

The Museum as a Space of Experience: A Choreographic Conference

Dancing Museums—The Democracy of Beings (2018–2021) final event

Co-funded by the EU Creative Europe Programme (2014–2020)

Online international conference organised by Ca' Foscari University of Venice

October 7, 14:00–18:00 CET

Dancing Museums—The Democracy of Beings is an EU co-funded project created in partnership between La Briqueterie—Centre de développement chorégraphique national du Val de Marne (FR)—Project Coordinator, Comune di Bassano del Grappa (IT), Dansateliers (NL), Dance4 (UK), Mercat de les Flors (ES), Tanec Praha (CZ), MAC VAL Musée d'art contemporain (FR), Arte Sella (IT), Bundeskunsthalle (DE), Università Ca' Foscari Venezia (IT) and Fondazione Fitzcarraldo (IT).

14.00 Institutional Welcome

14.15 Introduction

Susanne Franco (Ca' Foscari University of Venice) and Ariadne Mikou (Ca' Foscari University of Venice)

Elisabetta Bisaro (*Dancing Museums* project coordinator / La Briqueterie—CDCN du Val-de-Marne)

Marisa Hayes (Editor in chief of *Repères, cahier de danse*)

14.45 Artistic intervention n. 1

Ingrid Berger Myhre and Eleanor Sikorski

Introduced by Monica Gillette (*Dancing Museums* dramaturg)

15.10 Book Launch

Moving Spaces. Enacting Dance, Performance, and the Digital in the Museum

edited by Susanne Franco (Ca' Foscari University of Venice) and Gabriella Giannachi (University of Exeter) with the authors in video

15.25 Invited Speaker 1

Erin Brannigan (University of New South Wales, Sydney)

Precarious Movements: Experimental Compositions

Introduced by Susanne Franco

15.50 Artistic intervention n. 2

Quim Bigas, Ingvild Isaksen, and Masako Matsushita

Introduced by Monica Gillette

16.15–16.30 Break

16.30 Invited Speaker 2

Anna Chiara Cimoli (Università degli studi di Bergamo)

The Listening Museum for Those Who Take the Floor

Introduced by Susanne Franco

16.55 Artistic intervention n. 3

Tereza Ondrová and Ana Pi

Introduced by Monica Gillette

17.15 Invited Speaker 3

Giulia Grechi (Accademia di Belle Arti di Brera, Milano)

Whose are the eyes? The scattered colonial body and our embodied gazes

Introduced by Ariadne Mikou

17.40–18.00 Conclusion

BIOS

Quim Bigas Bassart was born in Malgrat de Mar and he lives between Barcelona and Copenhagen. He is an artist working within the fields of choreography, dramaturgy and documentation practices. Since 2018, Quim has been a Lecturer on Choreography and he is also one of the coordinators of the MA on Choreography at Den Danske Scenekunstskolen in Copenhagen. Between 2018 and 2020 he has been a selected artist for the EU project *More Than This*. In 2019, Quim premiered DV (Desplament Variable) in Mercat de les Flors and he has been involved in a series of performative lectures around abandoned archives (Desplega Visions). He also keeps on touring his previous works MOLAR, APPRAISERS and THE LIST and he continues his long-term collaboration as a dramaturge with Aina Alegre. He has been an associate artist with Fundació Mirò (Barcelona) and Mercat de les Flors (Barcelona) for the Creative Europe project *Dancing Museums—The Democracy of Beings* (2018–2021).

Ingrid Berger Myhre is a Norwegian choreographer and performer based in Brussels. She holds an MA in Choreography, Research and Performance from ex.e.r.ce at the Choreographic Centre in Montpellier and she later deepened her practice in dance at P.A.R.T.S' Research Studios. Since 2015, she has been developing her work as an associate artist at Dansateliers Rotterdam and recently with the support of the Dutch Performing Arts Fund's Nieuwe Makers Regeling (2019–20). Language and semiotics are central elements to Ingrid's artistic work. Her curiosity for how we read and understand dance comes together in unpretentious and humorous performances. The solo BLANKS (2019) and the duet PANFLUTES AND PAPERWORK introduced her work internationally under the support of Caravan Production (2020) and the advancing performing arts project (APAP) network. She has been an associate artist with Dansateliers for the Creative Europe project *Dancing Museums—The Democracy of Beings* (2018–2021).

Elisabetta Bisaro has worked in a programming and managerial capacity in the field of dance and the performing arts across three countries. After her initial steps in Italy, she rooted herself in Ireland as Programme Manager of Dance Ireland in Dublin for six years, where she was responsible for curating and managing the organisation's artistic professional programming and all international projects. Since September 2013, she has overseen the international development of La Briqueterie—CDCN du Val-de-Marne in Vitry-sur-Seine (France), managing several EU-funded projects (Creative Europe and Erasmus +) and other international cooperation projects. She is the project leader of *Dancing Museums—Old Masters, New Traces* (2015–2017) and *Dancing Museums—The Democracy of Beings* (2018–2021). Elisabetta holds an MA in Translation Studies from SSLMIT, University of Trieste, Italy.

Erin Brannigan is Associate Professor in Theatre and Performance at the University of New South Wales. Her publications include *Moving Across Disciplines: Dance in the Twenty-First Century* (Sydney: Currency House, 2010), *Dancefilm: Choreography and the Moving Image* (New York: Oxford University Press, 2011) and *Bodies of Thought: 12 Australian Choreographers*, co-edited with Virginia Baxter (Kent Town: Wakefield Press, 2014). She has published various chapters and articles in film, performance and dance journals and anthologies. Her current research project is *Precarious Movements: Dance and the Museum*, and a monograph associated with this project in forthcoming: *Choreography, Visual Art and Experimental Composition 1950s–1970s* (London: Routledge, 2022).

Anna Chiara Cimoli is lecturer in History of Contemporary Art at Università degli studi di Bergamo. Since 2001 she has been an associate of ABCittà, a collective of urbanists and cultural designers. In this context, she has designed experimental projects aimed at audience development and a more layered representation of cultural diversity. More recently, she has designed the contents of MUBIG, a neighbourhood museum based in Greco (Milan). She has published extensively in the field of the relationship between museums and society. Anna is co-editor of the blog *Museums and Migration* and co-director of the online magazine *roots&routes*.

Susanne Franco is Associate Professor in Dance, Theatre and Performance Studies at Ca' Foscari University of Venice and curator of dance events and programs for different Institutions. She is the author of *Martha Graham* (2003), *Frédéric Flamand* (2004), and she edited the special issue *Ausdruckstanz: il corpo, la danza e la critica* (Biblioteca Teatrale, 2006). She also co-edited *Dance Discourses: Keywords in Dance Research* (2007), *Ricordanze. Memoria in movimento e coreografie della storia* (2010) and *The Oxford Handbook of Dance and Memory* (forthcoming) with Marina Nordera; *Moving Spaces: Rewriting Museology Through Practice* with Gabriella Giannachi, and *On Reenactment: Concepts, Methodologies, Tools* (forthcoming) with Cristina Baldacci. She is the PI of the international research project 'Memory in Motion: Re-Membering Dance History' (Mnemedance; SPIN programme Ca' Foscari 2019–2022) and she coordinates Ca' Foscari University's contribution to *Dancing Museums - The Democracy of Beings*.

Gabriella Giannachi is Professor in Performance and New Media at the University of Exeter, UK. She has published a number of books including: *Virtual Theatres* (2004); *The Politics of New Media Theatre* (2007); *Performing Presence: Between the Live and the Simulated*, co-authored with Nick Kaye (2011); *Performing Mixed Reality*, co-authored with Steve Benford (2011); *Archaeologies of Presence*, co-edited with Michael Shanks and Nick Kaye (2012); *Archive Everything* (2016 and, in Italian translation, 2021), *Histories of Performance Documentation*, co-edited with Jonah Westerman (2017) and *Moving Spaces. Enacting Dance, Performance and the Digital in the Museum*, co-edited with Susanne Franco. She has written papers for a number of humanities and science journals, and has been involved in a number of AHRC and RCUK funded projects in collaboration with Tate, Royal Albert Memorial Museum and Art Gallery, and LIMA.

Monica Gillette is a dramaturge and choreographer, with expertise in artist driven networks, participatory projects and transdisciplinary research. As a dramaturge she accompanies the EU funded projects *Migrant Bodies—Moving Borders*, *Empower-ing Dance* and *Dancing Museums—The Democracy of Beings*, as well as the *Museum of Human Emotions*, a collaboration between artists and networks in Europe and Asia. She collaborates with Yasmeen Godder Company on the *Practicing Empathy* project, which grew from their co-artistic directorship of *Störung/Hafra'ah* that brings together people living with Parkinson's Disease, professional dancers and scientists to collaboratively research movement.

Giulia Grechi is Professor of Cultural Anthropology and Anthropology of Art at the Fine Art Academy of Brera, Milan. She is co-director of the online magazine *Roots&Routes* and the curatorial collective *Routes Agency*. She has participated in international research projects, including "Mela—European Museums in an Age of Migrations". She has curated conferences and exhibitions on the cultural legacies of Italian colonialism. She has published *Decolonizzare il museo* (Mimesis, 2021), *La rappresentazione incorporata* (Mimesis 2016). She edited (with I. Chambers and M. Nash) *The Ruined Archive*, and (with V. Gravano) *Presente Imperfetto. Eredità coloniali e immaginari razziali contemporanei* (Mimesis 2016).

Marisa Hayes is an interdisciplinary scholar whose research is located at the crossroads of the performing and visual arts. She has been the editor in chief of *Repères, cahier de danse* at La Briqueterie—National Choreographic Development Center since 2016. Marisa is also a screendance curator and educator at Theater Freiburg and other institutions across Europe. She is the founding co-director of the Festival International de Vidéo Danse de Bourgogne and on the editorial board of *The International Journal of Screendance*.

Ingvild Isaksen is a performance-maker and scenographer whose work investigates chosen surroundings through movement, scores, humour, senses and multiple ways of participation. Besides curating the site-specific festival Sånafest she makes performances with Masako Matsushita under the name A MasIng Productions and regularly performs with Oslo based Theater F. Ingvild lives in Lofoten, Norway. She holds an MA in Scenography from the Norwegian Theatre Academy in Fredrikstad (2020), a BA in Dance Theatre from Trinity Laban (2012) as well as a 2-year curatorial study in fine arts and design from the College of Oslo (2009). She has also supported Masako Matsushita as an associate artist with Centro per la Scena Contemporanea (CSC) at Bassano del Grappa for the Creative Europe project *Dancing Museums—The Democracy of Beings* (2018–2021). See more at <https://arkivet.space/ingvildisaksen>.

Masako Matsushita is an Italian-Japanese movement artist. In her choreographic projects and performative installations, she explores the presence of the body in time and space by activating sensory perceptions and investigating methods of archiving and transmission that connect past, present and future. Winner of the Prospettiva Danza Award 2018, she has presented her work in national and international festivals and is one of the founders of 4bid Gallery Amsterdam. She collaborates with the Norwegian artist Ingvild Isaksen with whom she has formed the artistic duo A MasIng Productions. She has also been an associate artist with Centro per la Scena Contemporanea (CSC) at Bassano del Grappa for the Creative Europe project *Dancing Museums—The Democracy of Beings* (2018–2021).

Ariadne Mikou is a Greek-born artist-researcher and dance scholar who is currently residing in Italy. With a background as an architect, dance performer, and choreographer, her research is located at the crossover between corporeal, spatial and screen-based arts. Her projects and writings explore alternative modes of archiving (“unstable archives”), as well as liminal spaces and in-betweenness, transformation processes, community making and site interventions. In 2018, she was awarded her fully-funded PhD Degree in Interdisciplinary Choreographic Research from the University of Roehampton (UK). Currently, she is a Fellow Artist for Creative Europe’s *mAPs-migrating Artists Project_Challenging Dance and Cinema Across Europe* and a Research Fellow at Ca’ Foscari University of Venice for the Creative Europe project *Dancing Museums—The Democracy of Beings*. She is also a Research Assistant at ‘Memory in Motion: Re-Membering Dance History’ (Mnemedance; SPIN programme Ca’ Foscari 2019–2022) and she collaborates as an editor for the global theatre portal The Theatre Times.

Tereza Ondrová is a dancer, choreographer and teacher who studied Dance Pedagogy at the Academy of Performing Arts in Prague. In 2004, she co-founded the dance company VerTeDance and since then, she has created more than 25 pieces. Since 2012 she has been also cooperating with Peter Šavel and together they created the duet *Boys who Like to Play with Dolls*, which received several awards, and *As Long as Holding Hands*. Since 2016 she has been working with the director Petra Tejnorová (*You Are Here; Nothing Sad; LET’S DANCE!; Hello, Is Anyone Out There?; SAME SAME*). As a dancer and interpreter she collaborated among others with choreographers such as Charlotta Öfverholm, Karine Ponties, David Zambrano, Anton Lahký. She teaches Theatre at the Academy of Performing Arts in Prague and movement courses for Actors at the National Theatre in Prague. She has been an associate artist with Tanec Praha for the Creative Europe project *Dancing Museums—The Democracy of Beings* (2018–2021).

Ana Pi is a choreographic and imagery artist, ‘extemporary’ dancer, researcher in urban dances and teacher. Ana Pi’s practice is situated between the notions of movement, displacement, belonging, superposition, memory, colours and ordinary gestures. *O BANQUETE, COROA, NoirBLUE, DRW2* and *Le Tour du Monde des Danses Urbaines en 10 villes* are her pieces which combine choreography, speech and installation. *CORPO FIRME; dan as periféricas, gestos sagrados* is the practice that she has been sharing since 2010. Currently, she is developing *The Divine Cypher*, a project in Haiti funded by MoMA—New York and Cisneros Institute. She is also developing the trio *WOMEN* with Annabel Guérédrat and Ghyslaine Gau, and *Rádio Concha* with the philosopher Maria Fernanda Novo. *RACE* with @Favelinhadance and Chassol premiered in 2021. She has been

an associate choreographer with La Briqueterie for the Creative Europe project *Dancing Museums—The Democracy of Beings* as well as an associate artist at the production office Latitudes Contemporaines.

Eleanor Sikorski is a dancer and choreographer based in Nottingham, UK. She grew up and studied in London (LCDS 2006–10). Her performance work spans dance, comedy, cabaret and music. She co-runs Nora with fellow dancers Stephanie McMann and Flora Wellesley Wesley; together they invite choreographers to make work for them to perform (most recently by Eleanor Bauer and Deborah Hay) and they advocate for dancers' working rights. Eleanor has worked as a dancer for artists including Eva Recacha, Else Tunemyr, Seke Chimutengwende, Igor & Moreno and William Hunt. Eleanor is a filmmaker and has made films for artists Es Morgan, Sue MacLaine, Seke Chimutengwende and Feet Off The Ground. With her partner, dance artist Lewys Holt, she co-hosts *Two Left Feet*, a Youtube show about dance and leftist politics. She also works as a choreographic assistant and mentor, and since 2020 has been making comics. She has been an associate artist with Dance4 for the Creative Europe project *Dancing Museums—The Democracy of Beings*.