

# (DIS)playing MEMORY

Teatro Ca' Foscari a Santa Marta 2023, Other events

**7-8 October 2023**

**CSC Piazzetta Guadagnin and Museo Civico di Bassano del Grappa**

**12-13 October 2023**

**Teatro Ca' Foscari a Santa Marta**

A four-day event with a focus on memory and the relationship of the screen with dance, choreography and movement, explored through workshops and a series of screendance works.

The project is curated by **Ariadne Mikou**, in collaboration with **Centro per la Scena Contemporanea in Bassano Del Grappa**, with the support of **Migration Dance Film Project** (Canada), **Conseil des arts et des lettres du Québec**, **Canada Council for the Arts**, with a commission by **Istituto Italiano di Cultura Mosca** and the additional collaboration of **Centro Teatrale di Ricerca (CTR, Venezia)**, **Città di Bassano del Grappa** and **Museo Civico di Bassano del Grappa**.



Jacopo Jenna IMITATION IS THE SINCEREST FORM OF FLATTERY / CHOREOGRAPHIES OF TIME. A SIX-STEP SURVEY (2021)

In the field of artistic practice, memory is an on-going theme that manifests in processes and outcomes that range from the aesthetic to the political. Delving into memory forms an integral part of identity; it enables both nostalgia and trauma to emerge and often contributes to discovering gaps and invisibilities in historical narratives and discourses. The tangible screen, the surface where a moving-image is projected and displayed as well as the medium for visually capturing an event, combines simultaneously multiple sites and temporalities: the time-spaces of action, recording, transmission and reception, opening in this way a range of possibilities to connect past and future, and to activate memory. More specifically, the screen seals up a place-body experience formed at a specific moment in time that can re-occur independently from the generative event thanks to the transportability and the repeatability of the medium of the screen and its apparatus. Through this lens, the screen may also be considered a device that “protects” and safeguards memory and an *aide-mémoire* that may complement the corporeal memory and the mind’s “screen” to *re-member*, to join together different parts of a past experience to re-live it as a temporal illusion and fabulation.

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## Programme

### 7 October 2023 - CSC Piazzetta Guadagnin and Museo Civico di Bassano del Grappa

**10.00 am-1.00 pm: Workshop** with Jacopo Jenna – 1st part (CSC Piazzetta Guadagnin - 2nd floor)

**10.00 am-5.30 pm: Choreographies of time. A six-step survey**, video installation in loop curated by **Susanne Franco** (Sala Chilesotti del Museo Civico di Bassano del Grappa).

A dance on screen collection that deals with memory as a conceptual frame and explores the theme of time and the relationship with the past. Part of the research project (SPIN) Memory in Motion: Re-Membering Dance History (Mnemedance) directed by Susanne Franco (Università Ca' Foscari Venezia), *Choreographies of time. A six-step survey* is commissioned by Istituto Italiano di Cultura Mosca.

Works by (in screening order):

- **Jacopo Jenna** | *Imitation is the Sincerest Form of Flattery* (30')
- **Alessandro Sciarroni** | *The Years* (30')
- **Masako Matsushita** | *Memory of DOAM* (30')
- **Marco D'Agostin** | *Between the pages* (30')
- **Silvia Gribaudo** | *Graces Heritage* (30')
- **Camilla Monga** | *Conversazioni Sull'Attimo* (30')

Camera & Editing: **Matteo Maffesanti, Jacopo Jenna**

**5.30 pm – 7.00 pm: (DIS)playing MEMORY #1-2** (Sala Chilesotti del Museo Civico di Bassano del Grappa)

- **(DIS)playing MEMORY #1 – Delving into the (Body) Archive**

- o **Refuge** by **Marlene Millar** and **Sandy Silva** ([Migration Dance Film Project](#)) | 13'  
Refuge, the last film of the Migration Dance Film Project series, emerged from a collective choreographic practice and a sharing of individual dance and vocal languages. Individually and as a group, the dancers-singers sourced and shared their corporeal and vocal memories stemming from Tango, Boleadoras, Haka, Gigue, Contemporary and Urban Dance, and created across and beyond these styles personal expressions of home as refuge. Sounds and gestures converge in a nomadic and rhythmic chorus of bodies-as-archives that trigger the inner connection to a particular place and remain stored in the body memory.

Introduction by **Claudia Kappenberg** (10' approx. - English)

- o **Basement Dances - Video 2: Rehearsing Image** by **Claudia Kappenberg** (8.10')  
Basement Dances is an ongoing research and archive project that documents and reflects on the life and work of Austrian Jewish Choreographer and emigrée Hilde Holger (Vienna 1905–London 2001). Part of the Austrian avant-garde of the 1920s, she escaped to Bombay in 1938 and moved to the UK in 1948, teaching and choreographing over eight decades and drawing variously by the history of painting, the philosophy of the Bauhaus, puppetry and Indian architecture. Based on archival footage, the video depicts the rehearsal of *Image*, a work composed by Germaine Tailleferre and choreographed by Hilde Holger in 1993.
- **(DIS)playing MEMORY #2** – Presentation of **Choreographies of time. A six-step survey** with **Susanne Franco** and **Jacopo Jenna**

**For information on modes of attending the screenings and participating in the workshop of Jacopo Jenna, please visit the webpage of OperaEstate Festival Veneto.**

## **8 October 2023 - CSC Piazzetta Guadagnin and Museo Civico di Bassano del Grappa**

**10.00 am-1.00 pm: Workshop** with Jacopo Jenna – 2nd part (CSC Piazzetta Guadagnin - 2nd floor)

**10.00 am - 5.30 pm: Choreographies of time. A six-step survey**, video installation in loop curated by **Susanne Franco** (Sala Chilesotti del Museo Civico di Bassano del Grappa).

Works by (in screening order):

- **Jacopo Jenna** | Imitation is the Sincerest Form of Flattery (30')
- **Alessandro Sciarroni** | The Years (30')
- **Masako Matsushita** | Memory of DOAM (30')
- **Marco D'Agostin** | Between the pages (30')
- **Silvia Gribaudo** | Graces Heritage (30')
- **Camilla Monga** | Conversazioni Sull'Attimo (30')

Camera & Editing: **Matteo Maffesanti, Jacopo Jenna**

**For information on modes of attending the screenings and participating in the workshop of Jacopo Jenna, please visit the webpage of OperaEstate Festival Veneto.**

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## **12 October 2023 - Teatro Ca' Foscari a Santa Marta**

**2.00 pm-6.00 pm:** Workshop for 15 participants with **Marlene Millar** and **Sandy Silva** (Migration Dance Film Project) – 1st part

You may find the application form on the [workshop page](#).

**6.30 pm-8.00 pm:** Unpacking of **PROCESSION | CREATIVE**, the process behind the short film *OFFERING* by/with **Marlene Millar, Sandy Silva** and **Kathy Sperberg**

**Entrance is free (but subject to availability).**

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## **13 October 2023 - Teatro Ca' Foscari a Santa Marta**

**2.00 pm-6.00 pm:** Workshop for 15 participants with **Marlene Millar** and **Sandy Silva** (Migration Dance Film Project) – 2nd part

You may find the application form on the [workshop page](#).

**6.30 pm-8.00 pm:** **(DIS)playing MEMORY #3**, screening curated by **Claudia Kappenberg** and a short live introduction via Zoom (in English).

Works by (in screening order):

- **Becky Edmunds**, *To Be Continued*, Episode 1 (2020), 9.24', colour film, stereo

*To Be Continued* is a series of 27 episodes based on a collection of journals written during 1925–1976 by a man called Dick Perceval that were found, 21 years ago, in a pile of rubbish. In this episode, follow Dick as he writes about his troublesome relationship with the love of his life; and struggles with loneliness while posted at Bletchley Park.

Voice: Gerard Bell. Sound design: Scott Smith. Editor: Becky Edmunds.

Supported by Arts Council England and Screen Archive South East.

- **Andrew Kötting**, *KLIPPERTY KLÖPP 2* (2017) 12.20', b/w, stereo

In this remake of Kötting's seminal work, this post-punk piece of pagan sensibility, that is part Benny Hill and part Joseph Beuys, sees a woman repeatedly and energetically run round and round in circles on common ground in Gloucestershire, chasing a painting of a horse.

- **Onyeka Igwe**, *Sitting On a Man* (2018) 6.55', colour film, stereo

*Sitting On A Man* is the second part of Onyeka Igwe's trilogy of films reflecting on the Aba Women's War of 1929, which was led by women in southeastern Nigeria and formed one of the first major protests against colonial rule.

Courtesy of the artist and LUX, London.

- **Becky Edmunds**, *To Be Continued, Episode 20* (2020), 01.48', colour film, stereo

Sometimes Dick feels life is like a journey on a train. Beautiful scenery – but always the same.

- **Ranbir Kaleka**, *Man and Cockerel* (2001-2002) 5.47' colour film, stereo

This work by contemporary Indian multi-media artist Kaleka explores what it means to be dispossessed. A bald man with a placid, Buddha-like face, clutches and lets go a plumed fowl, then clutches and lets go again: this rhythmically repeated, soft-gray image offers a tantalising grasp of desire.

- **Black Obsidian Sound System**, *Collective Hum* (2019), 6.44', colour film, stereo

A short film by Turner Prize 2021 Black Obsidian Sound System – a collective of 15 London-based QTIBIPOC people working in radical sound, art and activism. *Collective Hum* features multiple narrations, overlapping voices and the sound of group interviews, meetings and events to create a polyphonic score that soundtracks images of sound system culture.

- **Flamant and Barbara LaJeunesse**, *BAKER* (2018) 3.30', colour film

*BAKER* is a tribute to Joséphine Baker initiated by Montreal dance artist Jossua Collin Dufour that highlights the importance of the transformative power of dance and having strong role models to counter racism and various forms of violence.

**Entrance is free (but subject to availability).**

## For more information

[teatro.cafoscari@unive.it](mailto:teatro.cafoscari@unive.it)

Museo Civico di Bassano del Grappa and Teatro Ca' Foscari a Santa Marta are accessible to persons with reduced mobility. For more information visit the following links:

<https://www.museibassano.it/it/pagina/visita>

<https://www.unive.it/pag/10134/>