorship, Memory, Theatre, Performance

Bio

Jonida Sela, is a scholar and "Voice trainer" at the University of Arts, Tirana. In 2019 finished her Ph.D. studies in Ethnology and Folklore on calendric rites. She teaches "Voice training" at the University of Arts, Tirana since 2008.

Jeannine-Madeleine Fischer (University of Konstanz)

Ancestral Transtemporality in Activist Performance

The brutal history of land dispossession, which merges into the ongoing crisis of spatial apartheid, makes contemporary land activism a very dangerous field in South Africa: Activists' efforts to redistribute land to the marginalized collide with economic, elite and neo-colonial interests. The struggle for land justice consequently claims activist lives on a regular basis. Fallen comrades, however, are not conceived of as dead, they have rather transformed into activist ancestors and thus changed their modes of being in the world. Adding to the biologically defined lineage, activist relations among the living create a second set of spiritual family ties and transgress common dichotomous notions of 'personal' and 'collective' forms of affective, political and temporal belonging. A turning back to those who came before is inextricably linked to throwing oneself and one's political aspirations confidently into the future. Cultivating a reciprocal relationship, the ancestors are imbued with agency and continue to play a central role in contemporary political struggles. The porous boundaries to a past which has never been over enable activists to move through memorial repertoires that re-inform and reshape their political performative practice. Informed by local cultural notions of ancestral care and spiritual custom, activists powerfully engage with their political ancestry. Activist commemoration is thus more than remembering: memories become a transtemporal site of power and a medium for ancestral agency. Based on my ethnographic field research among South African land activists, I discuss how ancestral care is reimagined and politicized through public performance including sonic and visual enactments.

Keywords: Ancestral Care, Activism, Transtemporality

Bio

Jeannine-Madeleine Fischer is a cultural anthropologist and postdoc researcher at the University of Konstanz. As part of the interdisciplinary research group "Traveling Forms", her current project focuses on performative articulations of political resistance among land activists in urban South Africa.

Per Roar (Oslo National Academy of the Arts)

Dancing Transtemporally - Performing Shared Memory

Dancing transtemporally – performing memory is a presentation of an artistic research project that addresses feelings of despair, powerlessness, and political fatigue caused by witnessing current violent conflicts, suffering, and crises without knowing how to change the situation. The project explores choreographic strategies to counter and resist the structural violence of the prevailing political narrative and its new arms race. This project is part of an ongoing choreographic enquiry into performative memory work. The project artistically draws on Anna Halprin's understanding of the transformative (Halprin, 1995), Yoko Ono's consistent artistic engagement for peace, and various photographic documentation of civil resistance and protests. Conceptually, it builds on Tracy C. Davis' understanding of Performative Time (Davis, 2010), Avery Gordon's notion of transformative recognition (Gordon, 1997), and Johan Galtung's idea of structural violence (Galtung, 1969, 1990). Methodologically, the artistic research project emerges from a studio-based exploration of bodily expressions and movements documented during various civil movements and protests. The aim is to investigate the potential of creating a performative practice of resistance in response to the current times of crisis by invoking dance's imaginative and poetic potential in performative memory work. The presentation will be performative and will offer excerpts and findings from this artistic research enquiry without requiring any special technical resources.

Keywords: Artistic Research, Choreography, Performative Memory Work, Performativity, Memory Politics

Bio

Choreographer, performer, artist-researcher, and professor of choreography at Oslo National Academy of the Arts; combines ethnographic and somatic insights in his choreography and artistic research, cf. his doctorate *Docudancing Griefscapes* (Helsinki, 2015), and artistic research on performative memory work (MEMORYWORK 2021-24).

Alfonso Benetti (University of Aveiro)

Beyond Memories: The Role of Artistic Research in the Reconfiguration of the Past

In the context of Western-Art Music, performance has been intimately linked to interpretation based on the idea of authenticity in relation to a certain musical text. This tendency refers to an ephemeral collective and embodied memory that excludes interaction with contemporary technological tools and circumscribes the musical piece as an element of the past, isolating performance as a secondary/imperfect entity in relation to a particular work. The propensity to conceive the past as the main artistic source has been a feature of our time, and contradicts previous practices (17-19th centuries), which rarely included the approach to non-contemporary works. The idea of looking to the past without a necessary connection to innovation and to the future seems to be an exclusivity of our time, and technology remains predominantly circumscribed to the selected contemporary context of composition in music. The Artistic Research project TransVariations addresses the use of innovative technological approaches to problematize the relationship between artistic creation and interpretation in the context of Western-Art Music. Through an applied outlook, the initiative explored radical interpretations and possibilities of modern timbral shaping in Beethoven's 32 Variations in C minor for piano using feedback and adaptive processing methods as modes of experimentation. The techniques used included the analysis of sound features derived from real-time playing and the use of extracted expressive control signals to adjust electronic processing. This way, a new artistic product was created advocating a rupture with the contemporary paradigm of representation in the European Western-Art Music. The main objective of the project is to problematize the relationship between interpretation and artistic creation in the context of Western-Art Music through the development and use of innovative technological resources. The specific objectives are: to problematize the notion of performativity in the context of

Western-Art Music based on the reconfiguration of memories through artistic research; to promote the (re)creation of past artistic works and the production of new artistic outputs through the use of contemporary languages based on experimentation with technological interfaces; to provide the testing and improvement of new technologies related to artistic creation according to their applicability, pertinence and functionality in the interaction between AI interfaces and musical creation, namely regarding expanded and feedback instruments; to verify new territories of interpretation, reshaping the idea of expressivity in music through the interaction between human performative actions and instrumental feedback – as a non- controlled independent entity; and to disseminate new resources, technological tools and practical related strategies for artistic interpretation and creation in music. The project involved the University of Aveiro and the Porto Polytechnic Institute (Portugal); and the Norges Teknisk-Naturvitenskapelige Universitet (Norway). In addition to theoretical and conceptual reflections, and procedural descriptions related to performativity, embodied and collective memory, and the role of artistic research and new technologies in the reconfiguration of the past, this lecture also includes the performance of practical examples and the presentation of the Digital Album associated with the project.

Keywords: Radical Interpretations/(Re)Creation; Western-Art piano repertoire; Technological Interfaces; Embodied Memories

Bio

Alfonso Benetti, Assistant Researcher at the University of Aveiro/INET-md, focuses on piano performance, artistic research, experimentation and technology. He leads FCT- and EEA-funded projects, co-founded the IMPAR initiative and journal, and performs internationally as a professional pianist.

Raquel Rato (Polytechnic Institute of Viana do Castelo); Filipe Rodrigues (Polytechnic Institute of Viana do Castelo)

Post-conceptual Constellations: Cinematic-Pictorial Memory and the Politics of Hybrid Recognition

The artistic pluralism that emerged from the 1960s onwards, as systematised by Hal Foster - mimetic, objectual, post-critical, archival and precarious art - offers a way of reinterpreting the intersections between cinema and painting as systems of memory and recognition. More than delimited categories, these orientations reflect hybrid states of visibility and identity, often far from media stardom, but based on recognition among peers or communities. On the one hand, this period was marked by movements such as Pop Art, which influenced both visual art and cinema, artists such as Andy Warhol began to explore the intersection between art and popular culture, using mass reproduction techniques that were also visible in films. In addition, filmmakers began to incorporate aesthetic elements from painting into their work, using visual compositions and vibrant colours that were reminiscent of works of art. Films like Michelangelo Antonioni's "Blow-Up", for example, explored the relationship between photography, painting and the perception of reality. On the other hand, the cinema of the 1960s with filmmaker Jean Rouch, one of the pioneers of the French Nouvelle Vague, introduced innovative techniques such as street filming, improvisation and the active participation of the subjects, which were later adopted by filmmakers such as François Truffaut or Jean-Luc Godard. His work helped shape French cinema and open new narrative and aesthetic possibilities. His film, "Chronique d'un été" co-directed with Edgar Morin (1961), explores everyday life and social interactions. Rouch believed that cinema could be a tool for understanding and representing the complexity of cultures, which dialogue with the collective memory, processes and dynamics of subjectivation of the individuals filmed. In the post-conceptual context, artists such as Marina Abramović or Bruce Nauman exemplify a 'post-critical stardom' that integrates

performance and visual documentation, while Cindy Sherman or Kara Walker reactivate mimetic strategies to evoke shared cultural memories. This article proposes a reflection on how artistic practices articulate memory through cinematographic and pictorial approaches, how they investigate processes of recontextualization and the sudden invasion of raw Reality. The shift from 'stock' memory to 'flow memory' shows an openness to digital, mutable and participatory forms of remembrance. The hybridisation of media - cinema, painting, photography, performance and text - does not represent fragmentation, but rather a networked organisation of shared memories distributed in new organisations. The fluidity of artistic practices reveals an epistemological approach in contemporary art in frequent post- conceptual constellations: the singular narrative and its vicissitudes promote the construction of trans-temporal and distributed identities. By analysing selected contemporary works, the aim is to demonstrate how these strategies function as participatory testimonies of memory and as instruments for the reconstruction of political subjectivities and community narratives. Finally, it is argued that cinema and painting, when thought of from the perspective of Foster's constellations, provide a space for negotiating collective memory, narrative autonomy and artistic singularity beyond the paradigm of celebrity.

Keywords: Post-conceptual Art, Cinematographic Memory, Hybrid Identity, Hal Foster, Recontextualization

Bio

Raquel Rato is an Assistant Professor and Coordinator of the bachelor's degree in arts and digital Cinema at the Higher School of Education of Viana do Castelo-IPVC. She holds a PhD in Cinema and Audiovisual Studies from the University of Paris-3, Sorbonne Nouvelle 2013 and is a Researcher at IHC - NOVA FCSH /IN2PAST. Filipe Rodrigues has a PhD in Fine Arts from the Faculty of Fine Arts, University of Porto, a Master's degree in Visual Arts from the Faculty of Psychology and Educational Sciences, University of Porto, and a Bachelor's degree in Fine Arts - Painting from the Faculty of Fine Arts, University of Porto. He develops an artistic practice that explores the intersection between painting and transnarrativity.

Ivan Magrin-Chagnolleanu (Chapman University)

Revisiting Memories: The Autoexplicitation Interview and a Photographic Project

In this presentation, I want to present two approaches that revisit memories. The first one is called the autoexplicitation interview. It was developed by French experimental psychologist Pierre Vermersch along the explicitation interview. This technique allows one to revisit a specific moment from the past and access information about this moment that the subject might not be consciously aware of. In its autoexplicitation version, the interviewer and the subject are the same person. I use this technique extensively to explore the creative process, both my own and the process of other artists. It is important, when using this technique, to help the subject focus on a very specific moment. This is the drawback of using this technique. But when the moment is very specific, it is a way to explore very deeply into that specific moment to uncover subtle phenomena in the moment such as some cognitive operations. I also want to present an ongoing artistic project where I revisit my old photographs. I started a project where I picked one picture for each roll of photographs I took, starting from the very first roll I kept. A text accompanies each picture. In order to come up with this text, I first use the autoexplicitation interview to revisit the specific moment when the picture was taken. I then add my own recollection of the moment, and some specifics about the time and the subject of the photograph. By doing that, I not only revisit my photographic archives, but I also recontextualize these photographs from my past by the way they are juxtaposed with other photographs, and also by the way I look at them in the context of today. These two propositions address various ways of revisiting memories in an artistic context in order to explicit some knowledge about the creative process and as an attempt to recontextualize these memories.

Keywords: Autoexplicitation, Creative Process, Photography, Pierre Vermersch, Artistic Research

Bio

Ivan is an artist philosopher who has been involved in art making as well as academic research and teaching for many years. He is affiliated with Chapman University in California. His current interests include: the creative process and its phenomenology, art and philosophy, AI and creativity, art and spirituality, art and environment.

Session 4

Selina Bonelli (Ulster University)

Material Wit(h)nessing Through Abandoned Conflict Architecture at the North Atlantic Wall

This paper explores the concepts of material witnessing through (art) practise-based research and a post qualitative methodology. Through the use of solo and collaborative performances that took place at the North Atlantic Wall, Dunkirk in November 2024, it explores the ways we can un-earth some of the agents and factors that allow spaces for marginalised voices through a deep listening to the landscape and the sites of conflict in and around it. It looks at what a response-able witnessing can be - with the more than human and through site specificity in performance art actions, gestures and imaginings. In attempting to feel the silence in these spaces and places, performance art is part of the 'toolset' used to re-cover, dys-cover and un-cover the 'othered' fragments that are imperceptible yet sensed. The writing itself is an invitation to allow the emergence of affective gaps that inhabit the hauntings within our bodies and the land in order to connect current material and environmental conditions to past stories and voices affected by conflict through the medium of performance art. This decentres the academic voice and allows for multiple registers and relationalities within the article.

Keywords: Material Wit(h)nessing, Gender Deviant, More-than-Human Epistemologies, Performance Art, Conflict Architecture

Bio

selina is a current researcher at Ulster University, Belfast, Northern Ireland. They are exploring how site responsive performance art and its methodologies can open up spaces outside of language, allowing a more expansive reading of barely perceived stories in and around conflict.

ana francisco (KABK)

'of flesh and terra'

In 'of flesh and terra', I narrate a search for psychological belonging, motivated by a discovery of genetic belonging. this search is supported by dialogues with the self, Estefânia—a great-great-grandmother, and the *terra* (soil) collected in the places she may have inhabited. It is through these exchanges that i construct memories and imagine remembrance and, while doing so, ponder on ideas and places of belonging and on the roles of memory in the state of being in. Furthermore, I reflect on the phenomenological possibilities afforded by being and feeling with matter. One of the components of this project is a mixed-media installation that exists to replicate the process of memory formation. Though we experience events as integrated wholes, our brains encode its different aspects separately. Hence, I deconstruct scenes and depict some of their different components. I focus on movement, color, and sound. Visual information is projected onto hanging (family grown and woven) linen cloths. Poetic-procedural text, that is also to be heard, is (traditionally) embroidered on less durable fabric. The different fabrics represent stages of memory formation, from shorter- to longer-term, from more to less corruptible and symbolize the veils of remembering. Among the hanging fabrics, soil pouches and mirrors are to be found. the presence of soil speaks to its importance in the process and may become olfactory memory. The mirrors point towards the universality of the search for belonging by affording the linkage between the viewer's self-image and my own set of mnemonic components. I too, am, sporadically, present, embroidering new memories. I describe processes and outcomes and discuss the reciprocal, interweaved relationships between memory formation and remembrance and artistic research.

Keywords: Memory, Performativity, Installation, Artistic Research

Bio

ana francisco (PT, 1985) is an artistic researcher and writer based in The Netherlands. She holds a Master of Arts in Fine Art and Design and a PhD in Cognitive Neuroscience and Social Sciences. She is a Fotodok Lighthouse Talent. ana has worked and exhibited internationally.

Rana Öztürk (İstinye Üniversitesi)

Staging Memory in Sarkis's Installations: A Transtemporal Artistic Approach

This paper examines how the artist Sarkis's installations perform memory rather than merely display it within the exhibition space. Sarkis transforms exhibitions into performative arenas, where artworks, found objects, and the audience participate in a transtemporal experience that intertwines past and present within a continuous temporality. Born in 1938 in Turkey and active primarily in Paris since the 1960s, Sarkis is a seminal figure in contemporary art. His transnational and transhistorical sensibility inform a unique artistic language that engages deeply with personal memory, collective trauma, and cultural history. Across his career, Sarkis has continuously reframed his own artworks in dialogue with historical and contemporary materials, generating new constellations of meaning in line with emergent memories. For Sarkis, history is not simply chronological—it is relational and spatial, unfolding across geographies and temporalities. His installations integrate cultural artifacts from various times and cultures forming carefully choreographed environments. These installations function not as static exhibitions but as "stages"—ritualistic, theatrical spaces in which memory is enacted, rather than represented. Within these environments, objects do not remain silent; they "breathe" and initiate new connections in co- presence with other materials and the viewer. Memory in Sarkis's work is thus activated through spatial and sensorial strategies: mirrored surfaces, sound, music, and bodily navigation become tools for performing memory. The installation space becomes a stage where objects, space, and viewers co- construct memory in the present. The audience's movement is not incidental but constitutive. Viewers complete and activate the memory-work through their physical presence and affective response. This paper will analyze Sarkis's spatial strategies across key exhibitions—including *A Milestone* (Akbank Sanat, Istanbul, 2005), *Respiro* (Venice Biennale, Turkish Pavillion, 2015), and *Endless* (Arter, Istanbul, 2023)—to

explore how space functions as a ritual field for the co-performance of memory. Drawing from contemporary theories on scenography studies, the study views the exhibition not as a passive backdrop or container, but as an active performative situation. Central questions include: (i) How do objects and artworks perform memory in the installation space? (ii) How does Sarkis use spatial elements—such as mirrors, sound, and light—to create a theatrical environment? (iii) How does the audience's movement and perception complete and/or activate this memory- environment? Through this investigation, the paper positions Sarkis's work as a critical intervention in the discourse on memory, spatial aesthetics, exhibition studies and performativity.

Keywords: Sarkis, Installation Art, Transtemporality, Performativity, Scenography

Bio

Rana Öztürk is an Assistant Professor in the Faculty of Communication at İstinye University in Istanbul. She holds a Ph.D. from NCAD Dublin. Her research focuses on contemporary art, temporalities, globalization, and exhibition studies. She is also a curator and board member of AICA Turkey

Mira Schienagel (AdBK München, University of Munich)

Artistic Research: 'Eye miss you - one minute' from immediate perception to memory and visual imagination, qualitative artistic research with eyetracker

This artistic research explores the intersection of software, machine, and human memory through a poetic yet data-driven visualization of longing. The project investigates what occurs when we miss someone or something: Can the subjective processes of remembering and feeling be externalized, made visible, or even measured? In this performative experiment, participants sit before a blank white screen and engage in an inner dialogue, focusing for one minute on someone or something they miss. During this period, eye-tracking software records both the spatial intensity of their gaze (visualized as a "heat map") and the sequence and duration of eye movements (rendered as a "gaze path"). Notably, observations show that emotional intensity correlates with visual fixation: when deep in memory, participants' gazes tend to become rigid, fixating on a single point—as if visually entering the memory space. While the software captures only the outward physiological patterns, it cannot access the inner emotional world. To bridge this gap, participants are asked post-session whom or what they were missing—responses range from lost pets and former partners to homes left behind due to displacement. The collected gaze data is then translated with python into three-dimensional form using a custom software tool. Eye movement coordinates are mapped: x/y representing spatial position, z representing time. These are transformed into sculptural models via 3D printing. The resulting objects are made from biodegradable Polyactide (PLA), embedded with metal spheres to add tactile gravity, and coated in thermal paint that changes color with body heat—activating a responsive, intimate interaction with the viewer. In this way, the immaterial experience of memory is made tangible—digitalized, printed, and re-embodied.

Bio

Since 2022 researcher and doctoral candidate in German Literature and Language Education at the University of Munich. Doctoral thesis on Gen Z's interaction behavior on Instagram. Parallel studying Media Art at Academy of Fine Arts Munich since 2019 to combine art and scientific research.

Ana Cristina Pereira (University of Minho)

Who's Afraid of Memory? Decolonization of Portugal's Public Space

In 2017, while statues of slaveholders were being toppled around the world, Portugal erected a new statue of Father António Vieira, complete with symbols cementing his lasting relevance as a historical figure. In stark contrast, the Memorial in Homage to Enslaved People - proposed by Djass: Association of Afrodescendants and approved through Lisbon's participatory budget in that same year - remains unbuilt. All the longstanding questions posed to the archive resurface in this shameful episode involving Lisbon's authorities: Who holds the right to memory? Who deserves representation in public space? Whose deeds are deemed memorable? Which pain, suffering, and contributions shape the way we imagine ourselves as a nation? Which documents do we acknowledge, and which do we deliberately ignore? How much invisibilization is required to sustain national self-esteem? Who's afraid of memory? Through proposed interventions in public space by collectives (Djass and Batoto Yetu) and artists (Kiluanji Kia Henda and Gisela Casemiro), this paper critically examines the evolving struggles for the right to memory in Portugal's public sphere, within the context of a transnational, antiracist counter-public sphere. In addition to memory and archival studies, the analysis is anchored in critical theory, particularly regarding public sphere theory, and in cultural studies, especially the concept of culture as a circuit of discourse and power materialized in concrete forms. The reflection also draws on postcolonial and decolonial studies, Black feminism, visual culture, and film studies. Positioned as a piece of critical discourse - in the sense of contributing to the production of discourse rather than merely reflecting on existing narratives - this work seeks to illuminate the force of the Black Gaze in Portugal as a means to reveal ways of being and knowing that have significantly shaped the Portuguese state and nation over time, despite their systematic erasure from official histories.

Keywords: Black Archive, Black Gaze, Transnational Public Sphere, Politics of Memory

Bio

Ana Cristina Pereira (Kitty Furtado) holds a PhD in Cultural Studies from the University of Minho and is a researcher at CECS, where she is developing The Black Gaze project. She is a visiting professor at FBAUP and vice-director of VISTA: Journal of Visual Culture.

Dzifa Peters (Universidade Católica Portuguesa)

Photography, Memory and Afrodiasporic Identities in the Context of Postmigration

This paper explores how photographs function as mnemonics by transmitting Afrodiasporic memory into Portuguese society. In relation to the idea of the family tree and its implications for today's postmigrant generations, the paper poses the question of how photography can connect the past, the past, present and future in the complexity of the present. The concept of performativity emphasises the idea of the finality of what is said and what is culturally enacted. How is the performativity of family photographs articulated, especially under the premise of intersectionality and in the context of people of colour? To what extent are private family images used as circulating objects to explore alternative narratives of representation? The paper considers Portugal as a postcolonial site of global challenges and presents an analysis of photographs of the African diaspora that point to coexisting cultural identities and perspectives. The case studies focus on the concept of transcultural entanglements of (post)migrants in and with Portuguese society. The presentation advocates for recognising the other and providing a platform as a stage for marginalised, underrepresented and intersecting cultural identities. It aims to initiate a re-coding of preconceived ideas and prejudices and to create an environment that encourages to look beyond rigid concepts of Blackness and to meet fellow citizens at the plurality of their various cultural identities, to overcome intercultural polarities, separation and marginalisation.

Keywords: Transmission of Memory, Postmigration, Transcultural Entanglements, Coexisting Cultural Identities

Bio

Dzifa Peters is a German Ghanaian visual artist and researcher. She holds a PhD in culture studies, is a junior researcher at the Research Centre for Communication and Culture – CECC, and a research fellow at the Postdoc Program Integral Human Development – DHI at Universidade Católica Portuguesa.

Agata Chalupnik (University of Warsaw)

Can a Song be Memory Site?

One of the key notions of contemporary discourse of memory studies is Pierre Nora's concept of memory site. „If the expression *lieu de mémoire* must have an official definition, it should be this: a *lieu de memoire* is any significant entity, whether material or non-material in nature, which by dint of human will or the work of time has become a symbolic element of the memorial heritage of any community” (Nora, 1996, p. XVII). Could a song be memory site? Popular music, as a part of collective memory, the audio-sphere being reflection of the actual state of society, connects the private and the public. Personal, individual and sometimes very intimate experiences with the collective. How often our memories are bound to the certain playlist? (Radio hits that were on in the important moment of our life, song we danced to with our special one for the first time, and so forth.) Music can help us „order our life experiences and make sense of them. It helps us enjoy the good times as well as the bad, becoming the soundtrack for life” (Kotarba, 2018, p. 3). Research of popular music – especially relatively new discipline of song studies – can enrich discourse of memory studies with the emotional and affective dimension (Cochrane et al., 2013). But a song or a melody can function as well as a locus in mnemonics, as it allows us to memorize something for instance a person, an event or feeling, to let us easily come back to its memory. (This connection between memory and songs is often explored and underlined in the songs' lyrics: you tube shows hundreds of pieces with memory in their titles – like Andrew Lloyd Webber's hit from his musical *Cats*). In my presentation I'm going to examine the idea of song as memory site on the example of tango music in pre-war Poland. Very popular in revue theaters and cinema, as well as on dancing floors in this period, genre disappears from Polish culture after the World War II. Why? Tracing stories of a few chosen songs and biographies of their creators perhaps will allow us to answer this question, at the same time letting us develop interesting methodological approach.

Keywords: Memory Site, Song Studies, Memory Studies, Song

Bio

Agata Chałupnik, Ph.D., Associate Professor in the Institute of Polish Culture, University of Warsaw. Research interests: feminist history of Polish theatre, anthropology and history of dance, theatre and popular music as a medium of memory. She is a dancer of Argentine tango and a feminist.

Pia Raddatz (mdw Vienna)

Towards Unlearning cis-het Narratives in Popular Music History Discourse. Queer Theoretical Perspectives on Two Club Culture TV Documentaries

This submission addresses the discourse and narrativisation of Electronic Dance Music as represented in the German media and music community. For reasons of popularity, economical dimension, institutional efforts, prominence of persons, places and cities, my focus is on the politics of representation and orientation concerning the historicisation of house and techno music in and through the media. Problematic issues of identity, race, class, and gender, reflect prevailing norms and constructions in popular music history and its heritage. In acts of resistance, self-empowerment and self-liberation, house music and techno music emerged from the disco-continuum of queer/lesbian/gay/trans communities of colour in North America. It has since then been supported and marketed by members inside and, arguably to a greater extent, outside those marginalised communities. From the perspectives of gender studies as well as music sociology it matters who presents and represents an authored and totalising history, whose visibility enables certain groups to position themselves and their peers in the foreground, to attain cultural legitimacy and accumulate symbolic (and economic) capital. The paper discusses key aspects of two TV documentaries as cases in point: First, *We Call It Techno!* (DE 2008), and as a second and recent example, episodes one to four of *Techno House Deutschland* (DE 2022). The analytical framework in this paper consists of "Gender: A Useful Category of Historical Analysis" (Scott, 1986) for gender as a lens to power relations in the making of history. "Queer Phenomenology. Orientations, Objects, Others" (Ahmed, 2006) on straightening lines and devices "in the specific question of sexual orientation" (Ahmed 2006:1). "Shshshshift. Eine queere clubarbeitende Klasse zwischen Lust und Widerspruch"(0 s-p-a-c-e 2024) contributes a capitalism critical analysis of heteronormative bias and conditioning of club

culture, the terminology provided by "Raving" to describe queer and trans-feminist temporality and spatiality (Wark, 2024). Finally, two types of heritage discourse identified as official authorised and self-authorised popular music heritage discourse are of interest in this essay (Roberts & Cohen 2014:243). Discourses and narratives provide orientation of what is in line with dominant culture and omit what is not. Hegemonic-patriarchal and heteronormative-discourses reify the narratives and by that, reproduce hegemonic structures. For contemporary witnesses to document their experiences and lives, identities and biographies, ascribes symbolic and cultural capital, legitimacy and value to their contributions. In turning our attention to prevailing discourse, a queer theory informed analytical lens can highlight power structures and the framings provided by accounts of a patriarchal upper class; a class dominated by an elite minority of mostly white cis-male cultural entrepreneurs. To reassess and challenge dominant cultural hegemonies in top-down discourses of a heteronormative society and a politics-averse music industry, means to cherish club culture's overlooked origins, to acknowledge female-identifying, LGBTQIA+ and BIPoC cultural contributions to popular music.

Keywords: Popular Music History, Documentaries, Discourse, Heteronormativity, Queer Theory

Bio

Pia Raddatz, Dipl.-Des. (no pronouns), is a PhD student/researcher at the Dept. of Music Sociology, mdw – University of Music and Performing Arts, Vienna. Currently, Pia's research focuses on popular music history and heritage of Germany's club culture. <https://www.mdw.ac.at/ims/team/pia-raddatz/>

Liliana Parisi (Conservatorio di Milano)

Embodied Memory and Gesture: A New Approach to Contemporary Piano Performance

The pianist, through their body, performs a creative act that originates from the written score but flourishes in the unique space of personal interpretation. This project intends to explore that space by focusing not on the codified gestures extensively covered by piano technique manuals, but on the intermediate zone between physical gesture and gesture as metaphor. This investigation arises from the need to rethink and re-contextualize my pianistic practice within the field of contemporary music, engaging in a process of unlearning and deconstruction of the acquired gesture and reconfiguring my relationship with the instrument. Departing from a negative definition—by identifying what gesture is not—the research embraces the interpretative act as a singular, unrepeatable event, embodying what Luigi Pareyson defines as a “doing that invents while it does.” The pianist’s body, shaped by years of training, carries with it a stratified memory of technical norms and performance conventions. To unlearn these is not to reject them, but to dislocate and reinterpret them, creating a new expressive vocabulary that is responsive to contemporary compositional languages and artistic collaborations. The project also draws on Aristotle’s insight that the technical knowledge of a flutist exists even in the moment of silence—when the flutist is not playing. Similarly, this research will investigate the moments in which music silences gesture, or when gesture detaches from its functional role and becomes symbolic, poetic, or ambiguous. This exploration expands the concept of gesture beyond utility, inviting broader interpretations linked to temporality, absence, and expectation. A central aspect of the project will be an experimental phase developed in collaboration with living composers and professional dancers, drawing on Rudolf Laban’s eukinetics as a theoretical and practical framework. These participatory encounters will serve not only as creative laboratories but as spaces of shared memory and embodied knowledge, where

each participant brings their own gestural and artistic history into the dialogue. In this context, gesture becomes a testimony—not only of individual corporeal memory, but of a collective process of negotiation and invention. By situating the pianist's gesture within a network of interdisciplinary exchange, the project positions performance as an evolving and relational practice. The interpretative act is thus understood as a process of re-creation, where the pianist does not merely reproduce a fixed text but re-contextualizes it through embodied experimentation and collaborative transformation. In conclusion, this research moves beyond the conventional boundaries of pianistic performance, aiming to articulate a fluid, embodied memory of gesture—continuously re-invented through silence, presence, and shared experience.

Keywords: Piano Gesture, Embodied Memory, Interdisciplinary Collaboration, Gesture Re-Contextualization, Deconstruction

Bio

Liliana Parisi graduated in piano from the Milan Conservatory, where she is currently a PhD candidate. She performs regularly in Italy and abroad. Her research focuses on the pianist's gesture in contemporary music, developed through collaborations with composers and dancers in interdisciplinary contexts.

Laura Leuzzi (Robert Gordon University)

Memory Through Body and Video: Re-Enacting Early Video Performance

In the past 15 years with the rise of interest in recovering and reassessing the histories, the works and the protagonists of early artists' video from the 70s and 80s, we have witnessed some striking instances of staging examples of staging re-enactments of early video performances featuring pioneers of the medium. As a strategy whereby "memory is put under the microscope" (Cook 2007: 134; Blackson 2007), re-enactment has been utilised as an effective tool for researching early video art (Leuzzi 2017) and has served to promote the original pieces and to open them up to new audiences. Drawing inspiration from the fecund literature on re-enactment, this paper will focus on: the body of the artist as a vessel of memory and the expansion of the memory through the embodied experience (Connerton 1989); the memory of an obsolete technology through simulation and how that influences the performance; the relationship between the original work and its re-enactment; the dialogue between ephemeral memory and mediated/recorded memory through video; processes of re-contextualisation from a closed-set recording to a public event in a gallery space where the memory is shared and expands within an audience/ community. The paper will also reflect on how the re-enactment of video performances linked to a specific social or political phenomenon, such as for example the feminist movement, has the potential to inform current art practice aligned with contemporary activist movements and the discourse around similar issues. Case studies examined will include but not be limited to: Claudio Ambrosini, Sanja Ivekovic, Michele Sambin, Elaine Shemilt, and Stephen Partridge.

Keywords: Re-Enactment, Video-Performance, Body

Bio

Laura Leuzzi is a contemporary art historian and curator. Her research and curatorial practice are focused on early European video art histories, feminisms, performance, re-enactment and new media. Currently, she is Chancellor's Fellow at Gray's School of Art, Robert Gordon University.

Kateryna Volochniuk (University of St Andrews)

Inscrutable Images and the Familial Imaginary

This paper examines memory as a site of identity formation, imaginative engagement, and a potential locus for conflicting narratives shaped by the outcomes of wars and other violent events. To trace this connection, I draw on my family archive, particularly its photographic materials, which serve as portals into the genealogy and history of my family—disrupted by the Second World War and the ongoing Russian invasion of Ukraine. At the centre of this research is a photograph believed to depict my great-grandfather, who served in the Red Army during the war and died in 1946 from his injuries. Establishing whether the photograph indeed portrays him or another family member is the central question of my inquiry. The difficulty of attribution arises from the fact that no current family members can accurately recall his appearance. Conflicting accounts further complicate this investigation—his daughter, who was only three years old at the time, insists it is her father, despite her limited memory, while an inscription on the back of the photograph names another family member. As such, the image becomes a site of inscrutable familial mystery. Adding another layer of complexity, part of the family archive was stored in Donetsk, a city occupied in 2014, leading to the looting and partial loss of the collection. This event further disrupted the transmission of memory and familial knowledge. In this paper, I explore how the interaction between image and text can construct memories—whether based on factual or imagined events—how conflicting narratives and hierarchies emerge within families, the role of war and conflict in shaping these dynamics, and, most importantly, how imagination can help us navigate and contend with these unresolved issues.

Keywords: Memory, Family Archive, Photography, Imagination, War

Bio

Kateryna Volochniuk is a Ukraine-born, Scotland-based historian of photography and researcher; she is a PhD Candidate at the University of St Andrews. Her ongoing research project delves into the personal archive of her grandfather, Oleksii Shepeliuk, a Ukrainian photographer and journalist.

Luca Schulte-Günne (Humboldt University Berlin)

Making Memories: Speculative Memory Practices in an Ethnographic-Artistic Research Project on the Memory of Everyday Life in the GDR

The existence of the German Democratic Republic (GDR) ended very abruptly after 1989, which is amongst others why everyday life in the GDR appears “dislocated, disembodied, and out of context” (Bach 2017: 5). Since 2018, I have been working on an artistic-ethnographic biography project with a protagonist who grew up in East Berlin in the 1960s. We are working with a collaborative approach using speculative memory and research practices to establish connections to lived everyday life in GDR and reunified Germany. These include, the production of fictional films, the reconstruction of objects or the performance of songs. Based on a reflection of this project I state that speculative memory practices can be understood as form of appropriation of everyday life in the GDR (Ibid.: 7). In its strongly pronounced productive character, speculative remembering has an activating effect (Chakkalakal 2021: 144) that counters the local and physical impalpability of everyday life in the GDR. In the sense that speculative research practices “introduce answerability into a problem” (Lury et al. 2012: 3), they are “inventive methods” (Ibid.) for research on memory around everyday life in the GDR. The first context of our speculative practices that I want to examine is our fictional films. With the intensive long-term and collaborative character of the productions, the films are examples of how ethnographic-artistic practices can be not only research-methods and formats of representation, but also relational knowledge practices deeply involved in memory- making. I state that for the protagonist, the various steps of the film productions were multitemporal practices to connect experiences of everyday life in the GDR to the present and future (Chahine 2024: 6). I will elaborate if the production of fictional film can be understood as a creative memory ritual, with the film shoot as the climax, a performative rite of passage in which transformation takes place

(Lavie et al. 2018: 2-3.). I would be particularly interested in debating filmic performative practices in the context of memory at the conference. In a second step, I want to analyze speculative memory practices in respect to institutional frameworks in which they are developed. I will discuss a study project that was part of a Master's program of an institute for European Ethnology, in collaboration with a cultural museum collecting European cultural artifacts. Students were invited to do process- oriented object research based on the museum's collection. There was no need to produce anything specific (e.g. an exhibition). Using ethnographic film techniques, among others, the research material was collected extensively around the speculative activation of ties from the 1960s, which were made by GDR soldiers themselves and are part of the museum's collection. The activation included the sewing of new ties and the performance of a hit song indicated by a drawing on a tie. What influence did the above-mentioned collaborative institutional framework have on these speculative practices? How did it foster or constrain them?

Keywords: Speculative Memory Practices, Fictional Film, GDR, Multitemporality, Institutions

Bio

Luca Schulte-Günne is studying the Master's program at the Institute for European Ethnology at Humboldt University Berlin. He is currently working on his Master thesis about speculative practices in memory processes in the context of former GDR, including DIY fictional films he co-produced.

Session 5

Leonor Losa (CEIS20 - Centre for Interdisciplinary Studies)

Memory Square: Fado and the Performance of Historicity

Historically linked to the city of Lisbon, fado is a genre of urban popular music characteristic of Portugal since the early XIX century. Publications on the historical trajectory of fado projected its foundations to past contexts of cultural exchange within two different chronotopes, which, in turn, follow the tropes of the historical trajectory of nation-building that define Portugal's positioning in the world: one that emphasizes cultural exchanges in the geographical space of the Mediterranean, located in a period prior to the formation of the nation, during the Arab presence in the Iberian Peninsula (7th century to 13th century); and another that emphasizes cultural exchange across the Atlantic, particularly in the colonial triangle of Europe/Africa/South America, in the period of modern maritime expansion (early 16th century). Based on ethnographic work carried out with the fado singer Ricardo Ribeiro; on fieldwork in the casa de fados O Faia; and on interviews and observation in other performative contexts, that took place between 2012 and 2014— a period that corresponded to a severe economic crisis in the country following the international financial crisis of 2008— this paper argues that fado currently produces particular forms of performativity of its historical past. Different approaches to fado expressiveness either reflect or inflect statements about the historical trajectory of this musical genre, thus participating performatively in a broader debate about identity. Through performance, creative options and expressiveness, fado singers locate themselves in the different “geographies of expressiveness” that reflect competing versions of culture and ways of remembering. I will examine how fado performance occupies a space for popular negotiation of the discourses that inflect the country's geopolitical positions, as well as Portugal's self-inscription in the world in relation to its history, its colonial past and its post-colonial condition.

Recognizing that the past is a product of the demands of the present insofar as it is symbolized, interpreted, experienced in dialogue with political, cultural and ideological circumstances, this paper aims at understanding the ongoing social production of memory through performance. In order to do so, it will put in dialogue two social practices of meaning: performativity and historicity— a concept that describes the social production of a “temporal nexus of past-present-future” which, contrary to History, does not isolate the past and the linearity of events, but is rather concerned with the ways in which the past and the future are implicated in the circumstances of the present (Hirsch and Stewart 2005, 262).

Keywords: Fado, Historicity, Performativity, Geographies of Expressiveness

Bio

Leonor Losa is a researcher in the field of ethnomusicology and cultural studies of music at the Centre for Interdisciplinary Studies (CEIS20) at the University of Coimbra, and co-general editor of the Portuguese Journal of Musicology (RPM).

Maria Grajdian (Waseda University)

Healing the Memories: Takarazuka Revue's Representations of Paris as Therapeutic Performativities

Since its inception in 1914, Japan's all-female musical theater Takarazuka Revue has continuously redefined the aesthetics and cultural narratives of ideological reframings in modernity. One particularly enduring motif is the representation of Paris, which since the 1927 premiere of *Mon Paris* – Japan's first revue based on a French model – has formed the backbone of the *parimono* genre, encompassing those performances set in Paris, which constitutes approximately 30% of all yearly productions, having turned synonymous with Takarazuka Revue Company's engagement with Western modernity. This presentation examines, in a mixed-methodological approach (ethnographic description, media discourse analysis, hermeneutic interpretation) the ways in which Takarazuka Revue's *parimono*, specifically observed in three iconic performances from 2024 – *L'Arc-en-ciel* (flower troupe), *The Rose of Versailles* (snow troupe), and *Le Grand Escalier* (cosmos troupe), the first and the third with original titles in French – constructs Paris as a site of therapeutic performativity. By focusing on these recent performances, I argue that Takarazuka Revue's representations of Paris operate as performative acts of memory healing, as each production engages with Paris not only as the geographical and historical locus of the French Revolution – a symbol of modernity through the triad of "freedom, equality, brotherhood" –, but also as a flexible site for negotiating Japan's dialectical relationship with Western ideals. Through choreography, scenography, and narrative structure, the productions recalibrate the memory of Paris from an imperialist appropriation towards a more nuanced exploration of war, loss, and ultimately playful reconciliation. Thus, in *L'Arc-en-ciel*, Paris becomes a realm of a colorful fantasy which disrupts rigid dichotomies between East and West on the background of the German occupation of the French capital during WWII, invoking a collective dreaming space through arts and self-aware solidarity. *The Rose of Versailles*

revisits the city as a battlefield of ideals, re-contextualizing revolution as both a painful rupture and a hopeful vision. Meanwhile, Le Grand Escalier transforms the grand staircase into a symbol of ascension and unity, evoking a sense of communal resilience and ultimately future-oriented anti-fragility. Collectively, these performances illustrate Takarazuka Revue Company's employment of Paris as a therapeutic dimension on which historical trauma and modern aspirations converge, orchestrating for audiences a shared human experience towards healing, contemplation and (self-)forgiveness.

Keywords: Collective Trauma, Live Performances, WWII, Anti-fragility versus Resilience, Hope versus, Musical Theater

Bio

Maria Grajdian is associate professor of media studies and cultural anthropology at Hiroshima University. She is currently leading three international research projects: Loving Futures (2023-2027), Digital Humanities in Asia and Europe (2024-2027) and Therapeutic Economies (2024-2027).

Paula Guerra (University of Porto)

Good Save The Portuguese Fanzines: Popular Music and Archives in Portugal

In contemporary societies, the urgent acquisition of information is vital, reflecting in the (sub)(post)cultural dynamics of youth cultures. However, despite all these urgent needs, there are also attempts to preserve memory and heritage, especially in the Portuguese alternative and underground music scenes. Archives play an important role in structuring self-help projects for enthusiasts that challenge dominant notions of archiving. The democratisation of archives, facilitated by digital technologies, emphasises community-driven initiatives and challenges traditional notions of neutrality. This paper explores the theoretical, methodological and ethical dimensions surrounding the preservation of punk manifestations in Portugal, filling gaps in cultural and academic representation. The KISMIF archive represents a pioneering attempt to document Portuguese underground music scenes, revealing previously unknown cultural realities. In this case, we will give special emphasis to the fanzines that make up our archive. Despite their outsider nature, the fanzines associated with punk made an indelible contribution to the expansion of music scenes, to documentation, to visibility and to the loyalty of belonging to the music scene. More than that: the association of the fanzine with punk brought visibility to the fanzine as a means of communication. From an early stage, fanzines became an important part of building punk scenes - alongside bands, records and concerts - actively contributing to the creation and consolidation of a certain sense of community and the existence of symbols of belonging. This concept of community is rooted in the importance of the meaning of music in everyday life, through its role as a symbolic anchor for the feeling of belonging to a group and as a matrix for representing the common sense of community experience.

Keywords: Archive, Memory, Popular Music, Punk, Fanzines

Bio

Paula Guerra is an Associate Professor of Sociology at the University of Porto. Paula is an Adjunct Associate Professor of the Griffith Centre for Social and Cultural Research. She is founder/coordinator of the Network All the Arts. She is the founder/coordinator of the KISMIF and co-coordinator of the RN Sociology of Art of ESA. She is editor-in-chief of SAGE journal DIY, Alternative Cultures and Society, and the Bloomsbury Academic Series Critical Studies in Do-it Yourself Cultures.

Dimitri Corraze (University of Strasbourg)

Performance, Transmission and Disruption of Memory in the French Reggae-Dub Sound System Movement

The reggae-dub sound system movement was born in postcolonial Jamaica during the late 1960s. The distinctiveness of these practices lies in the use of DIY sound systems such as amplification equipment, which places a specific emphasis on basslines. The term "dub" first referred to remixes of reggae tunes with the addition of specific sound effects, however it later turned polysemic as it became an independent subgenre among others such as stepper. During its heyday in the 1970s, reggae-dub music also became a cradle for the popularization of an Afrocentric spiritual movement: Rastafarianism. According to D. Constant, reggae-dub music was then "a philosophy of hope grasped to the history of Black Diaspora". Moreover, D. Bousquet argues that there is a "revolutionary ethos" underlying this movement. The musical practice voyaged to England where it settled and developed its own characteristics among the descendants of the Windrush Generation. This "UK Style" promoted dances that were principally Rasta influenced. The movement was introduced to France through the crossed influences of the French Caribbean and Sub-Saharan diasporas during the 1980s, before the UK style was popularized in the late 1990s. Although the movement was rather underground and primarily led by Afro-descendants, its popularity took off among white middle and upper classes thanks to its diffusion through popular music festivals during the 2010s. This was concomitant with the appearance of a new musical stepper-influenced aesthetics, inspired by techno, with heavy riddims and lyricless tunes. This disruption coincided with the rejection of Rastafarianism by members of the new generation, mostly influenced by anarchism, whose vision clashed with earlier practices. This paper analyzes the extent to which a memory, still embedded in the aforementioned revolutionary ethos, continues to be performed in the newest trends of the French sound system reggae-dub movement, and how it corresponds to what M. Halbwachs

calls "social frames of memory". Indeed, despite the break mentioned, a mystical-spiritual aspect coupled with dissident contestation remains in reggae-dub events, demonstrating a form of memory transmission transcending conflicts. The recreation of a spirituality performed in a secular context, combined with social revendications, corresponds to Durkheim's theorization of the religious without god⁴, as a coercive paradigm that maintains group cohesion and resolves conflicts through collective artistic performances. I theorize a reggae-dub continuum that includes features which belong to a mutual ethos and praxis, albeit approached differently. My research methodology is based on field investigations consisting of participatory observation and non-directive interviews conducted among French activists over the past three years.

Keywords: Memory, Reggae-Dub, Sound System, Sociology, Anthropology

Bio

Dimitri Corraze holds an MA in Multilingualism and Interculturality and is currently enrolled in the second year of an MA in Social and Cultural Anthropology at the University of Strasbourg, France. His research focuses on the French reggae-dub scene from a socio-anthropological perspective.

Schalk Van der Merwe (Stellenbosch University)

From Above and Below: Performing Apartheid Memory from Two Different Perspectives

This paper explores how memories of the apartheid era are performed from two seemingly opposite perspectives: one is the memory of District Six, a Cape Town neighbourhood that was demolished between 1968 and 1982, resulting in the forced removal of thousands of so-called "coloured" people. The other is the nostalgia of white Afrikaners for a time when they held political power in South Africa. Through productions like Taliep Petersen and David Kramer's *District Six the Musical* (1986), the once-vibrant cultural heart of an oppressed community became a *lieux de mémoire*—a site of memory (a concept explored by Pierre Nora)—playing an integral role in the construction of coloured people's identities after a traumatic history. More recently, a trend has emerged among white Afrikaans artists to re-frame Afrikaner identity through nostalgic references to "better times" (i.e., when they were in power during apartheid), while erasing any acknowledgment of their role in apartheid's injustices. Steyn refers to this phenomenon as the "ignorance contract". In both cases, sites of memory are central to re-imaginings of South Africa's past. This paper examines the performativity of apartheid memory from both the perspectives of the oppressor and the oppressed, exploring how these sites of memory function in the contemporary (re-)construction of identity in the postcolony.

Bio

Dr. Schalk van der Merwe is an interdisciplinary scholar and lecturer, currently serving as an extraordinary senior lecturer at the Africa Open Institute for Music, Research and Innovation (AOI) at Stellenbosch University, South Africa.

Stephanie Black (UWE Bristol)

EPSON H570B: Time Machine

This paper addresses memory as a territory under construction through artistic research, by focusing on nostalgia and the production of emotional triggers within the image-making process. The paper brings together two overlooked areas of study: behind-the-scenes image manipulation processes, and the responsible use of nostalgia as pathos – a derided rhetorical tool usually put to nefarious political ends! Nostalgic imagery therefore demands scrutiny, and therefore this paper is concerned with the production of nostalgia in visual communication and what it affords the image maker and audience. Svetlana Boym's (2001) concept of reflective nostalgia involves the performative act of reconstituting the past in accordance with present needs as we look back, it requires a gap between present and past and produces intense feelings of wistfulness. It is a construction, in that it's not how the past was, it's how we'd like to remember it in accordance with our present needs. Crucially, it enables criticality and reflections on the past – in contrast to restorative nostalgia which is concerned with returning to a past deemed better, safer, and comforting in the face of progress. These feelings of wistful longing can be triggered by specific visual cues, which will be explained in relation to the music video 'Always The Way', made by the author for Lonely Tourist in 2024 as part of her ongoing exploration of nostalgia. The processes involved in its production enabled a kind of visual time travel; the footage is shifted from the recent past to a more temporally distant 'pastness', and from individual memories to generalised evocations. The ridiculously lo-fi rephotography involved adds materiality to digital film. It is a trick, and countered by 'authentic' images in the form of sketchbook drawings interrupting the footage. The video will be discussed in relation to its manipulation of 'analogue nostalgia' (Laura U Marks, 2002), that can be described as truthiness to materials in its balance of pretence and genuine materials (Klevgaard, 2025). This will be examined in relation to the 'apparently

real' of Alan Kirby's 'Digimodernism' (2009), as a bargain with the viewer. This could be a trick, or an anything goes relativistic approach to truth, but here it will be positioned as a way of acknowledging the maker's positionality and make their interventions visible. The discussion will therefore consider the responsible use of nostalgia as a rhetorical tool in a post-truth visual landscape, linking critical practice, reflective nostalgia, and the 'apparently real' in order to make self-aware imagery that encourages a progressive approach to the past.

Keywords: Nostalgia, Visual Rhetoric, Illustration Research

Bio

Dr Stephanie Black is a practitioner–researcher in illustration, and currently Programme Leader for Illustration at UWE Bristol. Her research focuses on how illustration works, including the collaborative research project Colouring In and exploring the affordances of nostalgic images.

Alex Lowe (University of Liverpool)

Nostalgia-Informed Composition: A Compositional Framework

Nostalgia-informed composition, a practice formulated by the presenter, encompasses the construction of artistic works which utilise sounds and visuals from our collective past to express retro-oriented artistic sentiments and impart nostalgia upon an audience. As such, this paper details the theoretical foundations of this practice, through enmeshment of diverse literature on nostalgia and nostalgia-cognate topics (e.g., hauntology) in creative practice. These foundations are contextualised within examples of contemporary artistic practices, explaining how nostalgic compositions can simultaneously impart a nostalgic reverie upon a listener and expand the creative practitioner's compositional toolbox, augmenting emotional expression. Followingly, the presenter's compositional practice is previewed, detailing the foundational guidelines of nostalgia-informed composition, explaining how the integration of diverse musical borrowing (use of pre-existing music in new composition) techniques can evoke audience nostalgia. The paper concludes by highlighting the necessity of a taxonomical approach to this practice, detailing which musical borrowing techniques (e.g., borrowing a pre-existing melody) result in a particular nostalgia typology (e.g., historical nostalgia: nostalgia for a past era one has not lived through). This can simultaneously act as a tool which expands the creative practitioner's compositional language to augment an audience's emotional impression, while also acting as an in-depth study in artistic research, an under-represented field in memory and nostalgia studies. Methodological employment of artistic practice as research, referring to informed (by nostalgia theory) and reflective (ensuring iteration) artistic practice, informs the development of the taxonomy. The taxonomy will account for cultural variations of the nostalgic experience through consideration of different cultural contexts in creative practice (e.g., localised nostalgia, globalised nostalgia,

differences/similarities of Eastern and Western nostalgia etc.). The resulting taxonomy will be disseminated as a complex compositional vocabulary engendering artistic and audience nostalgia.

Keywords: Nostalgia, Musical Composition, Artistic Research

Bio

Alex Lowe is a multimedia composer and researcher undertaking a PhD at the University of Liverpool. His research utilises informed and iterative creative practice to devise a taxonomy of compositional methods that evoke audience nostalgia. His work is often presented in immersive environments.

Raluca Creanga (Faculty of Sociology and Social Sciences)

Sonic Markers of the Past: Anamnesis and Nostalgia in Urban Listening Experiences

This article delves into the intricate relationship between urban sonic environments, the phenomenon of anamnesis (the involuntary revival of memory triggered by a specific signal), and the complex emotion of nostalgia. Drawing upon ethnographic exploration and participant interviews focused on their experience of listening to city soundscapes, the study investigates how specific auditory cues can act as potent triggers for deeply personal memories and the associated emotional landscapes. The findings reveal the profoundly individualistic nature of sonic interpretation, where the same auditory stimuli can elicit vastly different emotional responses and transport listeners to distinct temporal and spatial realms, both real and imagined. The act of listening is presented not as a passive reception but as an active process of engagement and meaning-making, shaped by personal histories, cultural contexts, and emotional worlds. Participants' detailed descriptions of their listening experiences highlight how they actively "perform the heard", imbuing sounds with personal significance and constructing rich narratives around them. Furthermore, the study explores the potential restorative function of nostalgic memories triggered by sound, suggesting that these connections to the past can regulate present experiences and create a sense of temporal coherence.

Keywords: Urban sonic environment, City soundscape, Anamnesis, Nostalgia, Emotional Landscape

Aron Spall (Sheffield Hallam University)

Sensographic Encounters: Augmented Reality, Memory, and the Space Between

This paper presents a practice-based PhD research project investigating the evolving relationship between photography and autobiographical memory through the lens of emerging imaging technologies. As smartphones, sensors, and algorithmic tools increasingly mediate our visual culture, photography is shifting beyond traditional optical capture into an expanded, multisensory field that Joanna Zylinska terms 'sensography' (2023). This research explores how we might relate to the experience of remembering with and through sensor-driven, interactive, and spatially immersive images. Over four years, the researcher developed an autobiographical archive through an experimental method of creating three-dimensional snapshots of everyday experiences. These 3D images were then embedded into real-world environments (woods, parks, hills) using augmented reality (AR) to enable human scale, bodily interaction with images from the past. These performative re-enactments draw upon Kuhn's memory work methodology (2010) but replace the static family album of printed photographs with an embodied, spatial, and interactive practice of remembering. Using autoethnographic methods of audio and video recording and reflective analysis, the paper engages with Edward Casey's phenomenology of remembering (2000), highlighting how memory emerges through bodily presence and environmental context. The spatial expansion and temporal layering of AR experiences allow memory to unfold not as a fixed representation but as an active, present-tense engagement. Deleuze's concept of repetition and difference (2014) is employed to theorise how these flickering, unstable 3D images resist fixed identity, instead revealing memory as a continuous process of transformation. This research offers new insights into how sensographic tools can reframe memory as dynamic and participatory, and how digital images, when

encountered bodily in physical space, challenge traditional notions of photographic stability and autobiographical continuity.

Keywords: Autobiographical Memory, Affect, Phenomenology, Augmented Reality, Expanded Photography

Bio

Aron Spall is an artist and academic at Sheffield Hallam University working with still, moving and three-dimensional imaging. He uses speculative and destructive approaches to lens based and 3D imaging, destabilising photographic images to engender and disturb encounters with memory.

Niamh Gordon (University of Glasgow)

Writing the Artist: The Practice Research Diary as Transtemporal Communication Between Selves

Early on in my interdisciplinary creative writing doctorate, I was advised by a fellow student and novelist to keep a practice research diary: a continuous document in which to collate unstructured thoughts and associative, reflective writings. My PhD research explores experimental narrative forms and the disruptive temporal impact of grief; not long after I began, the project ironically departed from its projected linear timeline due to bereavement, maternity leave, and a switch to part-time study. Initially the research diary was academic in tone. However, as the turbulent years of the doctorate progressed, the diary became both a record and a performance of the shifting identity of the artist-self. The entries strove to generate a through-line of communication between past, present and future selves, constructing an identity 'reality' that could only be accessed on the page: what memoirist Sarah Viren describes as "the self, staring back at me from...this paragraph, this sentence, this slip of a word, I." This archive of selfhood attempts to account for the fallibility of memory through careful documentation, but it also functions as a performance of this fallibility; in revisiting this text, I reiterate the identity it performs, and lose access to alternative narratives. Using excerpts from my diary writing, in this creative-critical paper I suggest that life writing acts as the necessary curation and performance of an archive of what should be remembered. The practice research diary will be shown to serve not just as a record but as active identity construction, a writing into being of the artist self which I now inhabit, and whose novel-writing practice has emerged through this accidental diaristic writing. Finally, I suggest that part of this construction of self is to facilitate the writing of fiction which can draw more directly from autobiographical experiences, utilising personal memory as a tool for artistic expression. It is only safe to do this, I offer, once the artist self has

been constructed on the page as capable and 'real'. In writing the self, the self is released.

Keywords: Creative Writing, Identity, Selfhood, Life Writing, Practice Research

Bio

Niamh Gordon is: a PhD candidate in creative writing & narrative studies; a member of art collective Babe Station; former Research Assistant for DeathWrites; current creative resident at the Alasdair Gray Archive; recently published in Motherlore and Gutter; on Substack at niamhgordon.substack.com.

Adaiah Hudgins-Lopez (University of Cambridge)

Memorias: Performing Presence in the Post-Industrial City

Ballet (baile) mexicano folklórico, Mexican folkloric dance, has been studied as a cultural performance developed through nationalist narratives and imbued with an interest in preserving celebrations of diversity, mixture (mestizaje), and strength. To learn and to practice folklórico is to engage in generating emergent, emplaced collective memory— disciplining the body through performative modes of dress, movement, listening, and speech. But what happens when that collective memory exists in space and time where identity is unacknowledged and constantly in flux? For my interlocutors dancing folklórico, this particular diasporic performance style moved beyond the hard boundaries of Mexican identity performance and became something more: an assertive display of Latinidad presence in the city of Detroit. At the same time, other Latine interlocutors organised the building of archives through oral history collection; literally, constructing Latine local history and, simultaneously, “making” or “performing” Latine memory in Detroit. Taking folklórico alongside these local initiatives collecting oral histories, Latine Detroiters complicated notions of shared memory as a static reality and illustrate memory’s performative potential. Their interest, underlying both memory-making processes, asserted their historical, current, and future presence in the city of Detroit—a city space- time understood through a particular white-Black American racialised lens that renders Latine presence an excess. This paper takes up 15 months of ethnographic research to explore processes of “making” Latine memory as an affective, emotional, and embodied endeavour that politically contests Latinidad absence from Detroit’s space-time. This memory-making reveals how communities can practice hope, as worldbuilding and as “cruel optimism” (Berlant, 2011), in order to envision their futures in the post-industrial city.

Keywords: Performativity, Memory, Dance, Space-time, Making

Bio

Adaiah Hudgins-Lopez is a writer, dancer, and PhD Social Anthropology candidate at the University of Cambridge. Her research explores how the Latine community living at the Detroit-Windsor international border creates politically distinct space-times that contest their erasure from Detroit's future.

Rosie Reed Hillman (Manchester Metropolitan University)

Maternal Performativities: Becoming and Collective Memory Through 'Home' Movies: Visualising Subversive Narratives of Motherhood

Imagery of motherhood in western media, previously characterised by its air brushed curated content has been eclipsed by a rejection of this fiction with more authentic imagery revealing the realities of daily motherhood. Despite this shift, the emotional, corporeal and unbidden elements of women's care of young children are still predominantly hidden and sanitised. Kate Boyer has used the concept of deterritorialisation as way to unpack early motherhood as a deeply situated experience which is performed within and from the domestic sphere and geography of the home (Boyer 2018). The home is a site of emotional labour (Massey, 2001, Dowling, 2008), a synthesis of the material and the imaginative (Blunt and Dowling, 2006) and entangled with maternal becoming – the ongoing process of forming and inhabiting maternal identity (Braidotti, 2002). This presentation will extend Boyer's work around maternal geographies and deterritorialisation. Drawing on Toschi and Villa (2019); Busetta (2019); Spence (1988) and others on autobiographical image making, I will present and discuss images (photography and moving image) from my own archive of early motherhood. Work made both intentionally and found images. I explore how memories of motherhood are adopted, reformed and storied through family photography and home movies as a way to navigate maternal identity and capture emotions such as love and pride. I outline the inherent performativity in this image making used within the home which both works to reject and assimilate expectations of what it means to do motherhood and be a mother. There are absent images which do not capture rage, vomit or arguments, for example, and these memories are often lost or can be storied through the act of looking back. The presentation will consider how the act of documenting motherhood, beyond the smiling baby milestones, is in itself a performance of

resistance leaving images with complex layers of memory to un-pack which may also be fluid, changing as time passes, as the baby grows up, as motherhood shifts. Alongside images from my own portfolio, I will present images submitted to me by mothers in my community. These collected images / home movies from within the home form a collective voice with notes of nostalgia, longing and empowerment that seeks to further understand and visualise maternal deterritorialization and its impact on women. These images reveal something about the nature of maternal becoming in the landscape (material, emotional, economic) of the home, through the performance of image making and the performativity of doing motherhood. As bell hooks has noted, home can function as "a place which enables and promotes varied and ever-changing perspectives, a place where one discovers new ways of seeing reality" (hooks 1991, 148 in Blunt and Dowling 2006, 20).

Keywords: Motherhood, Becoming, Deterritorialisation

Bio

Dr Rosie Reed Hillman is an award-winning filmmaker, a photographer and visual anthropologist. Her practice based feminist research explores women's everyday lives focusing on identity, place, spirituality and wellbeing. Rosie is lecturer in filmmaking at Manchester Metropolitan University, UK.

Session 6

Nikolay Barzakov (South-West University "Neofit Rilski")

The Kinetic Unconscious: Embodied History in Motion

Performance often captivates via the body's involuntary history—postural tensions, micro-gestures, affective resonances beyond words. While studies address discourse (Austin) or embodied forms (Connerton, Taylor), this research confronts the 'kinetic unconscious': the non-declarative memory (skills, habits, conditioning, soma-c traces) actively structuring embodied ac-on. Current analysis, often focusing on conscious choice, treats implicit history as background, not active force. Consequently, precise models are lacking for how non- declarative memory shapes kinetic details: movement quality, spatial navigation, affective resonance (Fischer-Lichte), relational timing. This overlooks the origins of involuntary acts, embodied presence, and power beyond intent, limiting understanding of memory's role in identity. This paper argues performance's demands—deliberate engagement with physical forces, heightened somatic states—create a privileged site revealing these translations. Unlike diffuse daily awareness, performance's focused container compels reliance on, thus revealing, embedded operational patterns. Here, the kinetic unconscious emerges as an active co-author, its logic dicta-ng physical responses, shaping presence, potentially overriding intent. Through these demands, its procedural logic and affective grammar become exceptionally legible. Employing an interpretive methodology, this research bridges cognitive neuroscience (implicit systems; Squire, Tulving) with embodied cognition (Gallagher, Varela) and soma-c psychology (van der Kolk). The framework informs close analysis of performance data (e.g., training, improvisation), decoding kinetic signatures (gestures; McNeill, tone, rhythm) while negotiating physical forces as manifestations of this structuring unconscious. Analysis illuminates the kinetic unconscious's autonomous power, showing how embodied history sculpts presence and relational patterns. The key contribution is a novel lens demonstrating performance uniquely enacts implicit memory's deep procedural

logic (cf. 'memory-habit', 'flux memory'), making it observable beyond mere representation. Recognizing this revolutionizes understanding. For analysts, it unlocks deeper presence readings. Crucially for performers, it offers potent tools: accessing soma-c depth, identifying/transforming embodied habits, navigating implicit memory safely, fostering integrated psycho-physical presence. This work provides vital theoretical advancement and practical value for memory's performativity(ies).

Keywords: Non-Declarative Memory, Kinetic Unconscious, Performativity, Embodied Presence, Performance Practice

Bio

Performer, researcher, and Assistant Professor at South-West University, Bulgaria, that works through the poetics of gesture, breath, and transformation. His practice bridges movement, psychology, and ritual, tracing the body as a site of memory, change, and cross-cultural dialogue.

Mary Marinopoulou

Reframing Embodied Memories: Can Video Projection and Movement Transform the Relationship with Trauma?

Memories are deeply embedded in both the mind and body, often feeling unchangeable, particularly for individuals experiencing trauma-related conditions. Traumatic memories tend to manifest as fragmented, involuntary images that shape not only perception, behavior, and interactions with the world but also dictate self-image—positioning individuals as either broken or whole. This research explores whether video projections on the moving body can serve as a method to reframe and interact with these memories, shifting them from passive imprints to an (inter)active, and embodied process. Traumatic memories are not merely static recollections or projected images; they are lived experiences entangled with bodily sensations, the environment, and subjective interpretations of the self. The body does not simply react to these memories—it is already shaped and moved by them. In the same way, the skin is not merely the boundary between the self and the world, but a net constantly shifting and changing, much like the body and trauma. For this reason, the projections interact directly with the skin, which is not seen as a fixed barrier but an active, moving part of the body. Altogether, this study examines how projection and movement together may allow individuals to engage with their memories differently: not as fixed images dictating the body's responses, but as dynamic elements with which the body can move, play, pause, manipulate, interact, and regenerate meaning. Through movement, participants may find agency—not only in recalling memories but in reshaping how they inhabit them. This study considers how the interplay between projection, embodiment, and agency might support post-traumatic growth. Just as the body exists in a continuous state of flux, memories, too, may become fluid—no longer fixed but open to reinterpretation and change. Through this lens, memory resembles a dreamlike

space, an alternative reality where one can wander, reframe, and reclaim experiences.

Keywords: Memory Reframing, Trauma and Embodiment, Video Projection, Post-Traumatic Growth, Somatic Agency

Bio

Audiovisual artist and curator exploring collective memory and embodied trauma as visceral experiences. For nearly a decade in Eastern Europe, I created films, archives, and curatorial projects engaging with how stories inhabit bodies and communities.

Fiona Roberts (Norwich University of the Arts)

Embodied Absences: Material Memory and Working-Class Women's Narratives in Post-Colonial Dundee

This presentation examines how artistic practice can embody and articulate the performativity of memory in the context of working-class women's experiences in Dundee's jute industry. The research explores the "felt absence" of these women in historical records through creative methodologies that reposition materials as active carriers of memory. Dundee, Scotland's "She Town," was internationally renowned for jute production that largely supplied the East India Company. Despite women comprising 75% of the workforce in the early 20th century, their narratives remain marginalised in historical archives. These women entered historical records primarily when they conflicted with established authority, creating distorted representations of their lived experiences. Drawing on Derrida's concept of "spectral presence" and Gordon's "ghostly matters," this research engages with jute as both medium and witness that occupies a liminal space between presence and absence. The material itself becomes a performative agent carrying traces of factory workers, colonial systems, and unrealised futures. Through processes of weaving, drawing, animation, and digital manipulation, the work creates what might be termed an "archive of absences," documenting not just what was, but what isn't and what could have been. The colonial relationship between Dundee and Kolkata serves as a critical framework for understanding how memory is constructed across transnational spaces. By dyeing jute with materials historically traded by the East India Company—indigo, tea, and spices—the practice creates a circular narrative connecting raw materials, manufacturing processes, and conceptual meaning. This transforms colonial commodities into tools for artistic expression, with each twist, knot, and weave becoming an act of reclamation. The research methodology incorporates the body as a site of class experience and memory. Drawing becomes documentation of embodied process, capturing the shapes

hands make during weaving, raising critical questions about bodily imprinting: How were women's bodies transformed by industrial repetition? Did decades of repetitive movements transform bone and muscle? Drawing on Lefebvre's concepts of rhythm and produced space, the work explores how factory floors deliberately organised workers' bodies as components, creating industrial rhythms that contrasted with natural body patterns. This practice-led research suggests new historiographical approaches that honour embodied experiences—recognising the body itself as an archive of class memory. By engaging with material as collaborator, the work challenges traditional Western epistemological frameworks that privilege text-based archives created by those in power. The resulting "Archive of Absences" becomes both research methodology and artistic outcome—a space where forgotten narratives can be acknowledged without presuming to completely recover what has been lost. This presentation contributes to discussions on the politics of memory in contemporary artistic creation, the relationship between creation processes and memory work, and memory as territory under construction through artistic research. It demonstrates how material engagement represents not just history but internalises it, creating new narratives that acknowledge both colonial pasts and their continued influence on present identities.

Keywords: Material Memory, Jute Industry, Embodied Knowledge, Hauntology, Archival Absence

Bio

Fiona Roberts is a practice-based researcher, currently a PhD candidate at Norwich University of the Arts, UK. Her research, "Working-Class Women and Colonial Intersections in Dundee: 1900-1960," explores how gender, class, and colonialism intersected in mill workers' lives and shaped generations.

Philon Nguyen (Concordia University)

Echoes of Displacement: Postmemory, Oral History, and Trauma in a Post-Chekhovian Opera

This presentation examines the performativity of memory through a libretto adaptation of *The Cherry Orchard*, set against the historical backdrop of war-era Vietnam. The remodernized opera recounts the expropriation of a bourgeois family's eponymous cherry orchard by the Communist on the day of the Fall of Saigon in 1975. The work draws from memory studies, postmemory (Hirsch, 1997, 2008) and oral history (Portelli, 1991), presenting memory as a fragmented, poetic and embodied form of knowledge production. The opera is the result of an intrication between post-memory and fiction. Through the libretto's use of intertextuality, dislocated temporality, and disrupted language (Kilburn, 2014), the opera stages postmemory as a hauntological experience (Derrida, 1994), where characters perform their pasts through present traumas. Speech patterns (i.e. glitches, repetitions, inversions) function as stylistic markers of trauma, while characters enact identities shaped by loss, silence, propaganda and ideology. The theoretical framework integrates rhizomatic memory, embodied cultural memory and a critique of hegemonic narratives, arguing that memory is not merely recalled but materially and performatively constituted. The opera's layering of official history, fictional worlds and emotional testimony challenges linear historiography and proposes an intermedial form of mnemonic politics (Bénichou, 2020). The *Cherry Orchard* opera integrates live vocal performance of technically hard-to-reproduce scores (e.g. like New Complexity scores are hard to get right) with AI-assisted compositional algorithms (developed by the author) for a naturalistic sampled instrument orchestra, blending what composer Steven Takasugi terms the 'Just-Noticeably-Human' and the 'Just-Noticeable-Inhuman'. In doing so, it illustrates how collective and individual memory can be re-embodied through performance, rupturing distinctions between fiction and testimony, presence and absence, history and its ghosts.

Keywords: Postmemory, Oral History, Trauma, Performative Memory, Opera

Bio

Dr. Philon Nguyen received his Ph.D. degree at the CIISE. He studied film music at UQAM. He is completing a Ph.D. in Fine Arts at Concordia University under Eldad Tsabary. Philon is an opera composer and is published at UE. His interests include genAI and music creation, opera and postmemory.

Caterina Kuo Chen (University of Porto); Andrea Gómez; Camila de la Jara

A Place With(Out) a Place: Building Community Through the Performance of Shared Memory

Located in the Atacama Desert, an area of extreme geography and climate, Chuquicamata is the world's largest open-pit copper mine, in commercial operation since 1915. In 1992, the mining camp was declared dangerous for the population due to highly toxic particles. Between 2002 and 2007, nearly 18,000 people were forcibly evicted from the camp and relocated to the city of Calama, 18 kilometres away, to make way for the mine's expansion. Since then, the camp has been gradually buried under tonnes of rubble and the access to it has been banned by the mining company. In return, a heritage area has been created in Chuquicamata's town centre thanks to the efforts of the community. The urge to save their memory and cultural identity as an intangible cultural heritage has always been present. In this context, and as part of the Centennial of Chuquicamata (2015), two friends, formally trained as architects, who had spent their childhood in the mining town, created a participatory mapping activity they called Memoria Sin Lugar [Placeless Memory] in response to this need. It was conceived as a means of bringing out what they themselves felt was missing: a collective memory of the Chuquicamata community, which was disappearing like the territory they once inhabited. Over the next decade, the two friends were encouraged, recognised, and validated by supportive individuals, groups and self-organised spaces to pursue more creative practices, where the symbolic realm of these particular environments was transformed into a process by which the symbolic domain in culture was transformed into being perceived as a feeling (Gauntlett, 2012). Strengthened by the Chilean social and political outburst of 2019, which was able to embrace a common international transcultural voice against neoliberal practices as a language of action and intent (Bennet & Guerra, 2019), DIY creative and cultural practices became as legitimate as any other

viable career path, bringing forward the creativity of discontent, finding ways through the use of unconventional wisdom and skills, mostly acquired in alternative cultural practices in scenes to pursue career paths without conventional involvement, thus satisfying the creative and aesthetic motives instead of seeking profit. The result is Yacimiento [The Pit], an interdisciplinary activist (Salzbrunn, 2019) performance that premiered in April 2025. The performance takes the audience to Chuquicamata, through an immersive experience that combines research, dance, narrative, images, songs and sounds of the territory, unfolding different memories where the interests and activities of a highly extractive and powerful industry meet the interests and activities of a community that has lived around this mineral. In a poetic, authentic and innovative way, it raises awareness, visibility and reflection on the consequences of extractivist activities, revealing a normative procedural definition of sustainability (Miller, 2015) in which art-based and creative methods play an important role, with an epistemic social change approach of multidisciplinary and systemic change, and a socio-political process-oriented role of knowledge in society where the practical participation of the individuals involved is essential.

Keywords: Activism, Memory, Sustainability, DIY, Global South

Bio

Caterina Kuo is a researcher based at the University of Porto, who intersects sociology, cultural studies and communication science. Andrea Gómez and Camila de la Jara are Chilean architects. Andrea is also a contemporary dance performer.

Lorenz Gilli

'Some dance to remember, some dance to forget'

As scholarly work on age(ing) in popular music scenes has gained momentum since around 2010 (Bennett & Hodkinson, 2012; Jennings & Gardner, 2012), it is evident that the majority of these studies have focused on rock-based scenes, with some occasional work on hip hop scenes. However, questions of age(ing) in the electronic dance music (EDMC) culture have only recently begun to receive attention. In addition to one chapter in Bennett and Hodkinson's edited volume (Gregory, 2012), only the special issue of *Dancecult*, entitled "Ageing with EDMC" (Vol. 11 No. 1 (2019), addresses this topic extensively. As the demographic of fans, dancers, clubbers, activists, bookers, producers and DJs ages, the importance of their individual and collective memories increases. As is widely acknowledged and emphasised by the conference, memories are performative in the sense that they are recreated in each process of remembering and thus change over time (Gregory, 2012; Matussek, 2001). In addition to the aforementioned performativity, practices of remembrance in EDMC are confronted with a further challenge: Antonio Melechi has described the pleasures of the dancefloor in the Ibiza rave scene as "ecstasy of disappearance", "where one comes to hide from the spectre of a former self [...], to disaccumulate culture and disappear under the dry ice and into the body" (Melechi, 1993, p. 32). It is evident that the term 'Amnesia' is not merely a designation for one of the most prominent clubs in Ibiza; it also serves to underscore the significance of forgetting in the context of EDMC. Therefore, the initial experience on a dancefloor in a club or on a beach during a full moon – however intense and overwhelming it might have been – is often characterised by its vagueness, haziness and intangibility. Drawing upon extant research conducted for my doctoral thesis, this study aims to contribute to the existing body of knowledge on the practices of remembering – or doing memory – in EDMC. Specifically, the focus will be on how ageing performers utilise their

experience and repertoire as an 'asset' in their performance, the role they (might) fulfil in the live setting of DJ-led dance events, the dialectical connection between forgetting and remembering in the dancing experience, and how remembering – even of vague primary experiences – constitutes an important 'technology of the self' for (former) fans and patrons.

Keywords: Electronic Dance Music, Forgetting, Experience, Age(ing)

Bio

Lorenz Gilli holds a doctorate in Media Studies and has published several papers on electronic dance music (EDM), DJ culture, and the DJ set, most recently a chapter in the Oxford Handbook of Electronic Dance Music. For his PhD, he developed a phenomenological theory of aesthetic experience.

Ellen Thuma (Philipps Universität Marburg); Paula Achenbach
(Philipps Universität Marburg)

Archives of Shame: Somatic Memorizing and Collective Becoming

"Shame as a topic of inquiry is compelling because it reaches to the heart of what it means to be human: each of us has experienced the pain of shame, it burns brightest in our memories ready to resurface, and to be relived, at any moment" (Dolezal 2015, p. xi). Subjects can be understood as living 'archives' (Lepecki 2010) that are shaped by power relations, creating diverse but collective modes of perceiving and feeling. Experiences of oppression and violence are painfully inscribed into the individual and collective bodies as injuries, wounds and trauma (Cabnal 2020). Sedimented memories become reenacted and relived in an ongoing process of somatic memorizing (Wuttig 2016). Inscriptions of violence are bearing bodies that hurt, numb, dissociate and re-echo oppressive norms as effect of unambiguous gendered assignment. The performative process of social positioning is informed by the traumatic archive of shame, which powerfully reminds us again and again of who we are and who we are allowed to be. Shame and the risk of being shamed in everyday's life marks the embodied vulnerability within the social fabric. At the same time, subjects are (re-)producing the social in their embodiments. Following new materialisms and Soma Studies, subjectivation can be understood as processual materialization, which also comprises the vital and resistant powers of bodies. Our contribution combines a theoretical input and an interactive performance addressing somatic memorizing and archives of feeling (Cvetkovich 2003). Seeking for ruptures in the normative, we create a space for irritation and (un)learning, encountering the emancipatory potential for the shamed subject. Lucid dreaming of collective liberation, we explore transgressing and enabling dimensions in the mode of bodily becoming.

Helena Ferreira (IPLUSO)

Léthê and Larunda: Practices of (Re)Creation and Memory Sharing

This presentation addresses the phenomena of invisibility and systemic erasure of women's histories, narratives, and roles in the construction of collective memories — focusing, in particular, on portuguese working-class women in early 20th-century. Grounded in the concepts of absence and erasure, it presents two complementary artistic projects – The daughters of Léthê and Larunda – which aim to reactivate suppressed memories through performative processes of recontextualization and community-based sharing. Inspired by two female mythological figures, Léthê and Larunda these works propose practices of (re)creation and sharing of narratives, identities, and experiences through collaborative processes of reinstating collective memory. In greek mythology, Léthê was a greek naiad of the river of forgetfulness, one of the Hades rivers, and those who drank from its waters would lose all memory of their past lives; and Larunda, in the roman mythology was a naiad condemned to eternal silence when Jupiter cut her tongue after she speak out to her sister Juturna about his plot to rape her. The daughters of Léthê is a series of performative and participative drawings of anonymous working-class women portraits who played an essential and decisive role in the fight for gender equality as well as labour, social and family justice before and during the First Portuguese Republic. The series consists of a set of iron frames which, through visitor's action, release charcoal dust that slides across the paper surface, unveiling the portraits of these women that were found in newspapers of the time. On the other hand, Larunda consists of a sound installation of re-enacted statements of these womens, in direct speech, found in several archives. Once again through the visitors' intervention, the installation unmutes the voices of these women workers, those who dared to speak out in public spaces, leading strikes and protests, participating in congresses and unions, and denouncing the exploitative

conditions they endured, including moral and sexual harassment, earning half of men's wages, and working twelve-hour shifts. Drawing from Rebecca Schneider's thinking —performance is not merely ephemeral but eruptive and citational, a practice that summons the ghosts of what has been omitted, ignored, or repressed — I propose to read these artistic projects as forms of resistance to female historical erasure. As Schneider states, performance "challenges, via the performative trace, any neat antinomy between appearance and disappearance," staging "the reverberations of the overlooked, the missed, the repressed, the seemingly forgotten." (2011, p.102). In this sense, the daughters of Léthê visually unveils the faces of female industrial workers relegated to oblivion, while Larunda has their voices and slogans recreated in sound compositions that reverberate in a continuous present. Both projects resonate with what Schneider describes as 'sedimented acts' — gestures and narratives that haunt the present through performance, image and listening. Through the aesthetic and political re-enactment of silenced presences, these works are practices of re-contextualization and resistance. Performance, understood here as a space of reverberation and residue — rather than disappearance — becomes the site of spectral persistence and collective constellation. The daughters of Léthê and Larunda thus inscribe themselves in a poetics of reappearance, where identities and voices are summoned not to restore a fixed past, but to reopen it, in friction with the present, as a critical gesture of re-existence and resistance.

Keywords: Performance Reapearence; Collective Memory; Reenactment of Visual and Sound Sediments

Bio

Helena Ferreira is a visual artist and Senior Researcher at CIEBA-FBAUL, as well as Adjunct Professor at ECIA-IPLUSO. She holds a PhD in Fine Arts with a specialization in Multimedia Art. Her work explores intersections between sound, image, and performance, combining theoretical research with experimental practice. Helena exhibits and publishes internationally, participating in conferences, artistic residencies, and collaborative projects.

Klaudia Wittmann (Coventry University)

Remembering Through Form: Working with Materialities in the Choreographic Process

This presentation examines the methodological approach of a practice research project, which investigates structural forms of gendered violence in women's gymnastics through choreographic practice. During a collaborative residency, a dance artist-researcher and a sculptor captured a series of movements and gestures through sculpture-making, engaging with different materialities, that were chosen in relation to ethnographic and auto- ethnographic research on women's gymnastics as well as an exploration of histories of femininity in psychiatry. In this free-associative process, movement informed the shape of materials; and materials produced a number of movement qualities and images. Through this dialogical exchange between movement and stillness, animate and inanimate, we explored structures of gender and violence through imagery, sensoriality and space. In that way, our methods of engaging with historical material, of remembering histories, followed a dream-like logic based on psychoanalytic concepts of memory as fragmentary, dynamic and embodied (Freud, 1956). The outcome of this residency has been shared in the form of performances and exhibitions in a variety of spaces since November 2024. The presentation will be informed by a theoretical frame that critically engages with psychoanalysis and queer theory to problematise questions of memory, forgetfulness and performativity in gender-oriented interdisciplinary practice research. In so doing, it refers to Jack Halberstam's (2011) ideas of stupidity and forgetfulness as key vehicles for social disruption and transformation, as outlined in *The Queer Art of Failure*. Bandinelli & Pinzón Arteaga's (2025, forthcoming) argue that those concepts can in fact be found at the heart of the psychoanalytic project, but add a crucial Freudian insight to the discussion, namely that "behind the subject's (conscious) will to forget lies an (unconscious) desire to repeat". Repetition plays a crucial role not only in the context of memory and

forgetfulness, but also in performativity and movement (Irigaray, 1989). The presentation aims at bringing these theoretical notions in conversation with examples from our practice research project in order to address the following question: In what ways can interdisciplinary artistic practice, drawing on movement and sculpture, foster forgetfulness through a process of remembering?

Keywords: Memory, Performance, Materialities, Psychoanalysis, Queer Theory

Bio

Klaudia Wittmann is an AHRC-funded PhD candidate, choreographer and artistic director of KWAM Collective, an interdisciplinary group of artists and academics in the UK and Portugal. Her artistic projects including dance theatre piece head bucket bed (2025) are performed at international festivals.

Lilian Walker (University of Coimbra)

Touched by Ruin: An Approach to Performative Practice

The skin, at its tactile limit, is the surface of experience. In a psychoanalytic reading, it is a psychic membrane that organizes the relationship between the internal and external, a channel of exchange connecting us to the world and others. In a phenomenological perspective, it is inseparable from the world, inhabiting and merging between the visible and invisible. This relationship between skin and the world reveals an inner landscape, an expression of the body's interaction with space and time: the self opening to the textures of the present. This article examines how performative practice activates the intersection between body and space in the notion of skin as a deep surface, exploring gestures that evoke, inscribe, and displace sensitive layers of memory and matter. I analyze three performances from 2023 and 2024, part of my own discovery of performance in my creative journey. The minimal and introspective gesture of the studio extends into action, where the body acts as a mediator between surface and depth, operating in the crossing of individual experience and collective memory. Encountering matter is both an act of excavation and inscription: by touching surfaces, removing layers, and merging with the material, the body triggers a process of revelation and transformation. The distinction between pure memory and habitual memory (Bergson, 1991) illuminates the transient nature of performative actions: pure memory emerges in gestures and materials that reveal hidden traces, while habitual memory is manifested in repeating and rediscovering these layers. This idea resonates with Trigg's (2012) concept of ruins as psychic and material testimony: if ruins evoke the persistence of a past in the present, the performances analyzed here act as eroding landscapes, where bodily interaction activates and reinscribes the latent history of spaces and materials. The relationship between performer and audience is a central theme, dissolving conventional hierarchies of art by transforming the spectator into a participant. In some performances, tactile exploration of surfaces

leads to spontaneous participation, expanding the initial gesture into a collective process of revelation. Interaction with matter, sound, and scent creates a shared sensory field, where the spectator becomes a co- inhabitant of an intensified space of presence. This interaction inscribes multiple times and sensitivities into the shared experience, turning each performance into a field of memory in flux. The prevalence of process over final work reflects an understanding of art as a space for experimentation and contact. Documentation here plays a unique role: it doesn't aim to fix the performance as an object, but to capture fragments of perception, multiplying possible readings. This approach aligns with Flusser's (2014) idea of gesture as a bearer of meaning, and Merleau-Ponty's (2012) concept of corporeality as a way of being in the world. Performative memory is not limited to a record of the past but unfolds as a field of forces in shared sensory experience. Thus, between skin and landscape, gesture and ruin, art becomes not only a space of encounter, but a territory of inscription, activation, and re- signification of sensitive memory.

Keywords: Performance, Gesture, Ruins, Surface, Skin

Bio

Lilian Walker (1994) is a Brazilian visual artist and PhD student in Contemporary Art at the University of Coimbra, supported by FCT. Her work expands painting into other media to explore surface, body, and landscape, creating hybrid forms that evoke transformations of matter and space.

Ana Barroso (CEAUL)

Matthew Barney's Redoubt: Performing Myth, Memory and Becoming in the Wilderness

Matthew Barney's *Redoubt* embodies personal and collective memory, not as static recollections but as an interdisciplinary artistic process, where movement, nature and ritual are woven into a visual narrative that reimagines the American wilderness and memory is inscribed in both the land and the bodies who express themselves through dance, gestures and repetition. The narrative draws on the classic myth of Diana and Acteon staged in the contemporary American wilderness, being the repetitive and material hunting act the ritual that is both cyclical but new, adding new layers of meaning, evoking past and present, erasure and ongoing, human and non-human as elements that interplay in a meditative tone to invite viewers to reflect on myth, transformation and creativity, and our relationship with the natural world. Evoking philosophical ideas about time, space and subjectivity (Deleuze) and experience, perception and embodiment (Merleau-Ponty) Barney's film deeply engages and confronts the viewers with a mythologically-infused narrative inhabited by characters who always embody experiences of becoming and search for meaning within liminal spaces. Both personal and ecological memories are more than a living archive as they have the potential to act as forces that transform subjects, landscapes and meaning, questioning the process of how experiences are recorded, preserved and altered over time. If Merleau-Ponty argues the embodied subject enacts meaning through practices that are situated and responsive, Deleuze extends this idea arguing they are also creative, opening up new ways of being and sensing, that is, going beyond reiteration of pre-given meanings to become a process where bodies, actions and worlds are continually reconfigured.

Keywords: Performance, Becoming, Memory, Myth, Wilderness

Bio

Ana Barroso is a film, arts and literature researcher at CEAUL, University of Lisbon. She has participated in international conferences and contributed to academic journals, magazines and book chapters. She is also a video artist, and her films have been screened in museums, art galleries, and film and video festivals worldwide. She is the recipient of 4 international prizes.



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