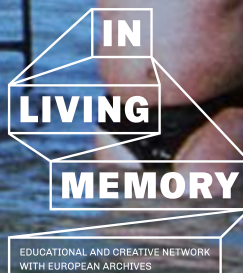




LIVING MEMORY

COLLABORATIVE ARTISTIC CREATION
CINEMA - VISUAL ARTS - PERFORMING ARTS



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A rocket launch is shown in the background, with a bright flame at the top and a colorful, multi-colored smoke trail (purple, blue, red, orange) trailing behind it. The text is overlaid on this image in a 3D, isometric style.

EUROPEAN

PROJECT

PRESENTATION

"IN

LIVING

MEMORY"

IN LIVING MEMORY

The *In Living Memory* (ILM)⁰¹ project was started in 2014 by Lieux Fictifs, with the support of the Erasmus+ program of the European Union. It gathers 4 non-formal artistic education operators (Lieux Fictifs, France; transFORMAS, Spain; cooperativa sociale e.s.t.i.a, Italy; PhotoART Centrum, Slovakia), a University (Westerdals, Norway), other associated universities (Aix-Marseille University and the International University of Languages and Media of Milan) and 3 archives holder structures (INA, France; Fondazione Cineteca Italiana, Italy; IMMR-CIMIR, Catalonia). This project is the extension of exchanges developed for several years between the various partners.

It aims to implement an innovative and creative learning process, based on the creation of collaborative artworks made with inmates and free learners (teens, seniors adults and students), using archive footage from different countries, and different sources (televisual, film and amateur archives) that would privilege the development on an intercultural dialogue between these participants. This project explores the possibilities of individual and collective appropriations of archive images through their transformation. It also aims, from the experimentation of different methodologies during workshops between artists and participants, to create methodological tools to allow their dissemination. Researchers are associated to this process, to bring closer theoretical and practical views in these tools and create bridges between formal and non-formal education fields.

On a local level, several artistic processes have been developed in partner countries with inmates, free teens, seniors, adults and/or students, around the creation of multidisciplinary artworks using archive images. Some common work sessions between inmates and free learners took place inside the prisons. European workshops involving artists, archivists and trainers took place to experiment learning methodologies around archives with different European participants, and to exchange practices with their counterparts.

This book capitalizes all the methodologies and thoughts developed by artists, archivists and researchers that participated in this experimentation concerning artistic collaborative practices using archive images as a new source of creation material, as well as evaluating the impact of this material on participants. Along with the multidisciplinary artworks created, this book has the will to highlight the wonderful liveliness power of archive images and its potential for intercultural and social dialogue, giving the possibility to bring together in a same creation project people from the inside and the outside, to share a *living memory*. ●



HISTORY

IT'S LIKE PLAYING CHESS

What you're about to read is the result of several years of workshops (more than 80 actually) in 6 countries, since 2004 and investigations into the world of film/theatre/archive/prison driven by a core of enthusiasts. Not as an academic exercise, but as the summary of practical/artistic and educational choices. You'll be taken into the world of European prisons, you'll read about group dynamics with most factors remaining unknown and you'll learn about archival footage from 'home videos' to 'news reels' to 'Italian silent movies' and much more.

Why, you may ask? What's in it for me?

That depends, of course, on why you're holding this book in your hand in the first place. If you're an educator, you'll probably find interest in the chapter on group dynamics, if you're working inside a prison (with theatre or film), you may be drawn to the chapter on 'working with inmates'. If you're a filmmaker or a stage director, you may be attracted to the chapters on 'artistic experience', and if you're an archivist/historian, you may be surprised at how many ways 'history' can be retold and looked at using archival footage. And if you're a student - you may just be surprised.

But let's start with this: to make a film or a theatre production or a piece in general - in our specific context as well, requires a set of skills; not only on an aesthetic or artistic level, but on a conceptual, psychological, communicational and sociological level. Not to mention the insight into our common history since 'archives' are involved. Or the pure craft, of course: the physical making of a piece in theatre or film. Thus some sorts of technological skills are often preconditions for the students, as are abilities to 'express oneself'. Which means the ability to actually use a camera and edit films on a computer/having physical control of your body/relate to other actors and being able to form a story.

So even though the 'exercise' or 'piece' in itself may last as little as 3 minutes, all of these skills will have to come into play at one stage or another.

So, one factor is having a 'skill'. Another is the interaction between students. They may be foreign or inmates or there may be language barriers or cultural differences or a set of other obstacles to be passed.

And then there is the relation between teachers and students and again different cultures and pedagogical strategies and the end result is like a game of chess; options are almost endless. According to Norwegian

Chess Grandmaster Rune Djurhuus⁰¹ in a game of chess 'whites' have 20 possible opening moves. 'Blacks' have 20 counter moves. Then 'white' has 400 hundred options. After 4 moves there are 197 281 positions to be played and after 10 there are 713. It is a bit like that. There is a vast number of variables and we can't foresee or cover all of them. Just a few, but hopefully important ones.

We also have to admit that we owe a lot to a line of thinking in psychology studies called the sociocultural perspective. It was defined by Russian theorist Lev Vygotsky⁰² before WW2 and followed by many others. The main idea is, as Swedish professor and educational psychologist Roger S.lj. puts it in his book 'Learning in practice'⁰³: *"A fundamental thesis is that the way we learn and acquire knowledge depends on what kind of cultural conditions we are living under."*⁰⁴ He defines 'culture' this way: *"With culture I mean the collection of ideas, attitudes and other resources we acquire through interactions with other humans."* And he continues: *"A sociocultural perspective on learning and human thinking and action will lead to an interest in how individuals and groups assimilate and use physical and cognitive resources. And the cooperation between the collective and the individual is central in such a perspective."*⁰⁵ And finally: *"It has been a presumption for a long time in a sociocultural perspective, that the sharp division between concrete and abstract, between theory and practice and between language and action, that we have accepted in our dualistic traditions, with a closer look, simply aren't true. Human actions are usually a combination of intellectual and manual activity."*⁰⁶

I think in many ways the complexity of our endeavour is recognizing this line of thought and an example of its practical use. But to the history:

This project, 'In Living Memory', has a two-year span (2014-16), but other projects set the ground way before that (2004). They were all covered by the European Grundtvig project under the Lifelong Learning Program. This cooperation/partnership has resulted in several steps/projects:

1. The instigation of a European training course called "Teatrodentro, Non formal education for adult prisoners" for jail - social workers and cultural operators, in the framework of the European Lifelong Learning Program, Grundtvig I.

The initial idea was to create a dialogue between prison and society.

Michelina Capato Sartore of Italy, one of the 'founding mothers' says this⁰⁷: *"The beginning was the desire to share educative and artistic experiences created within penal institutions of different European cities."*

01 Chess Algorithms: Theory and Practice. Complexity of a Chess Game. Rune Djurhuus, Chess Grandmaster. runed@ifi.uio.no / runedj@microsoft.com October 3, 2012

02 Lev Semyonovich Vygotsky, 1896 –1934, was a Soviet psychologist, the founder of a theory of human cultural and bio-social development commonly referred to as cultural-historical psychology, and leader of the Vygotsky Circle.

03 Roger S.lj.: Lring i praksis – et sosiokulturelt perspektiv. Cappelen Damm 2001

04 Ibid, 14

05 Ibid, 78

06 Ibid, 108

07 Letter to the author January 25th, 2016

Caroline Caccavale of France, the other 'founding mother' says⁰⁸: *"The idea to combine in the same project, detainees and people from civil society was born from this desire."*

Mikelina Capato Sartore also says⁰⁹: *"The first action was brought by e.s.t.i.a. 10 together with the Human Society of Milan - with its role as a former Foundation for training and inclusion of disadvantaged people. This was the first opportunity to compare theory and practice that fuelled the first three years of the project "teatroDENTRO" 2004-2007."*

2. The development of an educational partnership consisting of an exchange of practices with European operators working within the field of artistic education in the framework of the European Lifelong Learning Program, Grundtvig (with partners located in Italy, Spain, France, Germany and Norway).

At this time Westerdals School of Communication in Norway was included. The film department of Westerdals didn't work with inmates but: Caroline Caccavale¹¹: *"The partnership with Westerdals, brought a double dynamic: students from a very different social and cultural level than the people detained, but also people with completely different languages and cultures. This new partnership has reinforced the dimension of diversity. In the original partnership (transFORMAS, Estia and Lieux Fictifs) intervened as cultural operators exclusively with detainees."*

Mikelina Capato Sartore¹²: *"During this first period of the research, the network was initially made up of Estia (IT), Transformas (ES), and the Institute of Unesco for the rights of prisoners, which then included lieux fictifs (FR) to consolidate a core study group and share different training models."*

In the following years, and thanks to the Grundtvig 2 projects, that were presented and funded by national agencies of the European community, for three consecutive two-year periods until the period from 2013 to 2015, the network was then extended to include Unter Wasser Fliegen (DE), the Westerdals school of Communication (NO), PhotoART Centrum (SL) and Künstlerischer Leiter Aufbruch (DE) using two different but complementary lines, of a project rooted in the theatrical techniques of physical theater and the other on training and film production."

The 'video letters' project was the first to explore this new line:

Caroline Caccavale¹³: *"It is with Even Stormyhr and Nancy Tornello (Westerdals' teachers at the time) that the project was implemented to install a video correspondence between the public and the territory."* And¹⁴: *"On one hand Lieux Fictifs was the only cultural operator in prison, working on the image. On the other hand Estia and Transformas were*

08 Letter to the author January 7th. 2016

09 Ibid

10 e.s.t.i.a. Cooperativa Sociale Onlus. Cooperative inside the prison Bollate in Milan.

11 Ibid

12 Ibid

13 Ibid

14 Ibid

working on theater and arts. The image was selected as a vector from the start of the meeting (inmates could not move, but the image that they produced could overcome the prison walls and the frontiers).

For this reason the first video - letters were sent by prisoners from the Baumettes (Marseilles) to Westerdals' students in Oslo, which was followed by a video response, which was subsequently extended to other countries (Italy, Spain)."

Inmates, on a yearlong film course in the Marseilles prison Les Baumettes made 'letters' to Norwegian film students they'd never met before. They had worked on this for a time and talked about themselves or their situation, in 7 different and individual 3-4 minute pieces. The prisoners formed a very diverse group, with multiple countries of origin, such as Ukraine, Russia, Holland, France, and a number of African countries.

Why they were in jail and what kind of sentence they had, was never discussed, as it really didn't influence the project at all. We trusted that, since the prison authorities cleared them, it didn't matter.

One of them, was telling the story of how he managed to get from his cell, to the area in the prison that had been designated as the 'film studio', whilst using his own words as the voice over. He wasn't allowed to film the interior of the prison or the guards, so he filmed his cell with a hand held camera, as well as the stairs, his own feet, walking into the hallways and the locks that had to be opened until he finally arrived. Which took a while. He then showed the facilities of the unit. The editing rooms, the equipment etc. No people and no faces were involved. It was just the pure mechanics of getting there. The Norwegian students had never been in jail before and were stunned by this 'filmed confinement'.

Another made a poem about being in jail. He spoke no English, so he filmed himself reading the poem in his cell in French. The English translation, however, was not subtitled but was read by a fellow inmate next door. He was visible via a mirror held out through the window of the poet's cell. So, every verse got its own translation via a mirror.

Both were very powerful examples of 'filmic expressions' of 'life' or 'life situations' with very limited resources and very profound expressions too.

The Norwegian film students had to respond to this. They had just a week to do so (because of the school schedule) and were obliged to respond by sending video letters in return. I observed that the inmates of Les Baumettes had ample time to reflect on their lives (they were in prison) while our students didn't reflect on their lives, but spent their lives living them. Therefore, the result of the responses reflected that. They didn't produce any 'profound' responses, but could still talk about their lives and hopes in different ways, and use them as responses: 'You write a letter to me, I answer you.' One was about the freedom they had but didn't use. They were demonstrating all the things they could do and all the places they could see in Oslo (their options) but didn't do or see. They had the freedom but didn't use it.

Soon, as mentioned, this correspondence was joined by 'letters or artistic reflections in film form' from inmates in Barcelona and Milan. Together, all these shorter pieces became a one-hour long film, edited by Lieux Fictifs. The material and the individual films were put together and interpreted by 'one mind' to become a powerful contemplation on hope, dreams and the nature of freedom. I think that this is a key point in the project; the different stages have to be 'interpreted' by someone to make artistic or methodological sense.

Caroline Caccavale¹⁵: *"In Marseille students and detainees met in the prison at the end of the project. They were able to discuss this common experience, their prejudices and start to transform their outlook throughout this process."*

"These video letters have been broadcast in Oslo at the end of year event at Westerdals. In France, they were broadcast on the internal video channels of the Marseilles jail for all the detainees. In Italy and Spain, public events for dissemination were organized to promote this work."

A shift in climate therefore occurred. The project developed into having a wider scope. It was still about 'craft' and learning 'skills', but a new dimension and a more 'philosophical' approach arose, and started to guide our actions.

Mikelina Capato Sartore considers that¹⁶: *"Perhaps for the complementary nature of the partners' identities, some leaned more towards theatrical action whilst others towards film production, the project gradually shifted from an analysis of the methodological differences to a better recognition of the principles of similar artworks and objectives. This new view of the network's activities and the effective complementarity of the good practices in action allowed to shift the axis of the research and evaluation of the experience until reaching projects of linguistic contamination and coproduction of ILM, which is the first stage of the project."*

The original approach also had other limitations and restraints; there are not many ways someone can film the interior of his (there are no 'her' in this project as far as detainees are concerned) cell without becoming repetitive and still tell a story. So we were looking for a practical way in which our workshops could contain equal opportunities for all the people involved. A way into the outer world.

That's why 'archive' became a key concept in this (these) project(s); not only did the access to film and television archives open up a world of possibilities, it also 'equalized' the difference between inmates and students from the outside in the sense that they were all given the same material to work with. Footage that they hadn't shot themselves, but footage that was part of our common history. And from which they could build their own stories.

But - and of course, the question you may ask is: how do you gain access to archives? Anyone working in the world of film or television (or theatre

¹⁵ Ibid.

¹⁶ Ibid.

for that matter) knows how hard it is to get the rights to even the smallest segment without paying huge sums of money? And how can a 'small' project like ours hope to do it? Well, first INA Méditerranée (INA is one of the largest television archives in the world) agreed to become a partner and supply us with footage. There were clear restrictions regarding publication (which means we can't make a piece within the framework of the project and publish it on YouTube or online). Nevertheless, all of a sudden, we had a huge amount of footage to work with. We had a working tool.

We soon got 3 other partners involved: the archives of private videos from Kosice, Slovakia ('home videos from the 70's and 80's when it was still Czechoslovakia shot by families and individuals portraying their daily lives) and Reus, Spain (with footage shot on film by civil citizens dating back to the early years of the past century) and the documentary and fiction ones from Cineteca di Milano (a huge archive also dating back a 100 years), all bringing different perspectives and possibilities.

One of the first ideas that came up, before the 3 other archives were involved, was that of 'the moon'. The reason for this was probably the fact that the moon, just like 'space' as a place, is beyond human experience – apart from a select few. That means most of us, and certainly no one in this project, has ever 'experienced' space or the moon specifically, apart from through images and sounds conveyed to us by film and television. The images seem to be 'part of us', almost like a physical entity, yet we can't relate them to anything we have perceived before. We can only imagine what it would be like to be completely isolated or being weightless¹⁷. However, although one might think that sound would be subordinate here and that images would be prioritized, it's interesting to note that the words of Neil Armstrong: 'That's one small step for (a) man, one giant leap for mankind.' is a sentence everyone can quote at least a part of. It has become a piece of reference and a sound icon for doing enormous tasks. Breaking boundaries, doing the impossible.¹⁸

In our context, this duality is a strength, because the participants had the possibility to choose either just the audio (which is still strong and meaningful) or only the images to create their own soundtrack or use both.

On a metaphorical or interpretational level, a number of different options are revealed:

- The 'breaking of boundaries'.
- The quest for space – science fiction.
- Being number 2 (Buzz Aldrin).
- The denial of the fact that the landing ever took place and that it was a hoax.
- Man and technology.

¹⁷ I have to confess, though, that I directed in 1991 a television opera for NRK, Norway called 'Gagarin – A Space Opera' about the first manned space travel and have made some investigation into the matter.

¹⁸ For those interested, please check out this link, where the full audio from the landing is written out and commented <http://history.nasa.gov/alsj/a11/a11.step.html>

I'm sure there are 50 more, but this is just to come up with a few. Each one of them can be interpreted in several ways; as a poem, as an essay, as a documentary, as a subjective documentary on one's relationship to the myth or fact, as a funny and humorous piece etc. And I'm again drawn back to the opening of a game of chess.

So a number of these 'moon'-reflections were shared between the participating bodies and the groups of students.

Another theme that came up and that could be exemplified through the use of archives was 'borders – inner and outer'. Psychological or physical. Which led to another set of 'exchanges' of videos and new workshops based on archival footage: The Berlin Wall or a chicken trying to get out of the egg and into life, could serve as examples of the physical ones and very metaphorical pictures or sequences accompanied by a personal text about 'freedom' or being 'unchained', would be examples of the other. They were all included in the pieces the students made.

'The picture never lies' seems to be a widespread view and documentary filmmakers all over the world use it for what it's worth.

'It is archival footage – it must be real or true' also seems to be the perception shared by viewers. You watch a documentary film on television and, unless you're paranoid or watching a 'mockumentary' have no reason to believe that the filmmaker will trick you or fake the material. Who would, after all, make a film without an honest intent? The notion that this is the case apparently comes from the world of 'factual' documentaries. Archival footage is used as a 'witness'; somebody was there with a camera when it happened and using that footage when looking back at the case may support the claims in the film about the correct order in the chain of events that led to the incident, an order not known beforehand or at least not discussed beforehand.

This notion is particularly true for material coming from newsreels and news broadcasts. 'The news reported back in....that'....They may have been based on false information in the first place, but once it hits 'official channels' it becomes very hard to wipe out.

Students tend to be more respectful of news sources and think they cannot tamper with them, because then, they will tamper with 'history' or 'the truth'. As noted by professor Pascal Césaro working with archives with his students at the University of Aix-en-Provence during one of our workshops. While they seem to have less problems freely interpreting the more private archives as I noted with my students at the workshop in Oslo. This is an interesting distinction and provides useful knowledge on the nature of the films that were made.

Along the way the different partners also have had long discussions on whether or not one should be allowed to include other material than just pure archival images to the films. New sound or music, yes, but including other material would lead to heated arguing among the different partners. The core of these discussions is of course the number of restrictions and/or how many 'rules of the game' there should be. Does a very strict approach constitute more freedom in the end? My claim is,

and this may sound paradoxical, that without limitations, it is very hard to work creatively. If anything is possible at all times, it may work for the individual, but it is very hard to do this in groups. A direction needs to be established, a common sense of 'where we're going'. Especially with individuals who are unfamiliar with one another, who haven't worked together for a long time or who simply have this group experience for the first time?¹⁹

There has therefore been a change of focus and of framework year after year.

But how has that changed the methodology?

Caroline Caccavale²⁰ notes: *"This first experience of openness and common work spaces designed as a dialogue between inside and outside, was the foundation of this new spirit of openness committed subsequently in the work of Transformas, e.s.t.i.a and Lieux Fictifs".*

This was materialized through new cooperation projects, with a growing diversity of publics, involving detainees and people from civil society, especially students from different universities in France, Spain and Italy.

This opening is also carried through the intersection of film and theatre related writings. Each operator has initiated a new practice in the cultural center led in different prisons.

The result of this partnership was the projects "Memory images, mirror images" and "In Living Memory".

Mikelina Capato Sartore says²¹: *"What we think is the key that has privileged the transformation and evolution of the network and its ability to welcome and manage the differences of new partners, sometimes long term partners, some other times with a more essential participation, we believe lies in a clear humility and respect of all the hard works of many artists in European Jail Houses as well as the care that some professors and researchers dedicated to our work over the years.*

We also believe that the process that we continue to go through also brings Together, a clear political vision on top of an artistic message, and that it is possible to recognize it in a collaborative and concrete fashion. Very far away from the stereotypes of centralization or from the influences that could change, and manipulate our work together, keeping in mind the awareness of our diversity of identities but always trying to be wise in recognizing the dignity of the person as a first act of sharing between us, as well as with the prisoners or students or institutional forces with which we build what we can today and also a little piece of what we will in the future."

The project has proven to be a very useful journey for the students as they not only shared their creations with other (film) students in several

¹⁹ See more about this in my chapter: 'Notes on workshops'.

²⁰ Ibid

²¹ Ibid

countries, but were also able to meet and work with them through workshops.

An added 'value' here is that none of them (so far and this is valid for the Norwegian students) have ever been inside a prison before. They have some general ideas of what a 'prison' is or 'prisoners' are (mostly taken from American films) but pretty soon they had this preconception diffused and started considering the 'inside' students as their co-workers. From a more human perspective this is of great value to our students and a great asset.

One of my students approached me when she came home from a workshop inside a prison saying: - I understand more of what it's like being human. Which I think, sums up quite nicely what we have been looking for in this project. ●



ARCHIVE

FUND

PARTNERS

INTRODUCTION:

THE FILM ARCHIVE. HISTORICAL NOTES AND NEW PERSPECTIVES

The translated picture

*Présentant une succession de gestes, d'attitudes, de figurations, comme la vie, transportant le tableau de l'espace où il s'étalait immobile et durable, dans le temps où il se montre et se transforme, le cinématographe nous force de songer à ce qu'il pourrait devenir si une idée directrice vraiment supérieure retenait, dans une ligne idéale et profondément significative, une idée centrale et esthétique des tableaux qu'il déroule.*⁰²

An infinite time seems to have passed since Ricciotto Canudo wrote about the birth of a new form of art⁰³, capable of representing life in all of its aspects. An art that was inspired by other arts (among which painting, literature and theater) and in turn became itself able to influence them, asserting and characterizing itself through its very own features.

Certainly, for a long time cinema represented and in some ways still represents the show tout-court, the entertainment, of a single night's casual amusement. But next to this approach, a consciousness of what the film could have and should have been started to form, as Biasetti brilliantly explained when talking about the films' ability to elevate *"la coscienza sociale e il livello morale e intellettuale"*⁰⁴ of the audience. And so it came naturally to think of a place that could host films without judging their future value beforehand, but rather allowing history and its course, together with a dose of goodwill, to give new life to the things that we are not always able to interpret in the most correct way. In 1898 Bolesław Matuszewski, an operator at the Lumière factory, had a prophetic idea for the time. Among the *documents figurés*—prints, drawings...—he saw the necessity to create a *Musée ou Dépôt*

01 Marcello Seregni edited the paragraph titled "The translated picture", while Roberto Della Torre wrote "The stolen picture".

02 "Presenting a succession of gestures, attitudes, figurations, just like in life, transporting the painting in the space where it used to be still and long lasting, in the time where it shows and transforms itself, the cinema forces us to think of what could happen if a superior directing thought kept, in a ideal and profoundly significative direction, a central and aesthetic idea of the paintings that come out of it." Ricciotto Canudo, *La Naissance d'un sixième art. Essai sur le cinématographe*, in *Entretiens idéalistes*, n. 61, October 25th 1911, p. 169, replicated in Ricciotto Canudo, *L'Usine aux images*, Séguier Editions, Paris, 1995.

03 Canudo coined the definition of seventh art, or better, as he explains in his own article, sixth. For further information see Anna Paola Mossetto, *Forme e strutture del film nel primo Ricciotto Canudo*, in *Cinema Nuovo*, Sept.-Oct. 1973, p. 358.

04 "the social conscience and the intellectual and moral level" Alessandro Biasetti, *Il cinema che ho vissuto*, edited by Franco Prono, Edizioni Dedalo, Bari, 1982, p. 276.

*cinématographique*⁰⁵, a sundry collection with “*la même autorité, la même existence officielle, le même accès qu’aux autres archives déjà connues*”⁰⁶, and which would have soon become a material of study and teaching. Such a concept of collection would only see the light and be set up at the start of the twentieth century; then, in 1933, it fully took shape thanks to the establishment of the first film archive for the preservation of pictures, the Stockholm-based *Svenska Filmsamfundet*. In the same years, the success of the idea of safeguarding movies lead to the simultaneous birth of both State-owned and private collections and associations the world over: Berlin’s *Reichsfilmarchiv*, New York’s *MoMa*, the National Film library in London and Milan’s *Cineteca italiana*. The success of charismatic characters like Henri Langlois, Iris Barry and John Abbott without a doubt contributed to the birth of the *Fédération Internationale des archives du film* (F.I.A.F.), because “*dans ce monde fermé, le pouvoir appartient à des cinéphiles et leur rôle est déterminant*”⁰⁷. On June 17th 1938 the “Agreement for the International Federation of Film Archives” was signed. The intentions were clear:

These organizations shall have as their prime objective the conservation of films, the compilation of national and private film records and, if necessary, the projection of films for a non commercial purposes, either historic, pedagogic or artistic.⁰⁸

Such a declaration already stresses the main activities performed by the archives: the acquisition, meaning all the actions aimed at choosing *what* to file; the conservation and the preservation, which consists in maintaining the films in an adequate state and includes the practices of direct action on the materials, therefore their editing as well; and finally, the accessibility to knowledge, carried out through a cinematographic program of projections and exhibitions. Inspired by the studies on the restoration of artworks, the concept of cinematographic restoration⁰⁹ would take shape only later in time¹⁰; still lacking a regulation made of conventions and thorough definitions, such a concept developed through more or less established practices. The core reason for its birth is the necessity to protect the heritage from irrecoverable losses¹¹ and to give new life and visibility to films that couldn’t otherwise make their way to wider audiences.

Such a heterogeneous context- that lasted throughout the nineteenth century and is still ongoing- gave life to new practices aimed at the use of archived pictures, the most common of which is found footage. This is the famous *document process* Foucault wrote about, meaning the shift that took place in the relationship between history and the document, with

05 Boleśław Matuszewski, *Une nouvelle source de l’Histoire*, p. 6.

06 “the same authority, the same official existence, the same access than the others to pre-existing archives”. Ibid., p. 10.

07 “in this closed world, the power belongs to film buffs and they play a key role”. Raymond Borde, *Les Cinématèques*, Editions L’Age d’Homme, Lausanne, 1983, p. 76.

08 From Agreement for the International Federation of Film Archives. Available at the link <http://www.fiafnet.org/images/tinyUpload/History/FIAF-History/Digitized-documents/Constitutional-papers/Original%20FIAF%20Agreement.pdf>

09 For a more thorough perspective we suggest, among others, G.L. Farinelli, N. Mazzanti, *Il cinema ritrovato. Teoria e metodologia del restauro cinematografico*, Grafis, Bologna, 1994; M. Meyer, P. Read, *Restoration of Motion Picture Film*, Butterworth Heinemann, Oxford, 2000; L. Comencini, M. Pavesi, *Restauro, conservazione e distruzione dei film*, Il Castoro, Milano, 2001; S. Venturini, *Il restauro cinematografico. Principi, teorie, metodi*, Campanotto, 2006; R. Catanese, *Lacune binarie. Il restauro dei film e le tecnologie digitali*, Bulzoni, Roma, 2013; S. Dagna, *Perché restaurare i film?*, ETS, Pisa, 2015.

10 See Cesare Brandi, *Teoria del restauro*, Einaudi, Torino, 1963.

11 “Of all the films produced up to the early 1930s, when sound film was introduced, it is estimated that about 70-80 per cent have been lost”. Paul Read, Mark-Paul Meyer, *Restoration of Motion Picture Film*, Butterworth-Heinemann, 2000, p. 2.

some analogies of film archive practices: the establishment of a corpus of documents, the principle of choice, the definition of the analysis levels. This change created some discontinuities and fractures in the historic process, allowing the extraction of a document from its original context so that then it could be showed in its renewed form. The history of sources is no longer linear, but it opens in depth, adding multiple levels of analysis, working from the inside to revise the documents. The current practices regarding the use of archived pictures stem from this perspective: it's a sort of film *translation*, where the picture is maintained as a live and open structure, able to be revealed under new forms.

The stolen picture

I will try to highlight a number of problems about the relationship between a film library and the reuse of film pictures. For the *In Living Memory* project, Cineteca Italiana provided a number of the oldest films and many documentaries and documents about the First World War, edited between 1914 and 1918. The Cineteca's archivists worked for a long time on the identification, the philological reconstruction and the restoration of such materials. Just like most film libraries do, Cineteca chases the dream of a restoration that remains loyal to the original from all points of view, in terms of the conditions of use. *In Living Memory*, however, required the possibility to manipulate these films freely, in the name of creativity, free expression and artistic value.

Due to limitations imposed by technical aspects, matters of technological mediation and the change in the audience and in the end-use context, it's pretty much impossible to restore the original copy in all its aspects, however archivists and historians pursue this goal with immense persistence. In his video project *Histoire(s) du cinema*, Jean-Luc Godard states that «all of cinema can be manipulated; the entire history of cinema is a tank to draw from in order to create new systems of meaning. The original materials are necessarily pushed towards new expressive and semantic functions». Godard's words go against philological orthodoxy, defining film pictures as an object of free interpretation, redeemed from their context and ready to be given a new meaning. This process of change in the meaning can happen in different ways (sequence dissection, implementation of a new soundtrack, reediting, coloration, relocation and many more) and with different objectives (artistic, didactic, aimed at expressing new messages and so on). Using unedited film fragments within different texts can deeply affect the meaning of the original. But are we sure that the goal of restoring a film in its primary and philologically correct condition is actually attainable? Film libraries, institutions born with the goal of preserving cinematic history and culture, generally find themselves at a crossroad when in the restoring process: they can either recover and promote cinema in the most loyal way possible to the original, or give in to a process of modernization to attract a wider audience (for instance sound choices, cuts and artificial coloring). The reality of film libraries has changed throughout time, and the rise of the digital shifted the axis of the problem. Until ten years ago, traditional

restoring was still preferred to the digital, even though it couldn't exactly fix every problem (for instance deep marks could not be restored), but now the digital has gotten the better of it, since it allows us to hide even the slightest ageing marks. What deeply changed is the idea of what the final product of a restoring process should be. 4K digitalization allowed cinematographic images to reach photographic definition, however it can sometimes make the film's sharpness too obvious.

Film libraries try to restore the original end-use context: the projection is strictly on film, the projection speed is loyal to the original format, live music is played on scores of the time. However, despite these attempts, the project is still destined to fail. The audience's different expectations and habits must be considered: watching a silent movie is not easy, therefore it is necessary to make it enjoyable at the cost of betraying the original. The cultural policies of cinematographic heritage distribution cannot pretend that this problem doesn't exist and that a gradual adaptation to the changing end-use context isn't needed. In this sense, the digital revolutionized the possibility to reuse film heritage, making it more accessible and making its revision easier thanks to video editing systems. Both old and present cinema can be continuously revised in new, creative ways (from dubbing to editing, from digital interventions to the revision of the music, to which an Italian festival is entirely dedicated) both to make it more relevant to the present day (and this is especially the case of silent films) and to obtain new, diverse products. From the end-use point of view, the non-cinematographic spectator can count on new means that allow them to watch cinema in a new and different way. First the VHS and then the DVD gave the possibility to freeze the image, fast forward, see the same sequence repeatedly, slow down or even, with digital files, to enlarge the picture, put subtitles and much more. How can we hope to bring back the film to its original state in such a context? And if this attempt is useless, is it right to criticize those who refuse philology to the advantage of their own artistic research?

A brief side note: a cinematographic archivist's and historian's eye is also interested in a different text that narrates the film's history in a voluntary and explicit way (for instance the name and the kind of film, imprinted on the edges beyond the perforations, or the kind of coloring, which can help understand where the film was printed) or even unintentionally (the lines that indicate the passages of a film in a projector, additions or gaps due to censorship –sometimes at a local level, therefore required by the owner of the neighborhood cinema–, or the marks that show the passage from one reel to another). In a digitalization and restoring process all of this is lost- both the physical support and the signs of ageing. Losing something to find something new means that, in some way, the original artwork is already lost, rewritten, reused and recycled according to new demands and necessities. The images' change in meaning does not only occur through creative and artistic intervention but it already involuntarily takes place during the restoration and end-use phases. The restorer comes up against philological limitations –gaps in the films, absence of the original scores- and technical limitations – the possibility to restore the original colors, limitations in the definition and the rise of new

problems caused by high definition that hamper the restoration of the original work. End-use devices like monitors, televisions, electronic reproduction devices or modern cinemas' digital projectors that allow us to change light and colors will always deliver a *different* picture. These opposite currents (philology/creativity; restoration/change in meaning) form the core of a debate that, now more than ever, is very widespread in the establishments whose aim are the preservation and the distribution of cinema and its history. ●

Anna FIGUERAS — Director of CIMIR, Reus (Spain)

SAVING ARCHIVES FOR ART

The Institut Municipal de Museus de Reus (IMMR) is the organism of the Reus Town Hall, which deals with research, conservation and dissemination of the Reus and surrounding areas' heritage. IMMR manages five cultural infrastructures: the Centre of Art and the Centre of image Mas Iglesias de Reus (CIMIR) are two of them.

CIMIR takes care of the audiovisual legacy of the city, including the documentary and artistic heritage. It is located in a nineteenth century old country house and includes exhibition spaces, training rooms and photographic laboratories.

The Center is the result of the path taken by the Town of Reus' council in the last twenty years, protecting, researching and disseminating the photographic heritage of the city jointly with the Photographic Group of Reus. In 2006, a step forward was taken, giving birth to the Centre, which incorporates a photographic library and a cinematheque.

The Centre has around three hundred thousand photos and about seven thousand films. Most of them are local collections; pictures made by celebrated photographers in Reus, or that have been donated by the citizens.

We are involved in the treatment of archival material and the implementation of antique and modern techniques, especially regarding photography. Set in a local context but opened to every citizen worldwide, our dissemination and educational activity takes advantage of Reus' geographical location in the Southern region of Catalonia which represents a sphere of impact, involving almost half a million people and is very close to the main city of Barcelona.

The archives of CIMIR come from the citizens of Reus. Most of them are donations coming from the deaths of their owners or given by their families, so that they can become a public good. Some of the images are given because of technological barriers: since old films are made using super 8 and that nowadays you would need special technology to watch them. For this reason, the center exchanges digital copies for the donation of the original images.

Other reasons for which we advise to put images in the CIMIR is because of their conservation. The materials need to be treated properly, otherwise with the years passing they can become dangerous or even inflammable.

There are plenty of themes within the archives. They are mainly domestic films like birthdays, dinners, Festes Mayors (the popular day), or religious

ceremonies like baptisms, and weddings... There are also some reports about trekking and mountains.

An interesting amount of archives can be found coming from amateur filmmakers who took part in contests that the city organized during the sixties. They are short documentaries dealing with local affairs that often explain curious stories.

All together, they are archives that record the stories of our past and help us preserve our local memory.

The admission of new archives is still in process. The donators bring images to CIMIR and make a first cataloguing. After this, they pass a process of digitalization and documentation. The originals are given to the Filmotheque of Catalonia, as they have advanced infrastructures to preserve the audiovisual patrimony.

Once the materials are catalogued and archived, they become of public consultancy. The consultations can be done online or in person. The main people who come are film producers or television channels as well as audiovisual communications students and citizens more generally.

To promote the archives and work that is being done in the CIMIR we organize an annual festival: Festival del Memorigame. In it, we project interesting documentaries, some of the archives, DVDs are edited and we try to be really present on social networks.

Extract the archive
fund CIMIR, Reus
— CIMIR



Regarding education and investigation we organize workshops of old and digital techniques used to create documentaries and to work with image archives. From the university some studies are being carried on to investigate the symbolist language that the amateur and self-taught filmmakers used; and then compare them to contemporary film language.

The collaboration with the local university, Universitat Rovira i Virgili, and especially with the communications department is very important.

The most artistic part is carried out by the workshop art school of Tarragona (Escola Taller d'Art), where the activities and treatment of archives are taught from a bolder point of view. In this school the archives stop being just graphic materials and start becoming something more: appealing to art, creativity and sensitivity.

This more artistic part is the one that has been propelled in the In Living Memory Project. We lent the project some of the archives that referenced historical memory and ways of life in our territory: domestic scenes, birthdays, children playing, and singular traditions like: Festa major (the popular day), gegants (big moving sculptures), or even the police directing traffic jams.

For us it's been a big experience to see how all of these materials can become a way of artistic expression, creating teaching dynamics and knowledge weaving through different territories and various cultures. ●

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Pavel SMEJKAL — Director PhotoArt Centrum (Slovakia)

SLOVAK FAMILY ARCHIVES: ARTISTIC PROJECTS AND AWARENESS OF THE VALUE OF THAT MEMORY

ARCHIVE COLLECTIONS, PHOTOART CENTRUM

PhotoART Centrum has been working on its archive project since 2009 and its main topic, and theme, is "The Family archives in Slovakia between 1948 – 1989". Mostly possessing photographic archives, but also interested in film material (mostly 8mm amateur movies from the 1960's sixties up to early 1980s), mostly black and white, but, in smaller amounts also on color material (often ORWO, company from DDR). Photographic archive is mainly exists on paper prints, but black and white negatives exist as well. There is mostly paper photo material in common families, but we can sometimes find some negatives in families of enthusiastic amateurs. Material is mostly black and white (based on gelatin silver prints), which process was highly dominant in amateur (and until sixties also in professional sphere). It is necessary to say, that there was very well elaborated a system of amateur clubs in photography and film in socialist Czechoslovakia and the prices of material (papers, developers, fixer and other equipment and chemicals) were affordable by common people.

Our collection is still growing, and we are working on it more or less continuously, depending on the opportunities we get (new donors, flea markets etc.) Most of our material comes from families and very often it is still living archives – this means that people want to get their photos back, and that we therefore only scan images and keep digital files. Nevertheless, we also have some original paper print archives as well. It is the same situation with film archives: some people want it back, and just allow us to digitize the films. Some offer us all sorts of material to keep (or we buy them from antique dealers). Except for the main period (1948 - 1989, which was the time of the communist regime in former Czechoslovakia) we are also interested in older periods (and partly in the early 1990s). In terms of the In Living Memory project we use only material coming from the communist time.

Our archive material also comes from abroad. We have photos and films from France, Slovenia, Spain, Austria, Hungary, (and of course, the Czech republic). We are interested in the differences found within these archives (different topics, different materials and also the different approaches of the authors). In terms of the quantity, we have archives from about seventy families, thousands of photos and up to ten hours of films.

In terms of our collecting process we mostly follow two lines: The family archives predominantly come from personal contacts (friends, relatives, friends of friends, etc.) but a small portion also comes from market spaces (flea market, antiquity) and sometimes simply found in garbage. Similar situations exist with the film material. What is also important, is that our archive is not based only on prints, but on real family albums. Albums were simply bound books of a various number of pages sold empty and then filled by people and their own images. We are also interested in these albums, their design, handwritten notes, drawings etc. Each album is a piece of art in its own way, and we can say that some of these albums can now be considered as works of art, not so much because of the person's work, but because of the various coincidental circumstances connected with life, time, and the aging of the material.

Our archive has been used in many projects since 2009.. The material was used for personal artistic activities, and for the cultural project We were like this, which was published in other exhibitions in Slovakia and the Czech Republic. We also published a book "Taki sme boli" (We were like this), in 2014.

We try raise public awareness in regards to this material, which is widely uncollected and very often ends in the garbage. Another part of our activity is the In Living Memory project, which is directed towards collective artistic collaborations between students, inmates and free learners. Our archive was also theoretically analyzed by one of our members, Anton Baša, who used this topic for his thesis. ●

Photo from the
PhotoART Centrum
archive, Slovakia, early
1980s
— PhotoART Centrum,
Pavel Kalmar.



A BRIEF SURVEY FROM PIONEER TIMES TO DIGITAL CHALLENGES

After its foundation as a private Association in 1947, the Cineteca Italiana joined the international association, FIAF, in 1948. Since then, we have been devoting ourselves to the preservation, restoration and dissemination of our audiovisual heritage, mostly on 35mm acetate, nitrate and polyester film.

Since the beginning we were supported by the Ministry for Cultural Assets and continue to be financed by that institution which allocates funds that, added to those provided by our Region and by some private sponsors, are essential to our survival.

After turning into a non-profit Foundation in 1996, we have been putting at the top of our concerns, along the lines traced by the first founders, the heritage preservation and the dissemination of film culture among the young generations.

In our turn, for some years now we have been experiencing a generational turnover, and our staff is mainly composed of young highly motivated people, endowed with a passion for film and a sound professional background, which means a lot in terms of dynamism and mind-openness, and favours easygoing relations with different partners.

A great effort to keep pace with the continually evolving technologies has marked these recent years: this means turning gradually towards film digitization, introduction of interactivity in our Film Museum, acquisition of hardware such as latest generation scanners, opening of a post-production lab for digital restoration, strengthening the dissemination of our activities through platforms, social networks and so on...

It can be said that, by means of sundry acquisition policies (donations, deposits, acquisitions, exchanges etc.), the Cineteca film stock can today be defined as the largest repository for film images of the whole Lombardy Region.

From the initial film nucleus rescued from destruction in the mid '30s (some 300 titles, among which several masterpieces of historical significance) to the contemporary collections of several thousand titles, Cineteca has been gradually facing the digital challenge, and the enormous changes brought about by new technologies in all the fields of the cinema industry, from production to distribution and exploitation.

Though we cannot enjoy the advantages of the 'legal deposit' provision such as e.g. the Cineteca Nazionale in Rome, our policy of making separate agreements with distributors, producers, donors and directors, allowed us to acquire valuable collections. Let us just mention an outstanding and unique animation fund consisting of the works of the major Italian animation artists from the '60-'80s.

Our participation to European projects dates back to 2000. Thereafter, we successfully took part in other initiatives involving not only cinema institutions but also parties dealing in cultural issues having an increasing social dimension.

The *In Living Memory* - Erasmus+ project to which we were called to participate of 2014 is offering us the opportunity to open our archive to a growing outer community, and this goes in the direction we have been trying to follow along these years, giving the dissemination issue the same importance as the preservation one.

More specifically, we provided high quality video material (slightly less than 180') to the workshops set up within the various Project activities in different European cities (Oslo, Marseille, Milan...), having an ambitious purpose: provide adults in prison, as well as other social subjects such as University students, with skills in the field of artistic and educational expression through the creative utilization and editing of audiovisual material.

To this end, the skills and professional experience of the Cineteca archivists provided expertise and training on topics such as the research, digitization, preservation and restoration of film material.

The first practical outcome has been the production of videos which were screened during the same workshops, open in some cases to the general audience, such as in the meeting organized in Milan (October 2015) by the Italian partners, Cineteca and e.s.t.i.a.

The cooperation of different subjects around a shared objective such as this, implying mutual exchanges of great human impact, is the best demonstration of how archival collections, namely images of any kind, may be put at the disposal, under the guidance of experts, of people of different social conditions, and used by them in a creative, personal and often surprisingly emotional way.

On the theoretical side, the publication of a Methodological Guide displaying the technical, but not only, competences and know-how of the people involved in its creation, has the aim of spreading the project's results as largely as possible, and of proving once more that audiovisual archives can be a vital keytool for educational, creative and working experiences addressing different subjects. ●

Set of the film *The Mill on the Po*. Alberto Lattuada, 1949
— Archivio Fotografico Fondazione Cineteca Italiana

Boys in Rome
Pictures of Luigi Comencini, about 1950
— Luigi Comencini / Archivio Fotografico Fondazione Cineteca Italiana



Mireille MAURICE — INA Méditerranée director (France)

Sandrine Lardeux — Legal expert INA (France)

LOOK AT ME, I AM TALKING TO YOU...

The INA television archives in the *In Living Memory* project:

Presentation of INA collections. How to use archives: tools of documentary search and selection criteria of archives.

France's national audiovisual institute (INA) is the world's leading source of digitized audiovisual content. INA collects and preserves 80 years of radio archives and 70 years of television programmes that form our collective memory: over 2 000 000 radio and tv hours of program.

Founded in January 1975, INA –National Audiovisual Institute- was assigned the preservation of radio and television programs, produced and broadcasted by French public channels:

Radio from 1939 and Tv from 1949. Since then, it has been active in archive management, training, research and production.

Then, two other very important historical collections have to be preserved by INA:

- The "Actualités Françaises": news screened from 1939 to 1969 in cinemas (about 400 hours)
- The "Cooperative générale du cinema français", founded in 1944 by a group of resisting moviemakers, among them: René Clément, Louis Dacquin, Jean-Paul Le Chanois, Roger Verdier and Édouard Molinaro. This collection represents 18 fiction and documentary movies: the most famous is "the railway battle", directed by René Clément, who got a price during the first Cannes Film Festival in 1946.

From 1975 on, when the new french public channels –TF1, A2 and FR3- were founded, INA collects all their tv programs. INA has to preserve the programs and to provide access to them through a precise descriptive cataloguing database.

In 1982, the law gives INA a stronger role in this heritage task: the producers rights belonging to the French channels are transferred to Ina, which is allowed to sell programs extracts, one year after the first broadcasting.

Since 2004, INA has been enlarging its collection through contracts with other rightholders, such as CIO, Sport Organisations, private audiovisual companies producing news or entertainment programs...

In 1999, INA began, with public funds, a very big safeguarding and digitalizing plan, still going on, to be sure to save forever all the French radio and tv programs.

This digitalization allows INA to provide professional online access to the programs from 2004 on: **Inamediapro** (www.inamediapro.com).

Nowadays, this website gives access to more than 1 000 000 tv and radio hours: it can be used to conduct research, select and order archives.

The launch of www.ina.fr in 2006 gave the general public access to over 100 000 radio and tv programs: national audiovisual memory is now preserved and accessible to citizens.

Lieux Fictifs which began educational and creative audiovisual workshops in Marseille' prison in 1990, contacted INA Méditerranée in 2007 to enlarged its workshops to audiovisual archives, in order to work on the impact of television archives on personal memories.

Several Topics were chosen throughout the years, such as memory, frontiers, revolutions, or the body... At first, the research gave back a lot of results that had to be restricted through professional tools such as types of programs, keywords, and other types of description fields... The workshops included a complete methodology, from the online research, used by the INA professional database, that took into account legal restrictions due to intellectual property and the technical questions related to archives.

During the all project *In Living Memory*, more than 64 tv footages were selected to be used in "Anima" (Lieux Fictifs) and "Déplaçat" (Transformas).

Place of the television footage in the creation device:

Is there a specificity of the tv footage?

In this project, the partnership between INA and Lieux Fictifs, enables INA to experiment new fields for archives uses: more often used for historical aims (news, documentaries, researches...), the tv archives are less frequently considered as a sensible matter, able to produce artistic creations.

These new uses question the real nature of tv archives, its specificity, and move their traditional legal conditions uses. INA is working to build new answers to these innovative practices.

Most of the tv archives selected in this project are coming from news programs:

These "preexisting" videos seem to be at the right place (not too far or too near), the right "material". Part of common memory, easily accessible and sharable with everybody, they bring word images into jails: such as ordinary videos which move into a common language: each participant can access them from the same level, either coming from "inside" or "outside" (prisoners, students, participants or teachers)

The footage seems to facilitate the artistic creation practice, probably more than fictions for example: it seems easier to re-understand it without being

afraid of damaging the original, because it appears familiar, enough to be used as a new creation material for personal expression, as a sensible matter able to transmit parts of each personal history to each other.

Further than the footage capacities themselves, this project is based on Lieux Fictifs' greatly experimented practices and on a specially and particularly adapted process.

The first footage viewing is organised without any sound, which improves the equal access to the footage (avoiding the question of language (the original language of the footage is french). Quite immediately, the participants have to look elsewhere, closer to the sensible understanding rather than focusing on the commentary.

This process is certainly the first step to enter a creation exercise, in favor of participants' emotion and imagination.

So far, it's possible to appropriate the footage: two participants will work together to begin to build a very short story with the tv archives. Working together is full part of the process: that is to say that in this particular context, each participant has to take into account "someone else" to build together a very short movie which will be presented to all "inside" and "outside" participants.

The "teachers" follow this part of the process, using simple production tools. This collaboration with 2 prisoners together, or 1 student and 1 prisoner, helped both by artists and technicians, appeared as a very interesting process, which was full of teachings. Lasting for a few days during an "immersive" time, it gave the possibility to note several changes among the participants (...), to impact what was immediately around them and for example: awake the guards' curiosity, and privilege the exchanges and discussions between the teachers and the participants, in order to move into a collective position that could prioritize creation and public diffusion processes.

Actually, the process includes a collective viewing, and sometimes, a general public presentation, such as public screenings, on line or off line publishings. As far as INA is concerned, the main point is to encourage media audiovisual citizen practices and take part into media educative policies preferring "doing with" activities.

But this project also gave INA the opportunity to enlarge usual footage practices and especially to build an appropriate formal framework.

Renewal of the uses, raising awareness about the legal framework, recommendations, adapted frame for distribution practices

The *In Living Memory* project makes archive images available from European funds, such as that belonging to the Ina, that can be put to good use by each cultural organization in its own country for exhibition to the public, free individuals and prisoners, with a view to developing



National Audiovisual
Institute (INA), France
— INA

artistic projects on the various chosen themes (e.g.: body of memory/
migration movements, etc.)

To produce transformative creations all that has to be done is to search
the archive images. These creations are similar to mashups (combining
different items without altering them), remixes (changing an original
work in order to create another) etc.

INA's funds contain works that mostly incorporate contributions from
several hundreds of thousands of copyright-holders. In this case,
copyright-holders are those who have contributed to the creation of an
audio-visual or audio programme which largely consists of the following:

- the right to permit or otherwise re-use their contributions,
- the right to payment of an additional fee for this re-use.

In the case of an audio-visual creation from the INA funds a whole series
of rights may converge. There is thus a likelihood that the creators who
are holders of similar rights (video producers, phonogram producers
and performers), privacy and individual rights, etc. may co-exist.

This means that the INA was very soon confronted with the issue of the
legal feasibility of its archives being used in this way.



The legal status or absence of a legal status “for transformative creations”

National Audiovisual
Institute (INA), France
— INA

The In Living Memory project overturned the usage rights for images and sounds in the INA funds:

- A transformative work is a new work created on the basis of a pre-existing work or several pre-existing works (derivative works).
- A transformative work implies an adaptation and/or a transformation of a pre-existing work or works.
- A transformative work must be created in consideration with the rights owned by the copyright-holder(s) and similar rights dictated by law.

These rights have been provided in the CPI (articles L.113-2 and L. 112-3 of the CPI are enclosed) resulting from the European Union rules.

Based on its archive fonds, the INA is:

- the owner of the associated producers' rights to the audio-visual works and “non-works” less than 50 years old and radiophonic works and “non-works” less than 70 years old,
- the assigner of copyright owned by authors or creators who are members of French copyright-holders (reproduction and representation rights, to the exclusion of adaptation rights), concerning audiovisual and radiophonic works for the legal term of protection of

authors' rights in application of a general agreement with societies of rights-holders which expressly excludes management of adaption rights and moral rights:

" ... arrangements, translations and adaptations of original works that may only be produced with the prior consent of the authors and composers of the said works or their rights-holders, under the conditions determined by them",

- authorised to use the services of any performers in the Fund in application of article 49 of the law of 30 September 1986; but here as well, subject to their moral rights.

French law has provided for exceptions to the monopoly of the right to permit or prohibit (property rights) held by the owners of copyright and similar rights.

These exceptions, of which there is a long list, however, does not provide for an exception in the case of a transformative creation.

The French Ministry of Culture and Communication has been informed of the issue and has commissioned the Conseil Supérieur de la Propriété Littéraire et Artistique (CSPLA) to launch a study of the laws governing "transformative works" that borrow from existing works protected by copyright, resulting in new creations. A *study concerning the legal status of so-called transformative works, in order to better support the development of new artistic practices in the digital age* was submitted to the CSPLA in 2014. This report proposes various directions and has formulated certain recommendations which so far have not resulted in any reform.

Usage within a contractual framework

In order to limit the risk and secure the use made by cultural partners, the INA has chosen the contractual route in which to restrict the use of its archives.

- **Through a limited choice of archives.** The INA has favoured the selection of a corpus of archives consisting of:
 - i. documents — not copyright protectable – known as "non-works" and on which rights similar to those of the INA have expired,
 - ii. documents — not works – for which the rights similar to those of the INA have not expired.
- **Through restricted usage that is limited to the particular project.** Creations cannot be broadcast separately from the presentation of the entire project in its experimental and educational context.

The conditions in which the archives and the creations resulting therefrom can be used have been fixed by specific agreements established by the INA with its cultural partners. ●



WORKSHOPS

THE METHODOLOGY OF ARCHIVE BASED CREATION WITHIN A DIALOGUE BETWEEN ART, PRISON AND SOCIETY

Taking the prison territory as a starting point, *In Living Memory* suggests artistic practices that aim at exploring the notion of frontier between 'inside' and 'outside' through the creation of collaborative artworks associating inmates and free people. This program intends to conduct an artistic practice in the way it is experienced by the project's actors, like a moment of questioning and of societal transformation. It adds a research dimension to the artistic creation in order to reflect, from the artists' and the researchers' point of view, on the conditions and the process of producing works, on the employed tools and methods and finally, on the observed effects and impacts.

In the framework of this research/creation/action, I chose to follow a double, both pedagogical and scientific approach with the first one feeding into the second one. In the pedagogical approach, I played an accompanying part, just as the artists did, by taking with me an 'outside' group of Cinema Studies MA students from Aix-Marseille University. Then followed an empirical approach based on my participation in the creative process, focusing on the inside observation and analysis of the artistic situations, along with the actors. The analysis of the works created by the artists, inmates, students and people of the civil society during the artistic workshops held in detention facilities (Baumettes prison in France, Bollate prison in Italy), art centers (Transformas in Spain, PhotoART Centrum in Slovakia) and at the Westerdals School of Arts, Communication and Technology (Norway) between 2013 and 2015 reveals three common principles. Though I shall present them separately, they are actually in constant interaction throughout the artworks' production process:

- Archives as the engine of artistic practice
- The relation between 'inside' and 'outside'
- Collaborative creation

These three principles are the origin of the meaning generated by the works and of their transformative potential, triggering an individual progression leading from one's self-awareness while facing the other, from the discovery and then assertion of sensitivity, to the construction of a personal point of view on the world. This has social repercussions within and beyond the environments in which the artistic action is set.

In order to understand this shift, its mechanisms and its effects, it is first necessary to analyze which representation and appropriation processes are involved in the creative work with archive images. Then, one needs to identify which transformations are at work within the relation between 'inside' and 'outside' and finally, to show how the artistic (and educational) collaborative process makes the barriers between the participants collapse.

Using the archive as a basic material for artistic projects and workshops

The archive footage supplied by European funds (INA, Cineteca, PhotoART Centrum) was at the center of the creative work. It was the material basis for the artistic work as well as a means of encounter between the 'inside' and the 'outside'. Archives are a very complex material because they represent both collective history and each participant's personal story. They put each of us back into a global memory.

This project considers the recycling of the footage as the driving principle of narrative invention. Every corpus has its own singularity. Some archives were not exploited because of what they told about the past or those who made them, but rather because of how they questioned the present – the underlying motivation always being to tell a personal and subjective story triggered by the encounter with the other.

The artists selected the different archive corpora according to their historical value, but also for their aesthetic potential. For instance, during the ANIMA project workshops, in which the participants had to create short films based on archives, the creative experience varied according to whether French television archives or Slovak amateur footage from the 60s and 70s were used. In the first case, the reconstruction of an individual historical story predominated because the inmates as well as the students placed themselves within a historical context. In the second case, the home video character of the footage led to a more intimate appropriation of the images, with the participants almost instinctively opting for a more personal storytelling. Finally, in our last workshop, we worked with the Cineteca cinema archives on World War I. These war images caused yet another shift in the participants' creative process, this time because the artists were leading us towards a new, more abstract writing model in order to experiment other narrative forms.

Whatever the chosen writing mode, the starting point of the creative work is always the archive. It offers a common language that the participants use as a basis to exchange their views and creates a balance in the

encounter between 'inside' and 'outside'. The archive liberates the inmate's as well as the student's imagination, the images allowing for visual liberty. Everyone explains what they see in the picture, thereby asserting their own history and subjectivity – and afterwards questioning them with the other. Thus, even if they are strongly imprinted by the fact of being watched inside a prison, the archives make the individuals shift between past and present, here and elsewhere, inmate and student. They trigger the participants' memory, forcing each individual to make them their own in order to find the beginning of a personal story. In this shifting game that links a personal, internal reflection with a collective browsing through images lies the origin of the desire to create as a team. Negotiating in front of the archive images and confronting each other's views sets off an exchange process between the participants, compelling everyone to put themselves in each other's place to understand their vantage point and comprehend what they feel and see. This way, a space opens up in which to elaborate a new story revolving around two different ways of seeing the images and the world, everyone reconsidering themselves together, in a world transformed by their reciprocal creativity.

The relation between 'inside' and 'outside' on the basis of a joint creation process

In this relation between the inside and outside of a prison, the challenge is to help the participants overcome stereotypes, which like the prison walls limit their way of seeing and thinking. The effort of tearing down those walls is the precondition allowing the individuals to work on a joint creation for the time of the encounter. Passing the prison walls for an artistic collaboration makes the students think about what separates them from that universe and what links them to it. The question of imprisonment, which naturally arises in the light of the inmates' absence of individual liberty, also occurs in the context of the artistic choices necessary for the encounter to happen beyond the social and cultural frameworks that determine who we are. To briefly describe the inside/outside relation that emerges in prison: There is, on the one hand, a majority of students willing to participate in an artistic project in detention to approach and grasp the reality of prison. Their motivation is to assess the inmates' living conditions and to take helping action. Most of the time, this feeling of having to help the inmate later drives them to attend to him during the creative work, which in the end essentially reflects the inmate's personality. On the other hand, the inmates take part in an artistic activity in order to escape from their isolation and to establish new ties with the exterior world. However, in the course of the workshops, they find they have to share emotions and fragilities that cannot be expressed in prison, as this might cause a breach in their self-protection against the extreme violence of the penal environment. Yet, for the duration of the workshop, they have to dismantle their own protective shell in order to develop a relationship with the outside participants. The artistic relation that builds up between the inmate and the student thus generates a new

penal environment favouring the exchange of emotions, impressions and sentiments. By retrieving this world's emotions and sensibility, the inmates open up to the process of original writing and of creating a joint narration. Taking these fragilities into account, the difficulty of sharing and working together in order to penetrate the narration and transform it into a story project is one of the most sensitive and challenging aspects when accompanying the artistic projects. At this stage of work, conflicts and struggles appear in the creative process, with everyone trying to express and assert their own ideas on the meaning of the work in becoming. These frictions are nonetheless necessary to prevent the dialogue between 'inside' and 'outside' from being stuck in prejudices and assumed expectations. The accompanying artist has to be particularly careful when dealing with those conflicts. He must point out the artistic ambition of the project and make sure the creation stays at the center of this encounter between 'inside' and 'outside', the aim being to create a work resulting from the process of finding a common ground and moving towards one another. The inside/outside relation causes the individuals to shift and their perspectives to change. For the duration of the creative process, it allows them to reflect on their perception of the other and on the manner in which they, in turn, are perceived. This exchange of perspectives and perceptions allows a creative space to emerge as well as a collective driven by the common will to accomplish a shared creation.

Collaborative creation

The starting point of the artistic collaboration between the participants is a reflection on: who is the author? What does the author share? What does the author take from and what does he or she give to the other?

The notion of shared creation favours the exchange of intentions among the participants and sometimes upsets their way of conceiving the other. The so-called process of co-creation is considered as a lever allowing the participants to shift their perspective and to reconsider themselves in front of the other's model.

Throughout the different artistic projects, a common ground was established between 'inside' and 'outside' on the basis of archive images. Yet, this effort of finding a common ground also resulted from the co-creation process, by means of which we developed said commonality and increased its emancipatory dimension. Collaborative creation is a protocol allowing for a reflection on the situation to emerge, and the will to articulate this reflection during the creative act is likely to trigger the removing of barriers and to enable the participants to change their way of imagining the other, of seeing the images and of constructing a collective story. Every protagonist needs to undergo this shift in order to pass from singular to collective. The experience of artistic sharing allows the participants to measure how difficult it is to come closer to one another, to understand the other and join forces with them in order to create a shared point of view. At the same time, it also implies a constant shift of the working material itself (for instance by questioning

the different scales of the shot or the size of the images, the different points of view of the images...).

Assessing the workshops with the participants confirmed my impression that these artistic exchanges allowed them to untie certain ways of thinking. The process of shared creation helped them to consider themselves in a different way when facing the other, causing the perception of each other to progress, especially when achieving to *see through the other's eyes*, thus developing a critical sense forcing them to elaborate a personal and political point of view on the world.

Conclusion

Comparing the methods employed in different creative projects (cinema, theatre, performance/installation) with the artists, we realized that at the center of all these archive-based collaborative creative practices there was a will to break down the barriers between individuals, be they artists, inmates or students. The *In Living Memory* project was about leading the participants towards a personal reinvention in order to trigger a transformation from known to unknown. The relation between 'inside' and 'outside' symbolizes the shift that took place in every team and transformed the ordinary. The participants' sense of responsibility favoured the expression of a unique creativity and led everybody to acquire the necessary self-awareness for social integration. At the same time, new actors and political topics emerged that were capable of producing new forms of emancipation. Thus, a genuine dialogue between art, prison and society evolved during the *In Living Memory* project and contributed to a double, both social and individual, transformation. ●

Caroline CACCAVALE — Director-producer: Lieux Fictifs (France)

COLLABORATIVE SHORT FILMS BY INMATES AND STUDENTS. WORKSHOPS CINEMA/ARCHIVES. FRANCE, ITALIA, NORWAY.

In the framework of the European cooperation project on artistic creation with archive images, Lieux Fictifs wished to pursue two working dimensions already proven for several years during the Workshops for Audio-Visual Literacy and Creation at the Marseille Penitentiary Centre. The first dimension is linked to the creation of short films produced on a collaborative basis by inmates and film students; the second one is centred on the specific use of three archive fonds (television, amateur and cinema). We shall thus analyse the methodologies and issues tied to the collaborative practice on the one hand and to the use of this image material on the other hand. The visual corpus' overall theme underlying this filmmaking work was the "body": the body in a collective space, the body in struggle, at war, the physical body, the body's interiority, body and nature. These topics were unfolded by means of three archive fonds: INA (France), PhotoART Centrum (Slovakia), Cineteca (Italy).

The French television archives had a unique impact on the relationship built up within the teams each made of a student and an inmate. We noticed that this type of archive acted like a revelator for the inmates, enabling them to position themselves in front of the world. Within the working pairs, the students immediately adopted an accompanying attitude in this revelation process, rather than asserting their own point of view. Consciously or not, the student conceded their place to the other, making space for a motion expressed by the inmate like something necessary. The televisual archive images opened the possibility of a projection onto the outside, from within prison.

A series of questionings, impressions and memories appeared like countless fragments of the outside world. How to reimagine one's own body in the city, in a world where everything goes too fast, where one feels out of place? – How to rediscover the others' bodies, the one of

a lost, imagined woman? How to get out of one's hole, of this feeling of being buried, how to transcend this emotion? How to regain gestures for work or sports, physical sensations one has kept the memory of? How to recover and rebuild an identity between something very archaic and primal, and something that more resembles our civilisation? All these questions emerged for the inmates in front in the images.

Facing these questionings and personal projections, the students had to shift in order to find their place within the team. They accompanied and supported the formulation and identification effort each inmate wished to enter into. Some used their voice to echo the inmate or to replace the imagined person's absence; others shared the same questionings and created resonances and dialogues in order to project themselves along with the other (the inmate).

The Slovak amateur archives also had a direct effect on the relationship evolving within each team. We observed that the private and familial dimension particular to this corpus forced the participants to work on their own privacy. In order to imagine a shared space between themselves and the images, the team members first had to project themselves into it individually, to try to recognise themselves personally. A few participants showed resistance towards the images during the very first viewings.

"How can I identify with those playing children, they're all white and blond, while I'm black." "The family meals look sad, no one's laughing. At my place, we shout, we sing, there's life."

These words reveal the identification difficulties the participants faced. Those everyday images carried a double conflictual dimension: the closeness to the filmed situations showing ordinary family moments, and the distance due to their cultural context and the context in which they were made. While the television images opened a possible space for selfprojection into the world, an individual and collective identification space, the amateur images kept the participants at a distance. As spectators, the students like the inmates felt that those images were not addressed to them, that their presence had never been foreseen by whoever filmed these images. Only after an introspective effort were the participants able to look at those archives beyond their own temporal, familial and contextual existences. Each participant (inmate and student) faced the same difficulty to make the images their own. Having shared that experience favoured a stronger relation within the teams. The image served as an intermediary between the participants, as a relational space in which they were able to work on their differences and similarities. They revealed each other personal feelings linked to their family story, their childhood, their memories. The resulting films are shared reflections on life, solitude, childhood. Some teams exclusively chose landscapes, images void of figures, to better project themselves individually; others introduced personal sound archives.

The cinema archives dated back to the early beginnings of film between 1910 and 1920, both fiction and documentary, thus overlapping the historical era of World War I. This footage corpus carried a universal



and temporal dimension at the very core of the image material itself (deterioration of the film, staged sequences). Two new work rules were introduced: the group composition (French and Norwegian students and inmates) and a non-narrative type of work through a more plastic relation to image and sound.

Our aim was to offer a new experience leading to a common destabilisation of the group. We were aware that the documentary film or communication students, as well as most of the inmates, had a preconceived mental idea of images and sounds that was subject to narration. Our relation to images and sounds is largely constituted through classical cinema. A more artistic approach to the material allowed everyone to project themselves into a new representational space more or less unknown to them. We had the intuition that these cinema images, which already were strongly fixed in a montage within a narration, had to be reused in a radically opposed manner, thereby risking that they might definitely resist any appropriation attempt.

This new suggestion profoundly modified the level of collaboration within the group. The images became a collective working tool allowing everyone to try out different plastic, sensitive approaches. On an equal footing, the participants took over the images of the bodies in war or during wartime starting from the material itself, thus revealing more universal, hitherto invisible dimensions. Movements, looks, repetitions, fears, disappearances, resistances. Through this new work approach to the cinema archive, we overcame the mere self-projection into the images, the image as a space for personal encounter, and attained an image-turned-living matter, a material for exploration, experimentation, collective transformation.

These three approaches have in common that they place the archive at the centre of an encounter between people from 'inside' and 'outside'. Whatever the employed fonds, the archive image was located in a temporality of "here and now". The efforts put into the workshops went beyond any historical perspective or discourse on history. The resulting short films render an archive that achieves to de-contextualise itself and to transgress the archive material. Through the different types of fictional writing, these 'pre-existing images' reappear in new shapes and offer us another vision of the world. ●

Workshop "Film Archive
INA" Aix-Marseille
University students
and detainees of the
Penitentiary Center of
Marseille
— Joseph Césarini,
Lieux Fictifs.

Workshop «Cinéma
Archive INA » étudiants
IULM de Milan et
personnes détenues
de la prison de Bollate
— Joseph Césarini,
Lieux Fictifs.

ARCHIVE PICTURES AND STUDENTS: WORKSHOPS IN OSLO, KOSICE, MARSEILLE AND REUS

To reflect on the workshops and the methodologies, I will go through some notes on some of the workshops. They are all different, yet similar.

In the Oslo one in September of 2014 (with material from the Slovak and Italian archives), there were only Norwegian students present, students who knew each other well. This also means that there were no cultural differences and a fairly harmonious interpretation of the material.

They were, however, encouraged to interpret the material in a personal way, even bringing their own family videos. Not having to go through the obstacle of getting to know one another, made it fairly easy for them to attain ideas they could work with, and finish the films within a few days. The only limit they were given was that the films could not be longer than 3-4 minutes. They were encouraged to view the material with an open mind and try to see what kind of stories would emerge. Some were funny, some poetic, some personal, some questioned the very use of archival material in films altogether – or perhaps the way we tend to trust them.

A more complex situation appeared in Kosice in February of 2015. The Slovak students were not film students, but graphic designers, visual artists and even people from the outside who were interested in 'the idea of archives'. The students were told that they could make films, but didn't have to. Pavel Smejkal notes⁰¹:

"We wanted to include the students' own skills, experiences and personalities into the collaborative work to avoid this being 'a school exercise'. We wanted them to talk together about their ideas, memories, feelings, but also about their technical skills and artistic visions before starting to work. We wanted them to make personal reflections on 'images from history'."

The result was one film with archival footage and news interviews 'disguised' as old ones, a 'poster project' and a 'comic book' – which would serve as a physical object to be displayed at the final exhibition. Because the students/members of the groups had different backgrounds, some new ideas on how to use archival material emerged. The members had to go through different stages to arrive at coherent and workable projects; what does the archival footage mean to each of them? For the Norwegian students the material was familiar (families, celebrations, children, happy moments) but different. For the Slovak students it was like looking through their own family albums, with pictures of their parents and grandparents.

However, what appeared to be a common ground for the students were the references to popular 'western' culture. They had seen the same popular films, listened to the same popular music etc., so actually getting started was fairly easy. They had language barrier, yes, but they soon established common goals and shared universes.

As in all creative processes, the work is about not rushing to get to solutions. Instead, it is important to take the time to investigate different paths and ideas. The students were as patient as time allowed. We didn't ask them, as we had in Oslo, to be 'personal'. Instead, they started to work on depicting the period of the footage itself, the individual vs. society/state, and questioned what were the challenges for the people living

Workshop in Oslo, Sept.-14. From the left: teachers Gabriele Raimondi, Italy, Morten Thomte, Norway, Marica Lizzadro, Italy, Peter Zákutánský, Slovakia with students. — Pavel Smejkal.





Students Joachim
Fleicher (right) and
Stian Andreassen at
workshop in Oslo,
Sept. 2014
— Pavel Smejkal.

under that regime. This intrigued both the Norwegians and the Slovaks and gave directions to all of the projects.

Then, in March of 2015 there was a workshop in Marseille with 3 Norwegians, 3 French film students and 8 inmates in Les Baumettes. The Norwegian students had to meet and trust the French students, as well as the inmates and vice versa. They had to work in groups with 4 people they had never met before. Obviously that is a different situation than working with your own classmates like in Oslo or in Aix.

The first step is to find something that they have in common. In this case images

from WWI (both documentaries and fiction films coming from the archives of La Cineteca di Milano) constituted that element. Silent movies.

But still there are some obstacles that need to be surpassed before they can even begin to settle for a proper direction. Very much of this 'working in groups with people you've never met before' is about trusting each other's motives and really understanding the idea of your fellow member. After all, ideas are very abstract and illusive and can be very hard to express in words. That's the case in your own language let alone when going through translators.

This is what the students were given:

"The human body filmed in war newsreel, and the body filmed in fiction films about tragic-passion and acts of heroism."

The rules of the game for the participants were:

"Working on some shots or sequences of these films, in a more visual and plastic approach, focalizing on the movement and the gesture. With the use of slow motion, high speed, and blow-up, it's all about reworking and re-thinking these filmed bodies."

So this was very much an 'arts project'.

An additional element here was that the groups actually had a composer at their disposal. Lucien Bertolina helped them find and use sounds to create 'sound universes'. For all the students, this was a completely new experience that greatly added to the 'expressiveness' of the final results.

In the case of the Reus workshop in December 2015, the students were asked to reflect on physical space in terms of a square (Plaça de la Llibertat) in the city of Reus in the past, present and future using archival footage from CIMIR.

Three film students from Norway, two communications students from Tarragona and one photography student, also from Tarragona were divided into three groups and had to use some of the archival footage alone, or by combining things they had shot themselves, including interviews. They could use different sound sources; interviews, voice over, sampled sounds etc. They could choose to have a narrative – or not, but this was still a more open approach than in the previous workshop in Marseille. Nevertheless, they were told to have no music involved – apart from the one they could create themselves.⁰²

The combination of different cultural backgrounds and the fact that they were strangers to each other, meant that it took some time to find proper and fruitful ideas, although the set of rules gave them restrictions but also freedom, which seemed to work with the people involved. But the key factor, as always, is time. Do they have (or take) enough time to let their ideas grow on them or do they run on the first impulse?

Combining archival footage with things they had shot themselves provided an interesting opportunity to investigate the borders between memory and presence/nostalgia and realism/fantasy and fact. The students started to explore all these aspects and produced very diverse films, giving the original footage a new life being lifted from the archives towards the open. ●

⁰² This rule is because it's very easy to take a 'tune' from 'Spotify' or other sources without clearing the rights, because you like the tune - and add pictures to that sound track. But then you've created, at best, a sort of a music video, not a film.

Pavel SMEJKAL — Director PhotoART Centrum (Slovakia)

MULTIDISCIPLINARY ACTIVITY, PUBLIC DIVERSITY

Workshop in Košice, Slovakia, February 2015

Westerdals, Norway; Faculty of Art Technical University Košice; Remand Prison Prešov

Students from Norway and Slovakia, prisoners, free persons.

Framework and theme

Because of the characteristics of the Faculty of Art's disciplines we decided to direct our work towards the Slovak film archives on the multidisciplinary approach. Students came from graphic design, photography, new media, painting departments with limited knowledge of the work that could be done with film and video. The Slovak archives are 'home videos' from the seventies and eighties from the former socialist Czechoslovakia. They are amateur footage, people had shot on 8mm cameras during their holidays, playing with their kids, birthdays parties, in their free time, working on the building houses etc.

Process

There were initial speeches regarding the project's subject and its procedure. Ten Slovak students met three Norwegians there for the first time. Some of the Slovak students showed their portfolios, we also showed some short Norwegian movies from the Oslo workshop and some examples from the archive, as well as the book of the project published at the end of 2014. They then all got copies of all the material on their computers and started working. They were divided into three groups (for every Norwegian student there were two or three Slovaks), according to their wishes after some explanation of technical skills and ideas. Generally these three groups decided to work with interviews of elderly people remembering the socialist past (Joachim group) and combine them with film archives, to link photographic archives with video reports dealing with the lack of toilet paper in the market on comic like paper magazine (Bendik group) and to work on a fiction story about a Slovak filmmaker, a self made man from the bodybuilding club to Hollywood (Sandrine group). The students worked on making the films for the next



ILM workshop in
Košice, with Norwegian
students, Faculty of Art,
Košice
— PhotoART Centrum,
Lena Jakubčáková

3-4 days under the guidance of the international tutors. Their projects were then screened during the 5th day around noon.

The important part of the workshop was the visit of the prison partner in Prešov, where PhotoART Centrum had previously worked with. All students and tutors visited the Open department of the Prison, and met the pedagogical team, as well as the chief of department (Mr. Jurčenko) and a project team of inmates. We showed the project highlights, previous results from ILM workshops and after, the students and tutors talked with inmates about their life and expectations and planned the projects.

Methodology

We wanted to include the students' own skills, experiences and personalities into the collaborative work to avoid this being 'a school exercise'. We wanted them to talk together about their ideas, memories, feelings, but also about their technical skills and artistic visions before starting to work. We wanted them to make personal reflections on 'images from history'. We also said they could include material of their own ('home videos' from their own childhood/upbringing). What was really special about this workshop, was the combination of people from different fields of art (or even outside of art, like historians) and from various universities (Norwegian, Slovak and Czech) who all had different approaches to studying to gather more creative inputs in the final work. One group

challenged the images by questioning the way we believe them and the new combination of words (they visited more elderly people, relatives of students or in hospital and asked them questions about their life during socialism) and archive pictures from different families. The results they showed at the end of the workshop were surprisingly good.

Results/findings

We found that it was possible, within one week, to come up with interesting ideas, to prepare stories, collect new material, and more or less finish the work. The students responded well to the challenge, working with archives helped them to go deeper and understand the history and language of the images of the media. We encouraged the students to combine different techniques, approaches, and mediums in a single resulting piece, and they did: the result was finally the combination of interviews, voice recordings, drawings, collages, storytelling, installations, videos and various historical artifacts etc. All of the students said that a visit of the Prešov prison was an important part of the workshop experience and many decided to continue the prison project in the future, both in Slovakia and in Norway.

Workshop in Košice, Slovakia, May 2015, Spanish archive

Framework and the theme

This workshop was organized in Košice, with the Spanish archive (CIMIR) and the Spanish team from transFORMAS. Students came from new media departments and photography, whilst all other participants had limited knowledge and experience in regards to movement, the body, dance or performance.

Process

We started by a visit of the spaces dedicated to our workshop. We later went on to see the prison's open department and met the participants of the group of inmates there, to introduce them to the workshop's ideas and goals. In the evening we started to work on the technical preparation of the stage in the DIG gallery (an industrial space and a former factory). On the next day we worked on the technical installation and prepared the stage, talked with the participants, including the students, Košice citizens and Heeb.She dancers about the ideas, plans, and images, about the methodology and technical things, as well as the installation of the stage structure. Later, the whole group traveled to Prešov, to the Open Department for the workshop meeting with inmates.

We saw the Spanish archives in the form of nine short film projections, as well as two short movement/dance performances, selected movies for the next work and prepared it in two groups, formed by inmates, students, dancers and citizens, two performances with previously selected

archive films. These performances were a starting point of the workshop activities the next day in Košice.

The next day was dedicated to an intensive work session of the whole team and a final preparation of the workshop room for the evening performance. In the afternoon we immediately started to work on the final steps of our performance. Two groups exchanged on stage, Spanish technicians, and artists prepared the sound, music tracks and visual projections from the selected archives. Except for the eight inmates, all four prison administrators were present, other students, dancers, citizens, and wider audience were invited for the show. We started at seven by introducing the In Living Memory project, the workshops' history and presented the workshop's activities and goals. After the first group began to perform, the second one started after a short break. We spent the last day of the workshop by dismantling the technical apparatus of the gallery, the cleaning of the room, interviews (with Košice radio and with participants), evaluations of the workshop and the meeting of the Slovak and Spanish participants.

Methodology

For this workshop we planned a completely different approach than in the Norwegian one. In regards to the Spanish team's experience we wanted to concentrate on the work with the body in a theatrical/dancing/

ILM workshop in
Košice, with Spanish
team, performance
preparation in DIG
Gallery, Košice
— PhotoART Centrum,
Juraj Gemický



performance way. We found very good participants; the Heeb. She dancing group, which helped with the performance. The participants were very diverse; students coming from various universities, citizens interested in these kind of activities collaborating with prisoners, dancers and inmates. The group was very different in terms of life experience, age, education, art skills, dance/theatre experience and each participant's relationship to freedom. We wanted participants to discuss their ideas, memories, feelings, as well as their skills and artistic visions before and during the work process. We wanted them to share their thoughts on archive images, which were different but also had similarities.

What was really special for this workshop was the combination of people from different artistic fields (and even outside of the art world) and from more universities (Slovak and Czech) with different approaches to studying to create more creative inputs in the final work. What was also very special was the aim to work with our bodies and connect it with film archives, music, sounds and choreography. We made two groups out of all the participants, both randomly mixed, and left them to choose a small part of family archives we had seen from the CIMIR's pre-selection. Surprisingly both groups selected very similar motifs, but finally used them in different ways. We encouraged the participants to combine different techniques and approaches, to throw away their bashfulness and the lack of self-confidence, especially in connection to the body's movements, dancing or performance in front of the audience. Both inmates and free people were very intensively involved in the work, resulting in a piece of work done quite quickly. Surprisingly, very good results were shown at the end of the workshop as seen in the video record.

Results/findings

We found that it was possible to prepare the show, within a week, to organize everything around it, to come up with interesting ideas, to prepare stories, practice the choreography, and finish the performance.

The participants had good reactions to the challenge, and were able to create a very interesting body of work in limited time. Working with archives helped them all understand the history and the language of images and other media. The work involving their bodies helped them forget the situation of their lives and they are now encouraged to go on with a theatrical approaches to archives as a topic. The show demonstrated a big interest and was welcomed by a long applause. The atmosphere was very warm and pleasant. It ended with a big and intensive discussion between the artists and the audience. There were also some media outlets present that evening, a radio interview (broadcast in archive) and a local magazine (printed version of Košice Dnes/Today). ●

IMAGE AND BODY: THE RECIPROCAL CONTAMINATION OF LANGUAGES

The use of archive footage in artistic experimentation in theater was mainly developed through a process that re considered the creative process in a number of stages.

It weaves through progressive movements and synthetic dynamics, grounded within the emotional and cognitive strengths of images.

The following pages will focus on these first experiences as well as their experimental uncertainties.

The images that were chosen for the experience all came from a body of archive footage gathered and made available by our partners l'INA, la Fondazione Cineteca Italiana, PhotoArt Centrum, CIMIR, and shared by all the artistic operators participating in the project.

The archive footage came from a variety of sources and let appear very different forms of languages: ranging from footage found in T.V. documentaries, home movies, or fiction films.

With sound having been removed from all of the footage (since the original idea was to give participants the possibility to see the images without sound), the main value of these archives became a unique evocative strength.

The actors and video makers of e.s.t.i.a (the prisoners of the Bollate detention center and students) were asked to attend a screening of this archive material and were given only one guideline: to receive these images in the most "naïve" way possible. From this screening on they were asked to choose a sequence and express their first feelings regarding it.

Each members (more than 15 inmates and students) made different selections and presented them to the group.

The difficulties that had been expected naturally came up, after which the footage that had been chosen was collectively shared.

The participants that had chosen different, or even sometimes identical images gave them all very different meanings, whilst they were discussing them together.



A scene of the play
«You broke the Caos!»
— Beatrice Zecchinelli

Indeed, rather than bringing about an authentic sense of sharing, the subjective, intimate and personal perception that each of the participants had of these images, gave rise to sensible topics which weren't necessarily productive.

Each of the participant's personal and emotional responses were built around a large "theme" of signifiers that gave the possibility to re-organize the content of the footage by topics more inclined towards sharing, despite the incredible diversity of the chosen sequences.

The experience needed to start by a process of individual appropriation. The collective phase was left aside for later.

It became immediately clear that this first "shift" was efficient in terms of letting the participants develop their first proposals.

The first steps we took towards a physical experience with the chosen archive footage brought us to adopt a rather frontal approach.

The footage was projected on a big screen, and the "actors" interacted with it by creating the very first meaningful links. This was still very broad in terms of reaching an appropriate form of language. The goal was to trigger a reciprocal contamination between body language and the language of images. However, it was necessary to start with a very primitive mode of formal and scenic aspects.



Experimentation
moments.
— Beatrice Zecchinelli

The first contact, gave the possibility to insert an awareness of the motifs gathered by the original emotion or at least a first understanding of the images' conflicting nature, carried out by the images themselves.

The first level of conflict came with the hidden value of the image, and consequently favored a new form of the experience. This brought forward new elements of language, answering questions that had been asked from the start:

- What concrete action does the actor's body create with the image?
- Is the presence of images still useful? Are others useful?
- Where is the image on the screen? What is its size?
- What physical dynamics become necessary?

One of the most common proposals at this stage of the experience was to change the size of the projected image or to displace the centrality of the image by positioning it on a specific spot of the screen. These modifications regarding size and space gave the actors the possibility to interact with the image without physically entering it.

The archive footage was isolated on the projection screen and acted like a window on a theatre stage.

In other cases, the participants chose only certain details in the archive sequence, asking that they be projected, with a pre-determined editing style and rhythm.



These different approaches, which appeared through this research dedicated to the physical relationship with the images, were very different from the one that had been planned by the participants when they had first seen the footage.

This new physical experience with the images let appear two very different processes:

This “shift” in a decentralized physical action with the image through a reduction and placement of the image on a part of the screen, is also the extension of the image to enable to reconstitute a similar sense of scale, the body of the actor in action and the projected image, proposing a new dynamic of fusion between the two situation.

In the case of the extension of archive footage in identical proportions to the body of the actor, a series of physical links giving birth to a sensible and temporal relationships which gave the possibility of an intense and legitimate emotional experience in the actor's life. However, this situation was not suitable for being collectively shared in a clear way.

Despite more complex operations in terms of the existing relationship between images, with their extension and modification by editing, the dynamic of contamination between the language of the image and body language could still not elaborate its own alphabetical language. It therefore remained only linked to and the affects and imagination of

Experimentation
moments.
— Beatrice Zecchinelli

the actor. This path did not give the possibility to then move to a more structured language.

Nevertheless, with the other proposal, it became clear that modifying and readjusting the spatial relationship of the images on the theatre scene allowed multiple modes of shifting in the active dynamic between the physical action of the actor and the action within the image.

It was therefore decided to pursue this methodology by trying to push it to its final limits.

This is how the screen became a scenic space of its own right with its very own scenography, with one or more frames, and where various "image sequences" could be projected (the archive images and the filmed images of psychic action of the actor within the archive footage). In this scenic geography, the actor could establish a relationship with the "projected sequence", creating a physical theatrical action specifically addressed to the image. This is where a significant relationship between scenic action and filmic action appeared, either by contrast or by analogy.

The action offered by the actors originated from the relationship that they had created with the archive footage and was therefore filmed. This filmed action was then projected on screen and re-established according to new improvisational qualities.

At this stage of the process we felt the necessity to bring back certain elements of sound (music, sound compositions and red out texts)

Multiple directions were explored:

- Repetition of the theatre scene by including a text read on stage by the actor
- Projection of a filmed sequence, composed by the action of the actor in link with the archive images and sound recordings of the texts, read live during the projection of the sequence.

Once these sound compositions were created, an image and sound edit was created, made up of the first three elements of filmed and recorded language:

- Archive images are projected on the screen and the actor proposed a physical action linked with the images.
- This first sequence that was filmed, is then projected on screen and the actor proposes a new physical action with it.
- The actor live records a text or a soundtrack, whilst the last sequence is projected.

By projecting the first edits on screen, with these first three lines of the narrative, the question of how a new language could be created with these materials arose.

The joint presence of the physical body of the actor, in front of the projection of his own body in a relationship with the archive footage created a double temporality between the filmed action and projected on the screen redone on the scene live.

In other cases, we asked another actor to enter the stage and interact with the projected sequence, following the rules given by the actor-author of the original scene.

It was discovered that in this language production, we could act as if between two mirrors that reflect their own visions one to the other according to a game that seems endless but that needs to review space and its proportions each time it needs to structure itself.

Starting from there, it would be ideal as it was intended originally with the archive footage that was projected on a different scale (diminished or extended), to choose different scales for the projection of this new sequence whilst the actor's body is filmed.

Many possibilities appeared: for certain actors, it was a necessary that the actor's physical body and the actor's filmed body projected on screen, be the same. Others chose to reduce or expand the images of their bodies to create a different relationship between the scales of their physical bodies. These choices were made when the actor wanted to enter and exit their own image during the scene of dramaturgy.

This physical "shift" of images (of archives and of actors) unveiled the essence of the experimental process, as a constant repositioning of one level of narration to the next. ●

Thomas LOUVAT — Theatre stage director and artistic director of transFORMAS (Spain)

COLLECTIVE CREATION, ARCHIVE IMAGES AND PERFORMING ARTS

The method is based on the idea of a **shared writing** understood as a form of drama that is based on multiple and complex attention paid to the ideas of the group and its metaphors. This writing is born from theatrical actions produced in the framework of improvisation sessions. The drama relates cross forms of writing without any anxiety to reflect chaotic and discontinuous forms. The work focuses on the development of frames, called **stage devices**, which require a number of rules and regulations of work and bring about the actor's creative freedom. The trainer's role is then to extract, analyze and send participants, the elements that need to be reworked before integrating them into a playwriting process that is open and flexible, resulting in the presentation of a performance on the last day of the training.

The place and the meaning of the archive image in theatrical training

"If the archive can be related to the selected collective memory, caught in itself, with the generation of a group identity (each time more globalized), doing theater as if it were the metaphor of the archive, is exactly like playing with the dynamics of identity and memory (both individual and collective). Similarly, playing with the archive and the implications it has, that is for example, to question the world that has been established, affirming or denying the time, is like with metaphors of collective identity and cracks what this identity generates in the community and for the individual: what is frozen but also excluded, what is said but also what it entails and what is denied. The archive, in this theater becomes an actor once more, a language and a metaphor for a way of relating to identity, collective and individual dimensions, the nucleic and the periphery of what is said, what is not said and what cannot be said?"⁰¹

The theater we are talking about here is not based on texts by existing authors, but rather on a theatrical writing space from the experiments performed. The writing is based on the body in space and on the physical relationship of the actor to the archive image.

01 GONZALEZ, Esperanza, Archive as a support for the actor, transFORMAS, 2016



The method: scenic arts and archive pictures

Workshop in Kosice,
Slovakia, performance
and archives, 2015
— Karol Stollmann's.

The workshop is offered to a group of participants whose diversity of origin, age, education and life experience is absolutely fundamental. This is to share a group experience where everyone will be the author and the actor of a performance presented to the public on the last day of the training. The aim is to enable shared creative processes, through the metaphor and the conflict that involves the diversity of the group to contribute to the writing of a collective thought. The challenge beyond the artistic issue is to break walls and labels, that separate the participants according to their social position and physical characteristics.

The **archive pictures** used can come from different footage such as television, film or domestic archives.

A flexible **stage device** is proposed. This is a collection of wooden rods with connecting knots and screens of different sizes that each group of participants can freely assemble according to what is required by the dramaturgy.

The workshop will feature three distinct phases.

The first is devoted to link participants with the artistic tools used for the creation of performances: archive images selected upstream



Research laboratory
of La Travessia,
December 2016,
Fabra i Coats
— transFORMAS.

(approximately 20 minutes), the stage device's design (wooden structure, projection screens), mapping, mixing (image processing), technical aspects (sound, lighting, stage set, scenography) and work as an actor (body, voice, etc.).

The second phase is based on a **technique of collective improvisation**. Participants are divided into groups of four or five. An element is given to them which can be a subject, a word, a piece of text, an image, a video, a question. The groups have a time for preparation. First of all it is positioned around the given element upstream. Then the group must translate these discussions into action and theatrical stage devices that incorporate the public. Finally, it comes down to rehearsing and presenting the work to others. The improvisations presented are the result of the confrontation of working ideas. The groups present their work. Then the actors are positioned in front of the stage and the other participants must talk about what they saw by answering two questions: What have I seen? What do I feel? The comments allow the group to rework improvisation and prepare a second version. This method also allows each actor to be in the author's position and immediately confront a theatrical action through a representative context. The role of the spectator is fundamental.

The third phase is dedicated to the dramatic writing for the presentation of a performance. From performed improvisations, participants define a framework, a situation that translates into scenic language from the different tools presented during the training. "The aim of improvisation



in training actors in rehearsal, and the aim of exercises, is always the same: it is to get away from Deadly Theatre. It is not just a matter of splashing about self indulgent euphoria as outsiders often suspect, for it aims at bringing the actor again and again to his own barriers, to the points where in place of a new found truth he normally substitutes a lie. (...) The purpose of an exercise is to reduce and return: to narrow the area down and down until the birth of a lie is revealed and caught. If the actor can find and see this moment he can perhaps open himself to a deeper, more creative impulse." ⁰² The trainers will make the criticisms and questions available to the groups to allow the participants to achieve their goals in a better way. This phase ends with the public presentation of the different performances created during the workshop. ●

Workshop by Thierry
Thiéou Niang, Fabra
i Coats, Barcelona,
November 2016
— Roger La Puente
Duran

Aurora VERNAZZANI — Filmmaker (France)

KEY IMAGES. FREE WORDS FROM THE WORKSHOPS. WORKSHOPS «CINEMA/ARCHIVES»

When we started to assess the *In Living Memory* project, we examined three main lines that were at the heart of this three-year itinerary. The addressed topics were the relation, via the act of artistic writing, between the 'inside' and 'outside' space, each participant's personal approach to the archive image and the creative and inter-subjective challenges of collaborative creation. As we analyzed the interviews, we realized not only that the participants had a very strong sense of these three aspects of our work, but also that they transformed them through the lens of their own creative experience. Their words do not need interpretation in order to show how and at which level the image has an impact.

I shall rely on statements by inmates and students who, in Norway, Slovakia, France, Italy and Spain, worked with archive images via cinematic writing.

Before hearing them, let us briefly recall the process of such a collaborative creation workshop. The first step is the collective viewing of a corpus of archive images on mute, thus outside their original context. The participants are asked to express what the image does to them. How are they moved by the image, how do they identify with it? After the first informal reactions, working pairs are formed according to possible affinities or contrasts. At this stage, everyone tries to express their thoughts to make them accessible for the other and simultaneously receives the other's thoughts, while also sensing the effort of making oneself understood. Once the intentions are defined, the handling and appropriating of image and sound allow the teams to tell something together, to build a common narration. In this process of shared creation resulting in a circa four minute short film, everyone experiences artistic creation.

The following statements reveal that the archive image acts on three different levels: as a link between the people it connects, as a mirror of each individual's narration and as a final object – a short film – that crystallizes a relation and a learning process.

From the beginning, the image is seen as a material pretext capable of delimitating a shared territory between 'inside' and 'outside': *"Sometimes we made compromises so that each one had to surrender their initial idea in order to give way to the other one. Sometimes there was a common vision beyond the image. Anyhow, everyone is forced to commit part of himself or herself."* (**Christian, inmate at Bollate prison, Milan**). Collaborative creation happens *"in a dialogue, upon the experience of the images. The choices made often depend on one's self-recognition in the images. The teamwork then begins by finding out how individual images make sense together."* (**Florence, French student**). The participants unite their perspectives within their work: *"We create something unique starting from two images. The images are the ones guiding the discourse, acting as a gate adapted to encounter. Without the images in common between us, how could we have talked? The archive image becomes a material pretext for uniting, a means of building something with someone at a given moment, and forces us to agree on what we want the images to say."* (**Florence**). Eventually, this practice merges the attempts a new semantization of the pre-existing image.

The encounter with the other matters because in order to succeed, it implies *"an ability to hear, to explain yourself, to be precise in what you're doing, to listen in order to do things together: it implies a great deal of self-assessment, because you don't have all of these when first arriving here. In order to build the film in pairs or in a team, we first think about the meaning each individual gives to the selected images. We then seek to unite the points of view, the perspectives on things, and to fuse them – at first only the images, because the meaning comes afterwards, once we have reached an agreement and tuned our views. You need to surpass yourself, to surpass your own thoughts' singularity, to give the images a new depth. It's as if the archive images were a pretext and a common tongue at the same time, a currency between people who don't necessarily speak the same language, metaphorically or literally, something we put in our midst and we can work on without having to expose ourselves too much, if we don't want to. It's also interesting not to make the deeper, personal meaning too explicit, so that the message works out for everybody. It's not a confrontation, but an opening, an availability, and even before the opening, it's a manner of completing each other, of blending without being erased."* (**Eva, 'outside' participant, Bollate prison, Milan**).

The projection of one's self into the image – seeing oneself again – facilitates an encounter with the other, as it puts the participants in an equal position in front of the images: *"You can do anything with the archive images since they don't belong to you. They allow you to identify yourself. Some things became evident through the choice of images, especially on a personal level, which allowed us to cut corners and skip steps we would usually respect when establishing a relationship, like time for instance. A sense of confidence soon comes into play."* (**Roxane, French student**). Facing the image, an intuition arises in every creative team: *"There's no real reasoning around the images, we perceive them as such because they refer to something. We don't mirror them against each other. While looking at them, we try to understand what they're*

saying, but they don't really talk right away. You need to insist and to look several times to make them your own." (**Marco, inmate at Baumettes prison, Marseille**). Entering the images, accessing them, happens through self-projection: *"You see yourself in the images, you recognize an emotion that was already there. What the image stirs inside of you becomes your creative drive... The corpus is a whole universe, what affects me is what I have viscerally taken hold of. Probably, we're looking for a mirror in the images, just as we're looking for it in other people, a mirror of what you are in this particular moment, or a mirror of your history; images that tell me something about myself. An emergence of one's self rather than a projection."* (**Alexandra, Italian student**).

The reworked image becomes a shared, common film object condensing the process its authors went through and facing them like a mirror: *"It's a graft. It makes something new come into being while at the same time keeping its roots, for each of us. It's emotion. Time may pass, you may de-contextualize the image, manipulate it, but what is at bottom is the emotion. Humanity is what remains underneath the image. In the film, the emotion resounds all the stronger as it condenses and symbolizes the encounter of two people who have created together."* (**Christian, inmate at Bollate prison, Milan**).

The finished object acts like a capacitor of the relational and listening qualities acquired throughout the process: it gives us back what we charged it with; it allows us to look at ourselves, and is thereby looking at us. The film object thus penetrated by the process is an observable, modifiable, workable, existing thing. It watches us through its presence, induces a new look at ourselves, at us who have become creators of something. Watching and looking. Working on image material in a penal environment inevitably implies a reflection on the importance of watching and accepting to be looked at. In an environment that hides people while simultaneously watching them for control reasons, *"the fact that people come from outside generates another look. These are people who aren't used to detention. It's another look. From the outside. It changes the way we look at ourselves. We want to show the people from outside that we're beyond prison and that we have other things to prove than being inmates. It's contradictory; we know we're in prison, but the fact of creating this temporary community... it opens onto the outside."* (**JeanPierre, inmate at Baumettes prison, Marseille**).

Experiencing artistic creation thus becomes a factor of mediation between oneself and the world as well as between oneself and the others. Projecting oneself into the images, externalizing an imaginary world and sharing it via a narrating object, allows a movement outside oneself: a shift. ●



COLLABORATIVE

CREATIONS

Michelina CAPATO — Stage Director and Director of e.s.t.i.a. (Italy)

SHARED CREATION FROM PRISON TO OTHER PLACES OF CIVIL SOCIETY

One can make many observations about the concreteness of the penitentiary environment, the culture of each penitentiary institute and that of the inmates who approach an artistic activity, be it on stage or film. The artistic and implicitly formative project starts exactly from these unbiased limits, and it develops starting from a sense of expressive necessity that intensely belongs to that environment called prison.

Consequently, we can't exempt ourselves from revealing the meaning that this environment embodies in our social scanning. First of all, in its natural inertia, the jailhouse fulfills a duty of social reassurance, it affirms its own institutional position and it tells us that the people who slip up must pay. This is obvious, however it does not tell us which are the components of this punishment, how it's carried out and how these people, once their sentence is served, will go back to the civil society and what role they will play.

It's essential to look at the European statistics, which clearly show that only one who is able to learn a trade and gradually reenter the civil society through an inclusive process during imprisoning doesn't commit new crimes and isn't incarcerated again. Also, statistic data that analyzed how many among the inmates were able to take part in artistic processes shows an even higher success.

If this is the starting point, it's impossible not to analyze the value of the artistic process, its actions and its deeper meaning.

Opportunities that invite inmates to take part in an artistic process especially stress on sharing the emotions, thoughts and images that naturally stem from the consultation of historical archives and theatrical texts. It's therefore a matter of urging every individual to trust his/her own interiority, as simple as it can be and as much such opportunity naturally evokes a sense of fragility that is usually hidden and shut down in order not to betray the individual's position of strong prisoner.

By doing so we can identify one of the most important factors of the artistic process: the capacity to cope with inner uncertainties, fragility and doubts, and consequently leave an open question that gradually does



Lights on stage
— Angelo Redaelli

its work, instead of presenting an immediate answer that belongs to our own defensive behavioral model.

Living in the fragility is an intimate act of the creation processes, but it's not private: it means offering to others a world made of images, sensations and dreams and truly sharing it. It means trusting one's own and the others' fragility just a bit, and trying to give shape to a new creation. This creation is charged of every individual's value, a collective summary in which everyone is able to see himself/herself and to recognize the identity of the group to which he/she feels to belong.

The shared object bears therefore a personal and collective meaning all at once.

In reality the nature of these processes isn't based on the kind reception of different personal experiences and on their juxtaposition; it's something deeper, something more controversial.

All changes and evolutions go through critical and controversial moments, both within oneself and within the dimension of the creative group. When we talk about conflict we aren't talking about war or violence; rather, we refer to a way of supporting the relationship between our own established beliefs and a new consciousness that tries to emerge, a new consciousness that scares us. This "fear" is very meaningful because it redefines us both as individuals and as a group; it allows us to stay in



A scene of the play
«You broke the Caos!»
— Angelo Redaelli

our own indefiniteness, in a dimension aimed at "becoming something else together".

This consideration makes us wonder about our civil belonging, about the very sense of democracy. Our historical time highlights a lack in social and political participation, a sense of economic resignation and relational distance, a context that doesn't differ much from the ordinary penitentiary environment where our artistic initiatives start.

So what exactly do we do in our workshops and how much could these processes of shared creation give a meaning to other areas of our civil society?

If we go deeper in the analysis of penitentiary environments we can see clearly that a topic, more than others, looms over our creative act within the prison. It's the dimension of "power", which aims at marking an imaginary boundary, a border within which it is possible or forbidden to act, it is either naïve and/or critical, subjugated or controversial.

Maybe this boundary is exactly where our political dynamic is played together with our sense of belonging, our willingness to fight in order to support values, actions and goals that are necessary and important for us. And this is where a paradox takes place: in the narrow dimension of a prison it is possible for us to put into place a process of sharing and creation that would almost be impossible outside. We realize that, within

a prison, we find a different sense of freedom, a freedom that takes full responsibility of its actions, be they creative, formative or relational.

So, what are we talking about? We are talking about a way of doing things that includes and enhances the differences, that attempts an inclusive process of divergent tendencies, that respects different backgrounds without judging them, that demands cohesion and attempts the hard but honest process of a fair conflict, a fair confrontation and a feasible collective mediation.

These are some of the main points that ask to be taken into consideration in each phase of the artistic journey. These are goals to aim for and in these processes the means and the goal are the same thing. Indeed, we are talking about the human, the sensitive, the profound and the unknown; we are evoking a quality of life and of living together that approaches a utopia, but how else can we do to aim for a better world? If we go deeper into the experience of *In Living Memory*, we recognize how archive images, without any sound and therefore partially impoverished of their historical dimension, become a simple visual material which offers itself to our vision only in its possibility of becoming evocative material.

Thus, we watch it to receive an impression from it, a feeling which surprises us, a need to affirm something which does not yet have a shape and, for its own nature, tends to escape from our constant effort to categorize it in order to exorcise it; doing so, we allow the first big internal conflict. We would like to identify and quickly decline that which touches our soul,

A scene of the play
«You broke the Caos!»
— Angelo Redaelli



but the soul escapes this prison of the mind. The evocation is bigger than our thoughts and induces us to stay in a state of uncertainty; what a delicate freedom is offered to us, what a task it is to let the meaning slowly emerge, surprising ourselves about who we are.

It is indeed this amazement that moves us, that realizes a first change, a first willingness to suspend the judgment and thus puts ourselves in the group, offering a mutual and confident naivety; here is a first change in the state, a first collective movement which stretches towards a new meaningful donation, towards a real participation in a collective process. From this state of collective and sensitive uncertainty starts the confrontation between pressing matters in their individual need, and we therefore accept the challenge of proceeding towards an artistic object created collectively.

This part of the process is the most interesting one because it allows us to understand how much the comprehension of the requests of the other co-authors also becomes ours during the same act of comprehending, taking with ourselves, integrating, including and harmonizing. This is both a poetical and a political process; it puts us in front of the need to be part of a shared need, of a picture that goes beyond our personal requests, but also one that includes others besides ourselves. In this phase of doing in order to understand, the archive pictures change their original nature, a collective memory, to become something else, a new interrogation on the present, and the narration changes them in a new and organic generation of the sense.

Also in this case the concept that returns is the movement, knowing how to change the viewing angle, knowing how to wait in different instances than those known singularly, and then we find ourselves in a creation where it is possible to feel understood and exceeded by the value of a creative act composed by many. Here is the first sense of community that can be found while working.

We noticed how each path suggested by the different partners carries a poetry and a practice very different from others; in one case the process affirms itself primarily in the actions of the film editing, in another case the contamination between the images and the theatre finds a broad performative synthesis where the images run on different visual levels. A practice which induces the actors to replace themselves, in a play where the archive images and the theatrical physicality move around, which is recalled and projected again on the background, becoming itself an image. Although the methodologies will appear to be very different one from the other, we were able to verify how much the principles and the goals of the three different methods are more similar than what we could see from a process analysis.

The shared creation of each work group carries a sense of concrete humanity capable of sharing a path towards the common creation, towards the sharing of one's needs and desires, towards a sense of belonging that nowadays escapes us.

The theoretical reflection that has accompanied the project will know how to analyze the original element of these creative layouts in a better way,



capable of rethinking the artistic experience in its social transformation ability and individual evolution.

This is the End, e.s.t.i.a
2015,
— Angelo Redaelli

We therefore discover that this experience moves in a constant relation between the particular and the universal, the private and the public, the subconscious and the consciousness. All this happens because we allow ourselves to look at the world also through the eyes of other people.

Is this not how we would like to see the responsibility of the world operate? Therefore, we can't not return to the delicate matter of power, be it political or economic; the current decline of the "public good" management constricts us and limits the dimension of the predetermined "role", forcing us to a dead fixity which alienates us from ourselves and others.

How to escape this passiveness, this lack of sharing and trust, this lack of future? We thus go back to grasping to the utopia in order not to die, to try, sometimes in the most difficult contexts, a possibility of being and sharing our simple and frail humanity.

In order to do this, art is the big house which greets us, feeds us, and sustains us towards a different world in which we would want to live.

And sometimes we uncover a piece of future, meeting and recognizing ourselves in boundaries that are experiencing great economic, social and cultural conflicts; maybe this wants to suggest us where to start off again to create a reality which allows us to live and to taste life, which allows us not to feel too lonely and which offers us the sense of belonging to others. ●

«ANIMA», COLLABORATIVE CREATION INSIDE/ OUTSIDE

Caroline CACCAVALE — Director, producer. Lieux Fictifs (France)

Joseph CÉSARINI — Director, producer. Lieux Fictifs (France)

TRANSVERSAL WRITING AND DIVERSE AUDIENCES WITHIN A COLLABORATIVE DYNAMIC

The ANIMA project is a multiple collaborative experience using a multidisciplinary approach across different artistic fields, such as image, sound composition and danced motion, but also joining amateur participants from different cultures, ages and social backgrounds. Within this diversity, our aim was to question the frontiers that separate people, territories and times. Based at our Permanent Training and Creation Site in the Penitentiary Centre of Marseille, we offered the inmates an artistic project that could also be open to people of the civil society.

The project's utopia was to imagine that beyond the prison walls that physically separate the 'inside' from the 'outside', but also behind the invisible walls that separate us from each other, artistic creation would open up a new, shared space in which a 'temporary community' could begin to exist.

Before embarking upon this long individual and collective shifting process along with the participants, we first wanted to put ourselves, as filmmakers, in the same difficult place. We were aware of also being locked up within our own artistic practices and had to take the risk of connecting with other artists (a visual artist, a choreographer and a sound composer) in order to enlarge our own representational field.

ANIMA was written in the course of those fusions, encounters and round trips between the prison and the outside. Images, sounds and dance were gradually interwoven from one place to another, from one person to another.

Past the diversity of people and territories, we also wanted to introduce the diversity of times.

The archive footage provided by INA (France), PhotoART Centrum (Slovakia) and Cineteca (Italy) played a major part within these dynamics. ANIMA has crossed many eras, from 1914 to the 2000s. By reworking, adapting and transforming this temporal material, the participants have given it a new existence beyond its original context and temporality.

All along the way, we were guided by Haruki Murakami's sentence from *Kafka on the Shore*: *"We're on the border of this world, speaking a common language."*

The starting point for this collaborative writing were the mute, projected archive images shown to the participants. These images from different sources (television, amateur or cinema) showed individual or collective bodies in different situations, contexts and environments. Deprived of their original sound, some of these images became riddles. A first piece of memory work consisted in identifying certain 'totemic images' as fragments of a missing or striking story. These 'totemic images' gradually made words, scraps of stories, drawings, sounds and later movements emerge, as if the participants were looking for a new language together to tell and recognize each other and to connect to one another. A new language to say unspeakable things such as desires, dreams or brutal realities.

The partner artists (a choreographer, a performer and a composer) made suggestions for artistic situations, which gradually evolved according to new improvisations and emergences. As filmmakers, we were looking for the most accurate lighting, framing and movements to reveal these moments of creative burst. By spinning almost invisible threads between the participants, the artists, the prison and the city, we tried to connect the ideas with the material. We believed that the journey we were making together was offering us fragments that later on, while assembling them in the editing process, would find their own dramaturgy and collective meaning.

In ANIMA, we tried to shift the traditional narrative modes in order to allow more room for sensitivity. We paid close attention to what progressively appeared in front of the camera and us trying to catch the meaning of it. We gave ourselves up in order to be moved and overwhelmed beyond words. A form of intuition, trust and presence guided each of us, everyone taking their share of risk in this uncertain adventure. This state of mind gave a kind of liberty to the artists, the participants and especially to us filmmakers. We were not making up some reality in the way fiction does, nor were we capturing reality in the way of a documentary, either. We were following yet another path, triggering new kinds of reality within a time and space that belonged to a living and sensitive, individual and collective experience.

The participants were actors and witnesses of this experience at the same time. They adapted their movements according to the territories and different temporalities. Bodies, images and sounds were in perpetual transformation.



"Anima" a collaborative
film from Caroline
Caccavale and Joseph
Césarini. Danced
movements, Thierry
Thieu Niang
— Joseph Césarini,
Lieux Fictifs.

The archive images accompanied each person in their progression towards the other. They were a point of reference that everyone shared and recognized. They allowed the groups to unite while facing various artistic situations. Sometimes the images were forgotten and then found again. Everyone got rid of them, liberated themselves from them, transformed them, shifted them. Consciously or unconsciously, they penetrated many bodies and memories and refreshed many points of view.

The power of the image thus recovered its original meaning. We were looking at these images, but they were also looking at us. They had left their oblivion, their immobility to find their way again into our personal and collective histories, into the movement of life.

The feature film ANIMA was written during this collective experimentation. It tells us how inmates and free people – young, adult and old – express the world's fraternity, its necessity to be solidary and conscious of being together, of making together in order to repair the living matter that unites us. ANIMA is the breath of life that is born again in the alterity, the unknown, in the strange yet similar other. Inventing, imagining and creating sounds, movements, texts and images together to share this common moment made of desires, dreams and tumbled reality.

This film sets the relation to the archive image at the heart of the encounter. It falls within the current events, beyond any historical perspective. ANIMA renders a de-contextualized archive in order to create another movement, a fiction, a story, a new possible landscape. History – our histories – traversed by the world inside, outside.



Credits and technical details

Title: ANIMA

Runtime 90 min – Documentary film / fiction

Directed by Caroline Caccavale and Joseph Césarini

Assistant: Pascal Rehnolt

Partner artists: Emmanuelle Raynaut, Lucien Bertolina, Thierry Thieû Niang

Written in cooperation with inmates and people of the civil society.

Production: Lieux Fictifs

Coproduction: INA, PhotoART Centrum, Fondazione Cineteca Italiana, Friche Belle de mai, Studio Lemon

Support: Fondation Daniel & Nina Carasso sous l'égide de la Fondation de France, Direction du Service Pénitentiaire d'Insertion et de Probation des Bouches-du-Rhône, Direction Interrégionale des Services Pénitentiaires PACA Corse, Conseil départemental des Bouches-du-Rhône, Direction Interrégionale de la Protection Judiciaire de la Jeunesse Sud Est, Région Provence-Alpes-Côte d'Azur, Ville de Marseille, Direction Régionale des Affaires Culturelles Provence-Alpes-Côte d'Azur

Partners: Centre Pénitentiaire de Marseille, Service Pénitentiaire d'Insertion et de Probation des Bouches-du-Rhône, Université d'Aix-Marseille – Département cinéma, Westerdals Oslo School of Arts, Communication and Technology, Service Territorial Educatif d'Insertion de Marseille, ADPEI, Association (Et) Maintenant !, Entraide Solidarité 13, CIERES ●

«Anima» de Caroline Caccavale et Joseph Césarini, film long métrage collaboratif — Joseph Césarini, Lieux Fictifs.

Emmanuelle RAYNAUT — Visual artist and performer (France)

PERFORMATIVE PROTOCOLS

Due to the archive's inscription in history, any relation to it – be it the history of the world and of its productions or the intimate and singular history of human beings – initiates some narration. Paradoxically, we chose to take just the opposite itinerary with ANIMA. This led us to shift the classical structures of narrative construction by manipulating the archival material supplied by INA (France), Cineteca (Italy) and PhotoART Centrum (Slovakia). Mirroring today and yesterday, going over the edges of these images' fixed memory, we had the slightly crazy ambition to reveal words and bodies, sounds and silences, images and absences, in short, to try and get hold of the dark and the bright sides of the 21st century human being that we dream of or that we are.

We – artists, researchers, teachers, inmates, civil society members, students – of different ages and cultures, acted with and through ANIMA, simultaneously trying to seize the different facets of the same prism. A prism of sound and light set down on the city of Marseille, through which we tried to find an answer to the following question: "How do we build a community today?"

With ANIMA, we crossed all continents and generations. We mingled human beings – with all their complexity and refreshing differences; cultures, languages and religions; temporalities; multiple manners of artistic writing; physical or imaginary territories. Each participant, whether an artist or not, was given the same possibility to 'create a world'. May this wealth and this opening also be the challenge of tomorrow's Europe.

I put forward three strategies for ANIMA: **framing, occupying and drawing an image.**

These strategies were put up as performative protocols, in which the whole team (artists, researchers, teachers, inmates, civil society members, students) **was 'acting'.** Through these strategies, we sought to work on the following questions: how to incorporate an image, how to place oneself (or not) within one (several) stories, how to reveal (oneself), how to watch, listen, act with the other, how to hold fast against absence and erasure, how to leave an imprint.

The last two of these interrogations were the strategies' leitmotiv. They were established straightaway through a sketching action meant as a memorial extension of the archive's territory, a both symbolic and metaphorical effort.

Following the collective viewing of each archive corpus, the participants were asked to recall one particularly striking image and to sketch it.

The idea was thus to proceed to a first memorial and sensitive reading of the archive.

Around the table, we then asked to trace this image with a black marker and to isolate a part of it using a piece of Bristol paper with a cut out rectangular frame. This image was to be drawn again and then finally superimposed on the first image in order to make a 'third' image appear. To draw means to leave a mark, to express oneself, to shift, to recognize oneself, to establish a connection (through encounter and/or conflict), to bear witness. The drawing proceeds from a shaping of thought in acts through different states. It also means to involve one's body in the imprint.

Each participant thus realized four, five, ten 'drawings', making their authors take up a sensitive reflexion – far beyond the question of the figured rendition of the reference image – on what had emerged from and what intimately committed them to the image. Later, when the drawings were confronted in the group, either by simply holding them up or by placing them on the ground like mosaics, emerged the imprint of a collective image, 'regardless'. That image, a 'third' image as well, acquired a 'new autonomy' outside the archival context. This is how the 'striking' or else 'totemic images' were born. They accompanied the participants not only throughout the framing-occupying-drawing an image strategy but also, in another place, in the short film creation workshops.

Along with this 'striking image' emerges its opposite twin, the 'missing image'. At the exact junction between recalling and forgetting, between the emergence of the 'striking image' and the appearance of the 'missing image', the desire could arise (or not) in every participant to 'create a world'. The workshop's framing-occupying-drawing an image strategy revolved precisely around these connections/interruptions and, at the same time, around the possibilities of 'creating a world'.

Tracing back the path each participant had taken to go from the archive to the drawing in the first place and then from the drawing to the 'striking image', we asked them to single out one emblematic archive sequence, 'their' sequence: a man running in town; three gazelles; the buzzing city, etc. Framing an image. We then offered to show the selected sequence in a loop on a large screen, using backprojection. With the help of a piece of cardboard pierced with a window, the participant-turned-performer became a cinematographer, autonomously isolating fragments, creating images from this image, then whole journeys, sometimes stories, too, as this new visual composition could go along with words. All of the sudden, the body was brought into play in the image. The archive's space became a playground. The now autonomous and appropriated archive image could henceforth give way to a new narrative construction, an 'implicit' narration. It ensued from what was missing, temporarily absent from the image, but emerging from the moving of the frame and words. This 'third' image already experienced in the drawing could now find a vacant gestation space.

A further step was reached with the second strategy: occupying an image, when we proceeded from appropriating to incorporating the archive image. As always starting from the archive sequences previously isolated by each participant, occupying an image also implied an individual work, however in presence of the other audience-turned-participants, just like in framing an image. In the same space, but on the other side

of the screen, thus going from back-projection to projection, from an open space to a room in which the body's shadow enters and relates the image, we offered everyone to 'step into' the image. With freshness and poetic spontaneity, playing with their own shadow or turning away from it, everyone seized a concrete element of the image: a place, a person, an animal. The participant's body thus freely entering the archive image could now 'create a world' with this place, person or animal. In this way, the material accumulated during the previous stages of the workshop could be used, fashioned and interconnected between the 'striking' and the 'missing image'. Facing it or looking away from it, a 'third' image could arise. 'Another' story was on its way, transgressing the previous strategy and eventually bringing about the final one: drawing an image.

With drawing an image, we resumed the superposition of the traced drawings, the foundations of which we had previously laid out.

We formed small groups of three persons each, everyone bringing the 'striking image' they had held on to since the beginning of the project. We asked everybody to single out one frame from the image's original sequence, the movement later being recovered elsewhere, in a montage of all these totemised images. We displayed a Plexiglas screen that showed a back-projection of the selected frames on one side and had a screen-sized sheet of tracing paper fixed onto the other side. In a predefined order, three images were projected on one side and then sketched on the other one. Thereupon, each group member successively sat down in front of the tracing paper side of the screen in presence of his fellow group members and all the other participants, and drew HIS or HER image. Every drawing thus superimposed itself on the previous one: the face of a refugee; city traffic; a man with an artificial limb; a fetus; a migrant boat. The strokes focused on what was essential. What remained in this felt pen trace was the mark of each individual's long gestation, one responding to the other's world in the intertwining and superposition of the images. In the course of this metamorphic process, the image revealed by its superposition presented itself like a torn veil over reality, allowing everyone to 'think' the world.

How does a single image fit into a collective imagination? How does that collective imagination transgress the power of the single image and its historical dimension in order to form another temporality, another 'created world'? The collective appropriation sets the 'striking image' free by allowing its shifting and mutations. This is when the 'third image' we were originally questioning appears. Throughout this constant reshaping, it seems to mediate between the different 'missing images'. It is all about a common ground that, at the heart of our three strategies, was activated in the making of ANIMA itself. Through different strategies, by feeding them and feeding on them, ANIMA offers to re-territorialize memory by cross-sectioning the world's archival memory. However, this path is only possible because ANIMA's creative process allows to re-place human being 'in relation' to itself, to the world, to the other. ANIMA bets that a human community is capable of getting involved today and of renewing itself by activating memory. ●

Lucien BERTOLINA — Composer (France)

LISTEN! WE'RE SHOOTING

*I cannot tell, I do not remember! Memory is no certain thing, memory is shaped, it forgets certain things, and builds up others. It is a funny faculty.*⁰¹

*The past is always created. What we make of it counts more than what it really was.*⁰²

Having often recorded it, I know how overwhelmed I feel whenever I listen to a voice trying to relate moments from its existence. My attention then focuses less on the knowledge of the real facts mentioned than on the actual memory work. Through each individual's narration, this memory work allows to sense the imaginary world of the present, which is just as important as the real facts of a vanished past. It resembles the activity of dreaming or creating and helps us sense the incessant flow of becoming; it makes us shift so we can better apprehend the fragile moment of dawn, when memory and body are one and we ask ourselves: what is left of that time, why do I live here and now?

These feelings experienced many times were the starting point of the sound and music work I shared with the ANIMA participants. The project encouraged everyone, individually and / or in small groups, to write, record personal stories and create short poetic sound sequences for which the archive footage on film roll and magnetic tape might just have been a pretext, after all.

On the reading and sensitive analysis of archives

This first working phase, which represented the base of the project, consisted in watching and listening to archive images and sounds, whether they told the story of a community, a family or an individual. We spent long moments going back and forth so that little by little, the participants could choose their extracts, make them their own and throw themselves into them. After this first transformation process, they were ready to reconstruct narrations in order to reveal their own stories.

"It's a war archive image from South Vietnam in the late 60s. I see a little girl and boy. The girl is naked, the boy is crying. It's not so much all the violence that affects me, but rather that little girl's look expressing her shock. She doesn't understand.

This image has stayed in my head for a couple of days now. It won't go away because in fact, it's the same look I had when I was small and my

01 Conversation with Francis Ponge on his text "La Mounine ou Notes après coup sur un ciel de Provence" (1987)

02 René Allio: Film L'heure exquise (1981)

country was at war. I remember that, and it's the same look I've had in here for three years. A look that tells everything and nothing." (Alvin)

"In this family archive I chose, the grandfather has marked me most, because that's what we're all waiting for in here. Getting out of here to go back home and see how things have changed around us. Actually, all the images I've chosen could have a link to myself. They're like me." (Christophe)

Voice. Listening, writing, recording.

Once the stories based on the selected archives were written down, it was necessary for the participants to rewrite their texts before recording them. Oral speech has a musicality that is not necessarily identical with the written form. Therefore, one's style needs to be in harmony with one's way of speaking, respiration, voice and its resonance throughout the body. Of course, this was not about composing a new text, but rather about reviving it by breathing each participant's vocal quality into it, while trying to avoid what Yan Parenthoen called "la voix cravate" (the tie-clip voice), meaning a voice paying too much attention to what it says without listening to its own character. Whilst recording, this made us aware of the choices we had to make regarding the distance to keep from the microphone and the use of stereo or mono according to whether the voice was recorded in the middle of the action or rather in a thoughtful and inward context.

"Anima" a collaborative film from Caroline Caccavale and Joseph Césarini. Danced movements, Thierry Thieû Niang — Aurora Vernazzani, Lieux Fictifs.



*In the sequence that **Marco** suggested, the black and white archive image makes us penetrate into an old, abandoned mountain village in ruins and sunken into the mist and clouds. Every once and again, we see a bird of prey flying high above the village.*

*For this sequence's soundtrack, **Marco** chose to use solely sounds of his own voice, be it for the reading of his story or for breezes, whistlings or breathings evoking the presence of the wind.*

Except at the end of the sequence, when we briefly hear a woman's voice singing.

*In this montage, **Marco's** voice is 'off' and 'in' at the same time, 'off' when reading the story and 'in' when imitating the wind according to the framing of the image. The narrating off-voice here reflects what Michel Chion calls a "Voix-Je" (I-Voice) that interferes with the image and leads the spectator to identify with it, as if it were their own personal voice. It is perceived like a body present in the frame space of the image and seems to be situated at the frontier between 'off' and 'in'. In the middle of the narration, as the bird of prey appears, one could think it is the bird speaking.*

"Suddenly I am falling and becoming a shadow. I slowly move forward in a dark and gloomy world. Fear has penetrated me like deep wrinkles. Man has ruined everything. My spirit has lost itself in a world of madness I do not understand anymore. When time piles up and spreads out following new rules, the air and space get heavier. I am on my own in this strange reality."

Between Images and Sounds.

To approach a reflection with the participants about the possible relations between images and sounds in a film, we started by observing and analyzing **Edvard Munch's** painting **The Scream**, which in 1893 already announced the birth of the expressionist movement. One of the artist's journal entries refers to this work.

"I was walking along the road with two friends. The sun went down; suddenly the sky turned a bloody red. I stopped, leaned against the railing, tired to death, as the flaming skies hung like blood and sword over the blueblack fjord and the city. My friends went on, I stood there trembling with anxiety and I felt a vast infinite scream tear through nature."

Does the scream in this painting happen in the deformed nature or in the wide-open mouth of the central figure who covers *their ears* in order not to hear anymore? Given the mentioned journal entry, it seems obvious that it is the scream of nature. Yet this ambiguity we discovered through the painting gradually lead us to question, throughout our work, which place Sound would take with respect to the Image. Whilst assembling the image sequences, it was fundamental for us to simultaneously

keep in mind these thoughts on the music and sounds we were going to produce or use.

“What is a soundtrack?” asks sound designer Maurice Blackburn, and answers: *“It contains a revelation. It reveals the audience something hidden in the image and sometimes not even in the image. There lies all the challenge. Cinema has to free the image from the evidence of its sound and give the film a true voice of its own.”*

As the ANIMA project comes to an end today, I like to think that the productions we elaborated along with the participants will never fade completely. Instead, they are part of the imprints left by those who, starting out with a group work on collective memory, brought their own difference into play by giving the ANIMA project and the film a truly multiple voice. In the course of these last two years, I have come to love those imprints, too. ●

Thierry Thieû NIANG — Dancer-choreographer (France)

ACTIONS AND GESTURES

From theatres to schools, from hospitals and gardens to prisons, I work on what could become a common gesture, a precise movement of living together. Every encounter is a venture, an opening and striving towards a plural act made of each and everyone's thoughts and desires. Giving time some time, accepting to experience the fragility of transitions and looking at the differences with the sensitivity and courage we are capable of. Creating spaces for contact and work, for unprecedented gatherings and new connections.

And telling the poetry of silence and paucity.

I work to unfold spaces and entities, territories and names. I recognize each child, woman and man with their complexity and self-awareness, trying to find them a gesture, a movement, a dance that might appease and reunite them with humankind and with life, maybe. How does a body dance? How to say that this gesture becomes a dance? How to tell everyone, tell this teenager, this elderly woman, this inmate that their movement, be it minuscule, is an artistic gesture, a space-turned-dance?

ANIMA is the moment in which I discovered what solitude means, and I felt the profound need to utter what ties us to one another, to feel hands and eyes embrace and communicate. Belonging to whichever form of human species, watching the world while carrying sun and shadow, day and night inside.

How to say in a prison that any body is a living body, a body in movement even if apparently, barely anything is happening. Or far too much.

The inmates often belong to a verbal culture. They come from a country, a religion, a culture in which they find it hard to write down and tell their thoughts, to speak about their lives. Out of decency, interdiction or taboo. Because they have lost their speech too.

Thus, many find it hard to seize it, to recover and to share it. Especially because they have to speak another language, one they were not born in. They need to find a language in order to be reborn. One participant told me that for him, dancing was like unlocking something inside of him, like widening a space to let life through, inside, but also the whole world outside.

For me, dancing means above all to engrave someone's presence in the deepest recesses of space and of oneself. Whatever one hides, withholds or kills, art has to speak out, write down or dance until it is exhausted.

ANIMA is made of all of this and so much more.

A return trip from 'inside' to 'outside', from generations and cultures, from archive images to each individual's reality.

ANIMA has introduced a turning point, a flash in the life of each one and of the group. In my own life, too, and with every workshop, I had to reinvent myself, to invent a dance for all of these people and their presence in the world.

With them on the inside, with others on the outside.

I remain surprised and moved by all the danced gestures we have allowed to happen without any fear and prejudice. No judgment, no reparation, but concrete actions and presences that made us grow. No inmates, elderly people or teenagers anymore, only complete beings totally part of the world.

This is why, from the very first immersion sessions in prison, outside in public spaces when speech loses its grip, when it hinders us and confines us even more, we all had to 'throw ourselves into battle', as Pasolini wrote, to give our own bodies, our own movements to invent other modes of being and making, of expression and communication. New words emerged from the joint bodies. One common body. One ANIMA.

With the inmates, but also the younger participants, I soon had to shift the views and stereotypes on what dance is today, on what a dancing man means.

Men dancing together, old people with young people.

Breaking any reductive cliché, any image or violent stereotype by showing them that the dance we were about to share here was neither technical nor scientific, but that it is made of every movement of life.

And that they too carry a danced movement. A dancing body.

Through a run, a leap, a fall, a leaning against a wall, anyone can express an emotion, a tale, a story.

Very quickly, all the participants invented a simple yet intense dance made of tensions and swerves, finally leading into powerful and warm portés. Trustful and renewed complicities.

Everyone reveals themselves, astonished at their own performance in solo, duo or more, until all participants, young and less young, work and dance together.

Shame has yielded to attention, want to acceptance, nervousness to precision, blur to sensitivity.

The bodies have unfolded; they intertwine and listen to each other.

We look at each other, comment, encourage, and applaud.

Then, scattered and radiant bursts go through faces, bodies and words. It is up to me to let occur whatever comes from inside, outside, from inner cataclysms, rebuffs and other childhood cries, from life, from being in the world.

Up to me to let whatever happens happen.

Time for slowness, paucity, stridency or rustle.

For emotion and joy.

Working also with objects, light, music and soundtracks from everywhere, every culture in order to widen the imagination, to open up gestures sketched and drawn without illustration, without theatricality or



psychology, thereby never ceasing to face the question of becoming (one's own as well as the other's). The other is not a threatening and frightening entity anymore, but rather asks questions and brings about personal resonances.

Walking, running into each other, inventing games, going together and reoccupying gestures of life. Dance is born from the movement towards the other. Often, actually, the movement just consists in standing, listening, watching. Mere presence is sufficient, a calm look. Just being there. How to express my emotion when seeing these bodies at work, how to say that I am overwhelmed, disarmed when two beings hold hands? That something is just happening?

Which part of the other does one take along? Which does one give away?

Can one be recognizable for the others and for oneself, and be transformed? Which ways to choose?

Undergoing an odyssey of remembrance, of memory by means of archive images, every time also experiencing a different form of mourning emerging with its procession of regrets and suppressed thoughts, of unanswered questions.

An unresolved mass made of the tiniest movement, of a slow backwash of our existence.

"Anima" a collaborative
film from Caroline
Caccavale and Joseph
Césarini. Danced
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Thiêû Niang
— Joseph Césarini,
Lieux Fictifs.

In the middle of life, childhood returns; it is a sweet and bitter water.

Man is made from earth and water, forests and dead.

From images, sounds and gestures, too.

Welcoming the other means to open one's door for them and call them by their name all at once. Telling them: come, I admit you and adopt your name so difficult to pronounce.

And starting over again. Digging. Transforming.

Not repeating. Listening with one's ears, eyes, feet, back. Standing erect, even if very old.

One gesture summarizes my work. "Standing close to a human being, a little behind them as if to protect them from bad weather, spreading one's right arm and softly, fraternally putting one's right hand on the stranger's right shoulder. All of a sudden, the left hand supports the left arm of the person who, appeased by this gentleness, trustfully closes their eyes and lets down any guard, any withdrawal into oneself. Then begins a walk, a dance, a journey for two in which the one with open eyes leads the other who, eyes closed, is guided through the darkness and surely feels their own body like never before."

That's ANIMA. ●

Thomas LOUVAT — Stage Director and Artistic Director of transFORMAS (Spain)

LA TRAVESSIA: A REFLECTION ABOUT DISPLACEMENTS

The Travessia is the story of a displacement. Or rather an infinite number of displacements: voluntary, involuntary, dreamed or feared.

I walk from one point to another, I pass from an "inside" to an "outside" and by the way, there are transitional spaces, meeting points, conflict areas in which, for a moment I can position, think and reinvent myself. I'm inside? Outside? Of What?

To stress cracks of reality, crack the established discourse, misconceptions, stereotypes to accept your gaze on me, to survive. Initiate a new crossing, abandon my miserable comfort, let uncertainties flow and feel that things escape me as an opportunity to open new horizons.

The Travessia is a metaphor for life. A place that represents the crossroads of individual mazes and common areas.

In 2015, TransFORMAS left the inside of the Quatre Camins prison where the association had been working for the past 10 years with the teatroDENTRO project and started a new project of theatrical artistic creation **desPLAÇAT** in the district of Sant Andreu. The involvement of about fifty inhabitants of the city of Barcelona in a collaborative creation process has resulted in the creation of "The Travessia" (the crossing) which was presented to the public in December 2015 and January 2016 at Fabra i Coats creation factory in Barcelona.

The Travessia is based on a reflection on movements that everyone achieves in life, whether physical, emotional, voluntary, desired or required, and the linking of these personal and intimate stories with the News, such as refugees from Syria or walls with barbed wire of Ceuta y Melilla in southern Spain.

A shared creative process

The participants are people interested in the idea to join a creative process, most with no previous theatrical training. There are people of all ages, coming either individually or through an institution (justice, health).

Participants specifically came from the retirement home of NAVAS, the full equipment Meridiana (homeless), the association for the rehabilitation of people with mental illness AREP, the association for help for cases of poliomyelitis AFAP, former detainees in output phase or in the end of a sentence and people who individually and voluntarily took the initiative and curiosity to embark on this creative and collective adventure.

The creative process took place in two stages. During the first months, the participants worked in separate groups and followed the same exercises and concepts from the shared method of writing that characterizes transFORMAS and that is based on theatrical improvisation techniques that incorporate the concept of stage devices. These groups differ mainly from the social, intellectual or physical stigmas. Secondly, the process is shared, the different groups come together and give form and content to the Travessia.

The idea is to move groups of "people without ...", of "people with ...", of "people in..." to a set of actors and actresses who share a space and a common goal. So this is the first movement: work is not based on stigma, which divides but rather on what brings us together, ie the space of encounter, dialogue, creation and theater.

Première of La
Travessia 2015
December,
Barcelona 2015
— Lluís Roca.



Shared writing, improvisation and stage devices

The creation process is based on the methodology of transFORMAS, based on experimentations and the combination of several artistic languages from shared writing, to theater laboratory and improvisation.

The Travessia is written every week from improvisations that gradually build a puzzle of ideas and proposals leading into the final period of a specific dramaturgy that reflects the shared process.

transFORMAS highlights differences and works to encourage participation in projects of creation with people who are normally voiceless and who are usually never have access to culture.

In this sense, the production has, as a starting point, the ability to have the impact of art on a community. The project desPLAÇA't proves that arts in a collaborative dimension, also create bridges and common areas between people in different situations. Also, the process and the work generated and privileged the creation of communication channels between the groups involved, the creative process, the professional sector, the usual audience of culture, institutions, into a community compromise.

Representation of
La Travessia, Espai
Bota, January 2016,
Barcelona
— Xavi Piera



The immediacy of the theater and the deferred picture

When an artist decides to incorporate archival footage in a theater training process, this requires a series of questions and contradictions that need to be resolved in order to give an accurate and consistent way to this action. The presence of the image on the scene may have different functions or roles. For example, the image can strengthen the aesthetic dimension, be integrated into the scenography, be converted into a dramatic element, or create a particular space-time.

Here and now. The actor and the viewer share the act of theatrical creation at the same time. Nothing is deferred. Everything disappears. This specificity of the theater, the ephemeral nature, the immediacy of the action, are key elements that distinguish the theatrical practice from other artistic disciplines.

The video image and artistic practices resulting from it, are actually in the deferred space, assembling, and handling the archive image, in its raw and original size, is embedded in a context, an era. It tells the true stories, allows readings of history and participates in the creation of a collective imagination.

It must of course be considered, in this dichotomy, as a variation related to contemporary practices of video art. For example, the presence of video art on stage has become a common practice. The video medium is used as an improvisation space, in the same way that the actor improvises on the stage.

It seems fundamental for me, as a preamble to the development of a methodology that incorporates the theatrical creation of archive footage, to consider these differences.

For 10 years transFORMAS set up a particular method of training and theatrical creation which is based on shared writing, a collaborative dimension and the diversity of the participants. The incorporation of archive footage thus fits within an existing method.

To understand the context of the emerging process of creating The Travessia, it is necessary to explain the central axes of the theatrical methodology developed by transFORMAS.

The theater in the social context

First, it is important to start from the idea that "every society created artistic tools and conventions which aimed to make visible what is particular to each culture. Often, these tools that should help to wonder about our ability to understand the human condition, to illuminate the existential dimensions of power, of otherness, of identity or difference, are used as means for regulation that preserve and nourish domination, ignorance, creating a self-referential language and complacency of the elites."⁰¹

In this case, it is equivalent to cancelling what is authentic in artistic creation: being on the road, moving towards a possible release.

01 GONZALEZ, Esperanza, *Le théâtre dans le social*, transFORMAS, 2013

This contradiction also affects some aspects of training, transmission, and learning. The teacher, the trainer or the artist have a knowledge that they transmit in one direction to the students and the participants.

To answer this contemporary vision of art and education, we must establish a method in which this unidirectional dimension can be broken.

"Grotowski underlines the fact that it is necessary to abandon a research of solitary accomplishment. Through the stage director's work, to be dedicated to a research concerning the art of the actor known as an accomplishment created in relationship with the actor (...) because what he is interested in is the **possibility to help others accomplish themselves**"⁰²

Theater training should allow every person to connect again with its own complexity, his ideas, his contradictions, his impulses, his capacity for self-criticism, analysis of reality. This is firstly to give a voice to those who have lost it and secondly, pushing individuals again to relate with others, to confront, contradict, be formulated in other realities and thus gradually reclaim again its ability to decision on his own life.

This means to work on the relationship between empowerment⁰³ and theatrical process.


"It is noticeable that the two processes share the goal to activate creative energies and synergies (of the subject in link with the others and with the environment) to transform the possibility of thinking ourselves within the true possibility of being and acting, because a new mental image produces a new form of behavior"⁰⁴

Finally, it is necessary to make a semantic clarification.

The "social theater" features concrete problems that actually exist in the territory or denounces and describes the problems of society. For transFORMAS, this is not the case.

We speak of a "**theater in the social**", a theater that is thought and built since the social structures that represent the society in which it occurs considering all views and positions but without trying a speech or a single truth, highlighting the complexity and differences.

This nuance between "social theater" and "theater in the social" may seem like a simple play on words, but this difference marks two very different territories.

Première of La
Travessia 
December, Barcelona
2015.
— Xavi Piera.

Representation of
La Travessia, Espai
Bota, January 2016,
Barcelona
— Lluisa Roca

The collaborative dimension and shared writing

The theatre that occurs in the social, puts labor at the center, beyond the contexts and groups of participants, on **artistic creation and shared writing**. This is not a social action that aims to help or to minimize the sense of exclusion and therefore of integration, but rather a theater that converts participants into authors and actors of their own history, inventors and creators of alternative realities.

They can talk from their own reality. The work of theater in the social does not consist of the unilateral transmissions of knowledge, but in the capacity to exchange and to listen to different realities.

⁰² BORIE Monique, Grotowski et la formation comme une quête, Paris, Editions du CNRS, 1970.

⁰³ Empowerment is granting more power to individuals or groups to act on the social, economic, political or ecological they undergo. The concept was born in the early twentieth century in the United States in a context of struggle. Then designed as a taking of power against a dominant group, the concept has gradually been used in a wider and blurred vision, similar to that of participation.

⁰⁴ BION Wilfried, L'expérience du groupe, Armando Editore, 1984



The aim is not to attract participants in my territory and my method, The goal is not either to move me on their territory which go back to reproducing the path of integration or exclusion but to create, to open a shared territory.

This is an attempt, on a small scale to try "a reinvention of theatre and its organization, its social context, its professional qualification, its cultural goals, its social context, its dramaturgy, its way to share technical knowledge, and not forget how, hundreds of people use the shell of theatre to build their personal and political identities, to create corresponding social relationships: their ideals and their dreams."⁰⁵

For this, the method is based on the idea of a **shared writing** forcing everyone from his place, to formulate and examine its limits, its relationship to others, to writing, to the transformation of reality. I mean with writing sharing a form of dramaturgy that is based on multiple and complex listening time to the ideas of the group and their metaphors. A theater that is written in a round trip between the theatrical actions produced, laboratory and improvisation sessions, debates and reflections from shared spaces. Writing is multiple and not only related to the text. Listening is complex, every action is viewed from different angles, every word is heard repeatedly. The dramaturgy reflects crossed, invented and mixed writings, during the creation process without any anxiety to reflect chaotic and discontinuous forms.

The work takes place in the idea of a **theatrical laboratory**, an open and demanding space, in which all participants must represent, search, and formulate what both unites and separates them. The creative space, the experimental dimension can not only make the establishment of a creative and common territory possible, but also to respect and emphasize the sometimes different and contradictory viewpoints.

The work focuses on the development of stage devices, which require a number of working rules and instructions. These devices allow the actor creative freedom, movement, words, and propositions. The trainer's role is then to extract, and analyze, to provide the participants with the elements, actions, and proposals needed to rework before integrating them into a playwriting process that remains open and flexible and which will culminate on the last day of the training with the presentation of a performance.

After about an hour of physical work each day, the participants were divided into groups of four or five. A working guideline which can be a subject, a word, a piece of text, an image, a video, a question, is given to them.

The groups have a time for preparation which is divided into three parts. First they have to talk and position themselves around the working instruction. Then they have to translate these discussions into theatrical action and stage devices that incorporate the audience. Finally, they have to prepare the work in the theater space by incorporating light, sound, the scenography elements, accessories or necessary costumes, rehearsals and present the work to the others groups.

The different groups appear one after the other. The actors are then positioned in front of the scene and the other participants must speak of their experiences by answering two questions: What do I feel? What have I observed?

05 BARBA Eugenio, Tiers Théâtre. L'héritage de nous à nous-mêmes, in Programme Kaosmos, 1995

This technique allows each actor to be also in the author's position. The improvisations are the result of a collective work, discussions, exchanges, confrontations of ideas, conflicts of egos, and power relations. The observations, returns that the audience formulate at the end of each presentation allow the group, which presented its work to rework improvisations from the audience's comments.

The goal is to immediately confront a theatrical action in a representative context. The place of the viewer is hereby fundamental.

The proposal that we have experienced incorporates as much political and social data that the theatrical elements of methodology described before.

The show is conceived as an incomplete experience. The main idea is to bring the viewer closer to the stage to make it appear as more immediate and sensorial. The stage becomes a space where a series of events take place, trying to generate a direct dialogue with the viewer so that he can live representations as a shared experience. This theater is based on the idea that the spectator is also on stage, and is built and located in the area of the border that marks the meeting between the stage, the actor and the spectator.

The Travessia allows to consider the theater and dramaturgy specifically as open, and moving, whilst including forms and diverse content while relying on the experience of the encounter between the various participants and questioning the represented realities from the theatrical creative process.

Here and now. The actor and the viewer share the act of theatrical creation at the same time. Nothing is deferred. Everything disappears.

In this theater, the archive image exists as another actor.

Credits And Technical Details

Directed and texts Thomas Louvat

Technical coordination Guillem Llotje

Production and Communication Eva García, Amelia Bautista

Throughout the process Esperanza González

Video Non Ten Xeito - Constelaciones

Technical staff Eddy Funes, Mounir Taali i Roberto Orduña

Actresses, actors Members of the participating associations and residents of the city of Barcelona

Production transFORMAS

Partners The City of Barcelona: ICUB, Institute of Culture and Community Action Department. The Generalitat de Catalunya: OSIC, Department of Culture and ICEC, Catalan Institute of cultural enterprises; La Caixa Foundation; in Living Memory, Erasmus +

Collaborations Sant Andreu District (Barcelona City Council); Community Plan Navas; Ateneu Harmonia; Casal de Sant Andreu; Civic Centre Navas; Casal de Gent Gran Navas; AREP (Association for the rehabilitation of people with mental illness); AFAP (Association of Families for help for cases of poliomyelitis); Integral equipment Meridiana; Fabra i Coats (Josep Bota)

Artistic collaborations Fabra i Coats creation factory in Barcelona; CIMIR (Centre Image Mas Iglesias Reus); INA (National Audiovisual Institute, France); In Living Memory; Constelaciones; Xavier Piera (photographs). ●

Pavel SMEJKAL — Director PhotoArt Centrum (Slovakia)

«WAY WE WERE» COLLABORATIVE CREATION

In the framework of our local creative project using archives we started working in January 2015 with a team of eight inmates from Prešov prison, and Open Department, which are our main partners in this activity. It is our second project with this partner, therefore, we are not new in the place. In this environment, inmates are very motivated, as well as many other participants such as students, citizens, artists professionals who joined the project. Our main topic, was the local creative process in the works with our personal memories, especially from childhood and the socialist era in Czechoslovakia (mostly between 1960-89).

From the Way We Were
local activity project in
Prešov, Slovakia
— PhotoART Centrum,
Lena Jakubčáková



We worked on two main areas – photographic and filmic archives and their use in an artistic process (except of our basic film and photo archive from the PhotoART Centrum association we got three other photo personal archives from inmates and one film archive, which were scanned and we use them). In this line we also spent time by learning a technical and artistic approach to photo and film material more generally, with an emphasis on each participants creative approach. We combined visual material from archives with written and verbal memories of the individual participants, either inmates or free people and we combined their memories together to find some more general stories regarding the passage of time and our society.

In terms of photography we are working on a work called "City memory", when we try to catch a genius loci of Prešov, the second largest city of East Slovakia, pretty typical for this region, especially moments of "frozen" time showing the situation before 1989. In this subproject we use a special position of East Slovakia in the European context. This region has one of the highest unemployment rate in the EU and is very different from the more developed region of Bratislava, which is more or less on the average European level. Slovakia's eastern region is a bit "sleepy", which means that we can still find places, which have not changed after many years and the fall of socialism. The City Memory project is based on the

Way We Were, projet
d'activité locale à
Prešov, Slovaquie
— PhotoART Centrum,
Lena Jakubčáková



premise that the city itself serves as a special archive of the past, and we have tried to find places which contemplate our collective memory.

The third point comes directly from the time of the second workshop with the Spanish team, and is based on a theatrical/performance approach to the archive material. We made more dance and performance workshops with inmates, including theatrical workshops with the dance group Heeb. She and a new member of the team, Viliam Čikovský, a director. Our plan is to prepare the theatrical performance of all the participants, especially the inmates of the Prešov prison (connected with the topic of memory and using the In Living Memory project archives) at the end of the project for the public and schools from the region. The plan is to show it outside but also inside the prison, if this is successful, it will be the first event of its kind in Slovakia.

The final presentation of the project is planned as a combination of photo exhibition, film screenings, projections, installations, book/comics presentations and live performances (for the meeting in Kosice at the end and public in Prešov).

Consequences

According to the structure of participants during our workshops, trainings, lectures and other activities of the project we can talk about a mixture of points of views. We have young and old participants (from 18-20 up to 60), which means people with and without a personal experience with the communist regime. We have academic (two universities, PhD) and ordinary participants (who have not finished high school), students from two different art universities in Košice, Slovakia, and Opava, Czech Republic, we have free people extensively traveling and inmates condemned to up to seven years in prison, we have people with a city background and participants coming from villages, we have participants with different approaches to religion, different life styles and experiences, different families and economic backgrounds. Even our trainers and teachers came from different scopes (photographers, video and film makers, theatre director, dancers, actors) and historians as well. The project brought all these different people together for the collective work with an artistic and creative goal - However, this was more fruitful through a collective memory existing through the archives.

As in every creative process and activity, our collective works brought new and fresh insights on many things around us, positively provoked new ways of thinking, to be active, to share ideas, to exchange thoughts, experiences, to personally open up, etc. Especially for this project, one of the important consequences and importances was the decrease of prejudices, mainly against prisoners but also others (in terms of religions, races etc.). The disappearance of these prejudices is, according to our experiences, quite important and gave a positive aspect to the project. Many participants mentioned this effect on them. Furthermore, the possibility to go inside the prison and to be in close contact with inmates for a longer period of time, talk to them, and experience their personality and life fortunes is often mentioned as a strength. ●

Local activity
workshops in Open
Department of Prešov
prison
— PhotoART Centrum,
Juraj Gemický

Local activity
workshops in Open
Department of Prešov
prison
— PhotoART Centrum,
Lena Jakubčáková





INDIVIDUAL

AND

SOCIAL

ISSUES

COLLABORATIVE CREATION INSIDE/ OUTSIDE, FROM INERTIA TO MOVEMENT, FROM FRONTIERS TO SURPASSING THEM: A SHARED TRANSFORMATION EXPERIENCE

Above all else, the ANIMA project is an experience of shared creation in which art only exists in the permanent game of intersubjective negotiations among a plurality of participating actors who conjointly undergo several reciprocal transformations. In this text, we shall look into the details of this definition's background by reflecting on the project's impacts and adopting a premise assuming that artistic experience stirs a movement inside inertia and provokes the surpassing of individual, institutional and, finally, societal frontiers.

To speak of inertia means to start from the idea that there are different forms of linearity or stability, individual trajectories, modes of interaction, institutional and societal adjustments. As to the notion of frontiers, it allows to question the more obvious ones, such as walls, bars and barbed wire, since the prison and a group of inmates are at the center of ANIMA, but also all the invisible limitations that separate individuals and define the center and its margins. These limitations form the base of what Robert Castel calls *social invalidation*⁰¹, which conditions some people's imprisonment trajectories. ANIMA thus revolves around prison;

01 Castel Robert, *Les métamorphoses de la question sociale*, Fayard 1995

from this ultimate space in which confinement is most evident, the artistic experience can make the issue of liberty emerge.

By speaking of individual inertia, we mean to refer to everything a period in prison freezes in a person's existence: relation to time and space, to the others, inside like outside, patterns of perception, decisional capacities, the possibility to conceive oneself otherwise than in the unidimensionality of the inmate status. Moreover, we want to address the fact that within these itineraries, the incarceration phase appears like a logical biographical sequel, the prolongation of a series of *social disaffiliation* mechanisms⁰² that were the breedingground of a delinquent career and traced a logic of *progressive assignation*⁰³ within the deviant category. In the diversity of groups which the project implies, ANIMA also evidences that even on the outside, for those who were never confronted with the most obvious of prisons, other forms of imprisonment of thought, representation and projection delimit beings who avoid the risk of taking a different look at themselves in the presence of others. The potentials for intellectual and emotional shifts are thus eclipsed, causing, albeit in a less obvious manner, inertia.

The penitentiary institution, too, can be analyzed from the point of view of a certain fixity within its role and place. The management of security, which is the heart of its functioning, often causes it to linger in professional routines. Furthermore, public opinion perpetually assigns it a sacrificial function, allowing society to keep trusting its organizational mode while obscuring and legitimizing its selection mechanisms. Thus, prison is never substantially called into question. The institutional inertia we are referring to is based on a '*modern penal rationality*' that has stayed unchanged since the late 18th century, making prison the centerpiece of the punitive machinery and the preferred answer to transgression. In fact, incarceration allows to draw yet another frontier between the enemy and the rest of society. As Philippe Combessie writes, "*the sentence's utility does not essentially reside in the action it exerts on the criminals, but rather in the action it exerts on society itself [...] society regains self-confidence and reasserts the intangibility of the rule shaken by the crime.*"⁰⁴

As for social inertia, it is a synoptic way of designating the wielding of an overall power whose force lies in its effective infiltration into individual and institutional practices. This power belongs to a unidimensional neoliberal organization that structures the entire society, dictating values and defining social relations within a programming logic. It acts by means of "*soft guillotines*", i.e. "*the thousand disciplinary strings*"⁰⁵ that have gradually conquered human being in its most personal parts. For about thirty years now, with the increase of uncertainties, growing modalities of *de-collectivization or re-individualization*⁰⁶ have taken root. The technocratic order and the expansion of a general financialization

02 Ibid

03 Bérard Jean, Chantraine Gilles, 80000 détenus en 2017, Réforme et dérive de l'institution pénitentiaire, Editions Amsterdam, 2008

04 Combessie Philippe, "Paul Fauconnet et l'imputation pénale de la responsabilité : une analyse méconnue mais aujourd'hui pertinente pour peu qu'on la situe dans le contexte adéquat." revue Anamnèse., no 3, 2007, pp. 221-246. Paris, L'Harmattan

05 Bessette Jean-Michel, Etre socio-anthropologue aujourd'hui ? L'harmattan, Logiques Sociales, Paris, 2014

06 Castel Robert, La montée des incertitudes. Travail, protections, statut de l'individu, Éditions du Seuil, coll. « La couleur des idées », 2009

have led to a kind of assimilation of the values and functioning carried by the imperatives of economic growth, driving us all away from different forms of interaction and making us ignore the fact that *“human beings are not born as Homo œconomicus. They only become it once material enrichment has become the only access to recognition.”*⁰⁷

ANIMA is the concrete evidence of a counterweight, an awakening, a renaissance. If today, *humanity is destroying the tree it climbed on*⁰⁸ ANIMA experiments a utopia that allows for the transformation of the existing social arrangements. The project reflects the sensitive and non-sensational experience of humanity, set within a cooperative endeavour revolving around the body, the images, the moving memory. The archives used for ANIMA provide the possibility to work with fragments of collective and personal history, detached from their initial entrenchment. In the course of this activity, each person's representations of the world and of themselves are unveiled in order to be transformed. In its dynamic of subjectification and internalization, this archivebased working process does not address the individual as part of a distinct group, as a temporary participant of this workshop, as an inmate, a film student or anything else. It rather seizes the individuals in their unique emotional and physical relation to the images, in order to take them back to their human condition, inversely to any individuating logic and within the project's own collaborative essence. Neither visible nor invisible frontiers can resist it, as the notion of frontier itself was redefined, thus becoming a space for passage, porosity, alterity. From inside the body arises an utter consideration of the political, capable of breaking with the ideological immobilism essential to the established order.

This artistic experience launched two years ago is about allowing every participant, whether artist or amateur, 'inside' or 'outside', young, old, inmate or student, to undergo a structural emancipation intrinsically tied to a total, emotional and intelligible, experience of change. Patterns of thought and action are shaken up, rattled, overcome, the relations with the world rearranged. This change does not only occur individually, but also on an institutional and societal scale, following the project's **partnershipbased** approach (the penal administration and even the entire judicial bureaucracy are also partners in this project that permanently seeks to de-partition the professional sectors and build a common language) and the modalities of its diffusion and transmission. These are areas in which the order is applied; it prescribes and dictates the arrangements and modes of interaction, inducing a coexistence that, despite not being self-evident, is often adopted. The mutation prompted by art happens in minute steps, piecemeal, in the course of the encountered artistic situations seized in various manners of singular and collective appropriation, and of the newly invented possibilities. The people involved in the project are enabled to extricate themselves from a unidimensional reading of society's structures and to reconsider themselves inside of it, in a desire-turned-necessity to stop resolving oneself to invisible frontiers that separate us from each other and limit ourselves. By restoring

07 Caillé Alain, 2011, *Pour un manifeste du convivialisme*, Le Bord de l'eau, Lormont, p 63

08 Humbert Marc, « Une indispensable offensive intellectuelle collective », *Revue du MAUSS* 1/2014 (n° 43), p. 63-74

decisional capacities, by allowing a new experience of time, space and body, by opening a field for projections and for reinventing one's relations to the others and to oneself, by enabling interpersonal relations to be more equal, by undoing postures of suspicion, division and domination, the artistic instrument gradually builds up the conditions facilitating another existence.

At the end of the day, the creative process developed in the framework of ANIMA is a terrain not entirely vague, but almost. It can be occupied, appropriated, modeled, transformed. As a mechanism for movement, it prompts, triggers, sparks off, launches, inspires or favours encounters, possibilities and the creation of new individual, institutional and societal arrangements. Its inherent collaborative dimension protects singularities while at the same time liberating them and permitting them to be transformed, making changes and mutations possible. This movement unfolds from prison, thus revealing with even more force that whence the walls are most visible, one clearly sees all the less visible ones, which yet often constitute the much more solid frontiers.

All of this tends to show that, in terms of a societal project, the undertaken artistic experience is much more pragmatic than all the other seemingly pragmatic answers – that is of course if one does not consider pragmatism as the practical action of shaping something into conformity, but rather as a quest for overall transformation. In its capacity of redefining human relations, ANIMA figures among the most pragmatic societal projects. As a conclusion, the following John Dewey quote is enough to sum up the essentials:

"As long as art is the beauty parlor of civilization, neither art nor civilization is secure." ⁰⁹ ●

09 DEWEY John, *L'art comme expérience*, Gallimard, 2010

POSTDRAMATIC THEATER AT THE BOLLATE PRISON: A PROPOSAL IN FAVOR OF THE INTERDISCIPLINARY METHOD

A new theater, or at least a theater to be seen in a new way: that's what has been going on this past decade at the prison in Bollate, giving rise to projects with unconventional themes, among them the one analyzed in this paper, entitled *In living memory*.

The projects are largely driven by a new concept of *performance text*, with an absence of hierarchical theatrical signs or, conversely, of their simultaneous use, in a scheme affirming physical presence, combined with the onstage presence of heterogeneous materials of powerful visual and auditory impact, like video clips, images and sounds.⁰¹

The statement of intent of the project developed at the prison in Bollate implies, therefore, an involvement in the debate on postdramatic theater.

The workshops dedicated to recorded material gave rise to interactive performances, based on improvisation and aimed at an active audience, called upon to complete their meaning.

In these experiences, it is evident that we are seeing what Schechner calls a *restored behavior*. Restoring a behavior means treating a part of one's experience like a director treats a scene in a film. In fact, these sequences of behavior can be re-edited and reconstructed independently of the cause and effect dynamics (social, psychological, technological) that produced them, they have a life of their own, so much so that it is possible to ignore or even contradict the original motives leading up to that given behavior [...] Restored behavior is common to all kinds of performance, from shamanism to exorcism, from trance to ritual theater and esthetic theater, from initiation rites to social dramas, from psychoanalysis to

01 «In fact, a visual dramaturgy does not mean a dramaturgy organized only visually, but rather a conception that is not subordinated to a text and is therefore free to develop its own logic.» Hans-Ties Lehmann, *Le théâtre postdramatique*, Paris, L'Arche, 2002, P147.

more modern treatments, like psychodrama and transactional analysis. [...] One presumes that, on the part of those who practice all of these forms of art, ritual and therapy, that some types of behavior – organized sequences of events, screenplays, known texts, codified movements – exist independently of the performers, who “execute” them, and so they can be preserved, transmitted, manipulated and transformed.⁰²

So much so that the restoration of the behavior shows what has already occurred, so that a *performer* feels a separation between the behavior performed and the *performer* himself, as if the restored behavior were projected outside the actor, assuming a symbolic value, stimulating reflections on the behavior itself that produce effects on the spect-actor, who is, naturally, asked to be active.

The recorded material induce the elaboration of spontaneous dramaturgies, born during the course of exercises and improvisations, which allow participants to work on their personal existential experience, making violent use of the body, the voice and their individual stories.

Corporeality forms the core of the exploration at Bollate, the corporeality of the actors-prisoners, more than the verbal aspect, is the vehicle with which contact with the spectators is made.

The analytic work carried out on the body as an expressive galaxy, correlated with nebulas of as yet undefined content, makes experimentation on bodily expression a great semiotic laboratory in which by experimenting with new types of semiotic correlations it is possible to construct new organizations of the universe of our thoughts, our desires, of what we believe and what we think we believe.⁰³

The body doesn't tell stories about others, but only its own, and it does so through the characters and situations that the video materials, drawn from theater performances, present.

There is an evident connection with what Grotowski intended by the expression *body-memory*, in the sense that «the body has no memory, it is memory».⁰⁴ It preserves the imprints of actions, which are exhumed during performances.

The *In living memory* project has explored performances that draw on the simultaneity and multiplication of space and time, obeying laws internal to the scene being performed and illustrate Lehmann's observation that post-dramatic theater is devoid of *fabula*, consisting, on the contrary, of a series of situations/events⁰⁵ that lead to a transformation more than a representation, in which personal experience becomes material for the stage and the esthetic aspect takes the form of «an esthetic of intensity»⁰⁶, that transports the spectator incessantly from the rhythm of one sequence to another.⁰⁷

02 V. Valentini, (ed. by), *Richard Schechner, La teoria della performance (1970-1983)*, Bulzoni, Rome, 1984, pp. 213-214.

03 P. Magli, *Corpo e linguaggio*, Roma, l'Espresso 1980.

04 L. Flaszen, C. Pollastrelli (ed. by), *Il teatr laboratorio di Jerzy Grotowski 1959-1969*, Fondazione Pontedera Teatro, Pontedera 1980, p. 196.

05 H.-T. Lehmann, *Le théâtre postdramatique*, translation Philippe-Henri Ledru, op.cit.

06 C. Stalpaert, F. Le Roy, S. Bousset (ed. by), *No beauty for me there where human life is rare. On the theatre work of Jan Lauwers with Needcompany*, Academia Press and International Theatre and Film Books, Ghent, 2007, p. 123.

07 C. Bouko, *Théâtre et réception. Le spectateur postdramatique*, Éditions Peter Lang, Brussels, 2010 p. 79.

Because of this, the spectator tends to interrupt the ongoing flow of information offered by the *performers*, and then reconstruct them in a personal form of editing, becoming doubly responsible for the performance event, because his active role forces him to construe the meaning of the performance while at the same time constructing its content.

The theater practiced at the prison in Bollate can, in my view, properly be called post-dramatic, precisely because it gives rise to that special relationship between the mental dimension, which characterizes dramatic creativity in general, and the dimension of incarceration;⁰⁸

In recognizing the "mental dimension" of the theater and of dreams we do not limit ourselves, in any case, to examining only their "liberating" function, which can certainly be proposed, particularly to a prisoner, as a "positive" step, as long as it is part of a complex process, such as, for example, that undertaken through psychoanalysis.⁰⁹

Theater in prison, combining psychoanalytic interpretations and neuroscience,¹⁰ can help prisoners control the anxiety generated by feelings of guilt, fear of punishment and the effects of trauma,¹¹ while, for the spectator, it reinforces the relationship between the double and the mirror, according to which the other [the performer] "stands for me", in the sense that he serves as a point of reference that reflects parts of me, while at the same time, through his otherness, he validates our reciprocal identification as separate beings. In this sense, the "standing for" lies at the basis of the relationship, issuing a reciprocal authorization, a "right to exist".¹²

The driving force behind these experiments is Michelina Capato Sartore, artist and director of the Estia workshops, who is convinced that theater fosters a ...living and carnal presence that lies above and beyond everyday life, whether in prison or not; the perception of this quality of aliveness is what induces the pleasure of a possibility of liberation.¹³

Capato Sartore has developed a personal method of working, whose origins lie in bioenergetics, the Feldenkrais¹⁴ method, the choreographic lines of Pantheatre,¹⁵ the use of the voice reminiscent of the Roy Hart

08 G. Tibaldi, "Teatro, carcere, sogno. A proposito di 'Scena della mente e scena dei reclusi'", in E. Pozzi, V. Minoia, *Recito, dunque so(g)no, Teatro in carcere 2009*. In these pages Tibaldi makes reference to the work of Meldelesi, among which "Dal corpo alla vita, dalla forma alla mente. Per una discussione sui nessi teatro-psicoanalisi, dal punto di vista della scena", in E. Zanzi, S. Spadoni (ed. by), *Tra psicoanalisi e teatro. Identificazione e creatività*, Bulzoni, Rome, 2000, pp. 141-172.

09 G. Tibaldi, "Teatro, carcere, sogno. A proposito di 'Scena della mente e scena dei reclusi'", op. cit.

10 For more on this topic, see F. Varela, E. Thompson, E. Rosch, *La via di mezzo della conoscenza. Le scienze cognitive alla prova dell'esperienza*, Feltrinelli, Milan 1992. For the relationship between esthetics, science and art, see S. Zeki, *La visione dall'interno*, Bollati Boringhieri, Turin 2003. Finally, for the relationship between esthetic experience and brain functions, see C. Cappelletto, *Neuroestetica. L'arte del cervello*, Laterza, Rome, 2009, and A. Damasio, *L'errore di Cartesio. Emozioni, ragioni e cervello*, Adelphi, Milan, 1995.

11 G. Tibaldi, "Teatro, carcere, sogno. A proposito di 'Scena della mente e scena dei reclusi'", op. cit.

12 S. Pitruzzella, "La funzione del pubblico nel teatro terapeutico", in V. Minoia (ed. by), *I teatri della diversità a Cartoceto. Atti dai primi dieci convegni (dal 200 al 2009)*.

13 Michelina Capato Sartore, *e.s.t.i.a teatro In-Stabile*, in E. Pozzi and V. Minoia (ed. by), *Recito dunque so(g)no*, Urbino, Nuova Catarsi, Associazione Culturale Aenigma, 2009, p. 127.

14 The Feldenkrais method is intended to foster learning and self-instruction through movement. It is not a system of gymnastics, nor a kind of therapy or rehabilitation, or even a psychological or philosophical system, but a method for becoming aware of and making full use of our resources. Its purpose is to provide instruments for self-improvement, to increase quality of life. It takes its name from Moshe Feldenkrais (Slavuta 1904 – Israel 1984). His scientific knowledge of martial arts led him to analyze the roots of anxiety and depression, expounded in his book *Body and Mature Behavior*, Rome, Astrolabio 1996, which illustrates the principles for achieving self-awareness through movement.

15 The Pantheatre was founded in 1981 by Enrique Pardo, student, actor and teacher of the Roy Hart Theatre, together with other actors from Roy Hart, like Noah Pikes, Linda Mayer and Linda Wise. The point of departure is the relationship between the voice and psychoanalytic thought.

Theatre,¹⁶ and Lee Strasberg's Method acting¹⁷ in terms of the approach to the character.

The common element linking these different schools is their approach to the body, which they see as synonymous with the individual, both physically and psychologically. Capato Sartore's method investigates the various facets of existence, from violence to solitude, from love to death.

The central theme of Michelina Capato Sartore's method is the intimate connection between body and mind: in the world of drama, this is treated as an established fact, so much so that theater, over the course of the twentieth century, has been defined as the *art of bodies*¹⁸, by theorists from Artaud to Grotowski.

It is through the body of the actor that the spectator can become spectator, gaining awareness of his social reality and becoming the potential actor of his own possible change.

After all, this close link between mind and body was already typical of primitive societies, which considered the body as a social rather than a natural element, because reciprocal exchanges are based on the body and, therefore, so is their symbolic reversibility. Today, ... their place has been taken by the societies we are familiar with, where nothing is exchanged and everything is accumulated [...] The universe is metaphorically divided between earth and sky, spiritual and material, body and mind, with the positive values on one side and the negatives on the other, and not because that's how things really are, but because values tend to present themselves as 'reality', pushing the opposite pole into the realm of the 'unreal'.¹⁹

In the scientific field as well, over the last few decades neurobiology has revealed the close connection between mental and physical activities, so much so that today no one denies that body and mind form an *indivisible organism*,²⁰ with emotions interpreted as *public actions or movements*, made visible in the *theater of the body*.²¹ In fact, ... the mind exists for the body: it is busy telling the story of multiple events that involve the body and uses that story to optimize the life of the organism as a whole [...] to sum up my ideas: the mind of the brain – fed by the body and attentive to it – is useful in its entirety.²²

Michelina Capato Sartore works by applying a method that is a combination of five different experiences.

16 Roy Hart Rubin Hartstein (1926-1975), was an actor from South Africa who, since 1962, devoted himself to learning the techniques of vocalization, with the aim of giving the voice free expression. The subject learns to perceive the physical sensations associated with every sound emitted. In 1974, in London, he founded the Roy Hart Theatre. Voice therapy is utilized in artistic-musical contexts, to overcome psychological problems and language dysfunctions.

17 Lee Strasberg (Budzanów 1901- New York 1982), actor, drama teacher and theater director, came to the U.S. in 1908 from his native Ukraine. In 1951 he became director of the Actor's Studio, perhaps the most famous acting school, founded in 1947 by Elia Kazan, Cheryl Crawford and Robert Lewis, who came from Group Theatre. The Actor's Studio based their techniques on the Stanislavsky method, taught in the thirties by the director Richard Boleslavski, who was part of the American Laboratory Theatre. The method is based on the idea that acting technique must be as close as possible to psychological realism. The 'Method', as Lee Strasberg's teachings were known, considers training to be part of a greater learning process. Cfr.: L. Strasberg, *Lezioni all'Actor's Studio. Le registrazioni originali di un'esperienza mitica*, Rome, Dino Audino Editore, 2002.

18 C. Bernardi, M. Dragone, G. Schininà (ed. by), *Teatri di guerra e azioni di pace*, Milan, Euresis, 2002, pp.7-8.

19 U. Galimberti, *Il corpo*, Milan, Feltrinelli, 1983, pp. 22-23.

20 A. Damasio, *Alla ricerca di Spinoza. Emozioni, sentimenti e cervello*, Milan Adelphi, 2003, p. 139.

21 Ivi, p. 40.

22 Ivi, p. 247.

The first involves the bioenergetic exercises of Alexander Lowen,²³ a psychotherapy mediated by the body, developed in the mid-fifties, that helps the individual to “get back in touch with his body”,²⁴ through a method that includes breathing, massage and pressure applied to specific points of the body. Bioenergetics is based on ... the simple proposition that each person is his or her body [...] if you are your body, and your body is you, then your body expresses who you are.²⁵

In many aspects, bioenergetic exercises reflect oriental disciplines that ...aim to promote self-expression and sexuality. They therefore serve to reveal the body's internal life while at the same time contributing to its extension into the outside world. They are intended to help people make contact with the tensions that inhibit the life of the body. Like the oriental disciplines, they only work if they are practiced mechanically and obsessively, but taking pleasure from them and understanding their meaning.²⁶

Breathing plays an important role, because through the activation of the muscles it reaches the inner depths of the individual and, by successive steps, leads to *grounding*, meaning contact with reality and the ground on which physicality rests. This implies a need to *unload* feelings and emotions through exercises that release anger and violence, to arrive at self-control.

The second influence in Capato Sartore's method is Feldenkrais, who divides the individual into three parts: nervous system, musculature and outside environment, elements that are in close correlation and combine to define the individual: based on these interrelationships, a series of mental exercises are devised to influence the muscles to construct more correct and functional modes of bodily control than those memorized in common experience, leading to increased awareness of movements, breathing and the self.

The third component of Capato's method, relative to the use of the voice, is derived from the Roy Hart Theatre, which draws on the theories of Freud and Jung, interpreted by Alfred Wolfshon,²⁷ who considered singing an instrument for self-knowledge, and thus for increasing self-awareness and existential wellness. The voice is seen, therefore, as an instrument for self-expression through the mediation of song: this principle is developed by Roy Hart – a student of Wolfshon and his successor as the leader of the group he had founded - in a more purely theatrical sense, producing and listening to sounds of all the possible variations of tone in order to express different emotions, in a synergy such that bodily gestures can determine vocal output.

23 Alexander Lowen (New York, 1910), originally a physical education instructor; he later obtained degrees in both law and medicine. In 1940 he met Wilhelm Reich, a student of Freud's, who had a decisive influence on him. From that time he began to consider an individual's musculature as an expression of his character, with interior conflicts expressed by muscular contractions. This led to a form of psychotherapy based on direct intervention on the body.

24 A. Lowen, *Bioenergetica*, Milan, Feltrinelli, 1991, p. 35.

25 Ivi, 44-45.

26 Ivi, p. 60.

27 Alfred Wolfshon (Berlin 1898-1962) was Roy Hart's mentor. Formerly a singer, the shock suffered in the First World War caused him to lose his voice. Wolfshon dedicated himself to solving the vocal problems of professional singers, and discovered that an improvement in their psychic conditions induced a corresponding improvement in their vocal performance.

The fourth source of the method employed by Michelina Capato Sartore is the Panthéâtre of Enrique Pardo, who radicalized the model of the eight-octave human voice followed by Roy Hart. Pardo was influenced by James Hillman, founder of archetypal psychology, which investigates the human psyche utilizing – as happens in myth – the language of imagery: this experience led him to in-depth study of movement, imagery and myth, and ultimately to the 1981 founding of Panthéâtre, inspired by the god Pan. Mythology serves as an inexhaustible source for material that retraces human models; meanwhile, on the vocal plane, he extended the work of Roy Hart, arriving at a distinction between voice and word, separate elements forced to co-exist while maintaining their autonomy. Based on these postulates, therefore, Capato has developed a series of workshops that take various different elements into account: voice, myth, images, movement, text and author. The system is completed by the Method, developed by Lee Strasberg and based on Stanislavsky, founded on the question of whether it is possible for an actor to play a character in every performance, reliving the same emotions experienced the first time. Once again, the emphasis is on the emotions. Having perfected the Method in 1951, as a technique for expressing emotions as unconventionally as possible, Strasberg based his work on the development of concentrated imagination and sensorial abilities that reinforce sensory memory, making the actor remember an emotion experienced in the past and, at the same time, involving the body through the imagination and thus stimulating emotional memory, which stores feelings and affect and which, in turn, leads to the knowing development of authentic actions, through improvisation.

While these are the theoretical underpinnings of Capato Sartore's working method, in practice they find concrete expression in a series of actions with different meanings: from the welcome reserved for workshop participants – a moment in which the initial resistances can be observed – to the observation of individuals as they relate to each other and to the space around them. This gives rise to the group spirit:

Each member is valued for his/her contribution to the group, and enjoys a certain freedom of movement within the group itself, limited only by conditions that are generally accepted, imposed and decided upon by the group.²⁸

The next step, then, is the communication of the rules and the illustration of the kind of work that will be carried out during the workshop. None of the indications supplied are obligatory for participants, who may feel a certain apprehension due to the novelty of the experience: for this reason, the initial exercises are simple and easy to understand. In this initial phase, the aim is to transmit to participants a sense of *a priori* acceptance of their characteristics and their way of being: listening and observing the relational dynamics, stimulated by games designed for the purpose, can reinforce the sense of belonging to the group. Subsequently, the physical training begins, starting with breathing from the diaphragm and exercises to relax the muscles. The third stage involves

28 W. R. Bion, *Esperienze nei gruppi*, Rome, Armando Editore, 2009, p. 32.

an examination of one's body, from the areas of closure to any existing contractions, from involuntary movements to the subject's willingness to perform certain actions; this stage also includes the emotional connection with the voice. Each member of the group is gradually led to listen to him/herself, including psycho-motor and emotional difficulties. The first proposals of a theatrical nature come in the next stage and involve the formation of couples and an improvised chorus, after which the group engages in exercises involving all the members, in which the principal aspect is, once again, listening to others. Only after having completed these preliminary steps is the stage and the theme of the day's work addressed, choosing the character to interpret and understanding the work itself. These underlying principles are key to understanding the work carried out by Capato Sartore with the inmates of the Bollate prison, where the theater workshops – which fit perfectly with the correctional facility's "philosophy", which focuses on the rehabilitation of the inmates through the personal and social dimension – have broken new ground compared to the traditional practices of theater under difficult conditions.

In fact, the work done by Michelina Capato Sartore is based...on the physical energy of rage in the body and on the group, viewing well-being, socialization and individual introspection as indirect results of the group work. [...] In Bollate, the combination of experimental theater and social theater has engendered a positive crisis involving discussion, re-thinking, invention and agreement regarding projects intended to blaze new trails, certainly challenging but useful to improve the living conditions of the inmates, those charged with overseeing them, those assisting in their rehabilitation and those who fear their eventual release.²⁹ ●

29 C. Bernardi, *Il teatro sociale*, Roma, Carocci, 2004, p. 153.

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HOW TO ACCESS THE IMPACT THAT A SPECIFIC EVENT HAS ON LIFE

Often in the daily work of theater, one has the impression that what is really interesting happens in the backstage, during improvisations and rehearsals. It seems that the end result - the performance – is nothing more than a stylization of life that has been launched while everything was prepared and the final product is nothing more than a sad imitation of the wealth that was launched during the process. And, then, when it approached the evaluation, assessment and analysis of the impact that the performance has produced, it slips through the cracks of thought with the elements that made the experience valuable. The need for our objectives, contents and methodologies to become concrete in order to establish comparable comparisons, seems to simplify the richness and diversity of the experience.

Some of the important issues of theater that has come to be called social are played in everyday life. To give an example: The obstacle that presupposes that an actor that has mobility problems (or of perception, or behavioral control, by one of its attributes, etc.) does not know what to do when the other actors start an improvisation which involve a series of movements that would become impossible for him. What can be done when such a proposal coming from the partners or the director reveals this type of difficulty? To make this deficiency visible publicly, magnifies it and asks questions such as: are you not collaborating in the game of exclusion? Is it better to shut up? Leave? Can we propose something different?

Or, from another perspective, the dismay felt by the standardized actors in front of the difficulty of stigmatized colleagues forcing them to react out of discomfort: to help this colleague to make this move? To modify gestures, to adapt them to his difficulties? To look for another feasible gesture that they can both do?

Or the embarrassed gaze of the spectator who knows of the impertinence to fix the gaze on the amputated limb (or fat, old, blind, prisoner...) of one of the actors but, at the same time, he feels dizzy by contrasting emotions that fluctuate between compassion, identification, fascination and rejection.

The difference and stigma will at least produce conflict. Because it is not easy to stand against what a society has determined as strange: We can pretend that nothing happens, we can be glad that it is a social achievement that the differences are progressively invisible, almost non-existent, that "different people" are engaged in activities which until recently were not allowed. Perhaps, step-by-step, our gaze is less prejudiced. "They" have fought for its standardization and 'I' - civilized person - educate my gaze to "admit" that difference.

But it is difficult to try to discipline my eyes and my emotions in order to not reduce the "other". After all, few chose to make such distinctions, and most would like that not to be so. It is uncomfortable, again, to realize the contradictions posed by accepting this difficulty when we have done so many declarations of intent about the acceptance of difference and plurality.

And, so, we could make a theatre that standardizes differences, that includes them in the ways that official culture works, create limitations for those who, one way or another, were excluded and at the limit of being permanently excluded.

Or, on the other hand, we could try to let this difference be expressed in all of its harshness. Like a slap in the face to our quiet spaces. To follow in the footsteps of a theatre of provocation and discomfort. To expel on the stage all the monsters that we have inside, crouching under the mask of uniformity. And, further allow for those that the mask cannot completely cover, that they become the protagonists on stage.

Or art forms and disciplines that can be carried to those places where the difference becomes acute and guilty. The hope is that, from this point of view, regeneration could be possible because it is said that creativity and art have a curative effect. But, to what extent is it not those structures' ways of doing that generate and feed the difficulty?

We opted for forms and others to make a theatre of the difference, with the difference, against difference, towards difference... or into, between and from difference.

Some time ago these questions were raised by transFORMAS. It has been chosen to make a theatre that includes and makes visible the differences and difficulties - and the conflict caused - but which do not aim, necessarily, at the inclusion of anyone or anything. The theatre would not be about giving answers but about asking about the cracks in a more open way - contradictions - that are formed in a daily way. Ask about the structures that make it possible and maintain the mechanisms of exclusion and make them obvious. Mechanisms that are supported by social forms and by ways of individually doing within the community (and, clearly, in the ways of doing theatre that translate the forms of daily life). The answers are in charge of each.

From this point of view, what could be residual and disposable for other theatres such as the limitations, obstacles, problems and precariousness truly become the working material for this way of doing. What is born of this creation process what nourishes the spectacle. Nothing is scum

or indifferent. And, conversely, differences and difficulties are the raw material of what will emerge on the stage. The backstage becomes part of the props, or even, of one actor's performance.

Each one of the options involve different dynamics. And a way of understanding the show and the viewer. Somehow, a theatre "in" and "between" the difference has needed to include the public and its collective memory as an active element of the process. Including this affirmation into the creation process: the actors are, at the same time, actors and members of the public. And vice versa: the public gradually becomes a central performer in the performance. And, even, the collective ideology of a community, the memory of people in the form of images or archives become actors in the performance and part of the creative process.

But this implies a continuous questioning of the elements that build the daily aspect of theatre: Such as the role of the director, of the performance and of the spectators. Everyone's way of doing, the implications of individuals and collective decisions. The role of actors in the creation of the performance and the role of technicians and technical parts. And the relationship and power games that provide the individual both with the group and, at the same time, with the community. The plurality and its complexities, contradictions and conflicts.

From this point of view, what matters is, therefore, the process. In the end, staging ceases to be a key element, or a milestone of development which is not closed but which cannot be considered as the ultimate goal. Indeed, the important thing is behind the stage, in the difficulties of the everyday.

Following the same dynamic, it could be considered that in social theatre, deciding on one option or another involves different ways of doing and various evaluation logics. On one hand, the final evaluation that establishes a relationship between objectives and the results, whilst on the other hand, the analysis continues and multiplies the processes.

Thus, each of the versions of the "social theatre" have some implications in how to understand difference, the role of art and theatre, and of course some social and political considerations. It can therefore be derived from a certain way of making art, a dangerous tendency to psychologize and to individualize conflicts: to make a theater that "saves" the dangerous or stigmatized person from his condition. Or, on the contrary, and in a more evident way, to create an engaged form of art that emanates easy slogans about the goodness of one way of doing over another one.

Historically, to validate some actions in regard to others, or forms of assessments that would allow a comparison have been considered as fundamental and this, in turn, has required that the terms that would allow this comparison were verifiable. For this, it was essential to draw more or less defined and quantifiable objectives. The assessment, from this point of view, was established in relation to the achievement or not of those objectives. Thus, in the field of social exclusion, items to take into consideration could be the degree of normalization of the life of the person at risk (absence of recidivism and unhealthy habits, vocational rehabilitation, etc.) or the degree of community's acceptance of people with

difficulties (acceptance by the Group of single mothers, homosexuals...). Understood from this point of view, the potential for good residing in a social action Theatre would be measured on the impact of individuals or groups of reference that they change.

However, in a theater that works from a consideration of the structures underpinning the iniquity, the important thing will be to point out the mechanisms of an action of these structures, the metamorphosis of forms of everyday life, the cracks in the dominant discourses and, thus, a theatre that works in and between plurality requires a concept of appreciation based on continuity: therefore, it is not a question to assess but to allow spaces where the experiences are revealed and contrasted, and where the contradictions and difficulties are highlighted.

The efficiency of this type of theater would be in its ability to provide space for evidence. The presence of spaces for reflection and continuous criticism, open and plural which, in turn, generate new ideas and working materials that would be the proof of the presence of an impact on the individual, on the community and on the social space. A dialectical evolution of thought and action. ●



CONCLUSION

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FOR THE ECOLOGY OF THE RECYCLED PICTURE

We say: "to take a picture". But what we take, who do we take it from, exactly? Do we really keep it? And shouldn't we return it to whom it rightfully belongs to? (Georges Didi-Huberman⁰¹)

The hefty crowding of images that comes along with our daily existence has also triggered a dense theoretical reflection aimed at analyzing their nature, shape, functions and use.

The actual *visual turn*⁰² that we are witnessing made many scholars of different origins refine their research tools to focus on a new, broad disciplinary field, which gets its name from the very subject of study: *visual studies*⁰³. Within a complex constellation of researches, the aspect where anthropologists, semiologists, massmediologists and art historians seem to converge mainly concerns the kind of interest shown towards the pictures: nowadays, it's not so much about the picture's ontology (a problem that dates back to a previous time, like that of André Bazin's renowned observations⁰⁴), but rather about its uses and modes of circulation. In other words, it doesn't concern the authenticity of the picture, rather its uses and performative effects⁰⁵.

The cultural practice of reusing pictures can be inserted in this context. This practice is nowadays widespread in different expressive and communicative contexts (artistic, autobiographical, historical and so on) and it has become one of the most animate fields of interest in the audiovisual sector⁰⁶. On one hand "recycling", or working with preexisting pictures, seems to be a positive practice, able to thwart a consumerist use of the pictures and to limit its hypertrophy and excessive overflow;

01 Georges Didi-Huberman, *Ethics of Images*, "Aut Aut", n. 348, october-december 2010; the text also appears in Georges Didi-Huberman, *Remontages du temps subi, L'œil de l'histoire 2*, Edition de Minuit, Paris, 2010.

02 Cf. William J.T. Mitchell, *The Pictorial Turn*, "Artforum", n. 30, 1992, pp. 89-94.

03 Among the many texts on the matter, see: Nicholass Mirzoeff, *An Introduction to the Visual Culture*, Routledge, London, 1999; id. (edited by), *The Visual Culture Reader*, Routledge, London, 1998; Marita Sturken, Lisa Cartwright, *Practices of Looking. An Introduction to Visual Culture*, Oxford University Press, Oxford, 2001; David Freedberg, *The Power of Images: Studies in the History and Theory of Response*, Chicago University Press, Chicago, 1989.

04 André Bazin, *Ontologie de l'image photographique* in Gaston Diehl (edited by), *Problèmes de la peinture*, Confluences, Lyon, 1945; also in *Qu'est-ce que le cinéma?*, tome 1: *Ontologie et langage*, Cerf, Paris, 1958.

05 "Images have a strength rather than a shape, a strength that comes from their shape, or that maybe informs them, an extraordinary strength that requires a general critical theory and a series of interpretative models" (translated text - Gianfranco Marrone, *Postfazione. Immagini in lotta*, in AaVv, *La forza delle immagini*, Franco Angeli, Milano, 2015, p. 78). See also: Andrea Pinotti, Antonio Somaini, *Introduzione* in Andrea Pinotti, Antonio Somaini (edited by), *Teorie dell'immagine. Il dibattito contemporaneo*, Raffaello Cortina Editore, Milano, 2009, p.19.

06 Among the studies on the topic: Cecilia Hausheer, Christoph Settele (edited by), *Found Footage Film*, Viper-Zyklus Verlag, Lucerna – Grun, 1992; William C. Wees, *Recycled Images: The Art and Politics of Found Footage Films*, Anthology Film Archives, New York, 1993; Stefano Basilico (edited by), *Cut: Film as Found Object in Contemporary Video*, Milwaukee Art Museum, Milwaukee, 2004; AaVv, *Speciale Found Footage*, «Cinergie. Il cinema e le altre arti», n. 14, 2007; Marco Bertozzi, *Recycled cinema, Immagini perdute, visioni ritrovate*, Marsilio, Venezia, 2012; Marente Bloemheuvel, Giovanna Fossati, Jaap Guldmond (a cura di), *Found Footage. Cinema Exposed*, Amsterdam University Press, EYE Film Institute Netherlands, Amsterdam, 2012; Francesco Zucconi, *La sopravvivenza delle immagini nel cinema*, Mimesis, Milano, 2013; Jaimie Baron, *The Archive Effect: Found Footage and the Audiovisual Experience of History*, Routledge, London, 2014.

on the other hand it is necessary to analyze at what conditions and with which consciousness this practice can become truly ecologic, especially for those who work in an artistic field or in the social and educative sector.

Reused pictures are always taken from third-party texts, from different containers. They are often objects that don't belong to the immediate present; for a long enough time, they lay in archives to become alien to the everyday life of those who use them.

In this sense these pictures are impoverished of their own aggressive charge: as much as their content can refer to powerful, problematic or emotionally charged aspects, the impact that they have on the spectator has diluted overtime the emergency of their provocation.

Still, decontextualized pictures are never fair to the history of those who produced them, to those who created them⁰⁷. This aspect can't be left out, because it creates many problems to historians, archivists and philologists⁰⁸, professionals who are interested in the search of an original dimension and in the pictures' modes of production.

A decontextualized picture is "stolen", disorienting and even alienating; but its deepest meaning resides exactly there, in its own diversity⁰⁹. The "stolen" picture is a picture that looks at us¹⁰: it's the picture that –as Didi-Huberman stated overtime- makes its appearance in all of its dissimilarity, asking for our attention. The picture "appears", it brings new density and it's able to reveal to us how much our gaze is oriented and codified¹¹. The "stolen" picture is timeless and, when edited with others, it reflects the very meaning of our act of looking at it¹².

It's a migrating picture, which acquires new dynamism and –still quoting Didi-Huberman- aspires to become a "symptom", rather than a symbol. This means that it exits the purely referential dimension of its first life (e.g. a soldier holding the rifle who is the symbol of strength and warfare) and it acquires movement; the meanings it delivers lose therefore their uniqueness and their absoluteness.

In the critical migration of symbols, Didi-Huberman –following Freud and Warburg- sees their capacity to become "symptoms" when, collecting contradictory aspects that are then edited in succession, they keep the usual regimes of representation and symbolization in check¹³.

07 "Decontextualisation is a lumbering term, but it does the job. Original context is obliterated. The shot is re-presented in a new context and, invariably, with a different sound track. Stripped of its original context, the shot becomes veiled with layers of speculation, subjective evocation and poetic ambiguity. Questions of intentionality and meaning become slippery. The true significance of the *a priori* original image hovers just off-screen; we cannot be certain exactly why it was filmed. Yet what was filmed remains firmly fixed, only now surrounded by a thousand possible new whys". (Standish Lawder, *Comments on the Collage Film*, in Cecilia Hausheer, Christoph Settele (edited by), *Found Footage*, op. cit., pp. 113–115).

08 On this matter see Joel Katz's analysis, *From Archive to Archeology*, "Cinématographe", n. 4, 1991, pp. 96-103.

09 See also Michael Zryd, *Found Footage Film as Discursive Metahistory*; Craig Baldwin's *Tribulation 99*, "The Moving Image", vol. 3, fall 2003, pp. 40-61.

10 Reference to Horst Bredekamp, *Theorie des Bildakts*, Suhrkamp Verlag, Frankfurt, 2010; similarly, Mitchell asks the question "what do pictures really want?", how do they interact with the spectators? [William] J. Mitchell, *What do Pictures "Really" Want*, "October", n. 77, 1996, pp. 71-82.

11 The apparition of the decontextualized picture and the sense of estrangement it causes contrasts the violence and the bombing of media images.

12 On the ethic aspect of editing see Marie Rebecchi, *Cosa significa "conoscere attraverso il montaggio"*, *Intervista a Georges Didi-Huberman*, «Giornaledifilosofia.net», november 2010.

13 The concept of symptom is thoroughly analyzed in Goerges Didi-Huberman, *Histoire de l'art et anachronisme des images*, Éditions de Minuit, Paris, 2000.

The symptom is a surviving picture “in spite of everything”, something that talks to us from a historical distance, challenging the unconscious, pacific and causal memory that has settled around it.

In the migration of pictures, in their passing “from hand to hand” in the recycling process, even the subject that gives them life becomes plural. The migrating pictures acquire a value of use and exchange, which challenge the traditional theory of the Author: exhumed, divided and shared, the pictures go from the “I” to the “you” until the “we”¹⁴

But exchanging the pictures and sharing them is something very different from the simple consumerist act, which is the usual way through which we get in touch with them¹⁵. Throughout this process, the original author of the pictures (an artist or an anonymous amateur) is questioned, recalled and newly presented by a second “author” who unfolds the pictures, turns them over and uses them, wondering in the first place who, how and why gave them life.

Therefore the second author doesn’t consume the pictures, but rather gets to repossess them.

And in this way, with the freedom of his thinking and creativity, he tells us that pictures are not an individual property; once they are given life, they become collective heritage, an endless source within everyone’s reach.

The “second-hand” of pictures is therefore a fully legal theft, a proper act of appropriation, charged with all the responsibility that comes with this new possession¹⁶. Brought back to life, put back into circulation, the picture is again offered to the audience: it asks to be seen and shared, and also to be criticized, mangled, desecrated, with a view to fully activate its communicative potential.

The reuse of pictures always takes place in the name of plurality. Because the author becomes multi-faceted, inserting the pictures in new frames, breaking the monolithic stance of a univocal and arbitrary individual glance on the world.

Furthermore, as much for the photographic practices as for the audiovisual ones, it’s about multiple pictures, rather than a single one. The plurality of pictures applies a break to the alleged self-sufficiency and absolute power of the single picture. When next to each other, through the editing, pictures reactivate the sense of their lack of autonomy. They ask to be interpreted in their relationships of proximity and opposition, of similarity and contrast.

Just like through other expressive practices, such as alteration to duration, enlarging, intervention on colors and sound, etc., in a context of dialectic contrasts, sudden associations and unattended assonances, pictures reveal a newly found semantic richness and density.

14 Elisabetta Longari believes that, nowadays, the author doesn’t necessarily create new objects, but new ways of observing through pictures originally produced by others. (Elisabetta Longari, *A come autore*, in Cristina Casero, Michele Guerra (edited by), *Le immagini tradotte. Usi Passaggi Trasformazioni*, Diabasis, Reggio Emilia, 2011, pp. 10-12).

15 On the processes of appropriation and quotation of pictures see Maria Rosaria Dagostino, *Cito dunque creo. Forme e strategie della citazione visiva*, Meltemi, Roma, 2006.

16 The theft and the kind of relationship with pictures are described by Agamben as a profanation, the restitution to a public use of something that has been previously “divided” (Cf. Giorgio Agamben, *Profanazioni*, Nottetempo, Roma, 2005).

The pictures and the meanings they deliver, just like the eyes that see them, do not travel alone: at all levels, they long to be shared.

Paying attention to the variety, the confusion, the plurality, the multiplicity and, finally, to the symptomatic character of the pictures, seems to me a fundamental requirement in the reuse of archive materials, something that allows to safeguard their "ecologic" dimension.

Because working with preexisting pictures and giving them new life is always an operation on the perspective. It is a way to understand that the nature and the final function of pictures is not only the ability "to show" things and represent them, but to reflect their very own form when rightfully questioned.

Wittgenstein wrote: "An *image* kept us prisoners; the image imprisoned us: we thought that, looking at the world, there appears an image"¹⁷. It is possible to escape the "imprisonment of images" and their all-encompassing power as a cognitive form of the world through the doubling of a picture, "stealing" it from a frame. This new approach to pictures clearly reveals how "what we call reality is the act of following the outlines of a shape through which we look at what we look at". So that, ultimately, we can free ourselves from the tyranny of the image itself. ●

17 Ludwig Wittgenstein, *Philosophische Untersuchungen*, Blackwell, Oxford, 1953.



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- Leïla Delannoy** Sociologist, member of the SOPHIAPOL lab, University of Paris-Ouest-Nanterre-La Défense. Research associate at Lieux Fictifs. Her research focusses on collaborative artistic creation in prison and outside.
- 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 carried out her reflections and her practices in several European countries. She has worked with various artists, filmmakers, composers, stage directors and choreographers, but also with researchers in the field of social sciences and performing arts. She has initiated several projects on transformative creation with archive images, like "Memory images, mirror images" and "In Living Memory".
- Joseph Césarini** Director/cinematographer, co-founder of Lieux Fictifs. Along with Caroline Caccavale, he has developed new forms of collaborative writing with inmates and, at a larger scale, people of the civil society. He has directed several short films based on recycled cinema and television images. Along with Jimmy Glasberg, he has directed the feature film "9M2 pour deux", in which he develops a methodology on the "camera poing" (fist camera). He has worked as a cinematographer on several films. On a more personal basis, he pursues a film project in Corsica on the issue of insularity.
- Thierry Thieu 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. He approaches the performing arts as an exploration of the ways of living together; common spaces; learning and transmitting; unprecedented, renewed and constituting encounters. In theatre, opera, dance and cinema, he has worked with artists such as Marie Desplechin, Ariane Ascaride, Marie Bunel, Camille, Célie Pauthe, Léna Paugam, Anne Alvaro, Audrey Bonnet, Cécile Cozzolino, Valeria Bruni Tedeschi, Linda Lê, Claude Duparfait, Éric Soyer, Philippe Forget, Éric Lamoureux, Patrick Austréaux, Vincent Dissez, Jimmy Boury, Claude Lévêque, Robin Pharo, Roland Auzet, Benjamin Dupé, Mathieu Genet, Manuel Vallade.
- Emmanuelle Raynaud** Visual artist, performer. Her work is set at the frontier between visual and living arts. At the centre of her work is the body: a split up, splintered body that tries to relocate itself in a space void of direction. As a trained plastic artist, she is fascinated with the crossing of writings: bodies, spaces, sounds, plastic objects, digital installations. Through her performances, she questions the format and the audience's relation to the artwork. Her work exclusively revolves around the experimentation of the living and its representations. Her performances explore the frontiers between artistic disciplines and are all set in immersive environments. For ten years, her work has been present in private and public collections (Fonds National d'Art Contemporain). Her works have been showed in France and abroad.
- Lucien Bertolina** Composer. Cofounder of the "Groupe de Musique Expérimentale de Marseille" (GMEM) 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 school in France. All along his composing career, he has created several musical and sound compositions for various fields, such as traditional concert, improvised music, cinema, dance, visual arts and radio creation.

Aurora Vernazzani Holds a master's degree in Ethnology and social anthropology at EHESS Paris and a master's in documentary film at Aix-Marseille University where she directed her first short film, "A l'étroit" (Cramped for space). She started working as a director for Lieux Fictifs in 2015.

Mireille Maurice Is Director of INA Méditerranée Graduate of the Management Highschool ESCP in Paris, Mireille Maurice worked at the Heritage Department of the National Audiovisual Institute before participating in the creation of the radio and television legal deposit department. As such, she took part in the writing of the European convention for the Protection of the Audiovisual Heritage of the Council of Europe. Responsible for the regional delegation Ina Méditerranée since 2006, she is in charge of the implementation of numerous projects of valuation of the cultural heritage, of professional trainings and audiovisual creations. She piloted in particular the project Med-Mem, "Mediterranean Audiovisual Memories", free web site gathering more than 4000 audiovisual footage from 12 Mediterranean countries.

Sandrine Lardeux A certified French Lawyer (CAPA), began her career at the CNC (Centre National du Cinema et de l'Image Animée) then continued on to work for Gaumont and Gallimard. She joined INA's Legal Department in 2000, then in 2015 she heads the Department of Broadcasting Rights and is responsible for the analysis, clearance and acquisition of rights concerning the valorization of INA archives and the allocation of rights to rights holders concerned. Alongside Mireille Maurice, she accompanied various projects of "Lieux Fictifs" such as "Mirror Images, Images in Memory" and "Living Memory."

ITALY

Micheline Capato Sartore Formed in bioenergetic analysis, she conducted a study on the theater following the therapy and artistic courses at the University of Zurich. She furthered education through theater studies, dance and Tanzteater organized by international artists. She has relations with Teatro della Tosse of Genoa and Pantheatre Roy Hart. She has worked as assistant director with Enrique Pardo and Luciano Nattino. She is the founder of e.s.t.i.a. and artistic director."

Valentina Garavaglia Associate Professor at the Faculty of Communication/Public Relations in Milan. The University Language and Communication IULM of Milan publish her and she teaches the foundations of modern and contemporary theater, the performance in the multimedia society, contemporary theater production. She heads a research laboratory on theater and communication professional issues.

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Marcello Seregni Archivist of Archivio Storico del Film at the Fondazione Cineteca Italiana. He is completing his PhD at University of Milan and his research focuses on the analysis and the cataloguing of La vita cinematografica, a film magazine about the Italian silent cinema. Researcher of film material/strips with a specialization in small sizes, he participated as a speaker in conferences and meetings and participated in publications and essays on the history of cinema, mainly from early cinema to the first post-war period.

Luisa Comencini She obtained a master degree in English literature from the Foreign Modern Languages Faculty, Università Statale, Milan. Has started working with the Cineteca Italiana in 1974, as coordinator of the library section. As from 1994 she has been responsible of the press office and communication sectors. Appointed Secretary General in 1994, and member of the Board of Directors of that institution since 1995, she is presently in charge of the non-film collections and responsible for the external and international relations.

Following her coordination of the works of the European Project "Urgent-Nitrate can't wait" (2002-2002), she has co-edited a volume on film restoration. In her position as a member of the editing board of the "Quaderni della Cineteca Italiana" series, she has curated several publications and, recently, the updated edition of the Film Museum catalogue. She is also co-curator of many film retrospectives and exhibitions, for which she delivers speeches and written presentations.

NORWAY

**Morten
Thomte**

Associate Professor at Westerdals School of Communication in Oslo, Norway. Mr. Thomte is Bachelor of Arts from the University of Oslo (music, theatre and philosophy). He was trained a musician and worked as a professional trombone player in his youth. Later he took up a directing career in the Norwegian Broadcasting Corporation where he worked both in radio and television and made documentaries as well as fiction. He has directed and written radio dramas, music programs, cultural programs, entertainment programs as well as television dramas and productions for theater. He also worked for a number of years as a dramaturg and director at the Open Theater in Oslo, a house designed for script development. Mr. Thomte has been teaching most of his life at College and University level. He has received a number of national and international awards for his works.

SLOVAKIA

**Pavel
Maria Smejkal**

Photographer, artist, curator, lecturer, founder of PhotoART Centrum. Graduated at Veterinarian University in Kosice 1983 and at Institute of Creative Photography at Silesian University in Opava, Czech Republic. Author of more documentary photographic or conceptual works and projects, exhibiting internationally, seven years working on his Second Cities project on establishing a network of partners working in the second largest European cities. Last three years concentrated on collaboration with "Les Ateliers de l'Image" on artistic residencies in Kosice and Marseille, starting new photographic project in Slovak prison in Presov in 2013.

SPAIN

**Thomas
Louvat**

Theatre director, teacher and artistic director of transFORMAS in Barcelona. He graduated in theater from the University of the Sorbonne Nouvelle, Paris 3. Between 1995 and 2003 he headed the Teatr Mozkaï, experimentation and theatrical research center between Paris and Grenoble. In 2003, he founded the teatroDENTRO project in Barcelona, theatrical training and production in prisons within the transFORMAS association. From 2005 he was artistic director of the association, coordinates various European projects and works as an expert (EUROsocial) to the establishment of training workshops and artistic productions in prisons in Argentina, Costa Rica, El Salvador, Paraguay and Colombia. He stages over more than twenty performances that involve amateurs and professionals, developing a shared writing own methodology and undertakes research work around new dramaturgy.

**Esperanza
González**

Graduated from the University of Barcelona in Psychology (judicial and early childhood) and Philosophy. As a social psychologist, she worked in the projects of transFORMAS, specifically in the prison of Quatre Camins (teatroDENTRO). Her work is centered on social exclusion. She develops training programs, inspired by theatrical techniques to the professional integration of people with particular characteristics. She works as a therapist in private practice, judicial and school psychologist and a professor of psychology of creativity to ISEP and IESP. Her interests focus on the role of theater and spaces for creativity in the personal and community development as well as its connection to the power relations in everyday life. She is interested in research on the relationship between theatrical languages and public in contemporary culture.

PRESENTATION

EUROPEAN PARTNERS

CIMIR — Reus, Spain

The Centre de la Imatge Mas Iglesias – Ajuntament de Reus (CIMIR) is a local government-funded centre for the conservation, study and transmission of Catalan visual, photographic and film heritage. In addition to its conservation work for the image archives, the CIMIR is involved in educational and distribution work and organizes the Memòria, a festival dedicated to creation using archives. In Barcelona's Quatre Camins Prison, it works alongside transFORMAS, running the archives workshops (part of the BORDERS, inside/outside project) with inmates and a group of students from the University of Tarragona.

— <http://cimir.reus.cat>

e.s.t.i.a. Cultural Association and Cooperativa Sociale — Milan, Italy

The e.s.t.i.a. cultural association started staging plays in Milan Remand Centre in 1992 before extending its theatre work to the Milan Bollate and Milan Opera prisons. It uses the artistic field at various levels as part of the inmates' social reintegration, starting with the educational aspect. The participants begin by choosing either a technical (lighting, sound or video technician, stagehand for the theatre or cinema etc.) or artistic (movie or repertory theatre actor, theatre coach or other theatre or video activity) vocation, thus becoming part of the cooperative created in 2003. The working group also coordinates theatrical training for people doing cultural work in zones and with populations that are marginalized and for the ETRE theatrical residence project financed by the Foundation Cariplo in partnership with the City of Milan, Milan Provincial Authority, Lombardy Regional Authority, the regional prisons authority, the theatrical sciences department at the University of Milan and the Italian General Confederation of Labour (CGIL). This artistic project has achieved a lot since 2007, including the opening of a theatre open to the public with a full year-long program and offering the chance, once a year, to self-produce a show. The association has also developed non-formal, artistic education methods and a novel line of research and creativity that has taken in a number of artistic languages.

— <http://cooperativaestia.org>

Fondazione Cineteca Italiana — Milan, Italy

The Fondazione Cineteca Italiana film archive was founded in 1947 to save and restore audiovisual archives and to distribute them in Italy and overseas. Recognized as an organization promoting the public interest in 1996, the foundation's work includes educational activities, publishing and film programming. It works alongside e.s.t.i.a. in Milan Bollate Prison running the "The Spectators" workshops as part of the "FRONTIERES dedans/dehors" project being developed in Italy. It also cooperates with e.s.t.i.a. on developing the employability of inmates for the task of digitizing its archives.

— <http://cinetecamilano.it>

Institut National de l'Audiovisuel — Marseille, France

The world's leading audiovisual archive centre. The largest bank of digitized archives in Europe. At the heart of French audiovisual scene, the INA collects, preserves, digitizes, restores and makes available French radio and television archives going back more than 70 years for radio and 60 for television. The INA archives are among the most extensive in the world, with three million hours of radio and television broadcasts and more than one million photographic documents preserved. The INA fund constitutes an exceptional archive source for production, broadcasting and publishing but also for research, education and, more recently, the general public through direct access. Indeed, the INA has a policy of promoting the use of archives for educational and cultural purposes and, to this end, develops a number of partnerships.

— <http://institut-national-audiovisuel.fr>

Lieux Fictifs — Marseille, France

Is a collaborative space for creation and visual literacy, which develops artistic activities around the theme of the "frontier". We invite artists to compare ideas on the question of transforming the frontiers which stand between territories and people, be they physical frontiers (such as prisons), social, cultural or generational frontiers, or frontiers between artistic materials. In this space, which combines research and creation, we welcome filmmakers and artists (directors, choreographers, sound artists, writers, etc.), along with academics and audiences from different territories. For over 20 years, in the framework of the integration policy developed and supervised by the Interregional Directorate of Penitentiary Services of PACA-Corsica and the Penitentiary Integration and Probation Office of BouchesduRhône, Lieux Fictifs has put in place a permanent space for visual literacy, audio-visual training and creation at the Marseille Penitentiary Centre, in a "studio" especially provided by the penitentiary administration.

— <http://lieuxfictifs.org>

PhotoART Centrum — Košice, Slovakia

The PhotoART Centrum grew out of its members' determination to promote culture in the city of Kosice and its surrounding area, particularly in the field of photography. Its work focuses broadly, and in the long term, on making Kosice a major European center for art and culture.

As part of this European program, PhotoART Centrum has developed a photographic workshops for inmates at Presov Prison, that started in May 2013.

The main activities of the association are educational activities around photography, transmission and promotion of artworks (exhibitions, publications...), the development of artistic project at regional and international levels, such as the Second cities project, which is part of the artistic programming of Marseille-Provence and Košice 2013, European capitals of culture.

— <http://photoartcentrum.net>

transFORMAS — Barcelona, Spain

Since 2004, this cultural association has been providing theatrical training to people in difficulty in Barcelona as well as in Europe and South America. TransFORMAS is involved in the European teatroDENTRO project, promoting meetings and exchanges of methods with other European partners. In 2008, the association became an associate member of the EUROsocial (Education) consortium and now sends experts to set up training courses combining theatre and education in the region's prisons. It works with the ministries of education in Argentina, Paraguay, Costa Rica, El Salvador and Colombia. Its research focuses on the relationship between stage and audiovisual arts and social transformation by placing the individual at the centre of its work, with a significant ensuing effect on the community. Its main project, teatroDENTRO, is a production and distribution space for theatre and film housed in the training workshop at the Quatre Camins Prison in Barcelona. Since 2015, transFORMAS has established a collaborative creative project based on shared writing, desPLAÇA't, in the district of Sant Andreu in Barcelona, involving many neighbors, associations and groups in situations of social exclusion.

— <http://transformas.es>

Westerdals Oslo ACT (Arts, Communication and Technology) — Oslo, Norway

At Westerdals the film and TV students (and many more) learn how to produce and dramatize stories through text, sound and images. The school educates in general various types of qualified creative communicators who are mastering the different bachelor's programs' crafts and computer skills and have solid knowledge in methodology and strategic thinking. Westerdals Oslo ACT offers different Master Degrees and Bachelor's Degrees. At Westerdals Oslo ACT, through its line for film&tv, has been involved with the Borders inside/outside project for several years. It has proven to be a very useful journey for the students as they not only share their creations with other film students in several countries, but also get to meet and work with them through workshops. And added 'value' here is that none of them (so far) has ever been inside a prison before. They have some general ideas of what a 'prison' is or 'prisoners' are (mostly taken from American films) but pretty soon they have this preconception diffused and start looking at the inside students as their co-workers. So from a more humanistic perspective this is of great value to the students and a great asset.

— <http://westerdals.no>

Coordination of projet <i>In Living Memory</i>	Lieux Fictifs (France)
Creative Centers	Lieux Fictifs (France), transFORMAS (Espagne), Cooperativa sociale e.s.t.i.a (Italie), PhotoART Centrum (Slovaquie)
Universities	Westerdals Oslo School of Arts, Communication and Technology (Norway), Université d'Aix-Marseille (France), International University of Languages and Media, Milan (Italy)
Archives	Institut National de l'Audiovisuel (France), Fondazione Cineteca Italiana (Italie), Institut Municipal de Museus de Reus (Espagne), PhotoART Centrum (Slovaquie)
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LIVING MEMORY is the result of the In Living Memory project initiated by Lieux Fictifs in 2014 with the support of the European Union's Erasmus+ programme. The involved partners are creative centres, universities and archive image holders from France, Spain, Italy, Norway and Slovakia. The project pursues a series of exchanges developed over many years between these partners whose common aim is to work on the question of frontiers (especially between inmates, those inside, and free people, those outside).

In the framework of this project, several collaborative artistic creation processes based on different kinds of archive images from various origins (television, cinema and amateur archives) were carried out along with participants forming a social, generational and cultural mix. Building up a dialogue between them was a central part of the conducted creative processes.

This book relates these artistic experiments as well as their impacts on the participants. It gives an account of the different methods and reflections developed by the artists, archivists and researchers who carried out the project. Based on the multidisciplinary creative processes and the resulting artworks, its aim is to highlight the astounding lively power of the archive image set at the heart of the encounter, as well as the possibilities of its individual and collective appropriation by means of its transformation through cinema, visual and performing arts. The archive is an impulse for movement; it opens up shifting perspectives, making fields of artistic and societal innovation emerge. These images nourish and question what connects us. Within the same creative project, they bring together people from inside and outside, sharing a living memory.



Erasmus+

