

EVENT DESCRIPTION SHEET

PROJECT	
Project name and acronym:	[Negotiating Difficult Pasts] — [NeDiPa]
Participant:	[Stowarzyszenie FestivALT] (FestivALT)
PIC number:	895375767

EVENT DESCRIPTION			
Event number:	WP25		
Event name:	Online Training: Intersectionality & multidirectional memory		
Type:	[online training]		
In situ/online:	online		
Location:	[country(ies)], [city(ies)]		
Date(s):	28.11.2023, 9.01.2024, 27.02.2024		
Website(s) (if any):	https://nedipa.eu/en/blog/event/multidirectional-theatre/		
Participants			
Female:	65		
Male:	38		
Non-binary:	0		
From country 1 [Poland]:	102		
From country 2 [Hungary]:	1		
Total number of participants:	103	From total number of countries:	2
Description			
<i>Provide a short description of the event and its activities.</i>			
<p>In Michael Rothberg's book "Multidirectional Memory: Remembering the Holocaust in the Age of Decolonization" (2009, Polish edition: 2015), the concept of multidirectional memory was proposed, distinguishing between two opposing models of memory. Multidirectional memory, characterized by its pluralistic, negotiable, referential, and thus productive nature, contrasted with competitive memory, based on the logic of a zero-sum "struggle to the death."</p> <p>The category of "multidirectional memory" had been widely used in both foreign and Polish historical, memory, sociological, cultural, and theatrical analyses. Transplanted onto various grounds, multinational and transdisciplinary, this concept had proven useful not only in theoretical considerations but also in practical actions. Although it had sparked polemics,</p>			

reformulations, and supplements, it had certainly inspired critical reflection on memory dominants, models, and practices.

This event comprised a series of three webinars:

Webinar 1: Multidirectional Theatre - Memory Strategies and Creative Practices

The webinar focused on conscious actions at the intersection of arts and memory - different yet equally important, seemingly competitive, or even mutually exclusive. Guests included Łukasz Chotkowski (dramaturge, director), Michał Zadara (director), and Michael Rubinfeld (dramaturge, actor, producer, co-founder, and co-director of FestivALT). Together, they explored the role of "multidirectional memory" in their theatrical creative work, its effects, and its continued relevance. The discussion, moderated by Aleksandra Janus, was enriched by the expert commentary of Dr. Katarzyna Bojarska (SWPS), a cultural studies scholar and translator of Rothberg's work.


Webinar 2: Art and Multidirectional Memory Actions


The meeting delved into the relationships between art forms and their influence on memory culture studies. Examples from visual arts, theater, music, and performance highlighted interdisciplinary studies and activist memory themes.

Webinar 3: Theatre and Commemoration


The meeting explored the relationship between theater and its service to commemorative practices. Theatre's role as a medium of memory in shaping aesthetic imaginations and political awareness was discussed, along with performances by creators such as Jan Klata, Maja Kleczewska, or Monika Strzępka.

Speakers included:

 Michał Zadara - one of the most talented theatre directors of his generation, best known for his bold theatrical interpretations of world literary classics. He raises challenging questions concerning Polish patriotism, the current situation of young Poles, and attitudes towards history. He collaborates with theaters in Warsaw, Krakow, Bydgoszcz, and Vienna. He has staged native classics, from Kochanowski's "The Dismissal of the Greek Envoys" at the Stary Theatre in Krakow, through Słowacki's "Father Marek" at the Stary Theatre in Krakow, and Wyspiański's "The Wedding" at the Scena STU Theatre in Krakow, to Gombrowicz's "Operetta" at the Capitol Music Theatre in Wrocław, and Różewicz's "The Card Index".


 Katarzyna Bojarska - Cultural studies scholar, her research interests include areas such as visual culture, contemporary art, cultural memory, trauma studies, and affect studies. She is the President of the Board of the Visual Culture Foundation "Widok" and a co-founder and editor of the scientific journal "Widok. Theories and Practices of Visual Culture". She leads research projects dedicated to issues related to cultural memory. She directed the Work Package and the Polish research group in the RE-Past project: Strengthening European integration through the analysis of conflict discourses: revisiting the past, anticipating the future (Horizon2020, 2018–2021) and was also the head of a group grant in the project "The World as Archive – Critical Models of Historicity" (NPRH 2012–2014). In 2019, she received the Fulbright Slavic Award (University of Illinois, Chicago). Currently, she is working on the project "Lot's Wives. Female forms of remembering, witnessing, and looking at the past" (NCN, 2021–2023).

At SWPS University, she teaches courses in visual culture, contemporary art, art criticism, theories and practices of cultural memory, as well as academic English language. She serves as the coordinator of the cultural studies program.

 Łukasz Chotkowski - Playwright, director, author of theatrical plays, theoretical texts, and interviews with Elfriede Jelinek. Author of the book "Masculinity" (ADiT 2019). His works have been published in "Dwutygodnik", "Dialog", conference books, and collective works. He has adapted and written stage scripts for over thirty theatrical productions.

From 2006 to 2014, he worked at the Polish Theatre in Bydgoszcz as the head dramaturg. He collaborated as a dramaturg and co-author of stage scripts for productions by Maia Kleczewska, including "Phaedra" based on Euripides, "Marat/Sade" based on Peter Weiss, "Oresteia" based on Aeschylus (National Theatre in Warsaw), "Platonov" based on Anton Chekhov, "Babel", "Winter Journey", "Shadows. Eurydice Speaks" based on Elfriede Jelinek (Polish Theatre in Bydgoszcz), "Rage" based on Elfriede Jelinek, "Rats" based on Gerhard Hauptmann, "The Bacchae", "Face to Face" based on Bergman (Powszechny Theatre in Warsaw), "The Tempest" based on William Shakespeare, "Waiting for the Barbarians" based on Coetzee (Deutsches Schauspielhaus in Hamburg), "The Dybbuk" based on Ansky, "Golem", "Bereka" (Jewish Theatre in Warsaw), "The Painted Bird" based on Kosinski, "Hamlet" (Polish Theatre in Poznań), "Forefathers' Eve" (Juliusz Słowacki Theatre in Kraków).

 Michael Rubinfeld - Canadian-Polish theatre artist and cultural producer. He is an award-winning actor and playwright who has worked extensively in film, television, and on stages across the country and in some parts of the United States and Europe. He appeared in the North American premiere of Tadeusz Slobodzianek's play "Our Class" in both Toronto and Philadelphia. Currently, Michael serves as the Artistic Executive Director of Selfconscious Productions. Alongside Sarah Garton Stanley, he has created four works for Selfconscious, including their latest work "We Keep Coming Back," which explores contemporary Jewish-Polish narratives and premiered in 2016 at the Jewish Culture Festival in Krakow and at Teatr Kana in Szczecin. The production was revived in Krakow for FestivALT and has since toured Poland, Canada, and other parts of Europe. Michael was the Artistic Producer of the Performance Festival SummerWorks in Toronto from 2008 to 2016, where he also co-founded the Progress Festival at Theatre Centre. He assisted in the production and presentation of over 300 productions, including "Counting Sheep" - a Ukrainian folk opera about the protests on Maidan in 2014 in Ukraine. He produced the show at the Edinburgh Festival Fringe, where it won three major awards, and then organized a world tour, culminating in a two-month run in London, England, under the direction of the Belarus Free Theatre. In 2017, Michael founded CanadaHub, a nationwide stage at the Edinburgh Festival Fringe, which showcased some of the most successful shows at the Fringe in recent years. That same year, Michael also co-founded FestiVAlT, where he currently continues to serve as co-director. Michael's latest play, "The Woods," is slated for production in Toronto by the Necessary Angel Theatre Company. He is currently developing several new projects and is a graduate of Canada's National Theatre School.

 Józef Legierski graduated in Theater Studies from the Jagiellonian University in Krakow. His areas of interest include the relationships between theater, performative arts, and memory studies theories. He is also interested in researching the form of green memorials and the principles of Happy Cities. He examines historical connections related to the processing of difficult legacies of historical sites close to the Jewish community. He is a fan of multidirectional memory by Michael Rothberg and agonistic memory derived from the political and sociological assumptions of Chantal Mouffe. He collaborates with the Center for Memory Cultures Studies at the Jagiellonian University in Krakow.

HISTORY OF CHANGES		
VERSION	PUBLICATION DATE	CHANGE
1.0	01.04.2022	Initial version (new MFF).