



REVALUING THEATRICAL HERITAGE: CHALLENGES AND OPPORTUNITIES

An international conference held by the
Vrije Universiteit Brussel and **Universiteit Gent**
in association with **Artesis Hogeschool**
and with support from **FWO-Vlaanderen**

Schouwburg Kortrijk (Belgium)
22-23 January 2013

Despite eye-opening discoveries, exhibitions and performances, many valuable holdings of theatrical heritage continue to linger in oblivion. A stunning exemplar is the recently unearthed 'Dubosq collection' at the Cultuurcentrum Kortrijk: a near-complete ensemble of drops, flats and props from the Belle Époque. How do such time capsules affect our understanding and appreciation of historical staging practices? Under which conditions should these vulnerable, excessively rare artifacts be preserved and manipulated? And which challenges and opportunities arise from their reuse on the modern stage?

REVALUING THEATRICAL HERITAGE aims to address these and related issues from a broader perspective. Scholars, performers, directors, conservators and administrators will share experiences and results of recent projects and work in progress. There will be sessions dedicated to novel methods, historically informed productions of opera, archives, endangered and restored architecture, scenography, and puppetry.

Conference languages: English and French.

More info: e-mail Prof. Bruno Forment
(bruno.forment@vub.ac.be)

*This conference will host the modern world premiere of
Johann Christian Bach's **ARTASERSE (1760)** performed
by the Antwerp Conservatoire in authentic Comédie-
française scenery (1913) restored by the Royal Academy
of Fine Arts, Antwerp.*

PROVISIONAL PROGRAM (as of October 4, 2012)

Tuesday, 22 January – Schouwburg

8.30 - 9.00 am Registration

9.00 **Opening addresses** *Arena Theater*
Christel Stalpaert (organizer, UGent)

Bruno Forment (organizer, UGent): “Where did it all go? A tale of loss and hope”

9.30 - 12.00 **Session 1: In light of theatrical fact** *Arena Theater*
Chair: Christel Stalpaert

John A. Rice (Akademie für Mozart-Forschung, A): “Operatic pyrotechnics in the eighteenth century”

Timothy De Paepe (Universiteit Antwerpen, B): “Visualizing the theatrical past: computer modeling and the virtual reconstruction of lost theaters”

Jed Wentz (Conservatorium Amsterdam, NL): “With waving arms and wavering voice: three heroic speeches and their nineteenth-century annotations”

Nick Hunt (Bruford College, UK): “*Playability*: a reinvention of contemporary lighting practice drawing on Fred Bentham’s nineteen-thirties Light Console”

12.00 - 14.00 Lunch break

14.00 - 16.30 **Session 2: (Re)staging the operatic past** *Arena Theater*
Chair: Bruno Forment

Christine Fischer (Schola Cantorum Basiliensis, CH): “Francesca Caccini, *La liberazione di Ruggiero dall’isola d’Alcina* (Florence 1625): *affect* and concepts of space in performance by the opera class of the Schola Cantorum Basiliensis”

Sigrid T’Hooft (freelance director and choreographer / Hochschule für Theater und Musik Leipzig, D): “Historical Performance Practice (HIP) on the contemporary stage: ten years of experience on modern and historical stages, a *status questionis*”

Jiří Bláha (freelance conservator and art historian / Baroque Theatre Foundation of Český Krumlov Castle / PERSPECTIV – Association of Historic Theatres in Europe, CZ): “Český Krumlov and Litomyšl: 18th-century scenery on 18th-century stages”

Rémy Campos (Haute École de Musique de Genève / Centre de Musique Baroque de Versailles, CH/F) & Aurélien Poidevin (Haute École de Musique de Genève / Université de Rouen, CH/F): “De l’archive à la scène: à propos de la reconstitution historique d’un fragment d’opéra de Wagner”

- 16.30 - 17.15 Coffee break *Foyer*
- 17.15 - 18.00 **Keynote address** by Michael Burden (Professor of Opera Studies and Dean of New College, University of Oxford; Director of the New Chamber Opera, UK): title to be announced – followed by discussion
- 18.00 - 20.00 Dinner break
- 19.30 Introductory lecture to the opera *Foyer*
- 20.00 **Opera performance: the modern world premiere of Johann Christian Bach's *Artaserse* (1760) staged in Albert Dubosq's *Palais romain* (1913)** *Schouwburg*
- Production by the Artesis Hogeschool:
 6 soloists & Early Music orchestra of the Vlaams Muziekconservatorium Antwerpen
 conducted by Ewald Demeyere
 Stage director: Anne Guersande Ledoux
 Restoration of the stage set: Royal Academy of Fine Arts, Antwerp
 Critical edition: Vinciane Baudhuin, Ewald Demeyere & Bruno Forment

Wednesday, 23 January – Muziekcentrum Track

- 9.00 - 9.30 Registration *Reception hall*
- 9.30 - 12.00 **Session 4 (parallel with session 5): *Artaserse* then and now**
 Chair and moderator: Bruno Forment
- Margaret Butler (University of Florida, USA): “Unfortunate *Artaserse*: Producing J.C. Bach's Opera in Turin, 1760”
- Round table with Margaret Butler, Griet Blanckaert (restorer of the stage set, Koninklijke Academie voor Schone Kunsten, B), Ewald Demeyere (conductor and editor of the score, Artesis Hogeschool, B), and Anne-Guersande Ledoux (director)
- 9.30 - 12.00 **Session 5 (parallel with session 4): From performance to archive**
 Chair: Christel Stalpaert (UGent)
- Riemer R. Knoop (AHK Reinwardt Academie, NL): “Assessing the collections of the Netherlands Theater Institute”

Thomas Crombez (Universiteit Antwerpen, B): “History is made of paper: revaluing historical theater reviews”

Bart Magnus (Vlaams Theaterinstituut, B): “Toneelstof: a dynamic online platform for discursive performing arts history”

Patrick Primavesi (Universität Leipzig, D): “Politics of tradition: revaluing the GDR Dance Archive in Leipzig”

11.30 - 14.00 Lunch break

Guided tour of Kortrijk’s historical center

14.00 - 16.30 **Session 5 (parallel with session 6): Theater architecture in good and bad days**

Chair: Chris Van Goethem (Rits, B)

Frank Peeters (Universiteit Antwerpen, B): “*O tempora, O mores*. Neglect and destruction of Antwerp theater architecture in the Golden Sixties.”

Jerome Maeckelbergh (OISTAT, B): “The ‘Bourla’ case in Antwerp: a completely functioning machinery from 1830 on the brink of dismantlement?”

Maryse Lavrard (Communauté d’agglomération du Pays Châtelleraudais, F) : “Histoire de la restauration de l’ancien théâtre à l’italienne de Châtellerault”

Iain Mackintosh & David Wilmore (*Theatresearch*, UK): “James Winston – *The Theatric Tourist* back on the road”

14.00 - 16.30 **Session 6 (parallel with session 5): Puppetry in motion**

Chair t.b.a.

Staf Vos (Het Firmament, B): “Puppetry in motion: in search of good practices to safeguard intangible heritage”

Geert Souvereyns & Inge Geysen (Bruggemuseum, B): “Puppet theater *Den Uyl* (Bruges): from museum storage to the stage”

16.30 - 17.00 Coffee break

17.00 - 18.00 **Closing discussion**

19.00 **Farewell dinner**

Parkhotel

REGISTRATION FORM

To be returned, either by e-mail to Bruno.Forment@vub.ac.be, or by ordinary mail to Revaluing Theatrical Heritage, p.a. Deken Degryselaan 26, 8500 Kortrijk, Belgium

Information for the name tag

Full Name _____

Affiliation _____

Contact details

Address _____

City _____ State/province _____

ZIP / postal _____ Country _____

Telephone _____ E-mail _____

My e-mail address may appear in the list of delegates: yes / no

0 confirms his/her attendance to the conference (the registration fee includes full program with abstracts and coffee breaks, and is payable in cash to the registration desk)

Both days: **€ 20,00**

Single day, 22 / 23 January: **€ 12,00**

0 shall attend the farewell dinner at Parkhotel: **€ 55,00** (appétitif with amuses-gueulles, starter, main course, dessert and coffee, wines and water included; payable at the restaurant)
vegetarian: yes / no

0 tickets for *Artasense* are € 19,30 and can be reserved via cultuurwinkel@kortrijk.be

Signature

Date