

IN
LIVING
MEMORY

EDUCATIONAL AND CREATIVE NETWORK
WITH EUROPEAN ARCHIVES

2nd and 3rd of June 2016 Friche la Belle de Mai Marseille

EUROPEAN CONFERENCE

LIVING MEMORIES

*Collaborative Artistic Creation
Cinema – Visual Arts – Performing Arts*



Research – Creation. In Living Memory (ILM)

Started in 2014 by Lieux Fictifs, with the support of the European program Erasmus +, In living memory gathers artistic operators (Lieux Fictifs – France, TransFORMAS – Spain, Cooperativa Sociale – Italy, PhotoART Centrum – Slovakia), universities (Westerdals School of Arts, Communication and Technology Oslo, Aix-Marseille University Film Department, International University of Languages and Media Milan) and structures possessing archive footage (Institut National de l'Audiovisuel - France, Fondazione Cineteca Italiana - Italy, Institut Municipal de Museus de Reus - Spain). These partners worked during two years to establish a dynamic of collaborative creation, using archive footage- through workshops and artistic creation with various publics – and exchanging their methodologies, their thoughts, and their gazes.

This conference, coproduced with the LESA (Laboratoire d'Étude en Science des Arts – Aix-Marseille Université), gives voice to a number of professionals that have been associated to this project for the last two years: artists, researchers and institutions – but also and perhaps most importantly, the participants – these key players will share the current state of their research, present the methodological tools that were developed through the use of archive footage. In this way, they question the artistic experience as a space where social transformation and individual emancipation is possible.

Archives are considered as a resource – that still not exploited enough but that must be re-invested – It can be used by artists and professionals of the cultural sector, as well as professionals coming from the fields of education, training, higher education and social action to initiate projects filled with innovative creations – this will be as much from an aesthetic than a political point of view – with artists coming from different disciplines and a diversity within the various publics, a form of dialogue though these projects will be carried on.

Finding its roots through an interdisciplinary and a cross-sectorial approach, involving both professionals and publics alike, which all have very different practices, languages, and codes. This conference will also be used to show that these projects call for the creation of processes that will both follow up and evaluate in a collaborative and innovating fashion.

An invitation for other research experiences - action based on the use of archive occur at the same time as the presentation of a project set up by an artist, and the invitation to the Culture 21 network and the Culture and Department association.

Finally, researchers of the fields of arts and humanities, which are narrowly linked to the follow up and evaluation of the In Living Memory project will confront their different analysis to the experiences that the artist's and institution's have witnesses. This confrontation will be used to question the relationship between the use of archives in contemporary artistic practices, focusing on the situations when they are used as tools for social experimentations.

In 2012 and 2013, “”, two conferences on “artistic creation in a dialogue between art, prison and society”, were organized by Lieux Fictifs and the Résonance Culture association, in the framework of the “Marseille-Provence European Capital of Culture”. These two events brought over 400 people together (European professionals of the culture, education, justice and social sectors) at the he Friche de la belle de Mai.

The 2016 edition will extend the field of reflection beyond just publics in custody, towards the whole of civil society. It will raise ethical and democratic issues in regards to the use of archive footage in collaborative projects.

This interdisciplinary and trans-sectorial dynamic is destined for:

Professionals and students of the social, cultural and juridical branches.

Researchers, professors and students coming from various disciplines: Esthetics, History, Philosophy, Sociology, and Anthropology.

General audiences for the artistic programming of events.

During these two days, audiences will have the opportunity to attend round tables, during which artists, students and archivists will present thoughts and analysis, which will draw conclusions from the observations made during the three years of the ILM project. This will be followed by a debate with the audience. Attendees will also be brought to discover the theoretical and methodological tools that have been developed. It will be a way to allow a true re-appropriation of these innovative, creative and educational apparatuses. This will give the possibility to gather the resources that have emerged from the ILM project, so that their uses and future practices may be envisioned: a website, a book and training programs will be directly presented by the key players that have conceived them.

In the entrance hall, short films directed by inmates and students from the Penitentiary Centre Marseille (France) and the Detention Center Bollate (Milan), will be shown on video outlets.

Conference and artistic program events will be FREE

Registration form can be downloaded on

www.inlivingmemory.eu

More information :

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Thursday 2nd of June

Morning – 9h30 – 12h30

In Living Memory – Presentation

By Thierry Roche, Director of the Laboratoire d'Etude en Science des Arts (LESA) of Aix-Marseille University and Leila Delannoy sociologist in charge of research and European cooperation for Lieux Fictifs.

Interdisciplinary collaborative creations with European archive footage

Analysis and presentation of the methodologies that have developed in the various workshops; "Cinema and Archive" and "living spectacle and archives", of the In Living Memory project, with publics coming from both, civil society and who under the custody of justice.

- **Pascal César** - *Senior Lecturer in Film Studies, LESA laboratory, University of Aix-Marseille- France*
Study Of An Artistic Collaborative Practice Within A Research-Creation Project In Prison.
- **Caroline Caccavale** - *Director and producer, Lieux fictifs et Lucien Bertolina Composer, Euphoria - France*
Analysis of the various apparatuses set up in the "Cinema and archive" workshops at the Penitentiary Marseille Centre and the Bollate Detention Center by inmates and students.
- **Morten Thomte** - *Professor in Film Studies and one student from the Westerdals School of Art, Communication and Technology- Norway*
Archive footage and Youth
- **Aurora Vernazzani** - *Réalisatrice, Lieux Fictifs - France*
Key images, drawing upon the participants words, inmates, students having participated to the "Cinema and archive" workshops.
- **Thomas Louvat** - *Director, artistic director, TransFORMAS - Spain*
The incorporation of archive footage in performing arts. Apparatuses, collective improvisations, and dramaturgical conceptions: Towards a shared form of writing.
- **Michelina Capato** - *Director, Cooperativa Sociale e.s.t.i.a - Italy*
Images et corps : la contamination réciproque des langages.

Short films that have been collectively directed with inmates and students as well as work situations dedicated to the theater stage with archive footage that will be projected during the talk.

Moderator : Pascal César (Senior Lecturer at the University of Aix-Marseille. Department of performance arts laboratory ELSA).

After noon – 14h to 17 h 30

The cross-disciplinary and cross-institutional collaboration as identification process shared by the individual and social transformations

(inmates, teens, adults, elderly from civil society).

New collaborative evaluation approaches of the impacts of an artistic action on the recipients

Intervention of the penitentiary service of insertion and of probation in Bouches du Rhône, of the interregional direction of Judiciary protection of youth South-East. (Ministry of Justice) and Provence Regional Counsel – Alpes – Côte d'Azur, of Lieux Fictifs and the participants of the collaborative and creative project Anima.

Presentation of results of an experimental, interdisciplinary and cross institutional study group, , that collectively developed an evaluation of the Anima film experience through a Mind Map. The results of this experience will then be shared. Discussing the impacts of the shared explanations of an artistic project on participants, as well as the collaborative processes of a variety of artistic and institutional figures that were established to develop innovative forms of cooperation in the field of evaluation.

Through this "textbook case", that will also be focused on the participants ideas, through the propositions coming out of having listened to interviews, in the same manner as the work done by the inter-disciplinary group.

Presented by: Jacques Humber (Consultant – Member of Lieux Fictifs), Leila Delannoy (Sociologist – Lieux Fictifs)

Evaluated projects of artistic creation through the prism of cultural rights and the Fribourg declaration.

In the framework of this conference, the Paideia approach carried out by the Réseau Culture 21 association and the institute of inter-disciplinary ethics of the rights of man of Fribourg University, in partnership with the Culture and Department association, the partners of the ILM project are invited to come and share their research-action as well as their innovations that it let emerge in terms of the evaluation of the creative process observed in regards to the cultural rights that were announced as such in the Fribourg deceleration. This invitation aims to give the possibility to bring about a global reflection on this conference and a new enlightenment on the methodologies followed by a creative process. The exchange time will be nourished by the textbook case of the "Holloway, Jean age 15 in 44" project held by the artist Jane Motin and developed in partnership with the Department of La Manche (direction of culture, archives, Manche tourism, Manche Digital, Colleges...). This project offers a creative process of creation from archive documents and gives the possibility to observe how intimate and family history can become a powerful lever of collective memory.

Presented by: Jane Motin (Plastic Artist); Laurence Loyer-Camebourg (Director of Culture of La Manche and Culture and Department association), Christelle Blouet (Coordinator, Culture 21 network)

The small fabrics of projects “art, culture and local social development” to build a solidary culture and cultural solidarities by doing together

The “small fabrics of projects” approach carried out by professional associations, Culture and Department and ANDASS (National association of social action and health directors of departments) shows the engagement and the action of departments in the cross-sector aspects of cultural and social public policies. Having started as a study on transversal characteristics of the social and cultural aspects of departments, that made the writing of a common contributions between the two associations possible (“a solidary culture, cultural solidarities”), as well as the organization of an event gathering 12 teams coming from 24 departments on the model of a “cultural/social hackathon”. Resting upon this federating experience, the community develops itself and spreads. Small fabrics are being prepared in the Pas de Calais, in Loire Atlantique... Discussing this approach, making it known and proposing it as a field of research, gives the possibility to present and accompany the immense community of institutional and associative professionals, convinced of the potential of social transformations that artistic practices offer and attests of its efficiency to reinvent social work and the relationship to the other.

Presented by : Cédric Hardy (Technical advisor at the direction of culture, Department of Bouche du Rhone), Anne Claude Lamure Baudreu (DGA Solidarity, Department of the Drome)

Evening – 20h to 21h

Artistic Program

Theater Spectacle “La Travessia” - Spain

La Traverssia is the history of a shift, or at least an infinite number of shifts: voluntary and involuntary, dreamed of or feared. I walk from one point to the other, I pass from an “inside” to an “outside” and during my journey, there transition spaces, areas of encounter, zones of conflict in which, for now, I can position myself, think myself, reinvent myself. Am I inside? Outside? Of what?

La Traverssia is a metaphor of life. A space that represents the crossing points of individual labyrinths and common spaces.

This spectacle comes from the new artistic theater project of the TransFORMAS company, collaborative process of creation, led in the Sant Andreu district of Barcelona, in which fifty residents are involved. They came to take part in this creative and collective adventure, either personally or through a guardianship institution (Retirement home of Navas, Meridiana homeless center, association for the rehabilitation of the mentally ill AREP, association to help the sick touched by polio AFAP, ex-inmates coming out or at the end of their sentence).

Friday 3rd of June

Morning – 9h30 to 12h30

The transformative process of archive footage: Aesthetic and Democratic issues
(publics under the custody of justice minors/adults and civil society).

- **Anna Figueras** - *Director of CIMIR, Centre for the image Reus - Spain*
Saving archives for the sake of art.
- **Pavel Smejkal** - *Director PhotoART Centrum - Slovakia*
Slovakian family archives; artistic projects and raising awareness on the value of this memory
- **Mireille Maurice** - *Regional Delegate of INA Mediteranée - France*
Look, i'm talking to you...
- **Roberto Della Torre** - *Responsible of the Fondazione Cineteca Italiana, Milan - Italy*
Recycled Cinema
- **Elena Mosconi** - -- *Senior Profession of History of Cinema at the university of Pavia. Member of the scientific comity of the Fondazione Cineteca Ialiana, Milan - Italy*
stolen memories. archives and the social use of the image.

Moderator: Pascal Césaro (Senior Lecturer of the Aix-Marseille University. Department of performance arts).

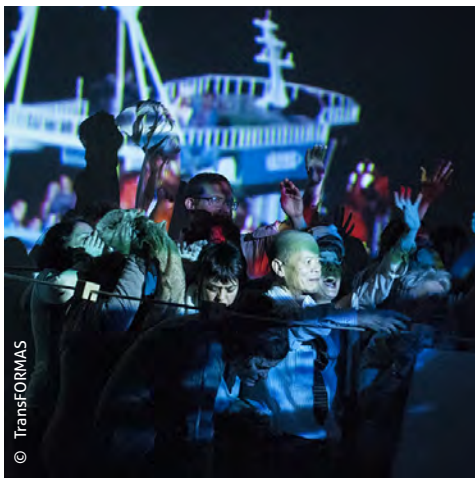


Presentation of methodological tools developed in the framework of the In Living Memory project

Three methodological tools are developed and intertwined together as theoretical and practical groundings for all those who would want to establish collaborative artistic actions from archive footage.

- Two European formations, "Cinema and archive" and theater and archive" aimed towards artists, cultural operators, social workers, educators, teachers.
- The "In Living Memory" website, regroupes a variety of resources on the creative process, the history of the project but also future perspectives, and giving a palette of elements and methods of reflection. It aims to work as an exchange platform for projects to come, it will be a space for projects to come, and will be a space where it will be possible to share practices, and visibility of actions that could be started afterwards
- A book that, like the research-action dynamic that has been started, combines theoretical and methodological aspects, combining artist's thoughts and analysis, researchers and head of archives, coming from different European countries involved in the project.

France – Spain – Italy – Norway – Slovakia



Afternoon – 14h to 17h30

Collaborative artistic writing in Europe

(inmates, teens, adults, elderly from civil society).

- Transversal writing, diversity of publics and performative protocols.

Working with other bodies and other movements.

(from the Anima film experience produced by Lieux Fictifs with inmates, teens, adults, and elderly from civil society) Caroline Caccavale (filmmaker) – Emmanuelle Ratnaut (visual, performative artist), Thierry Thieû Niang (danser and choreographer) - France

- Collaborative creation inside-outside, from inertias to movement, from borders towards overcoming them: a shared experience of transformation.

Leila Delannoy (sociologist, member of SOPHIAPOL) - France

- Thoughts on the question of shifts.

(from the Travessia theater experience by Transformas with the residents of Sant Andreu district of Barcelona) Thomas Louvat (stage director) and Maria Esperanza Gonzales (social psychologist) - Spain

- Post dramatic aspects of a theater without boundaries.

(from the experience of theater constantly led by Estia with inmates of the Bollate detention center Milan)

- What constitutes the originality of a project created in Prison?

Michelina Capato (Stage Director) and Valentina Garavaglia (professor of contemporary theater at the ULM university Milan) - Italy

Moderator: : Jean Michel Gremillet, former director of the Cavaillon national stage, he is the president of the culture and freedom association, linked to the Avignon detention center – Le Pontet, and partner of various cultural projects at the Arles central center.

Evening 18h to 18h30

Artistic Program

Performance offered by **Thierry Thieû Niang**, danser, choreographer, with ANIMA participants (inside-outside), once more united for the event, for a collective dance improvisation featuring a musician. History of layouts, of the encounters of bides, correspondences, a new language is still being invented, here and now.



Study of an artistic and collaborative practice within a research-creation project in prison.

Pascal Cesaro - Senior lecturer at Aix Marseille University, Department of Performing Arts, and director. Areas of research: documentary cinema, the filming of work, film as a research tool in human and social sciences. - **France**

The European project In Living Memory gave the framework of this study on the analysis of the creative process and upon the acts of a collaborative artistic practice from archives that were developed between 2013 and 2015, in a logic of social experimentation in regards to closed environments and publics away from education and culture (prisons, detention centres...). The chosen method of research-creation, made it possible to involve the analysis of the researcher to the artistic project to mix it to the experience of artists and the feedback of participants, with the goal to collectively question, the use of the archive as the basis of the inside-outside relationship. The study of gestures, of fabrication processes and the description of the various levels of transformation witnessed will give the possibility to show the different shifts that occur and in what conditions they prefer a transformation on the scale of individuals and a decompartmentalization between the inside (the prison) and the outside (the students).

Cinema and Archives: Feedback of the workshops

Caroline Caccavale - Director/producer, founder of the creation – research space *Lieux Fictifs* - **France**

Lucien Bertolina - Composer. Cofounder of the “Groupe de Musique Expérimentale de Marseille” (GME) in 1971, now the “Centre National de création et de recherches musicales”, which he left in the early 90s. In 1978, as a teacher at the Marseille art school ESBAM (Ecole Supérieure des Beaux-Arts de Marseille), he founded the first sound studio in an art - **France**

For the past few years, *Lieux fictifs* has been developing collaborative creation projects from archive footage that engage in a cooperation between inmates and people coming out of civil society. ILM gave the possibility to work around three types of audio-visual archive funds: from TV, home movies, and cinema, associating inmates and students as pairs, having the body as a general theme. We offer to share our thoughts on the different methodologies developed and the goals brought up by this work of collaborative creation that sets up social grounding and human relations since the interaction with the archive, underlining what the different nature of funds brought about. A sound creation work established an important part of the artistic experience, the goal is also to understand how the participants thought process was developed in regards to the relationship that can exist between sounds and images in a film. Question of projection, appropriation, encounters, unveiling, transformation, singularity towards the group, the archive footage and sound creations became spaces and ways to experiment new relationships. To the world, to others and to ourselves. The goal is to come back to what they put in place in their capacity to unsettle each participant to let emerge the possibility of collective transformations.

Archive Images and Youth

Morten THOMTE - *associate professor to the university/college westerdals Oslo ACT, department of film and television, director and screenplay writer - Norway*

The youth is represented in "archives" in a very different way than the elderly. For those who grew up with the Internet and YouTube, everything seems available at any moment. They at least think so. Therefore, the question of "archives" in the sense of "someone who collects films; records them and stores them in a database", is something which doesn't naturally appear to them as common. As I found out travelling and speaking with them (also through this project) for years. I will therefore discuss the concept of archives and the way in which we can combine the old world and the new. During this talk, will also be present a student who attended workshops both in Norway and France.

Key Images. Feedback of the participant's speech.

Aurora VERNAZZANI - *Director for Lieux fictifs since 2015. Master's Degree in Documentary at the University Aix-Marseille, where she directed her first feature film called: À l'Étroit. She was awarded another Master's degree in Ethnology and social anthropology from the EHESS in Paris. - France*

To question the three major points that were created in the artistic practice within the In Living Memory project, we decided to analyse the collected feedback from the inmates and students who, in Norway, Slovakia, France and Italy, worked on archive footage through filmic writing. Through this study, we will show how the relationship, through artistic writings, between the space inside and the space outside, the personal approach faced with archive footage and the creative and inter-subjective issues of creation in cooperation, were put at the centre of this artistic experience and created and individual transformation of the participants.

The incorporation of archive footage in performance arts. Apparatuses, collective improvisation, dramaturgic elaboration: for a shared form of writing.

Thomas Louvat - *Artistic director, TransFORMAS - Spain*

The subject of this talk will be to discuss the various methodologies regarding "theatre and archive" developed by TransFORMAS, in a logic of shared writing. The steps of this work in regards to archive will be discussed, with the ways in which this material is integrated in the development of stage performances. The role that the artist or the contributor will take in an engaged group towards a collaborative creation, will also be examined. Between framework and flexibility, the goal is to strive together, to listen, to extract, to throw back, and to make plural shifts possible. Stage apparatuses, collective improvisations, dramaturgic writings, if the process is inherently meant to be open, phases can be spotted through the progression of the creative work, in the constitution of a group capable of creating performances in front of an audience.

Image and Body: The reciprocal contamination of languages

Michelina Capato - *Stage director, founder of the Cooperative Sociale E.s.t.i.a* - **Italy**

We offer to examine the methodologies of the workshops set up by Estia. The Estia project was developed as a series of progressive shifts that find grounding on two levels of connotations in archive footage: first emotionally and then cognitively. The idea is to question archive footage's potential to have an evocative quality, essentially emotional since it has been developed as a physical relationship. The reciprocal contamination between the language of the image and body language will be at the heart of the thought process that will be developed during this talk.



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The impact of artistic actions on the participants

Leila Delannoy - Head of research *Lieux Fictifs* – sociologist, member of the SOPHIAPOL research centre, Paris-Ouest-Nanterre – La Défense University . **Jacques Humbert**, member of *Lieux Fictifs*, technical advisor on the questions of social integration and professional integration - France

Intervention of the penitentiary service of insertion and probation of Bouches du Rhône, of the Interregional direction of Judiciary Protection of youth South-East, (Ministry of Justice) of the regional council of Provence- Alpes- Côte d'Azur, of *Lieux Fictifs* and participants of the creation project *Anima*.

In the framework of an experimental project, supported by the European program Grundtvig, the DISP PACA Corsica and FDVA (PACA), on the evaluation of the impacts of artistic actions on people that are placed under judicial control, led in France, in Spain, and in Germany, an inter-institutional and cross-disciplinary work group gathered together from January to June 2015, to co-construct innovative forms of evaluative approaches. Bringing together members of the penitentiary administration, of Judiciary protection of youth, of the Regional Counsel of PACA, *Lieux Fictifs* and the Research Pole of Training in Educative Action (PREFACE), this collaborative work is based in two fundamental elements:

- Placing the speech of participants at the heart of the evaluation process, by moving away from a denaturation of the modalities of reception often linked to their stereotyped representations.
- Open the professional worlds to a vision which is not segmented and fragmented in regards to the process of how a sentence is executed, but more generally processes of how people involved in an artistic action can change. In this new cooperation, the idea was to give the possibility for common approaches to come about, which would be more relevant in how to discuss the ways in which art that can have a role in regards to people place under juridical control, with the idea to point out the transferable characteristics of the impacts.

This collective work essentially came down to creating a mind map, an animated map of the impacts of the *Anima* film experience led by *Lieux Fictifs*, taken in the framework of this experimentation as a textbook case. After the work done on the impacts inside (on inmates), a second phase of development gave the possibility to link the witnessed results to the participants outside (youth and elderly groups), though the form of a hierarchy.

The intervention offered here will give the possibility to spend time on the value of this type of shared approach, that puts itself in a logic of collaboration that does not only exist during the creative phase but also during the structuration phase of projects and evaluative methodologies.

Presentation of the Holloway project. Jean, 15 in 44.

Textbook case of the Réseau Culture 21 association and the interdisciplinary institute of ethics and the rights of man at the university of Fribourg

Jane Motin - *Visual Artist Saint Loise* - France

The starting point of the Holloway project was the discovery by Jane Motin, Saint Loise visual artist, of the notebook of her great grandfather relating the exodus. He discusses the journey of his family through the Manchegan countryside, on the 6th of June 1944, when they fled Saint-Lô and the bombs to find refuge in Hambye, on the 11th of August, the date of the city's liberation. He was 15 back then. 70 years after, following this notebook, going back with him to the places he once knew, and meeting new witnesses of that time, Jane Motin led an artistic project based on this family archive, articulating the individual and collective histories, in a participative approach that brought the possibility of involving school-goers and residents.

Jane Motin and the direction of the culture of the Manche department will discuss the analysis of this creation process created in the framework of the Plaideia approach. Christelle Blouët of the Culture 21 network will prove of the method developed within the inter-disciplinary Institute of ethics and the rights of man of the University of Fribourg, in partnership with the Culture and Department association.

Saving archives for art

Anna Figueras - *General Director of CIMIR* - Spain

During this conference, the CIMIR's experience (Centre de la Imatge Mas Iglesias de Reus) will be presented as well as its use of archives in the light of their artistic perspectives. The CIMIR gathers 4000 documents, which are all donations from the residents of Reus. Most of these archives discuss daily lives, Fiestas Mayores, religious events, rituals such as baptisms, communions, weddings, etc. the funds have the goal to preserve the historic memory of the city of Reus. Our main users are TV and Documentary producers. The European project In Living Memory gave us the opportunity to have a new vision of the use of these archives. They can be moving images capable of inspiring contemporary artistic creations. The project brings about a new gaze on our archive funds and constitutes a particularly interesting experience for the CIMIR.

Slovakian Family archives: artistic projects and raising awareness towards the value of this memory

Pavel Smejkal - *Photographer, Director of PhotoART Centrum - Slovakia*

PhotoArt Centrum has been working since 2009 on creating an archival fund, essentially based on the Slovakian family archives between 1948 and 1989. The fund is principally made up of photos but also films, from the 60's up to the early 80's. These archives are used in the framework of artistic and personal projects I develop.

Look, I'm talking to you...

Mireille Maurice - *Regional Delegate of INA Mediterranean - France*

Television archive footage re-interpreted or how this collective memory can facilitate speech. Reinventing the space for audio-visual archives in a creative process, supporting innovative uses and privileging the viewing of medias by civil society are goals at the heart of INA's mission; the first elements we have learned from this project will be discussed.

Recycled Cinema

Roberto Della Torre - *Head of collections at the Cineteca Italiana Foundation. He teaches the history of Italian cinema at the Catholic University of Milan - Italy*

Archive footage are committed to follow strict philological criteria when it comes down to restoring them and to their transmission as a cinematographic patrimony. Re-using them in the framework of a creative and artistic process question the traditional practices of their use and is an open doorway towards future debated and the potential of new uses.

Stolen memories. The archive and the social use of images

Elena Mosconi -- *Senior Professor of history of cinema at the University of studies of Pavia. Member of the scientific comity of the Cineteca Italiana foundation Milan - Italy*

Nowadays we are in a context where we are surrounded by a hypertrophic multiplicity of images, the new field of visual studies has set the goal to examine their forms, their uses, and how they can be used once more. An "ecology" of recycled images implies a shift in their status, a gaze on them that rests upon new perspectives and the possibility to make them accessible for collective uses, by fully exploiting their capacity to create rich spaces of dialogue, as well their semantic value.

Transversality of writings, variety of publics and performative protocols. A shared experience of transformations.

Caroline Caccavale - *Director/producer, founder of Lieux Fictifs, a space for research and creation. Her work revolves around the issue of frontiers between artistic forms, but also between territories and people. Involved in constructing a dialogue between art, prison and society since the 1990s, she has created a permanent space for training and creation that she founded in the Baumette detention center - France*

Emmanuelle Raynaut - *Visual Artist and performer, founder of AREP Cie. Her creations unfold on the field of trans-media and question all the aspects of memory. Articulating a form of writing that can be described as both alive and digital. She is interested in the renewal of relationships with audiences - France*

The Anima creation process, is thought in terms of collaboration and cross-disciplinary artistic approach, and rests upon the diversity of the participants, and the possibility, through each work situations offered by the artists, to build a form of "provisional community", above frontiers between territories, in the prison and in the city, but also between social and cultural generations. Caroline Caccavale and Emmanuelle Raynaut will discuss the characteristics of these writings that have been repositioned, in an uncertain adventure as much as for the artists than the participants, the experience of art at the centre of life. This talk will give the possibility to think the project as a space for sensible experimentation of a series of shifts towards the other and overcoming of visible and invisible walls. This test of a new space and time, searching for another form of language. The methodologies of this work and the key elements of a creative process will be discussed, so that the steps of the invention of new narrative forms can be understood. From images that leave a lifelong effect to missing images, how did a new space of the renewal of gazes and relationships to the world come about.

Working with other bodies and other movements

Thierry Thieû Niang - *Dancer-choreographer. In his creative projects, he has worked with children, teenagers and/or amateur seniors, with inmates or autistic persons. He makes danced motion a space where imaginations, languages and cultures are shared* - **France**

The creation project Anima, was developed in the framework of In Living Memory, and rests upon crossing artistic writings of which dance, is envisioned as the possibility of encountering the other through gestures and movements and to recreate a more substantial sense of commonness. This intervention will give the possibility to discuss the artistic process and to create a bridge between humans, with correspondences that were made possible by working on the body. Moving away from all stereotyped categorization reflexes went through a phase of deconstruction of definitions and of representations drawing on the fact of dancing.

Dancing became the fact of inscribing the presence of the other in the slightest corners of space and of oneself, through the artistic situations that have been offered. Through the diversity of the participants that were involved in the project, new ways of being linked to the consciousness that we belong to the human race were created were invented. We are no longer dealing with prisoners, the elderly, or teenagers but beings as a whole, belonging to the world. Walking, coming together, inventing games, going together, by reinvesting the gestures of life.

Collaborative creation inside-outside, from inertias to movement, from borders to overcoming them: a shared experience of transformations

Leila Delannoy - *Head of research at Lieux Fictifs – sociologist, member of the SOPHIAPOL research centre, University of Paris-Ouest-Nanterre- La Défense*

In the framework of the sociological research, under the supervision of Philippe Combessie, within the SOPHIAPOL research centre (University of Paris-Ouest-Nanterre- La Défense), we led a reflection on the possible dialogues between art, prison and society questioning in what ways the collaborative artistic experience in prison, in a transformative dynamic, constitutes a form of movement and a way to overcome the inertias and prison borders on three inseparable levels: individual, institutional and societal. Through this talk, we will share our analysis on the apparatus that has been established at the Beaumettes prison by Lieux Fictifs. We offer to think upon the fact that these experiences of shared experience of creation inside-outside rest upon the possibilities of emergence and social reorganisation that can be defined as modalities able to set into movement individual and collective stillness. We will discuss the identification of a triple inertia attached to the prison solution, and on the tactics of overcoming it, examining how an artistic experience can exist in the field of social transformation experiments that occur in the domain of the very small in terms of reciprocal emancipation inside and outside.

Thoughts on the question of shifts

Thomas Louvat - Stage director, artistic director, founder of TransFORMAS, co director of a permanent theatre of the Quatre Camins prison in Barcelona and **María Esperanza Gonzalez**, , psychologist, in charge of research and development of the relationship between theatre, culture and society – TransFORMAS - Spain

All of art, all of theatre is social since it is inscribed in a determined manner in the games of vectors given by the economic context, by the daily forms of "doing", by the various choices of "saying" and, more and more by the essence and function of the spectator in its dynamics. Making art, and making theatre, means to choose, and position yourself in a determined form of power. When one does theatre since what a society has signalled as a keynote is put into perspective in an abrupt manner, the contradictions and the fragmentation of a central dominant discourse since the limit, and the border always gives the possibility to see the identity of what is situated as an "inside". The inmate, the excluded, the stigmatised produces incommodity, the relationship is not easy; what can be done with the incommodity if I can not simulate the fact that I am "inside" normality? By taking into account the premises, making theatre from these borders can pre-suppose to make a form of theatre that questions and puts in light the vector game, by playing and signalling the fragments and contradiction of making art and theatre in a daily way.

Where is the originality of an artistic prison created in prison?

Michelina Capato - Stage director, founder of the Cooperativa Sociale E.s.t.i.a. has directed for the last twenty years the IN theatre in the Bollate prison in Milan - Italy

We offer to share some thoughts on the conflict, at the centre of the collaborative artistic experience, when it is thought as a link between our own certitudes and the emergence of new possible senses of our capacities to feel, experience, act and think, that we belong to the world. From these conflicting processes, paths emerge with possibility of becoming others "together", towards overcoming the multiple prisons of the mind, by the experimentation of the individual and collective shifts. The work that has been done in regards to archive footage, thought as a visual matter dispossessed from its historical grounding, leads to the possibility of a form of confident and reciprocal naivety and to the invention of a new gaze as new relationships. It is a process which is both poetic and political that puts us face to face with the need to be part of a shared necessity, of a drawing that goes beyond our own expectancies but that incorporates others as ourselves. The question of power and the concept of democracy will be fundamental in the reflection which is offered here, since through these artistic processes that open a new form of humanity, puts in light the social transformation and the individual evolution, it is also the fact that it is torn from an alienating fixity of ourselves and of others which takes place.

Aspects of post-dramatic theatre beyond borders

Valentina Garavaglia - Associate professor at the faculty of Communication/public relations of Milan. She is published by the University of language and communication IULM of Milan, where she teaches the basis of modern and contemporary theatre, the spectacle in a multimedia society, and the production of contemporary theatre. She directs a research centre dedicated to the professional world of theatre and communication - Italy

The experience of theatre in detention space, as in space of marginalisation more generally, belongs to the domain of social theatre. It can follow various logics compared to official theatre, to grab different directions that throw back to the value of a human being. It is a theatre at the border, within the "theatre of diversity", which leans on the idea of a communitarian theatre, able to value and develop attitudes and the individual capacities within a group. The final product of a theatre constructed in such a way is a build on a performance dynamic, an object which, if we apply the categories developed by Pierce, show the signs that exist between the object itself and the interpreter, and that constitutes the sense of a social transformation. A theatre that, for the reaction of the spectator, belong to the post-dramatic domain, where the gesture of the actor materialise the dramatic subject and its world, reaffirming its identity with the help of a real body within a real space. The activity of e.s.t.i.a in the Bollate prison is an example that links all of the dimensions together.

THE CONFERENCE WILL BE HELD

Friche la Belle de Mai
Grand plateau
41, rue Jobin
13003 marseille

TO GET THERE

Vehicle access (parking space)

12, rue François Simon - 13003 Marseille
by highway A7 ➔ Exit St Charles,
go past the SNCF rails on the left for 500m

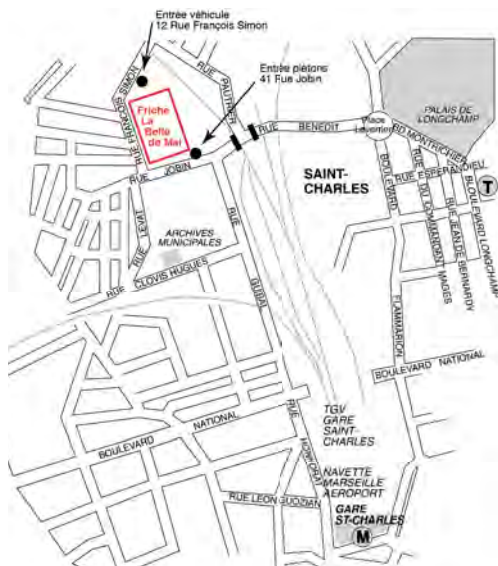
Access by foot

41, rue Jobin - 13003 Marseille
Métro ➔ get off St Charles or Cinq Avenues-Longchamp station + 10 min walk

Tramway ➔ T2 - get off Longchamp station + 10 min walk

Bus ➔ Lines

N° 49 (Belle de Mai la Friche stop)
N°52 (Belle de Mai la Friche stop)
N°33 (National-Guibal stop)



Lieux Fictifs Team

Production/ Artistic director

Caroline Caccavale

Head of Research and European Relations

Leïla Delannoy

Head of Image actions in prison

Pierre Poncelet

Technical Director

Joseph Césarini

Head of Post-Production

Romain Le Roux

Assistants/ Audio-visual technicians

Karim Abedou

Christophe Beckers

Prune Savatofski

Graphic Designer/ Animation/ Clothing

Robin Landreau

Head of Production

Marie-Christine André

Communication/ Mediaiton

Sarah Jordan

Antonin Charret

Administrator

Franck Vernet

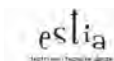


Projet soutenu par
l'Union Européenne
Programme Erasmus +

et



Partenariats



Production

Lieux Fictifs est résident de

