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1

To Franck and Amália: my family and my home.

Geoscenography

Scenography from the milieu of development-forced displacement and resettlement

'Some concepts must be indicated by an extraordinary and sometimes even barbarous or shocking word, whereas others make do with an ordinary, everyday word (…) Some concepts call for archaisms, and others for neologisms, shot through with almost crazy etymological exercises. (…) In each case there must be a strange necessity for these words and for their choice.'

(Gilles Deleuze and Felix Guattari 1994)

Acknowledgments

6

all. Without you, I would not have reached these emancipating routes of knowledge, insight and freedom. Thank you both for being my family.

The past seven years, researching and learning from the milieu of development-forced displacement and resettlement were marked by displacements and resettlements of many kinds that were institutional, educational, professional and also deeply personal. Finding stability on moving ground was perhaps one of the most difficult things I have had to deal with, but it also provided me with lived understanding of the invaluable lesson that the only stable thing in life is movement. In order to keep one's balance, one needs to move forward. This simple and powerful learning found its greatest expression in the acts of walking and writing. One sentence after the other, I was able to foresee the intersecting and overlapping routes of thought. Ending is only the beginning of something else. Therefore, I shall continue walking.

Table of Contents

List of figures

Note: All photographs were taken by the author, except where otherwise noted.

1. MAS class wandering through the ruins of a Nubian village affected by the reservoir of the Aswan High dam. Egypt 2009.
2. MAS class wandering through the ruins of a Nubian village affected by the reservoir of the Aswan High dam. Egypt 2009.
3. Diorama at the Nubia Museum reproducing the past lives and practices of a Nubian village. Egypt 2009.
4. Niki's shadow looking at the Dioramas in the Nubia Museum. Egypt 2009.
5. Visiting the Aswan High Dam, Egypt 2009.
6. 'Protest Performance' Young Kayapó Indian threatening the Eletronorte president, Altamira 1989. © Paulo Jares/Interfoto
7. 'Protest Performance' *Stop Belo Monte* Amazon Watch protesting against the Belo Monte dam. Belo Monte 2012. © Atossa Soltani
8. 'Transitional Ritual' Religious procession from old Luz to the new Luz 2002. © Clara Saraiva
9. 'Spectatorship of disbelief' screenshots from the documentary film *Up the Yangtze* showing the Water rising in Hubei, Three Gorges, China 2007. © Yung Chuan
10. 'Spectatorship of disbelief' Salvage of the Abu Simbel temple UNESCO, Aswan, Egypt 1960.
11. Mediano church tower. Screen capture from the documentary film *Mediano, la memoria ahogada*. Mediano, Spain 2010.
12. 'Memory Performance' The displaced community of Mediano gathered around the church tower to hear the sound of the bell. Screen capture from the documentary film *Mediano, la memoria ahogada*. Mediano, Spain 2010.
13. Margarida Vilas Boas and myself paddling on the Guadiana River Turaventur's *Guadiana: Last glance before the Alqueva.* Alqueva 1998. © Clara Conceição
14. Treetops emerging from the water, Alqueva 2011
15. Taking the wrong road to the village of Luz, Alqueva 2011
16. The new village of Luz, Alqueva 2011
17. Roof Terrace at Monte do Caneiro, Alqueva 2011
18. Display of agricultural tools at Monte do Caneiro, Alqueva 2011.
19. Private museum at Monte do Caneiro, Alqueva 2011.
20. The memory room inside the Luz Museum, Alqueva 2011.
21. Conversation at the memory table inside Luz Museum, Alqueva 2011.
22. The memory table inside Luz Museum, Alqueva 2014.
23. Emplacement of the Lousa Castle, Alqueva 2011.
24. Diving into the Lousa Castle, Alqueva 2011.
25. Engineers finishing the protective coat for the Lousa castle before its submersion, Alqueva 2002.
26. Submersion of the Lousa Castle. Photo taken from the Luz Museum Catalog, Alqueva 2002.
27. Recording the last moments of Vilarinho, Vilarinho 1971. © Manuel de Azevedo Antunes
28. A group of men transporting the crucifix from Vilarinho da Furna to Campo do Gerês. Vilarinho 1971. © Antonio Campos
29. Ethnographic museum of Vilarinho da Furna, built with the stones of two private houses from Vilarinho da Furna, Campo do Gerês 2012.
30. Reproduction of a traditional kitchen inside the ethnographic museum of Vilarinho da Furna, Campo do Gerês 2012.
31. Patroness saint festivities. Former residents of Vilarinho da Furna meeting and greeting, Campo do Gerês 2012.

32. Patroness saint festivities. Before the procession. Gathering in front of the chapel edifice brought from Vilarinho da Furna to Campo do Gerês, Campo do Gerês 2012.
33. Patroness saint festivities. Procession, Campo do Gerês 2012.
34. Patroness saint festivities. End of the ceremony, Campo do Gerês 2012.
35. Afurna's Private Property, Vilarinho da Furna 2012.
36. Remains of the village of Vilarinho da Furna, Vilarinho da Furna 2012.
37. Picnic area overlooking the ruins, Vilarinho da Furna 2012.
38. Walking through the ruins, Vilarinho da Furna 2012.
39. Group of young people visiting the remains of the village, Vilarinho da Furna 2012.
40. Armelle Faure and Michèle Gatiniol at the site of Vie, Port Dieu 2013.
41. Armelle Faure on the belvedere of the Aigle dam, Soursac 2013.
42. Celebrating Saint Mary Magdalene in memoriam of Nauzenac. The procession towards the reservoir, Lamirande Haute 2013.
43. The site of Nauzenac in the Dordogne Valley, Lamirande Haute, 2013.
44. Celebrating Saint Mary Magdalene in memoriam of Nauzenac. Crowd presenting the statue to the reservoir, Lamirande Haute 2013.
45. Celebrating Saint Mary Magdalene in memoriam of Nauzenac. The mass in the chapel overlooking the reservoir, Lamirande Haute 2013
46. Celebrating Saint Mary Magdalene in memoriam of Nauzenac. The picnic, Lamirande Haute 2013.
47. Ginette Aubert's painting *Le village émeraude* (Aubert 2005a), Mauriac 2014.
48. Ginette Aubert's painting *La mémoire effilochée* (Aubert 2007b), Mauriac 2014.
49. Ginette Aubert's Venus statuette, Mauriac 2014.
50. Ginette Aubert's collection of small debris, 2014.
51. Michèle Gatiniol's albums, Port-Dieu 2014.
52. Michèle Gatiniol's photographs of the Mialet bridge, Port-Dieu 2014.
53. Michèle Gatiniol's photographs of the Mialet train station, Port-Dieu 2014.
54. Michèle Gatiniol's photographs of the valley, Port-Dieu 2014.
55. Michèle Gatiniol's lyrics of her waltz *La Vallée*, Port-Dieu 2014.
56. Manchester, a neighborhood in transition, Manchester, Charleville Mezières 2013.
57. Entrance to the *Apartment-s*. Building soon to be demolished. Rue Robert Bruxelles, Manchester, Charleville Mezières 2013.
58. Entrance corridor of the *Apartment-s* photography exhibition of Thierry Chantegret, Manchester, Charleville Mezières 2013.
59. Installation *The Memory Tree* by Yoann Gallard in the *Apartment-s*, Manchester, Charleville Mezières 2013.
60. Details of walls in the *Apartment-s*, Manchester, Charleville Mezières 2013.
61. The workshop room in the *Apartment-s*, Manchester, Charleville Mezières 2013.
62. The construction room in the *Apartment-s*, Manchester, Charleville Mezières 2013.
63. Manchester residents in the *Apartment-s*, Manchester, Charleville Mezières 2013.
64. Entrance of the Grand Barillon, *Nuit Blanche*, Manchester, Charleville Mezières 2014.
65. Exhibition of the *Portraits*, a collaboration between the Manchester residents and artist Jean Michel Hannecart, *Nuit Blanche*, Manchester, Charleville Mezières2014
66. Exhibition of the Manchester Experience, a collaboration between the Manchester schools and artist Julie Linquette, *Nuit Blanche*, Manchester, Charleville Mezières 2014
67. Festive atmosphere, *Nuit Blanche*, Manchester, Charleville Mezières 2014.
68. Liliane Maillet, president of the resident's union, official speech, *Nuit Blanche*, Manchester, Charleville Mezières 2014.
69. Projection of the residents on the Grand Barillon, *Nuit Blanche*, Manchester, Charleville Mezières 2014.
70. *Kolektif Alambik's* projections on the Grand Barillon *Nuit Blanche*, Manchester, Charleville Mezières 2014.
71. Resident of the Grand Barillon at her window and refusing to participate in the festivities, *Nuit Blanche*, Manchester, Charleville Mezières 2014.

Appendix

Introduction

This doctoral thesis is a stepping-stone in my trajectory as an artist researcher that has taken me from scenography to geoscenography. I invite the reader to follow a journey of intersecting directions and overlapping fields of academic inquiry across theatre, scenography, performance studies, anthropology and philosophy, where the tone ranges from personal reflections and interventions to academic convention.

In geoscenography, the prefix 'geo' comes out of a necessity to reformulate my scenography practice and scholarly research outside of the theatre, in a chosen milieu. Expanding scenography outside of its theatre context reflects a personal pursuit - combining artistic practice, conceptual thinking and critical analysis - that seeks to disturb ontological certitudes and provoke a discussion on the possibility of a geoscenography: a scenography from the 'milieu.' The deleuzo-guattarian term 'milieu' renames the ethnographic fieldwork, commonly addressed in the social sciences, to become the terrain for empirical research and artistic practice in geoscenography. Scenography from the milieu suggests an immanentist attitude towards the practice and research of scenography. It implies that the various forces at play in the milieu are co-creative instead of being subjected to a specified perspective from the outside.

Development-forced displacement and resettlement is the milieu from which I have chosen to operate as an artist researcher for the present dissertation. DFDR involves the planned and irreversible destruction of whatever is considered home, the forced displacement and the resettlement of its dwellers. The spatial complexities at stake in DFDR, which are at once political, social, cultural and ecological, were challenging as to re-imagine an approach and create a theoretical frame that would make sense of scenography in the circumstances of DFDR. By locating my research in the milieu of development forced displacement and resettlement, I deliberately assigned to scenography a social and political engagement. My research questions became a scenographic questioning that implied a personal commitment and a singular perspective on scenography.

How might scenography bring a new perspective to the performance processes in the spatial complexity of DFDR? And also, how can the observation and analysis of such performance processes in the context of DFDR nourish my own practice and expand it to new forms of scenography?

The research topic suggested an exploratory enquiry of scenography as a spatial and embodied practice. The milieu in which it was circumscribed acknowledged the field research of DFDR commonly addressed in anthropology. Therefore, it was essential to investigate scenography through the prism of performance studies, which has been connecting dots between performance and anthropology since the 1960's. The theoretical discussion between performance studies and the field study of DFDR allowed me to problematize a taxonomy consisting of four performance processes matching the chronology of events in DFDR, namely 'protest performances' during the pre-construction phase – the time preceding the construction of the planned infrastructure; 'transitional rituals' during the displacement phase – when the dwellers are moving out of their houses to resettle elsewhere; 'spectatorship of disbelief' during the construction phase – the time of the construction of the infrastructure; 'reconciling practices' and/or 'memory performances' during and after the resettlement phase – the time that begins once the displaced dwellers have resettled.

The project to investigate scenography from the perspective of such performance processes required that I, as a scenographer committed to the spatial and the embodied, travelled to places affected by DFDR to verify the initial assumptions, inform the research and carve a deeper reflection. In order to observe the chronology of events in DFDR, I chose four examples representing different phases in the DFDR process. These four examples were situated in France and Portugal and therefore accessible for travel. I travelled to Manchester in Charleville Mézières, northern France during the urban renewal phase and before the displacement of the community. I visited the new village of Luz in Southern Portugal nine years after the resettlement of the community. I met the community of Vilarinho da Furna in northern Portugal forty-one years after the submersion of their village due to the construction of a water-dam. And I have travelled to the Dordogne valley in France

seventy years after the last forced displacements occurred following the construction of the Bort-les-Orgues dam.

In order to observe the potentials of performance and scenography in the context of DFDR, I also chose a fifth example. Mapa Teatro is an artists' laboratory based in Bogotá, Colombia, that has spent five years creating collaborative and site-specific performance projects dealing with the DFDR of the Barrio Santa Inés in the city of Bogotá. In October 2013, I attended Mapa Teatro's masterclass in Vincennes near Paris. For eight days, I experimented with their poetics of affect and their artistic methodology combining world myths and personal mythologies, which I believe has grown out of their singular experience of the DFDR of the Barrio Santa Inés.

These five examples reflect the heterogeneity of performance processes in DFDR and allowed me to observe different typologies of scenography from the perspective of a social centre in Manchester, a museum of memory in Luz, an association of former inhabitants in Vilarinho da Furna, an anthropologist's fieldwork in the Dordogne valley, and an artists' laboratory offering a masterclass in Vincennes. My time in the field was arranged to match events, festivities and other performance processes relevant in the milieu of DFDR and relevant for the research in scenography.

Travelling to places and meeting with communities affected by DFDR revealed an unexpected and yet determinant shift in my research. At that point, only Deleuze and Guattari's 'geophilosophy' allowed me to stretch a sieve over the chaos. I have found in Deleuze and Guattari's declension of the word territory into the concepts of 'territorialization', 'deterritorialization', and 'reterritorialization,' a profound resonance with the notions of belonging, dispossession, and relocation in the context of DFDR. Not only has the revolving concept of 'deterritorialization and reterritorialization' allowed me to make sense of the complex negotiations at stake in DFDR, it has also encouraged me to reject symptomatic romanticism and sentimentalist nostalgia of lost places in order to concentrate on performance processes that were actively, creatively and politically engaged in a transformative process of place and territory. From the perspective of a 'minor' scenography, my aim was to observe whether singular performance processes in the context of DFDR

would be able to trigger a vital political force and subvert the production system strategies of development imposing displacement and resettlement. As the result of a fortunate failure to circumscribe my work in the recognized domains of 'site specific', 'socially engaged', ethnographic and other performing ethnography practices, my fieldwork in five milieus affected by DFDR has gradually refined the object of research as 'scenographic operations (or tactics) of deterritorialization and reterritorialization.'

In the aftermath of not verifying the initial research assumption, the main objective of the dissertation became to re-define the object of my research in DFDR as 'scenographic operations (or tactics) of deterritorialization and reterritorialization' and to refine my practice as a 'geoscenography' or a scenography from the milieu. In this dissertation, academic research and artistic practice nurture each other in a movement towards other scenographic becomings. This state of becoming also presupposes that I have accepted to deterritorialize and reterritorialize my own practice and knowledge, and that I have accepted to learn from the unexpected and to remain open to differentiation. For the artist, the production of difference also means to deterritorialize and reterritorialize his/her own practice. The artist must allow him/herself to be affected, to be deterritorialized, and reterritorialized over and over again.

This dissertation is structured in three parts, eight chapters and four attempted geoscenographies, marking progressive steps in different modes of research: theoretical, empirical and artistic. Together, they form a coherent body of text informed by theory, experience and practice.

Part 1, composed of three chapters, sets up the transdisciplinary theoretical background of the research. Discussions on scenography, anthropology and philosophy intertwined with personal reflections, set off the movement from scenography to geoscenography towards other scenographic becomings.

Chapter 1 provides an overview of my scenography research and practice in and outside of the theatre edifice. After going through theatre practices and theories on

performance, theatre and scenography, I propose to observe scenography from the perspective of spatial theories in order to establish the grounds of a critical scenography. The chapter ends with a scenography toolbox where I lay out the design strategies of the critical scenographer.

Chapter 2 offers a theoretical confrontation between scenography, performance, anthropology and the field study of DFDR. On the first hand, the points of contact between scenography, performance and anthropology are observed from the historical perspective of performance studies, through the writings of Richard Schechner and Victor Turner. On a second hand, these points of contact are observed in different transdisciplinary practices defined as 'performance ethnography,' 'ethnodramaturgy,' 'community-based' and 'site-specific' performance that expand the horizon of scenography. The chapter continues by drawing the contours of DFDR as a field research commonly addressed in Anthropology. After exposing the spatial complexities at stake in DFDR, I introduce my research intention to identify performance processes in the context of DFDR and to find relevance for scenography in DFDR.

Chapter 3 unveils the pivotal concept of geoscenography as an umbrella term that guides my academic research, fuels my empirical methodology and inspires my practice as an artist. The concept of geoscenography redefines the fieldwork methodology as a scenography form the milieu of DFDR. The dense and complex issues at stake in DFDR from the perspective of scenography have gained a substantial perspective through Deleuze and Guattari's geophilosophy (Deleuze & Guattari 1994) with a particular focus on the revolving concept of 'deterritorialization and reterritorialization' (ibid; Deleuze & Guattari 1987) and the concept of 'minoration' (Deleuze & Guattari 1986; Deleuze 1997). Not only does 'geophilosophy' reconfigure my creative process with the neologism geoscenography, it also leads me to identify the vital political force of some performance processes in the context of DFDR and recognize them as 'scenographic operations (or tactics) of deterritorialization and reterritorialization.' Geophilosophy has enlightened my research in terms of conceptual thinking, empirical creativity and methodologies from the milieu.

Part 2, composed of five chapters, is dedicated to the empirical research of the geoscenographer operating from the milieu of DFDR. In order to constitute the milieu of my empirical research, I have moved away from the desk, travelled to four different places affected by DFDR and participated in a performance workshop conducted by Mapa Teatro's founding member Rolf Abderhalden Cortés. From the perspective of geoscenography, I propose to single out what I have identified as 'scenographic operations of deterritorialization and reterritorialization.' The five examples I have observed do not reflect a quantitative research with scientific surveys, but rather a qualitative insight on the performance processes in the context of DFDR from the perspective of geoscenography. Nevertheless, a significant contextualization of each DFDR process seems essential to manifest the diversity and the singularity of the spatial complexities at stake each time.

Chapter 4 exposes the DFDR process of the village of Luz, in the Alentejo region, southern Portugal. Luz was submerged due to the construction of the Alqueva dam in 2002. The particularity of this DFDR process lies in the construction of an identical twin village named New Luz, two kilometres away from the location of the original village; and also in the edification of a museum of memory. My travels to the Alqueva were marked by different experiences along the years: the old village, the new village and the surrounding landscapes. When I visited the new village, I gave specific attention to the experience of a new fabricated village in relation to the old. I also examined the architecture and the program of activities of the Luz Museum with particular emphasis on its participatory performance processes.

Chapter 5 exposes the DFDR process of the village of Vilarinho da Furna in the Gerês region, northern Portugal. Before its submersion in 1971, due to the construction of the Vilarinho dam, ethnographer Jorge Dias had pointed out the unique communitarian organization of Vilarinho da Furna. The chapter exposes the particularly complex expropriation process, which resulted in the creation of Afurna, an association of the former inhabitants of Vilarinho da Furna who have fought for the recognition of their rights and resisted against oblivion. My travel to the Afurna territory was scheduled such that I could participate in a yearly congregation of the former inhabitants of Vilarinho for the festivities of their Patroness Saint. This travel

20

was also the occasion to discover Afurna's territory and to make sense of other performance processes from the perspective of geoscenography, such as sharing a picnic with the ghosts and walking through ruins.

Chapter 6 exposes the DFDR process of the Dordogne valley where five water dams were built between 1932 and 1957, submerging villages, hamlets and farms. It refers to the work of Anthropologist Armelle Faure and her oral archive *The Dordogne River and Dams Project: 100 Witnesses Speak* (Armelle Faure 2011-2015). My travels to the Dordogne Valley were scheduled to allow me to accompany Armelle Faure on her ethnographic fieldwork as she was completing her oral archive; to attend the festivities of Saint Mary Magdalene, the former patroness saint of the submerged village of Nauzenac; to meet and interview Michèle Gatiniol and Ginette Aubert; and to document and analyse their performance processes as scenographic operations of deterritorialization and reterritorialization.

Chapter 7 exposes the DFDR process of the Manchester neighborhood due to the urban renewal of the city of Charleville Mezières in 2004. Manchester is situated in the outskirts of the city of Charleville Mezière in Northern France. It is a neighborhood with a bad reputation where the social centre plays a decisive role for the cohesion of the community especially since the deindustrialization policies of the 1990s. I travelled to Manchester to attend three events organized by the Manchester Social Centre as part of the project *Memories of a Neighborhood to come* that was created to accompany the residents in their DFDR process. In 2013 and 2014, I attended the official and the unofficial opening of the exhibition and community space the *Apartment-s* and the grand event of the *Nuit Blanche* that took place in front of the iconic building of the Grand Barillon before its scheduled destruction in the winter of 2015.

Chapter 8 recounts Mapa Teatro's performance-based project *C'úndua* that took place between 2001 and 2005 during the DFDR process of the Barrio Santa Inés, also known as El Cartucho, in Bogota, Colombia. The chapter briefly exposes the circumstances of El Cartucho's DFDR process. It enumerates Mapa Teatro's performance and site-specific projects with the displaced community of the Barrio

Santa Inés, and investigates how the artists' laboratory remapped their own dramaturgies out of the ruins of this neighborhood. During the four years of their project with the displaced residents of El Cartucho, Mapa Teatro developed a particular collaborative process based on myth and personal mythologies. My empirical research is dedicated to the participation of an eight days intensive course conducted by Rolf Abderhalden from Mapa Teatro. *Personal mythologies and myths of the world* took place at the Research Association of the actor's traditions (ARTA) in Vincennes, France in 2013. This experience resorts to performance ethnography in the sense that I immersed myself in Mapa Teatro's working techniques as a performer in order to discover, learn and embody the performance tools that Mapa Teatro had developed during the *C'úndua* project. This chapter also marks a turning point in the doctoral thesis, and facilitates a transition between the empirical research and the artistic practice.

Part 3 is dedicated to the creative processes that have accompanied, questioned, and/or sustained the theoretical and the empirical research on geoscenography from the milieu of DFDR. The four attempted geoscenographies *Tracing displacement*, *Boutès*, *Mapping the intangibilities of place*, and *From Nauzenac to Ubaye* are presented as four burgeoning attempts at defining geoscenography as a scenography from the milieu. By milieu, I mean the social, political, cultural and ecological singularity of a phenomenon, that is not restricted to a defined place, site or locale but that is rather inscribed in perpetual becoming, in the movement of deterritorilization to reterritorialization.

PART 1. FROM SCENOGRAPHY TO GEOSCENOGRAPHY

This first part reveals the processual nature of the research and sets the transdisciplinary theoretical parameters to explore scenography from the milieu of DFDR. The voluntary displacement of the discipline out of the theatre into the milieu of DFDR is meant to unsettle prior artistic practices and unleash expanded forms of scenography. The first chapter contemplates contemporary scenography from theoretical and empirical perspectives. The second chapter starts by exploring theoretical and experimental intersections between anthropology and scenography in performance studies. It continues by drawing the contours of DFDR as a field study commonly addressed in Anthropology and questions the relevance for scenography in the complex performance processes of the field. The third and last chapter inaugurates the idea of a geoscenography based on Deleuze and Guattari's 'geophilosophy' (Deleuze and Guattari, 1994) and proposes to consider scenography from the milieu of DFDR.

Chapter 1: From scenography to critical scenography

This chapter draws the contours of scenography in- and outside of the theatre from theoretical and empirical perspectives. After confronting theatre practices with theories on contemporary performance, theatre and scenography, I propose to observe scenography from the perspective of spatial theories and to establish the fundamentals of a critical scenography. The chapter ends with the laying out of a scenography toolbox for the critical scenographer operating inside and outside of the theatre edifice.

1.1 Theatre practices and discourses

Between 1996 and 1999, I was training to become a professional actor at the Atelier d'Expression Théâtrale Radka Riaskova and completing a Bachelor of Arts in theatre studies at the Sorbonne Nouvelle in Paris. Since the very beginning of my studies as an actor and as an academic I was required to observe actively, analytically and critically theatre performances as much as the so-called presentation of selves in everyday life (Goffman 1959). Sitting in the dark attending theatre plays or in open public spaces observing performances of the everyday developed my aptitude to look, interpret, analyse and deconstruct performative gestures in live productions as much as in the everyday. In fact, these years were my school of the gaze. I was actively engaged in identifying performativity on the theatre stage and the theatricality of the everyday. Josette Féral (Féral 2011) describes the term theatricality as a process that results from a deliberate willingness to transform things in any circumstance including the everyday life. It presupposes a viewer operating a series of splits between reality and fiction. In a more semiologic approach, Erika Fischer Lichte identifies theatricality as a complex process of signs.

> Theatricality may be defined as a particular mode of using signs or as a particular kind of semiotic process in which particular signs (human beings and objects of their environment) are employed as signs of signs - by their producers, or their recipients. Thus a shift of the dominance within the semiotic functions determines when theatricality appears. When the semiotic function of using signs as signs of signs in a behavioural, situational or communication process is perceived and received as dominant, the

behavioural, situational or communication process may be regarded as theatrical.

<div align="right">(Fischer Lichte 1995)</div>

At the time of my BA at the Sorbonne Nouvelle between 1996 and 1999, the theories on semiotics applied to theatre were very influential in Paris. As Patrice Pavis suggested (Pavis 1982), the semiology of theatre was a method and an attitude towards performance rather than a discipline in its own. With it, the live performance became as important as the dramatic text and all the elements present on stage were subject to the spectator's analytical eye and interpretation. The 'mise en scène' was the primary element of study and all its ingredients (text, objects, scenery, costumes, physical movement, elocution, lighting, sound and so forth) gained significance and resonance with the history, aesthetics, poetics and dramaturgy of theatre.

> The semiotic approach can be seen now as an academic response to a form of theatre in which the director, aided by the scenographer, replaced the author as the principal creative artist.
>
> <div align="right">(Wiles 2003: 11)</div>

As an undergraduate student in Paris in the late 1990's, the 'mise en scène' as the authorship of the performance was the principal object of the academic work and the idea of the scenographer as a co-creator of the performance was current. Gilone Brun's scenography class taught me that the artistic process of a theatre designer was to create a tension between text and all other elements of performance - actors, space, lighting, sound and costume - for a common scenic writing. By the graduation year of my BA in theatre studies and the completion of my acting training, I had decided to become a theatre designer. One year later, I graduated from the Royal Academy of Dramatic Arts (RADA) in London as a costume designer. The RADA training consisted in participating in the Academy's productions as training professionals. By the end of my three terms I had participated in over 25 theatre productions making my way from dresser, to wardrobe assistant, to costume maker and designer. I had collaborated with all members of staff in different theatre productions. I had also attentively observed the multiple crafts of theatre in the making. My professional life

in the theatre began in 2000 as a designer assistant to scenographer Noëlle Ginefri for Irina Brook's production *Juliette et Roméo* (Shakespeare and Brook 2000) that was created and produced at the Théâtre de Vidy in Lausanne Switzerland. Ginefri taught me to consider the potentials of space and how a creative process might emerge from the geometry of the theatrical space. She taught me to sit in empty theatres, observe and listen. Since the year 2000, I have had the privilege to work as a scenographer and assistant scenographer in Portugal, Switzerland and France with artists such as António Lagarto, Maria Emília Correia, Ana Luisa Guimarães, Luis Madureira, Jeff Cohen, Tiago Guedes, Jacques Martial, Colette Alexis, and Klaus Grünberg to name a few. These artistic and human encounters have all nourished my becoming scenographer. Through the years I have also forged rituals of creation: Read the text. Map the geographic references, the time lapses, and the character's actions. Dig out valuable scenographic clues (musicality, narrative, geography…) Feed an insatiable curiosity of how, where and why people do things. Visit the performance space. Sit still. Observe and listen. Research the dramaturgy and the iconography. Draw sketches. Meet the artistic team. Produce a 1:20 model faithful to the performance space. Discuss model with the director and artistic team. Refine model. Meet the theater technical staff and builders, painters, prop makers. Assist and participate in the rehearsals. Pay attention during rehearsals to the performers' evolution. Allow small changes in the set to adapt to the performers' needs. Refine the set with props and last paintings. Refine the atmospheric aspects with light and sound. Collaborate with the entire artistic team as a means to empower creativity.

When it comes to theatre practices, the terms of theatre designer, performance designer and scenographer can designate different artistic intentions. For instance, Pamela Howard considers herself a scenographer rather than a theatre designer. She describes herself as a 'visual detective looking for clues to pick up that eventually will give a surprising solution to the whole mystery of how to do the play' (Howard 2009: 33). In her practice of scenography, Howard has developed a transdisciplinary artistic process that expands to the domains of sociology, history, anthropology and archaeology.

The scenographer is by nature a cultural magpie, delighting in the search for the ephemera of history and sociology. The variety of work that presents itself is part of the fascination of the subject, and satisfies an inherent and insatiable curiosity that wants to know not only the great events of history but also the precise details of how people lived, ate, dressed, washed and earned their livelihood.

(Howard 2009: 63)

Dorita Hannah prefers the term 'performance design'(D. Hannah and Harsløf 2008) because it insists on the dynamic role design plays on the stage, orchestrating the visual and sensory environment of performance. Design must be understood as a dynamic process in which the designer replaces 'the static principle of the autonomous art object with the dynamic principle of embodied spatio-temporal event.' (D. Hannah and Harsløf 2008: 13) The particularities of devising as a working model for theatre and performance enhances this dynamic principle. The fact of working concomitantly and collaboratively in a non-hierarchical manner across different fields (stage directing, stage design, performance, light and sound design, etc…) contributes to the polyphonic aspect of a performance as an embodied spatio-temporal event. For stage director and composer Heiner Goebbels scenography is 'Polyphony – not an hierarchical order – of separated theatre elements' (Heiner Goebbels in Howard 2009: xvi)

I am interested in inventing a theatre where all the means that make up theatre do not just illustrate and duplicate each other but instead all maintain their forces but act together, and where one does not just rely on the conventional hierarchy of means. That means, for example, where a light can be so strong that you suddenly watch the light and forget the text, where a costume speaks its own language or where there is a distance between speaker and text and a tension between music and text.

(Heiner Goebbels in Lehmann 2006: 86)

As the assistant to theatre designer Klaus Grünberg on the production *I Went to the house but did not enter* (Goebbels 2008) produced by the Théâtre de Vidy in Lausanne in 2008, I was able to witness Heiner Goebbels's collective scenic writing

made of separated theatre elements not in hierarchical order. Along their years of collaboration, the team of artistic creators have shaped a specific creative process, which consists of a ten-day workshop that usually takes place six months prior to the beginning of rehearsals. During their long-term collaboration between 1998 and 2008, the Theatre of Vidy and Heiner Goebbels have adjusted these workshops to fit the necessities of a collaborative creative process in which each artistic expression (sound, light, stage, costume) and each artist would be able to find its own freedom of experimentation. Heiner Goebbels's creative process combines high profile production conditions with openness to the experimental and the performative. As such it also resorts to devising.

> The practice of devising has been instrumental in enabling theatre-makers to develop artistically satisfying ways of working by stretching the limits of established practices and reshaping their creative processes.
>
> (Govan et al. 2007: 3)

The collaborative pattern motivates awareness towards each other's work and accentuates the importance of process. Devising also implies being attentive to the semiotics of the existing performance space.

As a scenographer, I am eager to learn form different approaches and discourses dealing with theatre, performance and the performative. In the last decades, the variety of my professional experience combined with the contemporary discourses on postdramatic theatre (Lehmann 2006), site specific performance (Irwin 2009; Irwin and MacDonald 2009b, 2009a; Irwin 2014; M. Pearson 2006, 2010) and scenography (Baugh 2005; Brejzek 2007; Brejzek et al. 2008, 2009, 2010; Brejzek 2011; D. Hannah and Harsløf 2008; J. I. McKinney, Helen 2011) have nourished my understanding of theatre, and my creative process in scenography. Breaking down theatrical conventions of presentation, representation and reception has been a major motivation in western theatre and performance from the beginning of the 20th century up until today. In 2006, Hans Thies-Lehman coined the term postdramatic to name a wide variety of experimental forms of performance and theatre that use, misuse and provoke theatrical conventions

28

Postdramatic is a useful term that embraces a wide range of contemporary performance practice and is generally used to refer to works that have been created from the perceptual elements and materials of theatre and which serve their own artistic purposes, not primarily those of the structuring device of pre-existing dramatic texts.

(Baugh 2005: 212)

For Karen Juers Munby, postdramatic theatre is the logical sequel of the performative turn of the 1960s in North American and European theatre. In her introduction to Lehmann's *Postdramatic Theatre*, she writes:

Post is to be understood neither as an epochal category, nor simply as a chronological 'after' drama, a 'forgetting' of the dramatic 'past', but rather as a rupture and a beyond that continue to entertain relationships with drama and are in many ways an analysis and 'anamnesis' of drama.

(Lehmann and Jürs-Munby 2006: 2)

In *Théorie et pratique du theatre au-delà des limites* (Féral 2011), Josette Féral considers postdramatic theatre as a theatre in which performativity is the principal operating system. Making theatre through the lens of performance has transformed scenography into a scenic writing. To understand the meaning of performative, one must consider performance as an artistic form (performance art) and as a theoretical tool (performance studies). Féral traces the theoretical ground of performance art and performance studies back to the 1980s where she identifies two important writings by Richard Schechner and Andreas Huyssen. In *The End of Humanism* (Schechner 1982), Schechner advocates 'performance' beyond the artistic to all cultural activities and mixes anthropology with inter-culturalism. With this enlarged inclusion of all sorts of cultural activities as performance such as the everyday life, sports, theatre, ritual, etc. Josette Féral identifies a desire, common in the 1980s in the USA, to re-politicize the arts, to re-inscribe them in the everyday, to break the boundaries between the elite and the popular arts. On the other hand, Huyssen, in his book, *After the Great Divide* (Huyssen 1986) puts forward an understanding of performance, inherited from the avant-garde, that privileges artistic experience and creative process

over the production of an art object. Huyssen's understanding of performance art has immensely affected the reception and practice of the arts since the '70s and '80s. Schechner and Huyssen's divergent understandings of performance have created two parallel schools. Schechner's transdisciplinary performance studies are dominant in the Anglo-Saxon countries and Huyssen's theories of performance art are dominant in other European countries (France, Italy, Spain and Portugal). For Josette Féral, postdramatic theatre, is above all a performative theatre inspired by both schools: performance art and performance studies.

> What makes performing arts performative, I imagine the answer would somehow suggest that these arts require the physical presence of trained or skilled human beings whose demonstration of their skill is the performance.
>
> (Carlson 2004: 3)

According to Richard Schechner, performing implies at least three operations:

> 'Being' is existence itself, 'doing' is the activity of all that exists, from quarks to sentient beings to supergalactic strings, and 'showing doing' is performing: pointing to, underlining and displaying doing, which is inherent to the nature of human activity.
>
> (Schechner 1985, 2002)

Performativity invites us to observe 'doing' in Richard Schechner's sense, which in the theatre reverses the order of scenic priorities from representation to presentation. The spectator is not only active in understanding the meaning of existing signs; s/he is witnessing the 'doing' of signs. The performer is not representing a character but is 'doing', accomplishing actions. On the performative stage, there is an interrelation between the performer, the objects, and the scenery in a collective 'doing'. Signs are immanently co-created by the entire artistic team. Scenography as a performative process decomposes theatrical conventions, triggers the spectator's perceptual knowledge and perpetuates a vivid dialogue between the real and the illusion. In *Researching Scenography*, Joslin McKinney and Helen Iball propose that scenography has developed into a field thriving for multiple identities. Contemporary

scenography 'moves away from thinking of design as decoration of the stage and locates scenography as an integral component of performance or as a mode of performance itself.'(McKinney & Iball 2011)

Further in their analysis, they confront scenography with spatial theory and propose that 'spatial thinking embraces the phenomenal and the material dimension of scenography and the multi-sensory nature of the scenographic environment' (ibid).

1.2 Becoming a critical scenographer

> The present epoch will perhaps be above all the epoch of space. We are in the epoch of simultaneity: we are in the epoch of juxtaposition, the epoch of the near and the far, of the side-by-side, of the dispersed. We are at a moment, I believe, when our experience of the world is less that of a long developing through time than that of a network that connects points and intersects with its own skein.
>
> (Foucault 1967)

The postmodern conception of space clearly affects the approach to spatial design in favour of an experiential perspective. Unlike Peter Brook's idea of an *Empty Space* (Brook 1968) as a container of action, the contemporary scenographer should consider space as a process always in action. The year 2007 is a landmark in my practice and understanding of scenography. The Master of Advanced Studies in Scenography directed by Professor Lawrence Wallen at the Zürcher Hochshule der Künste has definitely opened my perspective on scenography as a practice involved with spatial and social issues. This is where I was able to expand my theoretical and practical knowledge of scenography and embark on more adventurous experiments nourished with spatial theory, poetry, philosophy and literature. As stated in a publication from the program:

> Central to our research is the proposition that contemporary scenography functions beyond theatre and is primarily concerned with the design and construction of narrative and transformative spaces. Transdisciplinary strategies for the design and analysis of space are by nature hybrid, refusing singular

classification. With emphasis on process, the performative and the constructed, formerly segregated genres of design/practice reconnect to staged gestures of spatiality. Embracing an extended notion of scenography, we define scenography as the cultural practice and theory of the design of performative spaces in the areas and at the interface of architecture, theatre, exhibition and media.

(Brejzek et al. 2009: 5)

During the two years of the program, I was among 16 students from different cultures and professional backgrounds collaborating on transdisciplinary scenography projects. This meant finding the inner childhood space with Gaston Bachelard (Bachelard and Jolas 1994), designing Jorge Luis Borges' *Library of Babel* (Borges 1998), reading and re-reading Italo Calvino's *Invisible Cities* (Calvino 1997), reflecting on spatial theory with Foucault (Foucault 1967), De Certeau (Certeau 1984), Lefebvre (Lefebvre 2000), Doreen Massey (Massey 1994, 2005), traveling around the globe, visiting different cities, making spatial experiments, discussing ideas, and simply being together as scenography globetrotters. Among these travels, I would like to highlight our stay in the Fekra Cultural Centre in the region of El Shallal near Aswan in Egypt, where we explored the environing Nile coves for a few days. I recall a boat trip where we stopped several times along the shore to step foot on the dry land. I remember seeing for the first time the remains of a village affected by DFDR. This was one of the many Nubian villages affected by the construction of Aswan High dam built in the 1960s. I remember the silent and introspective mood of the class as we wandered through the ruins searching for clues of past lives and practices (fig.1 & 2). A few days after stepping foot on the remains of this village, we visited the Nubia Museum where we saw the dioramas staging and reproducing the past lives and practices in the Nubian valley (fig. 3 & 4). A few days later we visited the Aswan High dam (fig. 5). This experience on the Nile coves remains strongly imprinted on my memory. Traveling in landscapes and stepping foot on places affected by DFDR probably influenced the topic of the present research.

The experiences and projects during these two years have transformed my understanding of the discipline, encouraged me to interrogate my design practice, to

32

intervene in the world around me; and ultimately to become a critical scenographer. The following pages will reflect on that expansion from scenography to critical scenography with a significant focus on space and place theories.

At a conference in 1967, French philosopher Michel Foucault was one of the first to claim the importance of space in the 20th century, succeeding that of time, which dominated the 19th century. A decade after Foucault, Henri Lefebvre expressed a similar view with regard to space but mainly focusing on the social. Lefebvre and Doreen Massey alike are critical towards their contemporary epoch and the capitalist structure that induces great development projects, but they also both foresee the possibility of spatial and social transformation. This capacity for transformation is precisely where scenography comes in, both as a critical and as a creative practice.

In her aesthetic conception of performance, Erika Fischer-Lichte proposes that performance has a 'transformative power' (Fischer-Lichte 2008). Performance is capable of re-enchanting the world. This does not imply that through performance the world becomes a more beautiful place. It proposes that performance has the capacity of making the world more present. The consciousness of the 'here and now' transforms our perception of the world. In a way, it augments it. It is by becoming more present that the world is re-enchanted. It is re-generated with new meaning. If we agree that performance has a transformative power, we should also agree that scenography, as a design practice articulated by the performative, has a transformative power. Therefore, Fischer-Lichte's proposal opens the possibility to consider scenography as a critical practice, capable of transforming its spectators. The aim of the present research is specifically to investigate how scenography might have a potential for change in the context of DFDR. In the following sections, I will deconstruct the idea of critical scenography through my own personal experience of scenography and also through other critical practices such as Augusto Boal's 'invisible theatre.' But before that, we shall understand the term critical scenography through Lefebvre and Massey's conceptions of space and place.

1.2.1 Producing space with Henri Lefebvre

Henri Lefebvre was a humanist intellectual of his epoch, impregnated with Marxist ideology and philosophical thinking. With *The Production of Space* (Lefebvre 2000), originally published in 1974 in France and translated into English in 1991 had a great impact on Anglo-Saxon critical human geography in the 1990s.

> Lefebvre moved his analysis of "space" from the old synchronic order of discourses "on space (…) to the manner in which understandings of geographical space, landscape and property are cultural and thereby have a history of change.
>
> <div align="right">Rob Shields in (Hubbard 2004: 210)</div>

Lefebvre criticized the urban capitalist production of space and the over-industrialized modern society responsible for the alienation in the human condition. This critical observation of space and society permitted the conceptualization and categorization of space that I will briefly discuss. Lefebvre's notion of present space relies on a complex negotiation between three categories of space:

'Perceived space', or 'spatial practices' of the everyday, are structured in routes or networks that link people to other people and to private and/or public places of the everyday, such as the home, the office, the playground, the shop. These perceived spaces are secretive in the sense that they relate to subjective perceptions of the world. Spatial practices relate to the reality of the everyday, they are connected to time and ensure societal cohesion, which does not forcefully mean societal coherence.

'Representations of space', or 'conceived' or 'abstract' space, is planned by political powers, constructed by professionals and technocrats including developers, engineers, urban planners and so forth. This space is always conceived and related to scientific knowledge and power.

'Representational space', or 'lived space', carries all the symbols, images and personal mythologies of its users. This is the space of the artist and the philosopher. It is the conceived space dominated by the imagination, creativity and disobedience.

For Lefebvre, space is not a fixed container of things but a fluid, complex and constant negotiation between this triad 'perceived space', 'conceived space' and 'lived space'. I will follow him on the view that space is produced through social processes. (Lefebvre 2000) Lefebvre's observations are concerned with the spatial typologies of society and the social typologies of space. The human being is at the centre of his preoccupations. Understanding space in Lefebvre's terms means to stop analysing space as an isolated object and to think in terms of process. Lefebvre gives the example of a house. A house, he argues is not only a solid and fixed construction. It is cut and intersected by a multitude of energy fluxes (water, gas, electricity, television, radio, etc.). These fluxes are part of a network that connects the house to the town, the country, and ultimately to the rest of the world (Lefebvre 2000). Lefebvre compares the house to a body in movement. For him, the critical analysis of space must be done from the perspective of experience, which in turn poses the problem of activity. More than a box containing objects, fluids and human beings, space has a social and relational morphology. Here, Lefebvre suggests that this is especially interesting for the architect and the urban planner, and proposes that they should design space not only visually and aesthetically but also by projecting themselves and their activities corporally onto space. This projection, which is a mental process that includes an experiential perspective, allows producing a space where human corporal and social realities are inscribed. As a scenographer, I note the resonance of Lefebvre's idea of a production of space with Dorita Hannah's conception of the scenographer as a designer of performative spaces: like Lefebvre, Hannah focuses on process rather than on the production of autonomous art objects. Lefebvre's ultimate project to transform society is situated in the dialectics of science and utopia, real and ideal, conceived space and lived space. As a contemporary of Guy Debord, Lefebvre collaborated with the Situationists' movement (Debord et al. 1958). For him, the Dadaists' events and the Situationists' 'dérives' in the built environment were creative and imaginative strategies to liberate the human mind and body from the drastic constraints imposed by the capitalist production of abstract space. Together with his political engagement, Lefebvre nourished utopian dreams that relied on the creativity, imagination and disobedience of humankind against the established powers. As such he admired the artist, the philosopher and the writer as

refractors of established systems and perpetrators of representational spaces of the image and the symbol.

Here again, I propose to look at the scenographer as an ideal figure for Lefebvre's project. The scenographer is not only the perpetrator of a 'representational space' with images and symbols. S/he is aware of Lefebvre's triad including the 'perceived space' that could be assimilated to the spectators' intimate and secretive perspectives on the world, but also to the scenographers' conscience that a community of spectators is interconnected by networks of relations. The 'conceived space' is the political planning of theatre buildings and their location. And finally, the 'lived space' is the performers' or the scenographers' creative use and transformation of space. Within a transdisciplinary creative process, the scenographer considers the subjectivity of the 'perceived space,' the formality of 'the conceived space,' and the poetics of the 'representational space.' By this, I suggest the scenographer could be a critical artist who conceives performative spaces and engenders social processes in the theatre building or out of it: in the streets of the city, in the gallery, in the museum, on the internet, or out in the open fields.

The idea of a critical scenographer guided by Lefebvre's social space is also made possible by the contribution of performance studies to the field of scenography since the 1970s. By liberating the term performance from its theatrical limitations, performance studies allowed the scenographer's role and his/her terrain of activity to expand.

1.2.2 Doreen Massey's narratives of place and space

Doreen Massey is a contemporary human geographer whose discourse refreshingly expands Lefebvre's production of space updating it with input from postcolonial and gender studies; and widening it to the phenomena of globalization and the internet. Like Lefebvre, she is concerned with the conceptualization of space for the achievement of social and spatial transformation with the additional attention to the understanding of place as a complex negotiation of the here and now, or as she puts it a 'throwntogetherness.' (Massey 2005) This understanding of place is important in the perspective of DFDR as it affects specific places, persons and communities.

What is special about place is not some romance of a pre-given collective identity or of the eternity of the hills. Rather what is special about place is precisely that throwntogetherness, the unavoidable challenge of negotiating a here-and-now (itself drawing on a history and a geography of thens and theres); and a negotiation which must take place within and between both human and nonhuman.

(Massey 2005: 140)

Her focus on place nourishes the contemporary debate between globally and locally rooted consciousnesses. In a *Global Sense of Place* (Massey 1994), she advocates for a progressive sense of place. She refuses the easy association of place with nostalgia and inertia that can be considered as regressive politics. Defending her interest in regional science, Massey argues that the study of the local does not imply a return to descriptive and fetishized portraits of geographical regions. For Massey, one must think of place as

Constructed out of a particular constellation of social relations, meetings and weaving together at a particular locus (…) Instead then, of thinking of places as areas with boundaries around, they can be imagined as articulated moments in networks of social relations and understandings.

(Massey 1994: 7)

A progressive sense of place, Massey argues, relies on four principles: Place is process; place is not delimited or enclosed by boundaries; place has multiple identities; and the uniqueness of place is constantly reproduced. As a product of social relations, place cannot be static. It is a constantly shifting event. This perspective on place is especially interesting when we are looking at places affected by DFDR. As we see the land being eradicated under water or concrete, and its long-time dwellers being forced to leave and establish their lives elsewhere, one is tempted to say that places disappear with the construction of great infrastructures. But, from reading Doreen Massey arguing that the existence of a place is constantly reproduced by both human and non-human factors and the interrelations existing in between, we might find an alternative to the idea of 'disappearing places'. Beyond the human and the

social, Massey also signifies the non-human 'elusiveness of place', with examples of hills rising, eroded and deposited landscape, climate shifting and rocks moving on. The elements that constitute place 'will be, at different times and speeds, again dispersed.' (Massey 2005: 141) Relying on both human and non-human factors, place 'happens'. Because place happens, it can always regenerate itself. This regeneration presumes a capacity of transformation. A transformation that scenography might be able to facilitate with its transformative power.

From the point of view of critical scenography, it is no wonder to me that 'in this period of globalization and cyberspace, theatre practitioners are interested in rethinking how people relate to landscape and place.'(Govan et al. 2007: 136) This is especially true in (but not restricted to) the Anglo-Saxon performance tradition where practitioners such as Mike Pearson, Kathleen Irwin, Baz Kershaw or Lone Twin have created site-specific, community-based and ecology performances dragging performance outside of the theatre building to intentionally question, investigate and deepen the spatial relations between performance and place. I believe that the increasing interest in place in performance practices contributes to the understanding of place as process, not delimited, with multiple identities, and constantly reproduced. Because they inform us of the ongoing interrelations between human factors, non-human factors and place, I also identify these practices ranging from site-specific, to community-based, theatre ecology or applied forms of performance as critical scenography.

1.2.3. Critical scenography

In *For Space*, Doreen Massey opens her first chapter with three propositions: First, 'Space is a product of interrelations' (Massey 2005: 9), secondly, 'Space relies on heterogeneity and multiplicity' (Massey 2005: 9), and finally 'Perhaps we could imagine space as a simultaneity of stories so far' (Massey 2005: 9). With that last sentence, Massey creates a gap which scenography may break into. A scenographer is a narrator through the medium of signs, whose stories can be read through the presence, movement and animation of bodies, objects and other media (sound, light, film projection) in space. The ongoing debate about the changing places and practices of performance assigns the scenographer to explore new terrains and create new kinds

of performance design.

The challenging perspective of a 'simultaneity of stories so far' (Massey 2005: 9) has motivated me as scenographer to explore complex webs of simultaneous narrative threads in my own work. In 2009, I created the scenography project *Buchs* (C. H. E. Santo, V. 2012) as a multiple documented fiction, taking place in the four homonym towns of Buchs St-Gallen, Buchs Aargau, Buchs Zürich and Buchs Luzern. The creative process involved travels, documentation, and interviews. For six months, I was physically and mentally immersed in the four homonym towns of Buchs, trying to create a 'mise en scène' weaving together real narratives of place and inhabitants with fictive narrative elements and characters. The project resulted in the publication of four books with staged photographs taken by Véronique Hoegger and texts that clearly assume a theatricalization of the everyday in the multiple Buchs. The fact of having four books instead of one was a deliberate artistic choice to stimulate reading as a performative gesture. As a scenography project, *Buchs* also aimed to link four places into a metanarrative and, despite the obvious theatricalization of similitudes, each book also pinpoints the specificities of each Buchs.

> If space is a simultaneity of stories so far, then places are collections of those stories, articulations within the wider power-geometries of space. Their character will be a product of these intersections within that wider setting, and of what is made of them. And, too, of the non-meetings-up, the disconnections and the relations not established, the exclusions. All this contributes to the specificity of place.
>
> (Massey 2005: 130)

As a spatial practice artistically engaged with narrativity, I propose that scenography can broaden the geographer's scope. Informed by the geographer's thinking, the scenographer can consciously create performative spaces or spatial performances concerned with or responding to social issues. This means that s/he intervenes in the ways in which space is used, organized, experienced or perceived. As such s/he manipulates the 'stories' by channeling attention, shaping movement, creating encounters, staging artifices. The scenographer is a spatial narrator. This ability to

observe, analyze and intervene spatially with a conscious political intent becomes the expression of a critical scenography: a scenography that is concerned with its contemporary spatial and social issues and that proposes some kind of transformation. As a metanarrative of the four towns of Buchs pinpointing the specificity of each place, I consider *Buchs* as an example of critical scenography.

The critical scenographer is informed, concerned with issues related to space and place. He/she is committed to the spatial qualities of performance and the performative qualities of space. Augusto Boal's 'invisible theatre' is a good example of performance and scenography as critical practice. Boal's reflection on theatre exemplifies particularly well how political engagement, social criticism, performance and scenography can converge. In the early 1960s Boal was a young theatre director at the Arena Theatre in São Paulo who had staged a few plays and exercises outside of the theatre building. With these exercises, Boal aimed at the deconstruction of the static and brutalizing Brazilian bourgeois theatre of his epoch. By the themes or plays he selected and the target public he chose (working class), Boal clearly stood against the oppression of the military regime and censorship of that period in Brazil. The Brazilian military regime captured him, tortured him and forced him into exile in the mid 1960s. During his exile in Argentina, Boal wrote the *Theatre of the Oppressed* (Boal 2008) and conceptualized his famous exercises and performance practices aimed at fighting oppression. Augusto Boal's theatre was committed to social and spatial issues that relied on the transformative power of performance. As a contemporary of Lefebvre, it seems coherent to look at his practice as a sort of utopian realization of Lefebvre's ultimate project to transform society. His 'invisible theatre' is particularly interesting in terms of critical scenography as 'it erupts in a location chosen as a place where the public congregates' (Boal 2008: 122) as a staged protest against different types of oppression. The place is chosen according to the nature of the protest, from the restaurant, to the sidewalk, the market, the train or a line of people. Unlike the Dadaists' event or the Situationists' dérive, the 'invisible theatre' is planned in advance and rehearsed; it is not meant to be recognized as theatre but to be lived as a real life situation by the casual spectators. That the spectators would not recognize 'invisible theatre' as theatre was Boal's primary criterion of the success of this performative practice, meant to abolish theatre rituals,

transform society, and prepare the revolution. Boal's 'invisible theatre' weaves together the performative qualities of space and place with the social issues against oppression. As such, it is an important contribution for the critical scenographer: a bridge between politics, theatre, performance and public space. Despite Boal's admirable efforts to fight oppression, the move to conceal his 'invisible theatre' as theatre is precisely what I would criticize in his system. Erasing the contours between reality and fiction also seems to dissolve the critical power of his performance and his appeal for revolution. Concerned with the spectator's emancipation, French philosopher Jacques Rancière observes that 'aesthetic experience has a political effect' (Rancière 2009: 72) in its own. He uses the term 'aesthetic efficacy' as a paradoxical kind of efficacy, 'that is produced by the very rupturing of any determinate link between cause and effect' (Rancière 2009: 63). Rancière's critique of critical art in general is pertinent to critical scenography. As much as the contemporary artist wants to 'get out of the museum', the contemporary scenographer wants to get out of the theatre and 'induce alterations in the space of everyday life, generating new forms of relations.' (Rancière 2009: 53). To paraphrase Rancière, the artist's power is not to make visible the horror or injustice that s/he thinks the spectator doesn't see or doesn't want to see. The artist's political power resides in the capacity to

> Weave together a new sensory fabric by wresting percepts and affects from the perceptions and affections that make up the fabric of ordinary experience. Weaving this new fabric means creating a form of common expression or a form of expression of the community- namely, the "earth's song and the cry of Humanity". What is common is 'sensation'. Human beings are tied together by a certain sensory fabric, a certain distribution of the sensible, which defines their way of being together ; and politics is about the transformation of the sensory fabric of being together.
>
> (Rancière 2009: 56)

This is true for the artist as much as for the scenographer as long as they trust the spectator's ability to achieve his/her own emancipation through the work of art.

1.3 A scenographer's toolbox

This section unpacks the scenographic strategies identified in my artistic practice. The following elements vary from conceptual notions to experiential procedures, immaterial instruments and material processes. These elements can be considered as tools of scenographic potentiality with a transformative power. This toolbox might be useful to identify and analyse scenographic operations of deterritorialization and reterritorialization in the five examples of DFDR and across the different performance processes ranging from the museum of memory, the association of former inhabitants, the anthropologist's fieldwork, the social centre and the artists' laboratory. The following toolbox is informed by my practice as a theatre practitioner and as a critical scenographer and my theoretical research combining scenography, theatre, and performance with spatial theories.

Performativity

The notion of performativity can be traced back to the linguistic research of J. L. Austin in the 1950s. In *How to do things with words* (Austin 1962), Austin coined the term 'performative utterances' to indicate sentences that accomplish actions as they are pronounced under certain institutional and social conditions. For example: 'I take this man to be my lawful wedded husband' is a sentence that results in a marriage when pronounced in the adequate institutional conditions. Performative utterances create new social realities and cultural identities. As such they have a transformative power. With the 1960s performative turn, performance became a kind of critical wedge that was used to decipher and analyse processes of life as much as social realities, as ongoing reproduced phenomena. Marvin Carlson writes about the notion of social performance in everyday life.

> The recognition that our lives are structured according to repeated and socially sanctioned modes of behaviour raises the possibility that all human activity could potentially be considered as performance, or at least all activity carried out with a consciousness of itself. The difference between doing and performing, according to this way of thinking, would seem to lie not in the frame of theatre versus real life but in an attitude - we may do actions unthinkingly, but when we think about them, this brings in a consciousness

that gives them the quality of performance.

(Carlson 2004: 4)

Performance studies emerged from this idea that actions carried out with a certain consciousness had a performative quality. In the 1960s, the performative turn diluted the boundaries in the arts and emphasized the importance of process versus content. Art as 'event' focused on the creative, social and cultural process. Performance art transforms the object into the creative act. Unlike mimetic and representational theatre, performance art relies on the immediacy of doing and showing doing. In the theatre, the performative turn is identified when 'something was to occur between the actors and the spectators and that constituted theatre' (Fischer-Lichte 2008: 21). In other words, performativity in the theatre considers theatre as process versus theatre as content. It also motivates the displacement of pre-existing codes, the deconstruction of reality, language and signs, and the stretching of theatrical conventions to their limit. Josette Féral argues that contemporary and experimental theatre or postdramatic theatre is in fact aesthetically influenced by performance art and theoretically influenced by performance studies. In the last decades, the intrusion of the performative into theatre has radically altered the way we make, see and experience scenography. Artists involved in theatre 'mise en scène' today are aware of their creative process, of the performativity of objects, space and bodies, and also of the social and cultural processes they generate for the audience. To formulate an aesthetic of the performative, Erika Fischer Lichte proposes that 'dichotomous pairs such as subject/object and signifier/signified loose their polarity and clear definition in performance; once set in motion they begin to oscillate.' (Fischer-Lichte 2008: 25) Performativity, as an oscillating engenderer of meaning, is the quintessential expression of contemporary scenography, one that contemplates creative, social and cultural process across disciplines.

Theatricality

In the 1960s performance studies carried the theatrical sign system outside of the theatre to expand the understanding of performance. In the same epoch, the human sciences started using theatrical metaphors as analytical tools to study social interaction and/or spatial attributes in everyday life.

> The metaphor of theatricality has moved out of the arts into almost every aspect of modern attempts to understand our conditions and activities, into every branch of the human sciences -sociology, anthropology, ethnography, psychology, linguistics.
>
> (Carlson 2004: 6)

As a result, the world has become 'highly self-conscious, reflexive, obsessed with simulations and theatricalizations in every aspect of its social awareness.' (Carlson 2004) Even when scenography wanders out of the theatre building, across other disciplines, theatricality must be recognized as a sign system, as an analytical scheme to observe space, place and social interaction; and as a valuable tool to intervene scenographically. Unlike performativity, theatricality is closer to drama, fiction and scenic illusion: everything that operates a detachment from reality.

Context

Context is one of the core aspects of scenography. Context is precisely what might influence the work and its creative process. I have distinguished two types of contexts: the site context and the world context. The site context requires consistency between the scenographer's creative imagination and the material possibilities at his/her disposal. The scenographer needs to keep up with precise deadlines, deal with logistics and schedules, adapt his/her visions to the available equipment, be aware of the tangible and intangible realities of the site. Whether in a proscenium theatre or not, the scenographer needs to feel and experience the spatial attributes of the site. The discourse of site-specific performance constitutes here an important contribution to the field of scenography.

> Where buildings and public spaces are used for performance, the site performs citationally; it is always already quoting itself, summoning its own authority and reaffirming its presence.
>
> Irwin in (D. Hannah and Harsløf 2008: 49)

In terms of artistic process, scenography produces a creative energy, which I personally experience as a feeling of involvement. As soon as I am committed to a

scenography project, I instantly enter a state of mind where everything around me resonates with it. I become attentive, motivated, critical or amused: in a word, I become concerned. This state of awareness and consciousness is extremely rich. Beyond expanding creativity, the fact of feeling more present and involved in the world is a rewarding aspect of scenography. Beyond this feeling of involvement, the world context implies, above all, a critical observation of the local and global surroundings. Scenographers 'have a responsibility in these times to address the problems of today' (Howard 2009: 222). I believe that a scenographer should acknowledge the socio- economic, geographical, historical and political contexts in which a project is being created, produced and displayed. As a spatial practitioner, s/he should also acknowledge that s/he operates as an encounter 'provocateur'.

> An encounter is a dynamic interaction that can result in confrontation, not only between performers and spectators but also between communities and their formations of knowledge.
>
> (Hannah and Harsløf 2008: 15)

In that sense, a scenographer produces spaces of congregation where anonymous people hear and speak about the world. Making scenography today without being aware of the world around it is simply irresponsible. The current global economic crisis as a world context also stimulates a more conscious approach to the practice of scenography. Conscious practices start with simple production choices that can develop the local micro-economy and reduce waste.

Spectatorship
When dragging performance out of the theatre building in the 1960s, performance studies have always acknowledged the fundamental role of the spectator. Marvin Carlson says very clearly that there is no performance without a spectator.

> Performance is always performance for someone, some audience that recognizes and validates it as performance even when, as is occasionally the case, the audience is the self.'
>
> (Carlson 2004: 6)

Also, nothing can be created without acknowledging the active role of the audience in their reception process. Visual and multisensory dramaturgies are abundant with references that resonate culturally, emotionally and intellectually. The spectator is therefore the ultimate creator of the narrative that he/she has edited through his/her own perception. Scenographic strategies should privilege evocation rather than redundancy. This allows the spectator to fabricate his/her own connections and appropriations. A good example of the audience's creative capacity was demonstrated by the French collective *L'Encyclopédie de la Parole* in 2011 with their experimental hypnotic performance *Le Vrai Spectacle* (Lacoste 2011). The leaflet clearly stated that the performance was meant to produce a mental show and displace the theatrical stage inside the spectator's brain. At the entrance of the auditorium the audience was given a blanket and was told it was allowed to sleep in the auditorium. Once inside, spectators could see the single performer in bare lights, standing on the stage's grey floor against a grey semi-circular backdrop. As the auditorium and stage became progressively dark, the performer started talking using suggestive hypnotic language in a monotone. At some point, moving white lights were projected onstage. The performer's body seemed to expand and multiply as he kept telling the audience to let go. Using minimal effects, the scenography was clearly intended to function as a suggestive scrim where the spectator could project his/her own imagination responding to the performance's motto: 'Le vrai spectacle. C'est celui que chacun se fait à lui-même' / 'The real show is the one each person creates on his/her own' (ibid.).

Depending on the site and/or the nature of the work, the audience may be fixed, fleeting, ambulant, or dispersed. In either case, the nature and configuration of the audience can be part of a scenographic strategy.

> In harnessing the dynamic forces inherent to environments and objects, and insisting on a co-creative audience as participatory players, it provides a critical tool to reflect, confront and realign world-views.
>
> (Hannah and Harsløf 2008: 19)

Narrative

This section will contemplate visual and multisensory narratives and space and place narratives. The 20th-century avant-garde theatre-makers such as Adolphe Appia, Edward Gordon Craig, Antonin Artaud and Oskar Schlemmer were scenography pioneers in the sense that they propelled scenography's narrative power to operate beyond the theatrical text and the naturalistic decorum. Their refusal of the dramatic bourgeois theatre has been essential to redefine narrative in theatre as decomposed, ruptured and self-reflexive. In the 1950s Josef Svoboda's experiments with Lanterna Magica combining lighting, machinery and projection on the theatre stage developed techniques to intensify visual and multisensory narrative possibilities. This is when scenography became the orchestration of performative environments. Visual and multisensory narratives induce the spectator's perception, provoke his/her intellect, activate his/her conscience and excite his/her sensibility. The development of theatre in the 21st century contemplates scenography as a primary medium for the visual and multisensory dramaturgies of the postdramatic. Scenography is an experimental laboratory for new forms of narratives where 'the logic of visual dramaturgy develops through sequences and correspondences, nodal and condensation points of perception rather than linear narrative structures.' (McKinney and Butterworth 2009: 6)

When Doreen Massey uses the term 'stories' in her conception of space and place, she is recognizing the importance of narrative as a key element that constitutes 'the product of interrelations constituted through interactions, from the immensity of the global to the intimately tiny.' (Massey 2005: 9) The interrelations between space, place and narrative have triggered site-related and site-specific artistic practices. By intervening in a place, the artist recognizes that space is already charged with meaning. As noted in *Making a Performance:*

> What becomes important is not just the geographical place in which the work is sited but also the social practices that are engendered as part of the space-making processes of the particular site that an artist may observe, articulate and manipulate.
>
> (Govan et al. 2007: 121)

Atmosphere

Atmosphere is not measurable, nor palpable, it is experiential. Atmosphere results from the performativity of the material and ethereal scenography elements that constitute visual, multisensory dramaturgies and that include bodies, shapes, light, sound, odors, projections and so forth.

For German philosopher Gernot Boehme, the aesthetics of atmosphere is antithetical to semiotic aesthetics as it directs the attention to physical experience rather than language as a generator of meaning. Odor, light and sound are common instruments of atmospheric scenographies. These elements appeal not merely to the visual but to the auditory and olfactory senses as well.

> Light is not only absorbed by the human eye but also by the skin. The human organism reacts particularly sensitively to light. Spectators exposed to continuous changes of light will find their disposition changing frequently and abruptly without being able to consciously register, even less control these swings. (…) When a sound resounds in the listener's chests, inflicting physical pain or stimulating goose-bumps, they no longer hear it as something entering their ears from outside but feel it from within as a physical process creating oceanic sensations. Through sound, the atmosphere opens and enters the spectator's bodies.
>
> (Fischer-Lichte 2008: 109)

To understand scenography in the sense of the atmospheric is to understand how space acquires an ecstatic 'presence'.

> Spaces insofar as they are tinged by the presence of things, people, or their surrounding constellations, that is, their 'ecstasies'. These ecstasies themselves are the spheres of presence of something else- their reality in space.
>
> (Fischer-Lichte 2008: 115)

Boehme identifies atmosphere as something that emanates from or is created by things, people and their constellations. He coins the term 'ecstasy of things' to refer to a specific mode of presence pertaining to things and to the special manner in which a

thing appears present to a perceiver. Atmospheres include the spectator in a common spatial experience. As a spatial practice, scenography works performatively to reveal the kinaesthetic (sense of movement through muscular effort), the proxemic (distances between people) and the haptic (understanding through sense of touch) all of which are important aspects of presence for the design of an atmosphere.

Embodiment

Everything chosen to be on stage has a performative potential that can be activated throughout a performance. Materials, objects, costumes, environments, projections of still or moving images, sounds- all have a latent power that can be activated through embodiment and action on stage. Embodiment is associated with the performer's presence on the stage. In Appia's hierarchy of means of expression on the theatre stage, the performer's body comes first. 'The body is living, mobile, plastic, it has three dimensions. Space itself and the objects placed in it will have to take scrupulous account of that fact.' (Collins and Nisbet 2010: 85). Through his/her presence and actions, the performer is an active agent of scenography. The scenographer's artistic process can also be understood as an embodied practice as he/she mentally projects the performer's corporal presence and activity on stage. As we have seen above, Lefebvre suggests that the practices of architects and/or urban planners should be embodied practices in order to inscribe corporal, human and social realities in space. This can be applied to the critical scenographer. Embodiment is a tool that can be assimilated into the scenographer's creative process.

Perspective

Perspective, as the art of representing three-dimensional objects on a two-dimensional surface from a certain viewpoint, is a technique that was originally obtained through the use of the 'camera obscura' by Renaissance painters in order to represent the world truthfully. In his treatise *On Architecture*, (Serlio et al. 1996) Sebastiano Serlio (1475- 1554) theorizes perspective and devotes a section to theatre, in which he revolutionizes scenography. Perspective techniques imply the direction of sight that converges into one or various points. The Italian Renaissance theatre and the proscenium theatre stage that emerged in the 17th century in Italy are good examples of how the view can be directed towards a planned trajectory. 'As the "place for

viewing", the theatre frames and organizes the relationship between the viewer and what is there to be seen.'(Collins and Nisbet 2010: 5) If we relate perspective to the act of seeing, we should also consider other aspects. First of all, phenomenology has taught us that the act of seeing induces a multitude of senses. It is an embodied and highly subjective experience. Secondly, we should consider that scenography is no longer determined by the architectural features of the proscenium stage but as a designated space of encounter between performers and their potential audience.

> Understanding the dynamics of the space means recognizing (…) where its power lies. (…) Every space has a line of power, reaching from the acting area to the spectator, that the scenographer has to reveal and explore.
>
> (Howard 2009: 1)

Pamela Howard's 'line of power' can be understood as the scenographer's perspective on the spatial attributes of the theatre as a designated space. In this case, I believe that perspective is not bound to technical or architectural features but to the designer's own embodied apprehension of the theatre space.

Perspective also implies a choice of focusing a narrative from a certain point of view. A choice of perspective may support a dramaturgical and/or narrative focus of a performance with a dramatic effect. Designer Klaus Grünberg believes that designing for the theatre stage is being able to choose a precise perspective. His set of the hotel room for the third tableau of Heiner Goebbels' production *I Went to the House but did not Enter* (Goebbels 2008) featured a strong perspective effect with a vanishing point placed on a corner of the room, where a large window captivated the spectator's gaze and invited the imagination to wander.

Designing for theatre is to shed a light on a certain narrative angle, and that also has to do with framing. The frame is what delimits the visible from the unseen. In proscenium theatres, this frame is visible in the architecture of the building. The audience space is separated from the stage space by an arch that frames the spectator's vision. In Ancient Greek tragedies, framing was inscribed in the dramaturgy as the most violent and slanderous scenes were not to be shown on stage. Instead, they were reported by a messenger and chanted by the chorus. Not showing what is happening

or what is being told is probably one of theatre's most effective and powerful dramaturgical techniques. Whether creating for the theatre or not, a contemporary scenographer should be conscious of these theatrical conventions.

Modelizations

Scenography employs strategies of modelization dealing with scale and timing. This is where the scenographer's creative imagination blossoms at the beginning of the artistic process. The scale model is an elementary scenographic tool. By scaling down the elements of a scenography, the scenographer can reproduce the performance's primary environment in a portable box and project the visual dramaturgy as a time-based narrative. The model is a medium that contains a potential narrative in itself.

> The model's performative quality only unfolds in its dialogue with the viewers' desire to manipulate and play out in its inherent narrative proposition. It is here that the model, as the theatre, comes into focus as an alternative reality.
>
> (Brejzek et al. 2010: 5)

The model box also facilitates the scenographer's freedom to manipulate the scale of elements in relation to the human body.

The storyboard allows the scenographer to project his/her time-based design. It is a means of visualizing the narrative in space and time. In my own creative process, I use the storyboard as an early working tool as it allows the pattern of the scenography to emerge. Depending on the nature of the scenography project, the storyboard can be used as a primary tool or as an additional element to the scale model. Its scripted quality allows us to design the performativity of things - material, medial and immaterial- to inscribe the performer's presence and activity, all of which can be annotated as simultaneous or sequential moments. The storyboard is an essential scenographic tool, one that considers all elements of scenography as performance.

Materiality

The scenographer deals with the materiality of the existing performance space and designs the material elements for the scenography. The material elements should be

designed considering the materiality of the designated performance space, according to the scale of the performer's human body and taking into account the performative potential of it all. For Dorita Hannah, design performs and the designer's role is to consider all elements as performance rather than design some elements for performance. Since the performative turn,

> The semiotic status of objects in performance and their use in it has changed. The material status does not merge with the signifier status; rather, the former severs itself from the latter to claim life in its own.
>
> (Fischer-Lichte 2008: 22)

Site-specific discourse has made sense of the materiality of the existing performance space by considering that the material site of performance is already replete with meaning. Making scenography today means taking into account the material features of the performance space, considering how these features might contain spatial narratives and choosing to work with or against them. Richard Schechner's spatial experiments with the performance group in the 1960s are a good example of how shaping the materiality of the performance space by altering the disposition of stalls can produce different kinds of spatial relations between performers and spectators. Scenography should envisage materiality through its performative potentiality.

Mediality

Since the early avant-garde, theatre has been a laboratory for the exchange of aesthetic conventions across literature, painting, photography, film, and so forth. The correlation between different media has created new forms of presentation and representation that have also impacted the spectator's structuring of the world. Scenography uses multiple media for narrative purposes - audiovisual, light, sound computing and/or mobile technology. Contemporary performance groups such as Blast Theory in the UK or Rimini Protokoll in Germany have created participative performances in the city using mobile technology. Projects such as *Uncle Roy all around you* (BlastTheory 2003) or *Call Cutta in a Box* (RiminiProtokoll 2008) fictionalize and theatricalize the urban environment as mixed-media realities. The artistic approach of such projects merges performance strategies with space and place

theories and contemporary issues related to globalization. Their use of the internet and the mobile device becomes a scenographic tool to juxtapose long-distance realities into a common experience. Here, mediality enables long distance realities to converge and transforms the public space of the city.

Mediality can inform, seduce, immerse or interact. Combined with the possibility to edit and control simultaneously multiple sources, mediality has a transformative power that often functions as a metaphor for the instability of the world. Inter- Trans- Multi- Mediality are today inscribed in the scenographer's genetic code as fundamental experimental exercises for the creation of new forms of expression.

> The ability that more recent computer technologies have of being able to program precisely controllable movement to light, sound and scene has done much to enable scenography to explore its own vocabulary and, through the duration of movement, to become a performer within performance. In doing so, new technologies and their scenographic applications have participated significantly in the generation of a new 'poetics' of performance.
>
> (Baugh 2005: 212)

In guise of conclusion for this first chapter, it seems interesting to connect the multidirectional statements of contemporary scenography with its primary source. In her book, *Scénographies du Théâtre Occidental* (Surgers 2011) French scenographer Anne Surgers proposes an interesting perspective on the etymology of 'scenography.' While we know that 'skeno-grafica' means the art of writing or drawing the stage, there is still a doubt whether the 'skènographos' was the painter of the backdrops hanging on the walls of the 'skene' – a wooden building placed behind the proscenium- or the designer of all the spatial and visual arrangements of the performance. Ancient Greeks had a very codified performance scheme that obeyed sacred Dionysian rituals. Theatre performances only took place three times a year for a few days on the occasion of the Dionysus celebrations. The festivities began outside of the theatre with a procession 'proagôn' in which the statue of the god Dionysus was brought out of the temple and into the theatre. Upon the arrival of the god's statue in the theatre, the actors, poets, dancers, singers and the citizens - who all wore

coloured masks and costumes - went through an epiphany that literally transformed the theatre into a sacred space. Only then could the performance take place in the 'théatron'. The word 'théatron' indicates the place of seeing which can be interpreted as the place where one is seen or the place where one sees. The word 'opsis' that is used by Aristotle in the *Poetics* (Aristotle et al. 1987) to designate performance means the action of seeing but can also designate a vision or a dream. The theatre's spatial organization was meant to direct the spectator's gaze into the central area of the orchestra, to limit it to the 'proskènion' and to block it with the 'skene'. Everything that was behind the walls of the 'skene' was sacred and therefore to remain unseen. In the ancient Greek 'théatron', the audience was generally oriented towards the south. As the performances took place during the day, the spectators were therefore exposed to the sun and sometimes blinded by the intensity of the light. Considering the state of excitement occasioned by the citizen's gathering, the strong cathartic effect provoked by the performance, combined with the drinking of wine during the performances and the blinding sunlight, Surgers proposes that going to the theatre in ancient Greece was a multi-sensory experience that provoked mystic visions. This perspective on the 'skènographos' in the ancient Greek theatre sheds a new light on the social and cultural function of scenography at the origins of theatre that seems interesting to confront with contemporary statements on scenography.

> Contemporary scenography operates far beyond the theatre in all those areas of spatial design that have inscribed onto them elements of the mise en scène, of narrativity, transformativity and mediality. Scenography is understood [here] as a practice that utilizes transdisciplinary strategies in the design of performative spaces at the interface of theatre, media, architecture and installation.
>
> (Brejzek et al. (2010: 4)

If we perceive the 'skènographos' as the agent of the multi-sensory experiences of the whole Dionysian celebrations including procession, celebration, choice of the audience's orientation and visual arrangement of the backdrops hanging on the walls of the 'skene, we are quite close to a contemporary understanding of scenography as a creative, social, political and cultural process articulated by 'the transformative power of performance.' (Fischer-Lichte 2008)

1. MAS class wandering through the ruins of a Nubian village affected by the reservoir of the Aswan High dam. Egypt 2009.

2. MAS class wandering through the ruins of a Nubian village affected by the reservoir of the Aswan High dam. Egypt 2009.

3. Diorama at the Nubia Museum reproducing the past lives and practices of a Nubian village. Egypt 2009.

4. Niki's shadow looking at the Dioramas in the Nubia Museum. Egypt 2009.

5. Visiting the Aswan High Dam, Egypt 2009.

Chapter 2: Interweaving scenography and anthropology

> Whether practitioners and scholars of either disciplines like it or not, there are points of contact between anthropology and theatre.
>
> (Schechner 1985: 3)

This research focuses on performance processes under circumstances of DFDR from the perspective of scenography. DFDR became a field of anthropological study in the 1980s. Scenography as a practice and a research field historically pertains to theatre studies. The rise of performance studies in the 1970s allowed theatre, performance and anthropology to merge. As a consequence, there was a production of transdisciplinary knowledge and a re-invention of methodologies in the social sciences as much as in the theatre. The influence of performance studies on theatre, performance and the social sciences, especially in Anglo-Saxon countries, dragged performance and scenography outside of the theatre sphere. My understanding of scenography is deeply affected by these contaminations. The present research is nourished by transdisciplinary discourses and aims to find a proper contextualization for scenography in the spatial complexities of DFDR.

This first section of this chapter will rephrase moments of the inaugural dialogue between theatre and anthropology triggered by the 1960s performative turn, and the rise of performance studies embodied by Richard Schechner and Victor Turner. We will understand how transdisciplinary practices such as performance ethnography, ethnodramaturgy, and community-based or site-specific performance are fundamental to redefine and expand scenography.

In the second part of this chapter I will draw the contours of DFDR as an anthropological research field. Once we have understood the social and cultural processes at stake in DFDR it will be possible to engage in the chronology of DFDR from the perspective of Turner's 'social drama' sequence of 'breach, crisis, redressive action, reintegration or schism' (Turner 1982). I will observe some notable examples of social and cultural processes in the chronology of DFDR from the perspective of scenography both as a critical and a transdisciplinary practice. These examples have

either been released by the press, reported by anthropologists, published in books, or filmed by documentary directors. As permeable and transdisciplinary it may be, we will see how scenography fails to address the particularities of DFDR such as the loss of place and the displacement of community.

2.1 Establishing dialogues between anthropology, performance and scenography
2.1.1 Points of contact

In the early decades of the 20th century, Antonin Artaud was probably the first theatre artist adopting an ethnographic process when he observed shamanic rituals in Mexico. Artaud believed that the moribund bourgeois theatre of his epoch had to regain power from the liminal states provoked by ritual to become a transcendent theatre. His search for an affective reality on stage led him to make several revolutionary scenographic statements.

> I maintain the stage is a tangible, physical place that needs to be filled and it ought to be allowed to speak its own concrete language. I maintain that this physical language, aimed at the sense and independent of speech, must first satisfy the senses. There must be poetry for the senses.
>
> (Artaud and Corti 1970: 27)

It wasn't until the 1960s that a fruitful exchange between theatre and anthropology began with anthropologist Victor Turner and experimental theatre practitioner Richard Schechner. Schechner and Turner, who already knew each other's experimental methods, finally met in the 1970s and have frequently collaborated since then. Their dialogue is articulated in Turner's *From Ritual to Theatre* (Turner 1982) and in Schechner's *Between Theater and Anthropology* (Schechner 1985). The critical exchange between the two disciplines officially became part of academia in the 1980s with the formation of performance studies as a research field. The field was immediately separated into two branches that have recently come closer together. Historically, performance studies at New York University, where Schechner was established, was the confluence of theatre and anthropology, critical studies and gender studies; and performance studies at Northwestern University was articulated with linguistics, speech and communication studies. Since the 1960s, the merging of

theatre and anthropology influenced many theatre artists and theorists, who travelled across the globe and became aware of the anthropology of theatre, that is, with the study of traditional forms of theatre and ritual across cultures. Their observations often found resonance with Antonin Artaud's 'Theatre of Cruelty' (Artaud and Corti 1970). Jerzy Grotowsky, Eugenio Barba, Peter Brook, Ariane Mnouchkine are some of the theatre practitioners who traveled to exotic places to observe particular and/or traditional forms of theatre and/or rituals. The anthropology of theatre and the intercultural exchanges refreshed the 1960s Western conception of theatre. It facilitated the emergence of experimental forms of theatre and performance, new research fields and transdisciplinary practices such as applied performance, site-specific, or community-based performance. Also, the performance paradigm and the drama analogy coined by Victor Turner as 'social drama' (Turner 1982), allowed anthropology to interrogate and refresh the scientific and structuralist approach, to consider an experiential anthropology, and ultimately to understand ethnography as an embodied practice, or shall we say, a performance. This thesis is conscious of the importance of performance studies as a research field merging performance and social sciences. I have decided to focus on the foundational figures of Richard Schechner and Victor Turner, and to concentrate on the writings around the time of their encounter, as representative of a moment that reflects the merging of performance and anthropology. This is a moment of pure potentiality where I find assistance to build my methodology as a scenographer on the field of DFDR. The following sections will concentrate, from the perspective of scenography, on Schechner's environmental experiments, and on Turner's performance paradigm and use of theatre tropes.

2.1.2 Richard Schechner's environmental experiments

As we have seen in the first chapter, Schechner conceptualized performance through the actions of 'being', 'doing', 'showing doing' and the notion of 'restored behaviour' (Schechner 2002)

> The restored behaviour points to a quality of performance that is not engaged in the display of skills but rather with a certain distance between self and behaviour/ the actor and the role this actor plays on stage.
>
> (Carlson 2004: 4)

The premises of performance studies coincide with the 1960s performative turn that deeply transformed perspectives on social sciences, theatre and the visual arts. Marvin Carlson compares theatre actors with performers, who:

> Do not base their work upon characters that are previously created by other artists, but upon their own bodies, their own autobiographies, their own specific experiences in a culture or in the world, made performative by their consciousness of them and the process of displaying them for audiences.
>
> (Carlson 2004: 5)

Schechner's observation of rituals, such as that of Arizona Yaqui deer dancers or Korean shamans, allowed him to establish connections between ritual and performance, such as the transformation of consciousness, the intensity of performance that may relate to strategies of accumulation and repetition, audience-performer interactions, the whole performance sequence and the transmission of performance knowledge. Schechner admits that these points of contact between anthropology and theatre 'need to broadened and deepened' (Schechner 1985: 26). He also adds that 'other questions could be developed that would concentrate on scenography, uses of space' (ibid: 32) In *Environmental Theatre* (Schechner 1994), Schechner makes sense of performance as a spatial practice. The book compiles a set of notes and reflections on the spatial experiments he conducted with the New Orleans Group and The Performance Group based in New York City. Schechner claims that the term environmental was inspired by Allan Kaprow's 1966 book *Assemblages, Environments & Happenings* (Kaprow 1966). Schechner's 'environmental' experiments included adapting the audience seating arrangement according to the dramaturgy of the play, taking the productions into the streets of New York, proposing ambulatory performances in theatrical or non-theatrical venues. Such experiments are based on the assumption that both human beings and space are alive. Schechner believes that human beings communicate with space and with each other through space; and this communication is able to locate, exchange or isolate, 'auras' and 'lines of energy.'

> To stage a performance environmentally means more than simply to move it from the proscenium or out of the arena. An environmental performance is one in which all the elements or parts making up the performance are recognized as alive.
>
> (Schechner 1994: x)

These assumptions are not only grounded on mystical beliefs but also in Schechner's observation of rituals and how they generate a collective flow of energies. 'Environmental theatre' experiments were intended to change the attitude towards theatre architecture for more flexible arrangements of audience stalls and performing stages. Despite a few black boxes that were built in reaction to the mainstream theatre buildings in America, Schechner recognizes that his scenographical techniques mainly influenced the American popular and mainstream culture of theme parks and living museums. Over the years, the scope of what Schechner considers to be performance has become very wide. In a way almost everything can be performance and therefore almost everything can be seen as scenography. My motivation to look at the field research of DFDR from the perspective of scenography is not to look at almost everything as performance or scenography but to find coherence for scenography as a spatial and embodied practice capable of coping with the spatial and embodied complexities at stake in DFDR, namely displacement and resettlement, with the intent to heal, reconcile, deal with the unnamed or the invisible, to persuade, to reformulate identities, to foster community, to aestheticize and/or create beauty. My intent as an artist is also to expand scenography beyond its own territory. In that sense, I empathize with Schechner's early inclination towards anthropology when he says:

> I turn to anthropology, not as a problem-solving science but because I sense a convergence of paradigms. (…) The convergence of anthropology and theatre is part of a larger intellectual movement where the understanding of human behaviour is changing from quantifiable differences between cause and effect, past and present, form and content, et cetera to an emphasis on the deconstruction /reconstruction of actualities.
>
> (Schechner 1985; 1994: 33)

Performance studies have widened the discourse and the scope of activity of every discipline related to theatre and performance.

> Performance studies (…) has provided a more open discursive field that shifts the emphasis from theatricality's overtly orchestrated artifice to the dynamic and fluctuating forces of perfomativity, whereby the lived world is regarded as a complex construction of manifold macro and micro performances capable of being isolated, framed and manipulated. As a phenomenon operating beyond the exclusive and often hermetically sealed realm of the stage, a performance paradigm provides the means of recuperating the more extensive role of the scenographer while also embracing the skills of other artists and designers who transform the public domain with fleeting, time-based interventions that comment on our contemporary condition.
>
> (D. Hannah and Harsløf 2008: 12)

In that performance paradigm, scenography expands. I have already proposed critical scenography and will later introduce the idea of geoscenography.

2.1.3 Victor Turner: the performance paradigm and the theatre tropes

Victor Turner (Turner 1970, 1974a, 1974b, 1982, 1986) was probably the first anthropologist to be aware of a performance paradigm in his modus operandi as an anthropologist and as an ethnographer. He also used theatre tropes to clarify social processes and describe social structures. His methodology on the terrain, his conception of 'social drama' and understanding of cultural performance are all informed by theatre and performance. Victor Turner's ethnographic method - that he defines as 'comparative symbology' (Turner 1982) was shaped by a uniquely poetic sensibility. Before turning to anthropology, Turner studied poetry and classics at University College of London from 1938 to 1941. This might explain how he embraced a more intuitive and processual approach, in contrast to the structural-functionalist school of anthropology of his epoch. Victor Turner's mother was a founding member and actress of the Scottish National Players. From maternal legacy, Victor Turner also received an appetite for theatre and performance that he transposed

as conceptual frames onto his ethnographic methodology. Dwight Conquergood recognizes that:

> No one has done more than Victor Turner to open up space in ethnography for performance, to move the field away from preoccupations with universal system, structure, form, and towards particular practices, people and performances. (…) The language of drama and performance gave him a way of thinking and talking about people as actors who creatively play, improvise, interpret and re-present roles and scripts. In a rhetorical masterstroke, Turner subversively redefined the fundamental terms of discussion in ethnography by defining humankind as "homo performans", humanity as performer, a culture-inventing, social-performing, self-making and self-transforming creature.
>
> (Conquergood 1991: 187)

Turner argues that a performance approach to culture reflects dynamic cultural processes, enables possibilities between and within cultural structures, and provides opportunities for critique and transformation. Culture is not a fixed object but is constantly being re-invented and re-affirmed. Culture is drawn to performance as an ongoing reflexive process.

> If man is a sapient animal, a tool-making animal, a self-making animal, a symbol-using animal, he is, no less, a performing animal, Homo-Performans, not in the sense, perhaps, that a circus animal may be a performing animal, but in the sense that man is a self-performing animal- his performances are, in a way, reflexive, in performing he reveals himself to himself.
>
> (Turner 1986: 81)

Performance is an embodied process by which, as they express themselves, men learn about and from themselves. Turner was so convinced by this, that he and his wife Edith actually used performance as a pedagogical tool to 'aid students' understanding of how people in other cultures experience the richness of their social existence' (Turner 1986: 140). 'Performing ethnography' was experienced in various shapes and

forms. Turner progressively came up with a pedagogical methodology in which he determined that

> The most effective kind of performed ethnography is not the simulation of a ritual or ceremony torn from its cultural context, but a series of "acts" and "scenes" based on detailed observations.
>
> (Turner 1986: 152)

For the staging of such performed ethnographies, Turner also appointed the task of the director or dramaturge to the ethnographer who had previously been doing fieldwork. The 'ethnodramaturg', as Johannes Fabian will coin the term later (Fabian 1999) is the most competent person to stage the ethnography as he/she was actively engaged in the fieldwork. For Victor Turner, doing fieldwork meant more than just taking notes as an external observer of events. Turner´s ethnographic methodology takes into account the performance paradigm. As such, it is a complex interweaving of self-reflexive processes that deeply influence the ethnographer´s attitude on the terrain towards the observed informants. Turner consciously embeds himself in the cultural and social processes that he not only observes, but also aims to experience. In his anthropology of experience, meaning is acquired by 'temporalized structures of experience rather than formal categories of thought' (St. John 2008: 4). Turner recognizes that society is in-composition, open-ended, becoming, and that its reproduction is dependent upon the periodic appearance - in the history of societies and in the lives of individuals - of organized moments of categorical disarray and intense reflexive potential. Turner´s performance-sensitive ethnography proposes that the researcher embodies the researched practice and learns from that experience on the beat. It assumes coactivity between the researcher and the informant. According to Dwight Conquergood, the rhetorical self-reflexivity gained with the performance paradigm has also helped to politicize ethnography.

> The double fall of scientism and imperialism has been, for progressive ethnographers, a Felix culpa, a fortunate fall. The ensuing crisis of representation has induced deep epistemological, methodological,

and ethical self-questioning.

<div align="right">(Conquergood 1991: 179)</div>

In a way, the performance paradigm forces ethnographers to become self-conscious of their methodologies on the field and on the page. If the perfomative turn has progressively taken over the theatre, the arts and the social sciences since the 1960s, it seems coherent that ethnography also struggled with the idea of representation versus presentation, especially when Western imperialism started being questioned ethically. Turner was practicing ethnography precisely at that moment between the 1950s and the 1980s when Frantz Fanon (Fanon 1961) and Edward Said (Said 1980) were building up the premises of post-colonial discourse. Concerning the practice of ethnography, Dwight Conquergood assures that no group of scholars has been more exposed to poststructuralist critique.

> For ethnography, the undermining of objectivist science came roughly at the same time as the collapse of colonialism. Since then, post-colonial critics have set about unmasking the imperialist underpinnings of anthropology, the discipline with which ethnography has been closely but not exclusively associated.
>
> <div align="right">(Conquergood 1991: 179)</div>

During his fieldwork among the Ndembu People of northwestern Zambia in the late 1950's, Turner understood that social processes were essentially bound with symbols. This is when he started applying a 'comparative symbology.' In his observation of ritual, Turner established a relationship between the social dynamic of a group and their use of symbols. He first used the term *'symboles sauvages'* (Turner 1982) to describe how symbols have the character of dynamic semantic systems gaining and losing meaning according to the social context. These symbols are formulated as social and cultural dynamic systems that heal, repair, redress or disrupt a situation of crisis. As such, they appear in any society going through a specific crisis context or, as he called it, social drama.

Turner gets involved in close human relations during fieldwork. This closeness

inspired him to create qualitative research concepts to complement the quantifiable scientific methods of his epoch. This qualitative approach allowed him to remain inventive in his descriptions and at ease with comparative symbology.

> Something like drama was constantly emerging, even erupting, from otherwise fairly even surfaces of social life (…) for the artist in me, the drama revealed individual character, personal style, rhetorical skill, moral and aesthetic differences, and choices proffered and made. Most importantly, it made me aware of the power of symbols in human communication (…) Nor is communication through symbols limited to words. Each culture, each person within it, uses the entire sensory repertoire to convey messages.
>
> (Turner 1982: 9)

Turner turns away from semantic complexity to evoke drama in action and process. This is how he creates the concept of social drama.

> During social dramas, a group's emotional climate is full of thunder and lightning and choppy air currents. What has happened is that a public breach has happened in the normal working of society
>
> (Turner 1982: 10)

Social drama evokes anti-structure. This is when the structure of a society turns into chaos. In social drama, a public breach creates an interval or 'limen' where the past is momentarily negated and the future has not yet begun. These so-called 'liminal' moments refer to Van Gennep's model of the rites of passage (Van Gennep 1960). Arnold Van Gennep was a French anthropologist who theorized rites of passage at the beginning of the 20th century. His observations revealed that every type of rite has a processual form of passage from 'separation', to 'transition' before finally reaching 'incorporation.' 'Separation' demarcates sacred space and time from profane or secular space and time. This can happen when a society moves from one socio-cultural state or condition to a new condition. 'Transition' is also called the 'margin' or the 'limen,' which means threshold in Latin. 'Incorporation' or re-aggregation includes symbolic phenomena or actions representative of the new defined position of

the individual or the society. These phases can have varied lengths and different degrees of elaboration according to the type of passage. Victor Turner explored and re-applied Van Gennep's notion of 'limen', a moment of pure potentiality where a liberation of human capacities, cognition, affect and creativity takes place.

> The limen would be culture's revolving door – a framework enabling the possibility of more than one exit, a protostructural domain where the abandonment of form, the dissolution of fixed categories, and the licensed approximation of a ludic sensibility or "subjunctive mood" (…) enable re-creation. (…) a realm of pure possibility, a temporary breach of structure whereby the familiar may be stripped of certitude and the normative unhinged, an interlude wherein conventional social, economic, and political life may be transcended.
>
> (St. John 2008: 5)

Innovation most frequently occurs in the 'limen.' The chaos occurring in the 'limen' is the germ of the future social developments that will later be legitimized by central and/or official sectors. Based on Van Gennep's model of the rite of passage (Van Gennep 1960), Turner conceptualizes social drama on the basis that an initial breach occurs in a group that sets off the liminal process as in a rite of passage.

Turner identified four distinct and successive phases in 'social drama'. These four phases are: the 'breach' provokes a quarrel, the 'crisis' results from the breach and opposes individuals or groups against each other, 'redressive action' is where liminal or liminoid states can be attained, 'reintegration' or 'schism' correspond to reintegration in the rite of passage. Turner added the possibility of a schism according to the human factor of social drama. The 'breach' inevitably turns into quarrel where individuals or groups of individuals take different sides. The breach becomes crisis, and calls for a restoration of peace by the critics of the crisis. The critics of the crisis are commonly the lawmakers, the administrators, or the priests. These are the common figures that apply the 'redressive machinery' by juridical means of court, judicial process or ritual means. The intent of the redressive action is to find the

> Apt occasion for the performance of a major ritual celebrating the values, common interests, and moral order of the widest recognized cultural and moral community, transcending the divisions of the local group.
>
> <div align="right">(Turner 1982: 10)</div>

The social drama concludes either through reconciliation or an agreement of the contending parties to differ. This conclusion is obtained through the performance of a ritual with a transformative power. Apart from the theatre and performance analogies in social processes, 'comparative symbology' allows Turner to apply observations made in traditionally studied small-scale cultures to the symbolic genres of the post-industrial societies. This passage operates a conceptual transition from the study of ritual as liminal process to the study of leisure as 'liminoid' process. 'Liminal' is mandatory, collective and integrated (pre-modernity); 'liminoid' is voluntary, plural and fragmentary (modernity). However distant in their form and content, Victor Turner insists on the fact that traces of the original ritual can be found in the modern world. Films, performances or sports events are modern 'liminoid' experiences and cultural debris of forgotten liminal ritual. Nevertheless, Turner advocates that 'liminality' still takes place in contemporary post-industrial culture in the form of revolutions or insurrections, which are free forms of expression that carry the seed of social transformation.

Victor Turner was interested to analyse the features of people who congregate in order to intercept the interconnectedness that initiates felt between themselves. From this common feeling of interconnectedness, he created the concept of 'communitas.' Turner identified three forms of 'communitas': 'spontaneous communitas' is a direct, immediate and total confrontation of human identities. It is a moment of mutual understanding between different individuals. 'Ideological communitas' is based on the memory and ideology of spontaneous 'communitas.' And 'normative communitas' is when 'communitas' becomes embedded in the social system as a perduring action or event. This is obvious in the case of religious celebrations but can also be identified in a subculture or group, which attempts to foster and maintain relationships on a more or less permanent basis.

Communitas designates a feeling of immediate community, and may involve the sharing of special knowledge and understanding.

<div align="right">(St. John 2008: 7)</div>

'Communitas' happens when people feel bound to each other in 'liminality' for structured fixed social categories, or else in situations of marginality or/and inferiority. In tribal societies, 'communitas' is concomitant with the 'liminal.' In post-industrial societies, 'communitas' is also concomitant with 'liminoid' genres such as theatre and performance.

Cultural performance was first termed by Milton Singer in 1972 (Singer 1972) and was re-used by Turner to expand his reflection on social drama.

I regard the social drama as the empirical unit of social process from which has been derived, and is constantly being derived, the various genres of cultural performance.

<div align="right">(Turner 1986: 92)</div>

Turner distinguishes 'social dramas' from cultural performances. While the term 'social drama' operates as 'comparative symbology' to understand social processes through the lens of drama, cultural performances are conscious and aesthetic self-reflexive acts that may include drama and theatre but also carnivals, rituals, religious ceremonies and so forth. If cultural performances originate from 'social drama,' they grow out of it and expand in different forms to draw meaning.

Cultural performances are not simple reflectors or expressions of culture or even of changing culture but may themselves be active agencies of change, representing the eye by which culture sees itself and the drawing board on which creative actors sketch out what they believe to be more apt or interesting "designs for living."

<div align="right">(Turner 1986: 24)</div>

Victor Turner's interest in observing 'social dramas' was to see how they revealed social structures. He used 'social drama' as a conceptual tool that activated classificatory oppositions, factions, religious revitalization movements, alliances and coalitions. Observing 'social dramas' as a scenographer in DFDR becomes a plausible task. Because I am not an anthropologist, nor a sociologist, my interest does not lie in the classification of social structures but rather in the eventuality of scenographic operations in DFDR's social dramas and their derived cultural performances. In order to break down my proposal, I will note firstly that DFDR has a chronology of events that corresponds to Turner's categories of 'social drama': 'breach, crisis, redressive actions and reintegration or schism.' And secondly, the 'social drama' throughout the chronology of events, can either trigger '*symboles sauvages*' with performative and/or theatrical qualities or consciously produce cultural performances with intentional strategies to present (in performative terms) or re-present (in theatrical terms) the condemned territory and the displaced community. As I will argue further, DFDR engenders different types of performance processes that correspond to a chronology of events specific to DFDR. Observing such performance processes in the context of DFDR from the perspective of scenography seems coherent with the research purpose. Also, Victor Turner´s performative methodology on the terrain encouraged me, as a critical scenographer to consider doing fieldwork in the context of DFDR. His methodological 'comparative symbology' and his critical observation of 'social dramas' will certainly be useful while observing DFDR from the perspective of scenography.

While 'social drama' allows me to better understand the chronology of events in DFDR, his definition of '*symboles sauvages*' and cultural performance promote my critical awareness when looking at scenographic operations in the performance processes of DFDR. Because DFDR relates to the loss of place and the displacement of groups, I find critical scenography a fundamental perspective from which to observe these social dramas as 'spatial dramas'. The idea of doing fieldwork in sites that have been or are currently going through the process of DFDR resonates with the critical scenographers' perspective of 'social dramas' as 'spatial dramas.'

2.1.4 Transdisciplinary practices and research

Frictions between ethnography, anthropology and the arts have been widely addressed by art critic Hal Foster.

> What has happened here? What misrecognitions have passed between anthropology and art and other discourses? One can point to a virtual theatre of projections and reflections over the last two decades at least. First some critics of anthropology developed a kind of artist envy. In this envy the artist became a paragon of formal reflexivity, a self-aware reader of culture understood as text. But is the artist the exemplar here, or is this figure not a projection of an ideal ego of the anthropologist: the anthropologist as collagist, semiologist, avant-gardist? In other words, might this artist envy be a self-idealization in which the anthropologist is remade as an artistic interpreter of the cultural text?
>
> (Foster 1996: 180)

This section will comment on selected transdicisplinary practices ranging from 'provocation anthropology', 'ethnodramas', 'performing ethnography' to 'site-specific' and 'community-based, participative' art. The following examples demonstrate how social sciences, theatre, performance and the visual arts contaminate each other - since Schechner and Turner- and how overlapping epistemologies have been expanding, redefining and blurring all at once the contours of truthfulness, authenticity and aesthetics in the last decades. In a post-modern crisis of representation and legitimacy, multiple imaginative methodologies are reconfiguring the world through multiple perspectives. Having a glimpse at selected transversal practices will allow us to comprehend how ethnographic and topographic methodologies can be applied across disciplines. This will also allow me to clarify the methodologies employed in this research from the perspective of scenography in the context of DFDR and try to contextualize them with the contemporary practices of site-specific and community-based performance.

'Provocation anthropology'

In 1982, anthropologist Mette Bovin travelled to Upper Volta in West Africa (Burkina Faso after the 1984 Revolution) with actress Roberta Carreri, from the Odin Teatret,

to pursue a research on the degree of Islamization of the Fulbe, Tuareg/Bella and Hausa people. It is interesting to note that theatre director Eugenio Barba who was conducting research on theatre anthropology ran the Odin Teatret at that time. Together, anthropologist Mette Bovrin and actress Roberta Carreri, developed an ethnographic strategy based on Eugenio Barba's bartering performance principle, which consisted in exchanging cultural performances between the actors in order to provoke relations. Mette Bovin wondered what could happen if, instead of being a discreet observer, she provoked interaction by bartering performances with the informants assuming that 'the ethnographer's presentation of self in fieldwork can be an active presentation of his/her own culture to the foreign population' and that 'an adverse shock effect needn't be a concern – the "natives" may find the stranger just as foreign ad no more odd were s/he to abandon her hiding place and well-known disguise' (Bovin 1988: 21). Bovin's 'Provocation anthropology' (ibid.) was intended to provoke the informant´s reaction with the surprising effect of Carreri's impersonation of a male clown figure called 'The Little Man'. 'Provocation Anthropology' was informed by the debates surrounding the performative turn in the social sciences that have encouraged qualitative research versus quantitative research methods. These debates also questioned the Western ethnocentrism of the social sciences, especially in the field of anthropology, as ethnographers scrutinized so-called 'primitive cultures' from a supposedly distant, objective and scientific point of view. Mette Bovin argued that her strategy was not meant to disturb but to awaken reactions in order to produce knowledge. In this specific case, Bovin was trying to isolate non-Islamic persons that would be considered as marginal and outsiders. Roberta Carreri's performances enabled her to identify some of these outsiders as the musicians, troubadours, mimes and magicians who bartered their performances in exchange. Even if Carreri's performances did frighten some people away, I believe that much can be learned from this overtly provocative strategy. The contrast between one's assumptions of the ethnographer as a serious, male figure taking notes in the fieldwork and a woman impersonating a male clown and actively interacting with the informants is probably the most spectacular provocation of all. I believe that this provocation refreshes all assumptions on ethnographic methodologies, opens new possibilities for pursuing fieldwork, while the seriousness of the research remains intact. Ultimately, it allows me, as a scenographer doing fieldwork in the

circumstances of DFDR, to legitimize the perspective, strategies and methodologies applied in this research. 'Provocation anthropology' is documented in *Dances in the Sand* a film directed by Mette Bovin (Bovin 1983).

Dramaturgy, ethnography and scenography

Bernard Müller is a Franco-German independent scholar doing research across the disciplines of theatre, performance studies and anthropology in France. In the year 2013-2014, I attended his weekly seminar on the anthropology of performance and the performance of anthropology entitled: '*Mise en scène et mise en récit: anthropologie de la performance et performance de l'anthropologie*' [Putting on staging and into narration: anthropology of performance and performing anthropology]. The seminar recounted Müller's practice based research bridging an ethnographic terrain in Togo, with Kangni Alem's historical romance about the slave trade between Togo and Brazil in the 19th century *Eclaves* (Alem 2009) in order to create a theatre performance.

Müller's practice-based research and his writings reveal 'a suspect tension between anthropology and the performing arts' (Müller 2013). This tension is perceptible in the anthropologist's main object of study, the ritual as performative practice, but also in the methodologies employed in the two disciplines. If the ritual's master of ceremony is easily comparable to the theatre director, Müller proposes that the expertise of the dramaturge in the theatre is comparable to the expertise of the ethnographer in the field. Here, Müller refers to the dramaturge as defined by Lessing in the 18th century and re-appropriated by Brecht in the 20th century. The dramaturge bridges the historical, and socio-cultural contexts of the theatre text and the theatre staging. For Müller, both the dramaturge and the ethnographer grasp social facts to obtain meaning from them and/or give meaning to them. The dramaturge's work can be interpreted as anthropological because it operates as an interface between the artists and the spectators for the production of knowledge. Also, ethnographic research methodologies are performative in the sense that the ethnographer intentionally designs and stages occasions and/or encounters that provoke significant situations in order to produce anthropological knowledge. Beyond Victor Turner's educational strategies of performing ethnography, Bernard Müller compares the

contemporary ethnographer to the theatre dramaturge and says that both practices contaminate and inform one another (Müller 2013).

As this thesis aims to reflect on contemporary scenographic practice, I take the liberty to comment on Müller's ethnodramaturgy from the perspective of my personal practice as a scenographer. In devised performance productions, the design usually occurs as the artistic team collaborates through the rehearsal process. More explicitly than any other production strategy, in devised performance, scenography is processual. What happens in rehearsal is crucial. The design should remain flexible and open to possibilities that I wouldn't have considered while sketching at my desk. I relate my practice of scenography with some aspects of contemporary ethnography in the sense that I find it more appropriate to prepare the rehearsal stage as an open field of possible occasions and/or encounters between spaces, performers, materials and objects, instead of fixing a pre-determined design narrative. Once I have prepared the rehearsal stage, I sit and watch through rehearsals. When there is a break, I might try other possibilities and configurations to intentionally reinforce, impede or thwart specific movements. And so it goes, until a scenography comes out of these pervasive frictions. As I contaminate a rehearsal space and wait for something to happen, I operate in the theatre as an ethnographer operates in the field. We could say here that the scenographer, like the ethnographer, pervasively and intentionally assaults the other's terrain to provoke action. For the scenographer, this action will become design, for the ethnographer it will result in information.

Bernard Müller's practice-based research project in Togo *Zomay* (for more information see http://www.zomayi.info) intends to thwart anthropology's traditional written report and replace it with a collaborative performance in the Togolese style of the 'concert-party.' *Zomayi*, to be presented in October 2017 in Togo, will be made of ethnographic materials such as stories, interviews, visual and sound archives collected on the field since 2011. This practice-based methodology and research intends to include the informant's perspective in the dramaturgy. While it is difficult to write about an unfinished project, we can still comment on its intentional purpose to merge process and product. Since its inception in 2011, *Zomayi* was designed to create an open, variable and multi-voiced creative process and product. As a contemporary

ethnographer engaged in theatrical forms and performative strategies, Bernard Müller assumes the artistic and poïetic dimension of the anthropological research. If Victor Turner suggested that fieldwork should reflect the experiential and performative aspect of the ethnographer, Müller's project of keeping the ethnographic final product as processual as the fieldwork itself, goes a step further in the friction between anthropology and performance, which encourages me as a researcher in scenography to find my own path in my research methodologies as well as in my artistic practice. A path that goes from scenography, to critical scenography, to reach geoscenography.

Participative art and performance

UK-based Lone Twin is known as a theatre company that produces performance pieces engaged with social and spatial issues. Their work ranges from theatre productions, to site-specific performances, durational performances for galleries and public engagement work with communities. I will concentrate on participative art projects that I find resonant with the idea of the artist as 'an encounter provocateur' (D. Hannah, H. Olav. 2008), such as the ethnographer, whose art remains open to unpredictability and considers the participant as a co-author. In an article focusing on Lone Twin's participative projects, Carl Lavery (Lavery 2011) argues that a participative spectator is involved in the production of the artwork. As a co-author of the art project, he/she is a figure of democracy. The idea of a democracy in participative art derives form Claire Bishop's argument that 'the gesture of ceding some or all authorial control is conventionally regarded as more egalitarian and democratic than the creation of a work by a single artist' (Bishop 2006: 12). Bishop considers the social dimension in participatory art practices with emphasis on the collective dimension of social experience rather than the 'activation of the individual viewer in so-called interactive art and installation' (Bishop 2006: 10). The tendency to confront participative art with its aesthetic value seems to corroborate a conventional understanding of 'aesthetic' as essentially visual and aural and neglect participation as a fundamental component of the aesthetic experience per se. In fact, beyond the visual and the aural, the aesthetics of participation supposes the solicitation of all the senses, as participants are usually physically involved and therefore prone to embodiment. Interestingly, Carl Lavery describes Lone Twin's works as 'dialogic, conversational and collaborative' (Lavery 2011), which are common characteristics of a

contemporary ethnographer doing qualitative fieldwork. Mette Bovin's ethnographic experiments with actress Roberta Carreri in 1982, deliberately used performance as a provocation strategy to trigger encounters among the informants and their reactions in order to produce knowledge in a 'dialogic, conversational and collaborative' way (Lavery 2011). In an article dated from 1999, anthropologist Johannes Fabian recalls Turner's term of 'ethnodramaturg,'and writes:

> In our fieldwork we are occasions for, sometimes producers of, cultural performances that may range from reciting a set of kinship terms to putting on a full-blown ritual spectacle.
>
> (Fabian 1999: 25, 26)

As a performance art duo, Lone Twin's objectives and motivations in provoking encounters do not include the production of scientific knowledge. Nevertheless, I would argue that their participative art projects produce knowledge among participants, who learn from each other and from themselves as they perform. Performance studies scholar Diana Taylor suggests that 'embodied practice, along with and bound up with other cultural practices, offers a way of knowing' (Taylor 2003). In *Street Dance* (Lone Twin 2009), people were invited to perform short dance portraits of themselves on the streets of their city. The artists, who had previously met with the volunteers at their homes to talk about their lives, had also collected moments that were then translated into movement and dance with the assistance of a choreographer. Once the choreography was designed, the performance was sited in a public space and displayed to the other members of the community, who gathered around the event and thus responded to the theatrical scenario imagined by the artists. Participants revealed themselves to the community by means of provocation as they disrupted the routine of everyday life. By transforming the expectations of the quotidian public space, their performance also transformed the community's perspective on their lived space. The transposition of autobiographical narratives onto movement and the public display might have provoked questions and discussion about particular movements in relation both to the participant's personal issues and, in a broader sense, the practice of contemporary dance as art. *Street dance* was meant to be a joyful moment where a community congregates around the performance of a

community member who is sufficiently extrovert to dance in the streets of his/her town. And that would be my criticism of the project, as it seems to be have been designed for extrovert personalities who are given the opportunity to step onto a stage. Inviting participants to collaborate in their work, Gregg Whelan and Gary Winters allowed them to create their poem in the poem (Lavery 2011) and as such remain free. As a potential participant in Lone Twin's performance projects, I would personally prefer to collaborate in a less invasive, show-off way. This is I think, what the artists have achieved with *The Boat project* (Williams 2012), in which several modes and levels of participation throughout the years, have resulted in a more complex, richer multilayered project. In 2011, Whelan and Winters based themselves in the Emsworth Marina in Chichester Harbour in southeast England with the project to build a racing yacht symbolically named *Collective Spirit* made of scattered donated wooden objects. Once in residence, the artists sent out invitations for the local communities to participate in the project either by donating wooden objects, helping build the boat, or conceive the archive. Participation was structured by events across the region in the form of donation days or specific collective tasks based in the Emsworth marina. Once the boat was built, volunteers were also given the opportunity to become part of the sailing crew. In her conclusion of Artificial Hells, Claire Bishop states that participatory art

> has the capacity to communicate on two levels-to participants and to spectators-the paradoxes that are repressed in everyday discourse, and to elicit perverse, disturbing pleasurable experiences that enlarge our capacity to imagine the world and our relation anew. But to reach the second level requires a mediating third term- an object, image, story, film, even a spectacle – that permits this experience to have a purchase on the public imaginary.
>
> (Bishop 2012: 284)

In Lone Twin's *Boat project*, the boat is that mediating object. When we first look at it, participation is visible as an artistic strategy through the jigsaw pattern of mundane objects in which we recognize shapes of hangers, guitars, tennis rackets, canes, tools, boards and so forth. These are some of the 1221 objects that were donated with a story and/or statement. The objects were either sliced for the outer shell or

incorporated in the inside of the boat as part of the construction, pieces of furniture, or decorative items. While the material donations can literally be seen on the boat – as visual signs of participation – the shape of the sliced-out objects also invoke the immaterial donations or the narratives attached to those objects. Once blended together to shape the features of a boat, the dreams, memories, sufferings, or hopes of all the participants can sail across the oceans. Gary Winters refers to this project as a social sculpture, and explains that 'the sculpture isn't the boat (…) The boat is a boat, not a sculpture. The idea lies elsewhere in the project, in the space that it offers to meet and talk and do something together' (Lavery 2011: 14). I would say that the boat, as a travel device, is probably the best metaphor for storytelling. Because the objects, as containers of stories are set in motion again, the boat is a living archive that continuously unfolds stories from southeast England across the oceans and through different places from coast to coast. *The Boat Project* is a perfect example of how ethnographic practice and participative art can meet creatively to produce an object meant to be constantly in process. As a scenographer attempting to redefine and transform my artistic practice through displacements of all sorts, Lone Twin's *Boat Project* is exemplary in its design strategy of collected narratives to be continuously performed and displaced.

In a September 2011 talk at the annual meeting of the Creative Time Summit in NY on the topic 'Participation and Spectacle', Claire Bishop addressed a terminology issue regarding participative art. The term 'social practice' is commonly used in the USA to designate projects that, in Europe, would be termed as either 'socially engaged art', 'community-based art', 'experimental community', 'dialogic art', 'participatory art', 'interventionist art' or 'collaborative art.' For one thing, Bishop says, the term 'social practice' seems to insist on the idea that the artist is not a producer of objects, but a producer of situations. For that reason, it is understood that the artist experiences along with the spectator the situation he/she has designed in a direct co-production modus operandi. The artist who creates 'participative art' or 'social practices' and the contemporary ethnographer seem to share similar methodologies for the production of very different things. While the ethnographer produces anthropological knowledge in the form of a book or article, the artist is more likely to produce an 'object, image, story, film, even a spectacle' that is open to

multiple interpretations, and that might also be politically engaged (Bishop 2012). Bishop proposed that 'participatory art' is always subject to three main binary tensions, which are: art versus real life, equality versus quality, participation versus spectatorship. For Bishop, these tensions prove that social and artistic judgments don't easily merge. However, the social and the artistic possibly meet in 'social practice' through the critique of capitalism, the indignation towards mass consumerism and liberal politics. In that sense, Bishop also notes that 'participative art' or 'social practices' tend to increase in times of political tension and upheaval. In other words, in times of crisis or schism as Victor Turner might say.

Let site speak

'Site-specific' practice and theory has widely expanded in Anglo-Saxon countries. Miwon Kwon traces the origins of site specificity in the visual arts in the late 1960s wake of minimalism in North America, when artists such as Robert Barry and Richard Serra were developing an experiential approach of place as part of their artistic process in order to create sculptures that would suit the topographies and specificities of that place (Kwon 2002). From the late 1960s onwards, the phenomenology of sites as diverse as the art gallery, the city, or remote landscapes, progressively revealed different sorts of site-specific practices ranging from sculpture, to community-based art and land art. In performance and theatre studies, deviser and performer Mike Pearson is known as a precursor of site-specific performance in the UK. In 1981 he created the performance company Brith Gof in Aberystwyth, Wales with archeologist/cultural anthropologist Michael Shanks, and architect/scenographer Cliff McLucas. Located in a region remote from the circuit of municipal theatres, Brith Gof created performances in schools, barns and houses. Instead of being an obstacle, remoteness from traditional theatre circuits became the occasion to devise events for special occasions and locations. Their work as a company throughout the 1980s finally led to a definition of site-specific performance as:

> Conceived for, and conditioned by, the particulars of found space, (former) sites of work, play and worship. They make manifest, celebrate, confound or criticize location, history, function, architecture, micro-climate. They are an

interpenetration of the found and the fabricated. They are inseparable from their sites, the only contexts within which they are readable

(M. M. Pearson no date)

As a cross disciplinary team, Brith Gof developed working strategies that included ethnographic fieldwork, topographic research, and excavations, all of which they have described as deep mapping.

An attempt to record and represent the substance, grain and patina of a particular place, through juxtapositions and interweavings of the historical and the contemporary, the political and the poetic, the factual and the fictional, the academic and the aesthetic.

(M. Pearson 2010: 32)

For Mike Pearson, deep mapping supposes a sensual engagement that is phenomenological, with emphasis on bodily contact, corporeality and embodiment (ibid: 29). 'The body as a site of knowing' is a concept that ethnographer Dwight Conquergood also privileged as a distinctive research method, and a participant-observation fieldwork (Conquergood 1991: 180). 'Ethnography is an embodied practice; it is an intensely sensuous way of knowing' (ibid: 180).

Scenographer and academic researcher specialized in site-specific performance, Kathleen Irwin also refers to ethnographic strategies when she affirms that 'Recognizing the full potential of the site necessitates an oblique approach to mediating space (Irwin 2009: 122). In her scenographic practice, Irwin 'seeks out institutional and industrial sites that resonate through their palpable material presence as well as their abject absence and abandonment' (ibid: 122). As part of her large-scale site-specific, community-based and multidisciplinary events in Saskatchewan, Canada where she lives and works, Irwin created, produced, and curated *Cross Firing/ Mama Wetotan*. The event took place at the Claybank brick Plant National Historic Site, in the Dirt Hills of southern Saskatchewan, for a continuous 24-hour period between September 2nd and 3rd, 2006. It gathered over 50 artists working across performance, dance, music, sound, site-specific and land art; and another 50

volunteers and students. The event is documented and theorized in the book *Sighting, Citing, Siting* (Irwin and MacDonald 2009a). When it comes to site-specific practice, Irwin claims that

> Through the overt use of the properties, qualities, and meanings inherent in a specific place, the scenographer reveals the myths, legends, and stories that symbolically and emphatically attest to, confirm, and unsettle the complex and ongoing relationship between our physical environment and ourselves.
>
> (Irwin 2009: 124)

Dirt Hills are a contested site with complex multi-layered narratives and meanings associated with the aboriginal and non-aboriginal culture since the mid-19th century. As far as history can tell, Dirt Hills have been known as a natural source of clay, a place of spiritual healing, an industrialized brick plant and ultimately as a preserved heritage and a touristic attraction. By opening it up to a variety of interpretations, *Cross Firing/ Mama Wetotan* (Irwin 2006) resurrected, perhaps re-invented the site's past, present and future, through alternative narratives and imaginations. Site-specific artworks in Dirt Hills referred to archeological evidence and historical facts as much as to myths and legends. *Laughing* is a ceramic firing demonstration and video installation by Dennis Evans and Elder Betty McKenna. The project refers to the pottery production system used by first nations before the construction of the plant and the industrialization of clay bricks. The piece restores the actions and movements that were once performed in this land. It is based on both archaeological knowledge and McKenna's vision of children mixing the clay with their feet and laughing. *Reclaim/ Recover* is a performance by Chad Jacklin that took place during the day in the clay hills outside of the building. A pool of clay has been carved in the soil to fit the artist's body. The performer emerges from the pool covered in clay, picks up a cart full of bricks, builds a brick tower using the clay on his body as mortar and then lies back in the pool of clay again. The action refers to the workers who sacrificed their health and physical bodies through hard work in the plant. Gordon Monahan's *sound installations* used the plant's architectural features such as beehive kilns and chimney to manipulate different acoustic experiences blending human performers with instruments and natural elements such as the wind. Other projects such as

Heather Benning's *Yard Site*, Jan Johnson's *Garden*, or Kathleen Irwin's *Fire Screen* were displayed as open-air installations that the public could experience at his/her own pace. Investing both the building and the surrounding landscape with performances and installations, this large-scale site-specific event reinvented the relationship between place, community and audience. Site-specific performance recognizes site as relational and addresses issues concerned with space, place, community, and audience through performative and scenographic strategies of 'mise en scène' dealing with both the material and immaterial qualities of site. Canadian scenographer, and academic Kathleen Irwin, recognizes the full potential of scenography in site-specific practice.

> The impulse to challenge existing methods of representation and to experiment with found-space performance space redefined, in many instances, the scenographic function, positioning the scenographer as a hybrid entity- part sculptor, part dramaturge, part choreographer, and part producer. The focus of the scenographer shifted from the practices of interpreting text within a prescribed stage space to deconstructing found space within a critical context.
>
> (Irwin 2009: 67)

In her analysis of the scenographic function in site-specific practice, Irwin recognizes scenography as a channel connecting 'specific places and local communities through creative acts of imagination' (ibid: 123). As a style of presentation maintaining an ambiguous relationship with the real world, site-specific practice is an open-ended discussion on spatial issues; and because 'there is no single discursive framework from which to discuss the intangible qualities of space and its accretion of meaning in performance' (ibid: 10), Irwin proposes that it probably

> falls to scenography to braid the disciplines (archeology, anthropology, architecture, performance studies, dramaturgy, linguistics, philosophy, phenomenology etc.) that contribute in diverse ways to this discussion.
>
> (ibid: 10)

Reflecting on site-specific practice, Irwin does not only confirm that scenography is expandable; she proposes that scenography becomes an organizing principle through which all disciplines dealing with spatial issues can be treated critically. In fact she situates scenography at the very crossroads of epistemologies that may address or reflect upon social complexities, economies, or politics through a variety of ontological levels, referring to past, present or imagined futures. 'Site-specific' performance recognizes place as relational. Topographic coordinates and subjective multiplicities are embedded in a constant negotiation between human and non-human factors. This is something Doreen Massey has described as a 'throwntogetherness, the unavoidable challenge of negotiating a here-and-now (itself drawing on a history and a geography of thens and theres)' (Massey 2005: 140). Massey also asserts that the identity of place varies over time, it is continuously reproduced. The specificity of a place does not merely result from an inner quality or an internalized history of that place (Massey 1994: 68) it is always being regenerated. In that sense, place is process, and site-specific performance precisely enhances that processual quality of place. As it oscillates between spatio-temporal variables, site-specific performance might construct, reassert, reevaluate, recreate, reinvent, but also disturb, provoke, or even crush meaning attached to site. In any case, site-specific performance redefines relations among humans and between human and non-human factors here now, and there then.

I will conclude this section with reflections and criticism on community-based art and site-specific performance. In *One place after another* (Kwon 2002), Miwon Kwon's reframing of site-specificity as a cultural mediation between the spatial, the political and the social is limited to examples of North American artists working in the urban or suburban spheres. Nevertheless her critical insights of site specificity, public art, and community-based art re-evaluate the concept of community as anamorphous and ambiguous; and question the role, the ethics and the methods of the artist in the field, operating as an ethnographer. Miwon Kwon's criticism towards 'community-based art' brings up the alternative notion of 'collective artistic praxis', that better responds to Jean-Luc Nancy's idea that 'There is no communion, there is no common being, but there is being in common' (Nancy: 153). Because they are concerned with spatial issues, engaged with community and audience, contemplating 'community-based' and

'site-specific' performance at once addresses contemporary scenography as a critical and relational practice across disciplines. In terms of artistic process, we can say that community-based and site-specific performance employ ethnographic strategies in the sense that what determines the artwork is the study, observation and experience of site and the participation of community.

In *The Predicament of Culture* (Clifford 1988), anthropologist James Clifford states that 'modern ethnography as an academic practice can be separated from anthropology.' (ibid: 9) He goes as far as proposing to redefine ethnography through the lens of surrealism in the expanded sense 'to circumscribe an aesthetic that values fragments, curious collections, unexpected juxtapositions' (ibid: 118). In a sense, Clifford reinvents his discipline. He looks at it and tries to understand it from the perspective of modern surrealism in the arts.

> Ethnographic surrealism is a utopian construct, a statement at once about past and future possibilities for cultural analysis.
>
> (Clifford 1988: 119)

In *The Return of the Real*, Hal Foster criticized connections and collusions between art and ethnography.

> The quasi-anthropological role set up for the artist can promote a presuming as much as a questioning of ethnographic authority, an evasion as often as an extension of institutional critique.
>
> (Foster 1996: 197)

Foster identifies the paradigm of the artist as ethnographer, as a contestation of the bourgeois-capitalist institution of art (the museum, the gallery, the academy, the market, the media). But he also draws attention to assumptions dangerously committed to 'ideological patronage' as the artist speaks for the other with the intent to produce something more authentic or 'real', that will better represent a given cultural identity. Both Hal Foster and Miwon Kwon criticize the artist's often too

rapid assumption of what community is and how place defines a so-called cultural identity.

> Generally speaking, an unquestioned presumption designates the community as a group of people identified with each other by a set of common concerns or backgrounds, who are collectively oppressed by the dominant culture
>
> (Kwon 2002: 145)

They also agree on some of the dangers of community-based art such as the limited engagement of the community and the decentering of the artist as cultural authority for the remaking of the other. But they also acknowledge that sometimes art is able to create innovative collaborations with the community as it may recover suppressed histories and reoccupy lost cultural spaces, such as it is the case with site-specific performance.

> Many artists have used these opportunities to collaborate with communities innovatively, to recover suppressed histories that are sited in particular ways that are accessed by some more effectively than others. And symbolically, this new site-specific work can reoccupy lost cultural spaces and propose historical counter-memories. (…) Site-specific work can be exploited to make (…) non spaces seem specific again, to redress them as grounded places, not abstract spaces, in historical and/or cultural terms.
>
> (Foster 1996: 197)

One thing we must learn from Kwon, Foster and Rancière and their critical reflections on trandisciplinary, site-specific and community-based art practices is that however talented the artist or beautiful the art piece, if the engagement with a specific place and/or community is not sincere, if that specific place or community does not benefit from the work, there is no point in pursuing transdisciplinary, site-specific and/or community based work at all.

As an artist preparing to pursue fieldwork in places and with communities affected by DFDR, these critical insights are both humbling and inspiring. Before travelling to

places and meeting with people affected by DFDR, it seemed essential to learn and research on DFDR in order to sharpen my knowledge of what I have, until now, qualified as a phenomenon of 'spatial complexity.' The following section will acknowledge research in DFDR as it was reported and commented by social scientists, journalists, and other investigators. It will reveal historical facts on DFDR, based on text research and readings, and will also expose the critical assumptions I have made, as I analyzed this knowledge from the perspective of scenography and performance.

2.1 Drawing the Contours of development-forced displacement and resettlement (DFDR)

The concept of development emerged at the beginning of the industrial era in western economic policies and western political agendas. Development expanded through the 20th century for the reconstruction of Europe after the Second World War and for the betterment of poor nations in the aftermath of colonialism. These were times to build roads, ports, airports, canals, water dams and other sorts of large infrastructural projects in order to intensify production and expand international trade. In that enthusiastic wave for progress and development, little attention was given to the populations displaced by such infrastructure projects. So little indeed that in 1948, Indian Prime Minister Nehru addressed to villagers who were to be displaced by the Hirakud Dam with these words 'if you are to suffer, you should suffer in the interest of the country' (Roy 1999: 7). At that time, progress and development were intended for a greater common good above all things.

2.2.1 DFDR from the perspective of anthropology

With concern for the fate of Second World War refugees, anthropologists started investigating displacement and the deprivation of place as a traumatic experience. 'Development-forced displacement and resettlement' (DFDR) was coined then to refer to the involuntary displacement caused by development. DFDR has always been a political phenomenon, involving the use of power by one party to relocate another, typically a relatively powerless minority. Anthropologist and DFDR specialist Anthony Oliver-Smith claims that DFDR differs from the dislocation experienced by victims of natural and technological disasters, and war refugees.

As in disasters and wars, people in DFDR are "pushed" to move rather than "pulled" or attracted by better possibilities elsewhere. (…) Furthermore, although wars that turn people into refugees are the outcome of intentional decisions taken by political authorities, the general consensus is that wars should be avoided whenever possible. Large development projects, however, also the result of intentional decisions by authorities, are seen as positive steps that fit well within national ideologies of development. In effect, empowered by international standards granting the state the right to take property for national goals, such projects are justified by a cost-benefit analysis that assigns losses and gains on a political basis. Finally, unlike disasters and wars, there is no returning home after the situation has stabilized. DFDR is permanent. There can be no return to land submerged under a dam-created lake or to a neighborhood buried under a stadium or throughway.

(Oliver-Smith 2010: 5)

DFDR became a research field in the beginning of the 1950s when anthropologists revealed the serious impoverishment and violation of human rights occurring among populations resettled by development projects. Among these anthropologists were Thayer Scudder, Elizabeth Colson and Anthony Oliver-Smith. Because of the serious impacts of DFDR on every domain of community life, anthropology became the most suitable discipline to encompass the inherent complexity of the resettlement process. In 1982, Thayer Scudder and Elizabeth Colson (Hansen and Oliver-Smith 1982) stated that three forms of stress result from DFDR: physiological, psychological and sociocultural stress. These three forms of stress are referred to as 'multidimensional stress.' Multidimensional stress is experienced as affected people pass through the displacement and resettlement process in the successive stages of recruitment, transition, potential development and handing over/incorporation. As they have noticed, it is common that affected communities never reach the final stages and remain trapped in perpetual transition due to inappropriate implementation policies. In February 1980, the World Bank, as the major financer of development projects, issued an internal statement for their staff formulating a set of norms and regulations for involuntary resettlement in Bank-financed projects. This was the first time that a major development aid agency recognized the complexity of displacement and the

importance to protect the people affected by development. Since the beginning of the 1980s, the World Bank commissioned anthropologists to report on DFDR projects financed by the World Bank in order to establish policies and guidelines for more sustainable procedures. At that time, Michael M. Cernea was the World Bank's sociology adviser in the Agriculture and Rural Development Department. In 1988, he published a report on 'Involuntary Resettlement in Development Projects' (Cernea 1988) in which he established the 'Policy Guidelines in World Bank-Financed Projects.' In 2000, Cernea published a report for the World Bank on 'Risks and Reconstruction' (Cernea and McDowell 2000) to understand and mitigate the major adverse effects of displacement that he identified as: landlessness, joblessness, homelessness, marginalization, food insecurity, 'increased morbidity,' loss of access to common property resources, and 'social disarticulation.'

In 2008, French anthropologist and DFDR specialist Armelle Faure recalled that the international norms and regulations of expropriation in DFDR processes imply the identification of both formal and informal land rights (Faure 2008a). The absence of legal papers should not be a disadvantage for compensation and assistance. Once a land right has been identified, the expropriated must be fairly compensated before the beginning of works. The transfer should be made to a land preferably as close as possible to the former land and with equivalent quality. If such conditions are not possible, the expropriated must be additionally financially compensated, especially when they depend on the land resources. Housing and other private property must be replaced and preferably upgraded. The agencies in charge of the development project should help with the relocation. The living conditions of the displaced must be observed and supported during the years following the relocation in order to make sure that their future economic structure is at least as good as their economic structure prior to the development project. A proper relocation plan should also protect, displace or re-establish the cultural patrimony of the displaced. A cultural patrimony usually includes sites of ritual importance such as cemeteries, sanctuaries, monuments or objects of art, archaeological sites and other sites with religious or historic qualities. For Thayer Scudder, 'good practice' in terms of DFDR implies a socioeconomic report including statistical information, a detailed qualitative description of the diversity of local production systems and subsistence tactics. The

authorities conducting the development project must be informed about the values and the lifestyle of the communities to be displaced (Scudder 2005: 87). The construction of water dams and the improvement of urban infrastructure are types of development projects most accountable for the displacement of populations because they affect changes on land and water. In a public hearing in 2005, M. M. Cernea estimated that development projects displaced more than fifteen million people a year. Today, in the best-case scenarios, displaced populations are financially compensated, professionally reinserted into new jobs and socially assisted. If a development project is labelled as socially sustainable, it means that social workers will maintain a dialogue between the displaced communities and the development promoters; psychologists will deal with the trauma of displacement; NGO's will advise the community on their rights, cultural institutions will maintain and promote the community's material and immaterial patrimony. Nevertheless, all populations displaced by development projects are destitute of their homes and deprived of the control over their lives. What was seen as acceptable in the late 1950's where it was common to agree that a few should be sacrificed for a greater common good is nowadays unacceptable.

In the year 2000, the world commission on dams evaluated that 40 to 80 million people had been displaced by the construction of water dams in the second half of the 20th century. The enormous gap between 40 and 80 million illustrates the intolerable lack of accuracy when it comes to estimates on DFDR and proves that there are no accurate numbers of the worldwide-displaced by development projects. In her book *The cost of living* Indian writer Arundhati Roy claims angrily that it is in the fitness of things that people who benefit from development understand the price that's being paid for it (Roy 1999). And when the price is paid, it is often reduced to monetizing things that people never dreamt of selling.

2.2.2 Social and cultural processes in DFDR

Social scientists specializing in DFDR have demonstrated that the physical dislocation and relocation of populations from one place to another engenders a feeling of powerlessness and alienation in those who are relocated, especially when entire communities are uprooted from familiar surroundings (Cernea 1988, 1999; Oliver-Smith 2009; Scudder 2005). The involuntary factor of DFDR is lived as a traumatic

experience. This trauma is specifically related to the loss of place as a result of the transfiguration of a place into a 'non-place' (Augé 1992). Constructions intended for development can be identified as non-places in the sense that they promote solitude and refuse social relations. M. M. Cernea claims that resettlement is a socio-cultural and economic process that happens first to people, rather than to their physical environments (Cernea 1988: 6). By the very nature of displacement, the socio-cultural effects of resettlement on people are deeply interrelated with the change of their physical environment. Displaced communities are not only giving away a piece of land, but also the habits, practices and beliefs attached to that land. Referring to the network of activities and relations that people interact with and relate to in the land on which they live, social anthropologist Tim Ingold coins the term 'taskscape' (Ingold 1993: 158) and writes

> A place owes its character to the experience it affords to those who spend time there – to the sights, sounds and indeed smells that constitute its specific ambience. And these, in turn, depend on the kind of activities in which the inhabitants engage.
>
> (Ingold 1993: 155)

A place is deeply interrelated with cultural meaning and social activity. Anthropologist Anthony Oliver-Smith asserts that removing people from their known environments separates them from the material and cultural resource base upon which they have depended for life as individuals and as communities. Because displaced people often cope with great uncertainty and a lack of information concerning their future, they also suffer from stress, disorientation, and trauma. Oliver-Smith believes that 'DFDR requires a reinvention of self and community that is far more profound than what we face under the 'normal' pace of rapid social and cultural change' (Oliver-Smith 2010: 3). If place is interrelated with cultural meaning and social activity, the reinvention of self, community and place is precisely what this thesis aims to identify and observe through the lens of scenography and performance. Thayer Scudder, a social anthropologist and one of the fathers of the field study of DFDR, has observed that successful resettlements often go hand in hand with a cultural renaissance.

Especially important is the reestablishment of community ritual, which includes the building of earth shrines, churches, temples or mosques. The resettlement experience itself, as well as the resettled cultural identity, may be incorporated in dance, drama, folktales, poetry, and song, along with a renaming of landscape features.

(Scudder 2009: 31)

Scudder's enumerations of community rituals that convey a community's cultural identity are in fact performative practices that can be analysed from the perspective of scenography. For anthropologists Theodore E. Downing and Carmen Downing-Garcia, 'an understanding of what happens when people are involuntarily displaced begins with culture' (E. Downing 2009). Observing processes of DFDR, they have introduced the notions of routine culture and dissonant culture. Taking for granted the idea of a patterned life, they propose that individuals make tactical decisions day after day as they navigate routine culture. 'The spatial and temporal organization of routines gives communities and individuals constructed predictability' (ibid: 228). In DFDR, this routine culture is traumatically disturbed and becomes dissonant. The previous routine constructs become meaningless. 'Social life becomes chaotic, uncertain, and unpredictable' (ibid: 230). In order to restore a new routine culture, communities need to reaffirm their shared values and recreate a sense of place. This reaffirmation manifests itself through cultural and social practices. Whether they fall in the category of '*symboles sauvages*' or the consciously staged, and/or institutionalized 'cultural performances,' simply observing these social and cultural practices as performance processes in the context of DFDR is precisely the angle that allows me to step into the complex magma of DFDR as a critical scenographer. Restoring new routine cultures, reaffirming shared values and recreating a sense of place all respond to Doreen Massey's idea of place as process (Massey 2005). In its natural metamorphosis of eroded hills and moving rocks, place continues to exist. But how does place continue to exist when the landscape is forcefully transformed, when the community is forced to leave and establish itself elsewhere? As a spatial practice promoting social and cultural processes, scenography offers a privileged perspective from which to observe performance processes that express the loss of place, that cope with that traumatic experience and that re-invent a sense of place. If we agree on

Doreen Massey's idea that place happens and regenerates itself, a critical approach of scenography should be able to complete the transformative process of place when it comes to spatial complexities of DFDR. Erika Fischer-Lichte refers to the transformative power of performance, capable of re-enchanting the world (Fischer-Lichte 2008: 181). This does not imply that the world becomes a more beautiful place but proposes that performance has the capacity of making the world more present. By becoming more present the world is re-generated with new meaning. Through every stage of DFDR, the world, seemingly falling apart, needs to be re-generated with new meaning and this is precisely what performance processes are intended to do.

2.2.3 Chronology of events in DFDR and performance processes

DFDR´s chronology breaks into four phases of pre-construction, displacement, construction, and resettlement. Displacement and construction can overlap or even interchange with each other depending on the nature of the project. The whole process commonly takes between 2 to 20 years, or longer, from conception to the actual resettlement. If we agree to look at DFDR as a 'social drama' (Turner 1982), whilst acknowledging that some phases might overlap, merge, or be inverted, the chronology of events in DFDR can be observed through Victor Turner's sequential scheme of 'breach, crisis, redressive action, and reintegration or schism.' (Turner 1982) If we agree that the duration of DFDR from conception to resettlement has its own dramatic tenor, the timespan between the communication and the actual displacement and resettlement, along with the procedures chosen by the authorities to operate on the terrain, can intensify or minimize the 'social drama.' In either case, we can assume that DFDR as 'social drama' generates performance processes that are meaningful throughout the chronology of events.

> Through the performance process itself, what is normally sealed up, inaccessible to everyday observation and reasoning, in the depth of sociocultural life, is drawn forth (….) Meaning is squeezed out of an event which has either been directly experienced by the dramatist or poet, or cries out for penetrative imaginative understanding.
>
> (Turner 1982: 13)

These social and cultural processes addressed here as performance processes and carried out through manifold performative practices are necessary steps towards reparation or definite schism. These performative practices can be strategically designed, formally institutionalized and/or informally performed to give order to a dismantled universe and to make sense of the disorder. Before traveling to sites affected by DFDR and observing these practices, I found it useful to build up a taxonomy of performance processes corresponding to a typical chronology of events in DFDR. This was done analysing well-known examples of DFDR reported by varied sources such as anthropologist reports, newspaper articles, NGO websites and documentary films. However preliminary, this categorization of performance processes based on the chronology of events constitutes my set of general assumptions, which will be useful to hold up critically to the experience of place and communities while doing fieldwork.

The following section contemplates the different performance processes I have correlated with moments in the chronology of DFDR. This structured categorization is the inaugural confrontation between scenography, performance and DFDR in this thesis that will be deconstructed in the following chapter in order to bring forth the concept of geoscenography and the scenographic operations of deterritorialization and reterritorialization in the context of DFDR.

Pre-construction: protest performances
During the pre-construction phase, the development project's promoters – usually including members of the government, national and/or international financing institutions and involving a construction company – analyse the feasibility of the project. Engineers, geologists, social workers and other specialists, mobilize their knowledge and skills to measure the effects of the project. This is when decisions are taken concerning the displacement of populations. This is also when rumours start spreading among communities about a possible displacement. Once the decisions are officially taken, the population is informed by local authorities about the collateral damage and, in the best-case scenario, the community is also consulted about the displacement and resettlement procedures. The methods employed for the announcement of the project, the timing of the pre-construction phase - that might

involve a long waiting period- and the procedures of local authorities for decision-making that might incorporate or ignore a consultation with the affected communities, are all variable factors. Nevertheless, the pre-construction phase is when a breach occurs in a social structure and when protest performances might take place. The disorientation generated by losing control over a situation and not understanding it, motivates resistance. In that sense, resistance is the reassertion of logic and a sense of control (Oliver-Smith 2009). Encouraged by the resistance discourse of DFDR, displaced communities have become involved in the defence of their landscape as a material patrimony, and of their culture as an immaterial patrimony. With the help of grassroots organizations, NGOs, social movements and transnational networks, displaced communities have progressively forged their resistance discourse and improved their protest actions since the 1960s. The long timespan of pre-construction is crucial to allow the seed of resistance to germinate into organized movements and efficient protest performances.

In 2006, the NGO *International Rivers Network* issued an 'action guide' (IRN 2006) for communities affected by dams to inform them about their rights and help them build up a defence strategy comprising arguments and efficient protest tools. The guide encourages direct non-violent actions on the construction sites, public meetings in towns and cities, marches, demonstrations, strikes, boycotts and blockades to bring attention to the struggle. The guide also advises communities to produce leaflets and posters, and to work with the media through reports and interviews. From the perspective of a scenographer, the protest directives given by *International Rivers Network* can be compared to a 'mise en scène' guide to creating, promoting and staging resistance. The media (press, radio, television and the internet) becomes the stage on which protestors become visible and audible to distant audiences. This is where affected communities provoke indignation and raise other voices to join forces in defence of their cause.

Over the last three decades, some protest actions of the displaced against development have gained so much attention through the media that they were able to stop or change the development plans. The example of the Xingu people protesting against the great hydroelectric projects in the Amazon forest since the late 1980s until today is a good example of how protest actions assisted by NGOs have gradually become

more sophisticated over the years. Two images I have chosen reveal strategies of 'mise-en-scène' obtained by the converging actions of the protesters, the NGOs and the photojournalists (fig. 6 and 7). The first meeting of the Xingu Indians was organized by the *COIAB* (Coordination of the Indigenous Organizations of the Brazilian Amazon) in February 1989 in Altamira to protest against the Kararaô and Babaquara dams in the Amazon. This meeting gathered representatives of the federal government, the Eletronorte Company responsible for the construction of the project accompanied by 1000 Indians, 150 foreign journalists with peasants, environmentalists, students, people representing local organizations, and some international celebrities. At some point during the meeting, Tuira, a Kayapó Indian started shouting and threatening the president of the Eletronorte Company with her machete against his neck as an isolated and spontaneous act of resistance (fig. 6). Because photojournalist Paulo Jares was there to capture this moment, Tuira's action became the symbol of a dramaturgy of resistance capable of transforming a situation. The image gained so much attention on national and international levels that the development project was revised and stopped until the early 2000s.

Today, the Amazon forest is still facing this threat, after Dilma Roussef's government approval and initiation of construction of the Belo Monte dam. The non-profit organizations Xingu Vivo, Planet Amazon and Amazon Watch have been promoting several actions and demonstrations against the construction of the dam. These include the occupation of the construction site of the dam, the blocking of the river by fishermen, meetings in the presence of celebrities, protest actions and demonstrations on site, in nearby cities and across the globe. Amazon Watch is a nonprofit organization founded in 1996 to protect the rainforest and advance the rights of indigenous peoples in the Amazon Basin. It coordinated the action that originated aerial photography of the dam site occupation (fig.7). During the night of June 15th 2012, 300 people (activists, indigenes, small farmers, fishermen, and local residents) occupied the Belo Monte dam site. Using pick axes and shovels, the protesters dug until they removed a strip of earth to restore the natural flow of the Xingu River. A short video posted on youtube by Amazon Watch shows the water flowing again as a liberating liminal moment of spontaneous 'communitas.' The video is available on https://www.youtube.com/watch?v=rJ_AbvCTEQ4. After carving this humanmade canal as a symbolic gesture to free the river, the protesters planted 500 Açai trees and

erected 200 white wooden crosses to symbolize the lives of people who have fought and died to defend the Amazon. Finally, the protesters gathered to form the words 'Pare Belo Monte' / 'stop Belo Monte' in order to create a humanmade aerial message to be captured from a helicopter by the appointed photographer Atossa Soltani, the founder and former executive director of Amazon Watch. This action took place on June 15, 2012 prior to the United Nations Rio +20 summit, a conference on sustainable development in Rio, Brazil in June 2012. One of the major themes of the conference was: 'a green economy in the context of sustainable development poverty eradication'. The conference gathered world leaders along with thousands of participants from governments, the private sector, NGOs and other groups.

In *Theatre Ecology* (Kershaw 2007), Baz Kershaw states that performative tactics increasingly shaped eco-activist protest in the last decades of the 20th century. Part of the protest's purpose in this respect is to gain high-profile media space. Media coverage in turn motivates NGOs to increase the sophistication of their protest actions. This involves learning mise-en-scène strategies in collaboration with photojournalists, NGO-embedded photographers, activists and protesters, to create images that convey a protest message as efficiently as possible. The shape and form of such protest strategies has been examined. While John Jordan, emblematic figure of the DIY protest movement in the UK, argues that:

> Art has clearly failed historically as a means to bring imagination and creativity to movements of social change (…) By making the art completely invisible, DiY protest gives art back its original socially transformative power.
>
> (Jordan cited by Kershaw 2007: 255)

Kershaw counterargues that there is another side of the coin. Sometimes, a strong action can be reduced to beautification by the image.

> While the protesters may prefer the art of their actions to be invisible, so that the message predominates, the media highlights the art because it makes good copy and great images.
>
> (Kershaw 2007: 264)

Because the media needs to display striking images that carry a clear message, the combination of strategies (protestors and photojournalists) often reduces the protester's performance to a theatricalized decorum of protest, as is the case with the aerial message of the Belo Monte Dam protest. The disposition of the bodies dressed with colourful clothes on the white sand, does not convey the power of the message 'Stop Belo Monte.' The unexpected gesture of Tuira in Altamira, captured by chance by a photojournalist who was there to report on the meeting, conveys a much clearer message when it comes to stopping the construction of a dam.

Displacement: transitional rituals or definite schism
Displacement provokes dissonance. One of the patterns of dissonant culture in DFDR is that displaced persons may increase the frequency of rituals in order to reaffirm their group identity, more specifically in the transitions from routine culture to dissonant culture to a new routine culture.

> In June 1994 we observed an increase in ritual behaviour by the people relocated from the small catholic community of La Vega. Before their relocation, once a year they moved their village patron saint from one private household to another and then celebrated a special annual mass. Immediately following resettlement, the saint began weekly instead of annual visits, moving from one relocated household to the next as the community struggled to reaffirm and re-establish its identity.
>
> (E. Downing 2009: 234)

The example above shows how the affected community spontaneously responded to the necessity of reaffirming their primary questions and identity. If the DFDR is planned in a socially sustainable way, with intense consultation between the construction company, the local authorities and the affected population, the trauma and stress caused by displacement can be minimized. When social science consultants discovered that the Aguamilpa Hydroelectric Dam in Western Mexico would inundate a highly sacred ceremonial site of the Huichol Indian water goddess Nakahue, the World Bank and Mexican anthropologists together with the project's chief engineer consulted and negotiated with groups of shamans to move the sacred site to a new

100

location on the edge of the reservoir. Over several years, the displacement and relocation ran coterminously with the construction without interrupting the cultural ceremonial routine. Traditional ceremonies punctuated the dam construction up to, and including, its inauguration in 1995 by the president of Mexico. The Huichol ultimately considered the entire reservoir as sacred, a reaction totally unanticipated by developers (E. Downing 2009: 246). A careful approach to the psycho-socio-cultural background of the affected community and a proper enactment of ritual ceremonies enables the community to overcome the trauma of disruption caused by forced displacement.

The importance of ritual in transition processes may also provoke consciously planned ceremonies and cultural performances organized by legal authorities, religious institutions or social scientists. Displaced populations are usually compensated to resettle elsewhere. According to predetermined procedures, the displacement occurs gradually as people find a place to resettle - if the agreement was to compensate people individually with financial indemnity; or all at once, as was the case in Luz, in Southern Portugal in 2002, where the entire population of a village moved from one place to another, including their deceased. In this case, the church organized a ceremonial mass with the presence of the district bishop in memoriam of the deceased. The ceremony took place between the two villages, which coexisted for a while. A mass was pronounced in the church of the original village and was followed by a procession to the new village, where a new mass was celebrated in the new church (fig. 8). The official tone of this ceremony celebrating the dead and involving a participatory procession from one village to the other was an important transitional ritual performance for the inhabitants of Luz.

A displacement procedure is always a traumatic experience that involves the destruction of homes, and the exhumation and displacement of the dead from cemeteries, as was the case in Luz. This moment of profound dissonance is not always transcended by ritual and might provoke a definite schism when people refuse to move out of their homes due to economic or political reasons. In India, activist Medha Patkar has mobilized entire villages into protest actions that denounce the violence inflicted by displacement. Medha Patkar is a founding member and emblematic figure

of the Narmada Bachao Andolan movement in defense of the Narmada River in central India. Since the 1980s the Narmada Valley has suffered from a massive hydroelectric project involving the construction of more than 3000 small and large dams. Since 1992, following Medha Patkar's example, 'save or drown squads' (McCully 2001) have emerged throughout the valley. As monsoon waters submerge the valley, villagers sit on the soil of their village and drown in 'Jal Satyagraha' manner as a sign of protest. Inspired by Mahatma Ghandi's policy of non-violent resistance 'Satyagraha', 'Jal Satyagraha' specifically designates the non-violent sittings of the dam-affected communities as the waters of the monsoon fill the reservoir and submerge their territory. We might say that Patkar fostered ideological 'communitas' to function as a counterpower, a resistant bubble against the imposed social order; but these 'save or drown squads' also symbolize the violent schism between the alienated, powerless, displaced people in the Narmada Valley and their government. The last reported drowning squad protests date from September 2013 and were communicated by several Indian newspapers such as *The Times of India, India Today,* and *The Hindu*. These recent 'Jal Satyagraha' took place simultaneously in the villages of Badkhalia, Mel Pipliya and Unwa, respectively in the districts of Khandwa, Dewas and Harda to protest against the increasing height of the Indira Sagar Dam on the Narmada River.

Extreme examples of alienation and powerlessness facing displacement have also filtered through China's censorship, and are occasionally reported by sensationalist websites, newspapers, or television channels to nurture social networks with shocking and devastating images of people's suffering. Nevertheless, it is known for a fact that China's economic boom in the last decades has occasioned tragic situations in which persons refusing to be displaced are either killed or commit suicide. *New York Times* correspondent in China Ian Johnson wrote a striking article (Johnson 2013) in September 2013 in which he reports that at least 39 Chinese farmers have chosen death over eviction since 2007. In the case of DFDR in China, suicide as a form of definite schism is commonly done by self-immolation in plain sight of the rest of the villagers, on the roof of the house people refuse to leave. Some protestors who have dared to remain in their house have been killed, either run over by a steamroller or crushed by a bulldozer. When suicide or death becomes the ultimate form of protest,

there is a definite schism. Anthropologist Anthony Oliver-Smith wrote that 'one's place along with one's body are the most basic physical dimensions of existence' (Oliver-Smith 2010). And when one takes away that place, the only thing left is one's body. When a body becomes the place of protest, the self-inflicted wounds mirror the wounds of the territory, embodied through the pain and suffering of the displaced. However resonant with Marvin Carlson's idea that a performer consciously exposes his/her own body, his/her own autobiography, his/ her own experience in the world, these protest actions that express a definite schism are too upsetting and too revolting to be considered as performances. In *Regarding the pain of others*, Susan Sontag brilliantly expresses the feeling when observing such definite expressions of schism:

> To speak of reality becoming a spectacle is a breath-taking provincialism. It universalizes the viewing habits of a small, educated population living in the rich part of the world, where news has been converted into entertainment – that mature style of viewing which is a prime acquisition of 'the modern', and a prerequisite for dismantling traditional forms of party-based politics that offer real disagreement and debate. It assumes that everyone is a spectator. It suggests perversely, unseriously, that there is no real suffering in the world. But it is absurd to identify the world with those zones in the well-off countries where people have the dubious privilege of being spectators, or of declining to be spectators, of other people's pain, just as it is absurd to generalize about the ability to respond to the sufferings of others on the basis of the mind-set of those consumers of news who know nothing at first hand about war and massive injustice and terror.
>
> (Sontag 2003: 98,99)

Sontag also says that 'narratives make us understand' while 'photographs do something else: they haunt us' (ibid: 80). The exercise of choosing one or two images that best represent the violence of such actions is, again, too upsetting. Therefore, I have chosen not to illustrate the examples of definite schism mentioned above.

Construction: spectatorship of disbelief

During the construction phase, which usually takes five to 15 years, and may overlap with the displacement phase, a colony of workers typically invades the area's communities to begin transforming the landscape. While the appointed company is destroying neighborhoods, obstructing rivers, colonizing the land with heavy machinery and transfiguring the environment, people affected by the development project have to face the works in progress. In this phase, it is common for future displaced persons to remain incredulous of what they see. Anthropologists Theodore E. Downing and Carmen Garcia have coined the term dissociation of consciousness to describe this feeling of disbelief in DFDR. Dissociation of consciousness is a common psycho-socio-cultural response of the displaced to the dissonant period of destruction and construction of a development project. As an example, they cite a young Mexican woman watching the 'Zimapan' reservoir slowly flooding what had been her family's home for many generations: 'Like a dream. Someday I will wake up' (Downing 2009: 234). Here, the effect of the landscape transformation is so traumatizing that the perception of reality is denied and apprehended as fictional. In his documentary film *Up the Yangtze* (Chuan 2007), film director Yung Chuan expresses a similar feeling when he looks at the changing landscape of the Yangtze River bank during the construction of the gigantic Three Gorges dam in China. As the reservoir floods the land, his camera witnesses the disappearance of a farmer's family house. The fading images of the almost imperceptible rise of the water create a ghostly atmosphere that can be assimilated to a dreamlike state (fig. 9). Further from the dam site, along the riverbank, Yung Chuan also films peasants watching the progressive flooding of their landscape. As a displaced family carries its belongings away from the rising water, other peasants gaze silently at the growing river. One of them comments, 'our country is really strong and prosperous now. So strong and prosperous that it can actually stop the gigantic river' (Chuan 2007).Yung Chuan also captures interesting moments of spectatorship at the site of the dam where westerners and local people gather around tourist guides. The construction site of the Three Gorges dam has been exploited as a tourist attraction. Today, bus tours and boat cruises are still organized to get a full picture of the world's largest water dam. The same is true in Egypt where the Aswan High dam is a common tourist destination since its construction in the 1960s. In fact, the construction of the Aswan High Dam is

a famous case of spectatorship (fig. 10). The entire world marvelled at the technological feat of the dismemberment and relocation of the Egyptian monuments rescued by UNESCO as the waters filled the reservoir; while not so much attention was given to the Nubian villagers who were displaced.

Resettlement: reconciling practices and memory performances
Mirroring the displacement process, resettlement can take different forms according to the nature and the procedures of DFDR. It is hardly possible to measure the 'success' of a resettlement, as people may be physically resettled but remain socially and culturally trapped in a prior way of living that is in dissonance with their new environment. Resettlement is a difficult process that may take years, even decades. It begins when people can reorganize and regain control over their social and cultural life. In that sense, Downing and Garcia encourage the development of socio-cultural innovations 'that may substantively help people avoid or escape dissonant culture and establish new, meaningful cultural routines' (Downing 2009: 248). As we will see with the Mediano example, the production of a cultural performance bringing socio-cultural innovation can trigger a healing process however traumatizing the circumstances of the DFDR. Forty years after its submersion, the lost village of Mediano in Huesca, Spain was celebrated in a cultural performance that resonates with memory, site-specific and community-based performance. This example will allow us to understand how 'topophilia' (Tuan 1990) survives the loss of place and the displacement of community through performative practices.

In order to analyse the commemoration of Mediano as a cultural performance from the perspective of scenography, I will briefly contextualize the circumstances of its DFDR. The damming of the Cinca River in Huesca, Spain started as a small-scale project to supply water to the surrounding farmlands, and gradually became a great hydroelectric project for the development of the entire Aragon region. By the end of the 1960s, Franco's government announced an expanded version of the project that required the submersion of the village of Mediano and other surrounding hamlets and, consequently, the expropriation, displacement and resettlement of many villagers and farmers. The political decision for Mediano's DFDR was taken without prior consultation with the local communities, the expropriation management was brutal,

the communication about the consequences of the displacement was poor, the financial compensation was insignificant, moral and psychological support were absent. At that time, the enthusiasm for development was great enough that developers and government did not question or measure the real value of life in rural communities. The lack of attention was such that when the floodgates of the Mediano dam were closed on April 25th 1969, the inhabitants were not notified. Due to heavy rains, Mediano was rapidly submerged. On April 29th 1969, the inhabitants were forced to move out abruptly and partly unprepared, as the water level had raised 18.50 meters in three days. Families were literally dragged out of their homes by the water, while personal belongings drifted away. Once the reservoir reached its full capacity of eight meters above the village, the edge of the church bell tower remained visible. Like a vision, this seemingly floating piece of architecture became the only solid evidence of Mediano's existence.

Today, we can still see the top of the church tower. Huesca is known as a very dry region, especially during the summer. Since the creation of the reservoir in 1969, in years of severe drought, the water level drops drastically and what remains of the village reappear. As in many other cases of displacement by dams, the occasional resurgence of once-submerged villages, hamlets, houses, or farmed lands becomes an opportunity for the displaced to set foot on their lost territory and remap their memories along the remaining traces of streets, paths, corners and buildings now in ruins. In 1990, due to growing degradation that could endanger the visitors, the local authorities decided it was best to dynamite the village, causing another traumatizing episode for the displaced that would no longer have the possibility to identify the ruins as their homes. The only building that remained untouched was the church tower, which became a symbol of resistance against submersion, destruction and oblivion.

Forty years after the construction of the dam, Aragon TV created an audio-visual project on Mediano's history. *Mediano, la memoria ahogada* (Sabio Alcutén et al. 2010) is a book and a documentary film, featuring interviews with members of the displaced community, engineers of the dam, former government officials, and other witnesses. Legal opinions and technical explanations are confronted by the personal

stories of the displaced. In flashback sequences actors impersonate real people and re-enact scenes from the 1969 expropriation. These scenes are juxtaposed with photographic evidence and testimonies of the forcefully displaced. Many of them still cannot forget, and feel betrayed. For them, the value of an emplaced life over many generations was underestimated by the resettlement policies, and the expropriation was too poorly compensated. The documentary clearly intends to trigger a healing process in which the displaced can express their emotional struggle. This audiovisual project documents the past, displays multiple perspectives on the dam's construction and gives a voice to the as yet unheard displaced community. As such, the project intended to refresh the dynamic between the displaced community and their affected territory. With that in mind, Aragon TV produced an event to reunite the former inhabitants of Mediano and to celebrate the material and the intangible remains of the village. 40 years after the flooding of their village, a church bell dedicated to the saint lady of Monclús was recast and reinstalled in the church tower. It necessitated the use of a crane truck and several technicians (fig. 11). The intervention took place during the dry season, allowing the entire tower to be visible. As part of *Mediano, la memoria ahogada*'s last sequence, the whole event is a staged spectacle, in which the displaced community becomes a witness to its own memory (fig. 11 & 12).

Hearing the bell ring again through the valley occasioned a celebratory performance of memory that resonated as the 'Deus ex-Machina' of Mediano's tragedy. The last images of the documentary in which we see a congregation of people in awe as the bell rings and then talking to each other and visibly having a good time, clearly intends to resolve a 'social drama' through a liminal episode of 'communitas' (Turner 1982). Although the event was designed for a television format, this commemoration shares strong characteristics with site-specific and community-based performance. The celebration takes places around the church tower, which as a site 'speaks out as a central creative impulse and organizing principle' (Irwin 2009: 10) of the event. Reflecting on site-specific performance, Kathleen Irwin also refers to the performativity of abandoned places and how signs of absence can vividly make present the past.

Abandoned places, sites with gaps or absences, reiterate and reaffirm their authenticity by performing a function that suggests that their pasts are vividly present, while at the same time confirming their absence. The site calls up ghosts with an authority that contests and subverts its material reality. Histories are never recovered wholesale, nor restored; rather the engagement embodies half-remembered behaviours and attenuated rituals. This performative function of site (its spatial performativity) represents a symbolic potentiality: an ability to offer an excess of meaning.

(Irwin 2009: 78)

The final sequence of *Mediano, la memoria ahogada* celebrates the intangible remains of the village and its community in a way that resonates with site-specific and community-based performance, but it also proves that sites and communities affected by DFDR have yet other specificities. Being forced to move from one place to another is not just a matter of logistics of transportation from A to B. In DFDR, people do not only move, they leave. Places are not only abandoned, they are lost. Communities are not only split, they are dispersed and displaced. DFDR involves the irreversible loss of whatever was considered home, the familiarity of a landscape, its benevolences or hostilities, its atmosphere, and all that constitutes the intimacy of place. As we have learned from Doreen Massey, places are not areas with boundaries around them but

Constructed out of a particular constellation of social relations, meetings and weaving together at a particular locus (…) they can be imagined as articulated moments in networks of social relations and understandings.

(Massey 1994:7)

Place is always in process. What happens when the multiple processes of daily routines are forcefully interrupted is precisely what I aim to observe and analyse from the perspective of scenography and performance in this thesis. However paradoxical it may seem, places threatened by DFDR become more present, more vivid. Everything, from daily routines to mundane objects, becomes highlighted, ecstatic. While the landscape is being drastically transformed, people are forced to renew their perspective on home. In that painful process, they often gain political consciousness.

They learn about their rights. Some become actively involved in decision-making. Some will demonstrate, while others will invent rituals, collect memories; write songs, poems, plays or graffiti on walls. DFDR is a dramatic transformation of the whole community: from its place to its social fabric. In this transformational process, that whole becomes engaged with performativity, and performance processes of all sorts start emerging. Whether these performance processes are official, institutionalized or informal, they all intend to deal with the violence and the trauma caused by DFDR. That is precisely where a breach opens up for scenography in terms of research, observation and practice.

The fact that relocated people cannot always understand the goals or motives of the proponents increases their sense of powerlessness, in which case, the role of the elite - such as economists or politicians – and the role of planners can be viewed in terms of theories of violence.

> Violence is defined in therapeutic situations as the crossing of boundaries without permission. Failure to ask permission is a crucial issue, especially when not only personal, but also threshold, community, and territorial boundaries are arbitrarily crossed, as in 'domicide'
>
> (Porteous and Smith 2001: 188)

Social geographers, J. Douglas Porteous and Sandra Smith have termed 'domicide', the 'planned, deliberate destruction of home causing suffering to the dweller' (Porteous and Smith 2001: 19). Resolutions and solutions to reduce violence and trauma inflicted by DFDR have been largely addressed and researched by social scientists specialized in DFDR such as Michael M. Cernea (Cernea 1988, 1999), Anthony Oliver-Smith (Oliver-Smith 2009, 2010), Thayer Scudder (Scudder 2005), Armelle Faure (Faure 2008a), Theodore E. Downing (Downing 2009), Sophie Bonin (Blanc 2008), Fabienne Watteau (Wateau 2008; 2014), to name a few. All researchers, without exception, suggest that constant participation and communication between the proponents and the relocated people throughout the different phases of the development project from planning, to construction, to displacement and resettlement, are necessary to ensure that important personal values inherent in home

are reflected in decision-making processes. All researchers also agree on the importance of having someone appointed to design and monitor implementation strategies following the two basic principles of constant participation and communication. Porteous and Smith have singled out three types of successful implementation strategies: 'grief training,' inherited from psychology and psychiatry; the recording of 'victim impact statements' as done in criminal justice; and taking 'the record of people's histories,' inspired by the *History Workshop Movement* of the 1970s (Porteous and Smith 2001). These borrowed techniques, which have all proven their efficiency in other domains of expertise, rely on expressive methodologies. Being himself a victim of DFDR, Porteous has claimed that '[his] own grief at the domicide of [his] village has been somewhat assuaged by the time-honoured self-therapeutic practice of "writing it out"'(Porteous and Smith 2001: 189). In the process of 'writing it out', Porteous transformed his experience into a self-therapeutic performative practice. He became the spectator of his own story. By publishing his writings, he was also in the performative process of 'doing' and 'showing doing' (Schechner 1985). Expressing the experience of DFDR is thus a performance process that is transformative and that may trigger a healing process.

Although DFDR has been the object of many art works, including site-specific and/or community-based performances, it has never been theoretically researched from the perspective of scenography. As we have already mentioned, DFDR is a research field in anthropology. DFDR has also been studied in other social sciences. The exploration of DFDR from the perspective of scenography implies a constant navigation between disciplines. This is only possible through the notions of performance and performativity, which have contaminated all the social sciences since the performative turn.

The project of this thesis is to find relevance for scenography in DFDR. Scenography here must be understood as a cultural and social process but also as a spatial practice at ease with the notion of performativity. As a critical scenographer, I find the specificities of DFDR challenging enough to rethink an approach and a theoretical frame in order to make sense of the performance processes and their related scenographies in the circumstances of DFDR.

How might scenography bring a new perspective on the performance processes in the spatial complexity of DFDR?

And also, how can the analysis and observation of such performance processes in the context of DFDR nourish my own practice and expand it to new forms of scenography?

6. 'Protest Performance' Young Kayapó Indian threatening the Eletronorte president, Altamira 1989 © Paulo Jares/Interfoto

7. 'Protest Performance' *Stop Belo Monte* Amazon Watch protesting against the Belo Monte dam. Aerial picture © Atossa Soltani
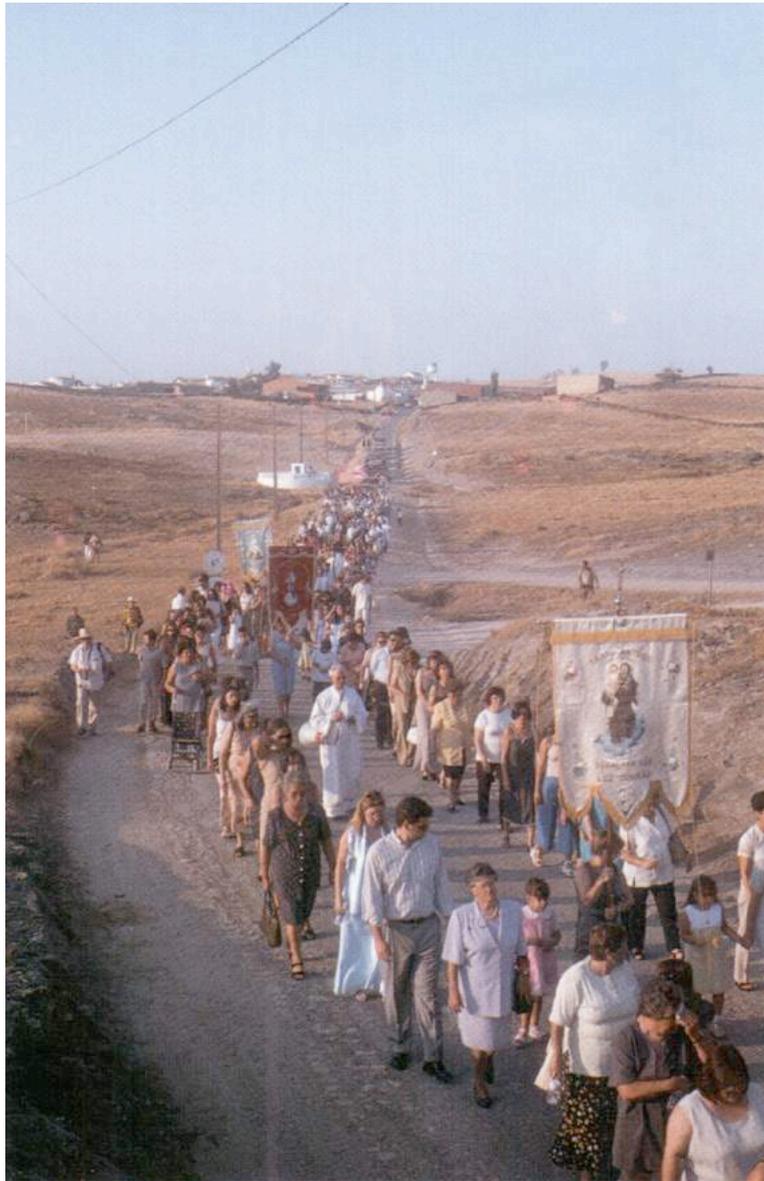
8. 'Transitional Ritual' Religious procession from old Luz to the new Luz 2002. © Clara Saraiva

9. 'Spectatorship of disbelief' screenshots from the documentary film *Up the Yangtze* showing the Water rising in Hubei, Three Gorges, China. © Yung Chuan
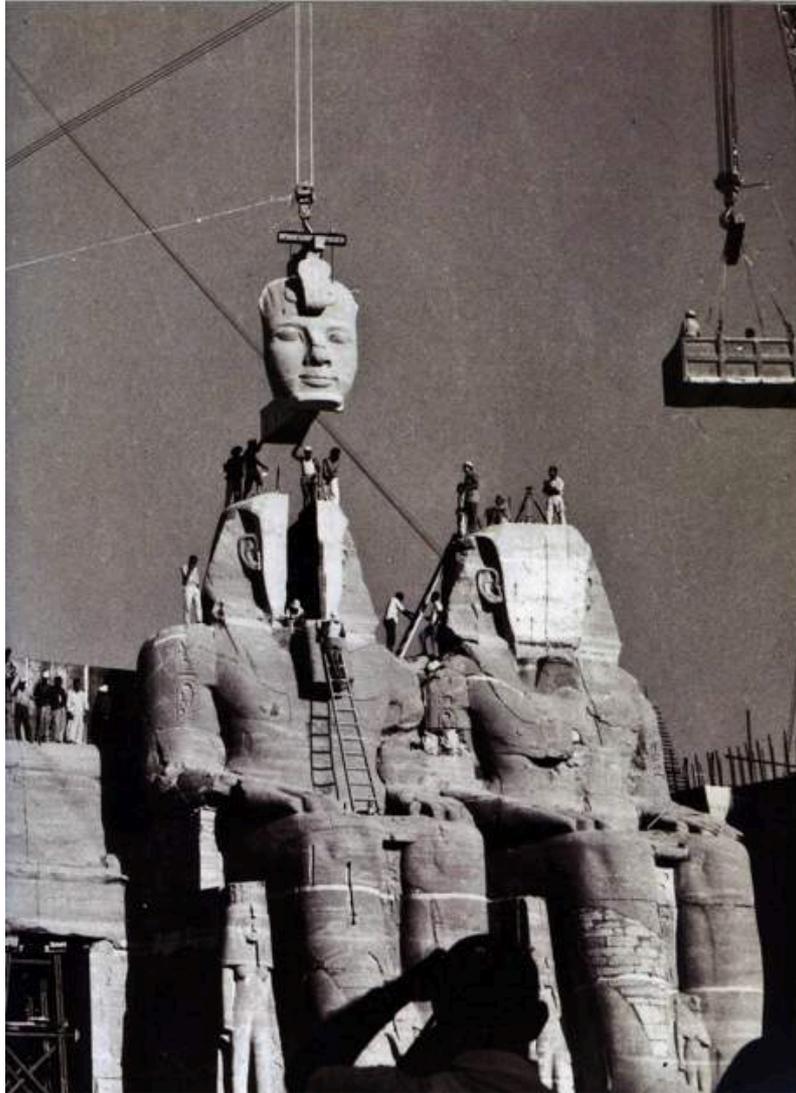
10. 'Spectatorship of disbelief' Salvage of the Abu Simbel temple UNESCO, Aswan, Egypt 1960

11. Mediano church tower. © Juan R. Lascorz

12. 'Memory Performance' The displaced community of Mediano gathered around the church tower to hear the sound of the bell. Screen capture from the documentary film *Mediano, la memoria ahogada* (Sabio Alcutén et al. 2010)

Chapter 3: Geoscenography

After having read, studied, and connected dots between DFDR, scenography and performance sitting at my desk, I felt the urge to travel to places and meet people affected by DFDR. The five field studies that will be reported in Part 2 marked a shift in my research. Going from the study of DFDR to the experience of the places and people affected by it precipitated a growing complexity. Instead of finding defined performance processes matching the chronology of events in DFDR such as I had previously categorized as 'protest performances', 'transitional rituals' or 'definite schism', 'spectatorship of disbelief', 'reconciling practices' and 'memory performances', I realized that each and every performance process, even within a defined period or phase of DFDR, expressed multiple meanings and purposes all at once. Although I had chosen to travel to sites in at different points in the chronology of DFDR events - the pre-construction phase, the displacement phase, the construction phase and the resettlement phase - the assumptions I had previously made of categorized performance processes in DFDR fell apart and writing a thesis on these rather strict and over-structured categorizations simply became impossible. At that point in my investigation, Deleuze and Guattari's revolving concept of 'deterritorialization and reterritorialization' allowed me to make sense of the complex negotiations at stake in DFDR and their geophilosophy stretched a sieve over the chaos I was facing. 'Geoscenography' is the 'barbarous and/or shocking word' (Deleuze and Guattari 1994) that has come out of my introspective and obsessive self-questioning concerning my artistic process outside of the theatre that I have been developing since the MAS in Scenography at the ZHdK between 2007 and 2009. As a scenographer, I had been resorting to fieldwork strategies, commonly assigned to ethnography, in order to decipher, analyse or create performative practices engaged with the spatial and the embodied qualities of scenography. When a social scientist complements his/her research with fieldwork, we commonly say he/she is doing ethnography. As a scenographer resorting to fieldwork strategies, I have already considered my creative process as ethno-scenography. And yet, the prefix 'ethno' which corroborates a classification of human beings encouraged me to search for alternative theoretical backgrounds in order to better refine my methodology. Straining to find satisfying answers in the social sciences or in performance studies, the necessity to refine my practice and research has finally opened a philosophical

discussion. The idea of a 'geoscenography' was nourished by Deleuze and Guattari's 'geophilosophy' (ibid.). Although this term was coined while doing fieldwork in the context of DFDR, 'geoscenography' is not restricted to the particular context of DFDR.

This chapter unveils the pivotal concept of 'geoscenography' as an umbrella term that has allowed me better to understand the dynamics of doing fieldwork in the DFDR context; that has been a guide to my academic research and an inspiration for my artistic practice. 'Geophilosophy' has enlightened my research in terms of conceptual thinking, empirical creativity and methodologies from the milieu. In other words, I could say that 'geoscenography' is the milieu of my artistic becoming.

The dense and complex issues set off by my topic and investigation field in DFDR as a scenographer, have gained particular perspective through Deleuze and Guattari's revolving concept of 'deterritorialization and reterritorialization,' as well as through their concept of 'minoration' (Deleuze and Guattari 1986). Not only was I able to put a name on my creative process with the term 'geoscenography,' Deleuze and Guattari also allowed me to define some performance processes in the context of DFDR as 'scenographic operations of deterritorialization and reterritorialization' and to recognize their political vital force.

In the first part of this chapter, I will introduce Deleuze and Guattari's 'geophilosophy' as it appears in their last book *What is Philosophy?* (Deleuze and Guattari 1994). Their particular conception of philosophy in relation to the earth and the territory is primordial for scenography. In the second part of this chapter, I will observe the declension of the word territory into the concepts of 'territorialization', 'deterritorialization', and 'reterritorialization.' Not only will this declension establish a profound resonance with the notions of belonging, dispossession, and relocation in the context of DFDR; it will also reveal the performativity of Deleuze and Guattari's 'geophilosophy.' I will proceed by discussing the recent attention given to 'geophilosophy' by performance scholars in order to unleash the idea of a scenography connected to the earth and the territory. After examining affinities between contemporary performance and 'geophilosophy', the third section of this

chapter will examine Deleuze and Guattari's personal affinities with theatre and performance. Deleuze's particular affinities with the theatre of Carmelo Bene will fuel my statement for a minor scenography. In the fourth and last section of this chapter, I will propose the concept of 'geoscenography' as the result of a fortunate failure to circumscribe my work in the recognized domains of 'site-specific', 'socially-engaged', ethnographic and other performing ethnography practices. As a conclusion of this chapter I will reformulate the main objective of the present work, which is to define the object of my research as 'scenographic operations (or tactics) of deterritorialization and reterritorialization' and my practice as a 'geoscenography' or a scenography from the milieu.

If only this thesis could be a map, I would suggest the reader to go through the four sections of this chapter concurrently. Connecting dots from one section to another would probably facilitate a better understanding of Deleuze and Guattari's geophilosophy.

3.1 Deleuze and Guattari's Geophilosophy

This first section will recall the emergence of the term geophilosophy and analyse it in the context of Deleuze and Guattari's last collaborative book *What is Philosophy?* Although it is impossible to condense Deleuze and Guattari's philosophical project into a few pages, this analysis inevitably requires that we go through some of their vocabulary as it is used in *What is Philosophy?* and navigate through their rhizomatic cartography of thought. Deleuze and Guattari are known to have multiplied their vocabulary over the years, spawning multiple nouns to designate similar ideas. The two created a philosophy with its own geography of thought. Words were invented, re-arranged, or intentionally displaced from their usual semantic field to form concepts that connect with other concepts in a combinatory system. The word 'geophilosophy' appeared for the first time in the fourth chapter of *What is Philosophy?*

> 'Thinking is neither a line drawn between subject and object nor a revolving of
> one around the other. Rather thinking takes place in the relationship of territory

and the earth. (…) Philosophy is a geophilosophy.'

<div align="right">(Deleuze and Guattari 1994: 85)</div>

The book title *What is Philosophy?* poses what is probably the most fundamental of all philosophical questions, a question they write, that 'can perhaps be posed only late in life (…) when there is no longer anything to ask' (ibid.). 'Geophilosophy' emerged in that last chance context that produces either decisive or hasty conclusions. Nevertheless, this book stands as the philosophers' last revision of what really mattered for them in the philosophical system they designed over the years of their collaboration. And the word geophilosophy definitely reaffirms the philosophers' desire to connect philosophy with the territory and the earth as they create 'situated concepts, contextual concepts, contingent concepts; "localizing" concepts that only have meaning, value and efficacy in relation to some milieu or other' (Hubbard 2004: 104). If the book was somehow neglected or criticized when it was published in 1991 – in comparison with the success of *A Thousand Plateaus* (Deleuze and Guattari 1987), it has lately drawn the attention of many scholars and publishers. In the last decade, several critical introductions, guides, books and articles about the book itself and concerning the concept of 'geophilosophy' have emerged across the disciplines of philosophy, geography, art and performance. This growing interest in geophilosophy confirms it as a valuable legacy that stretches like 'a sieve over the chaos' (Deleuze and Guattari 1994: 43).

Geophilosophy is the culmination of Deleuze and Guattari's project to connect philosophy with the earth and the territory. Since their collaborative debut, they proposed a system of thought whose properties reflect those of certain living organisms and/or ecosystems. They have created concepts out of terrestrial and/or biological tropes. In their introduction to *A Thousand Plateaus,* the botanical term 'rhizome' reveals how their philosophical project is based on kinship and vicinity.

> The rhizome connects any point to any other point, (…) It has neither beginning nor end, but always a middle (milieu) from which it grows and which it overspills. (…) Unlike a structure, which is defined by a set of points and positions, the rhizome is made only of lines; lines of segmentarity and

stratification as its dimensions, and the line of flight or deterritorialization as the maximum dimension after which the multiplicity undergoes metamorphosis, changes in nature.

<div align="right">(Deleuze and Guattari 1987: 21)</div>

The rhizome is a key element for visualizing and understanding how one should conceptually navigate between parts of their philosophical thought. The rhizome functions as a connector. Another key element is the concept. For Deleuze and Guattari 'philosophy is the art of forming, inventing, and fabricating concepts' (Deleuze and Guattari 1994: 2). Moreover, concepts themselves are rhizomatic and diagrammatic. That is, concepts are open to differentiation, instability and transformation. They are able to merge and contaminate one another. Also, they evolve in multiple horizontal plans rather than a vertical hierarchy of transcendence. For Deleuze and Guattari, transcendence is simply a-philosophical. Concepts cannot fall upon us from a divine or superior instance; they always emerge from a plane of immanence and they perpetrate ad infinitum. Concepts have no hierarchy, no beginning and no end.

> Concepts are like multiple waves, rising and falling, but the plane of immanence is the single wave that rolls them up and unrolls them.

<div align="right">(Deleuze and Guattari 1994: 36)</div>

In their guide and glossary to Deleuze and geophilosophy, Mark Bonta and John Protevi propose that immanence is the act of being within a conceptual space (Bonta and Protevi 2004). In that sense, the plane of immanence is Deleuze and Guattari's alternative to transcendence. Concepts spread horizontally from milieus to everywhere. Rather than growing vertically like trees that are separate entities, concepts grow and merge into one another. They have no imposed structure. They exist through contamination and perpetual movement. This movement is what defines the nature of concept as always in becoming.

> Thought demands "only" movement that can be carried to infinity. What thought claims by right, what it selects, is infinite movement or the movement of the infinite. It is this that constitutes the image of thought.
>
> (Deleuze and Guattari 1994: 37)

For Deleuze and Guattari the order and creativity of the world is the result of the self-ordering capacities of complex systems. Their philosophy of concepts operates in the same way. The movement of thought in connection with the world - as they see it - is expressed through the revolving concept of 'deterritorialization and reterritorialization,' an infinite movement. This revolving concept will be discussed more precisely in the following section. For now it will suffice to note that Deleuze and Guattari made a distinction between 'relative' and 'absolute deterritorialization.' Territories can be physical and produce 'relative deterritorialization and reterritorialization.' Territories can also be mental or conceptual and produce 'absolute deterritorialization and reterritorialization.' This revolving movement always suggests a transformation that is relative or/and absolute. To clarify the double movement of 'deterritorialization and reterritorialization,' we should first understand the term 'line of flight.' Commonly used in the arts to refer to the vanishing point in perspectival representations, Deleuze and Guattari reuse the term 'line of flight' with emphasis on the idea of flight as the possibility to escape, which for the philosophers means a positive, creative activity. A 'line of flight' is when something takes the freedom to be otherwise, when something becomes other than what it actually is, something that triggers a moment of awe, an astonishment in which we feel like we have grasped something incredibly new. For Deleuze and Guattari, philosophy is a 'line of flight' propelled from 'relative' and 'absolute deterritorialization and reterritorialization,' out of particular milieus, that is, a plane of immanence.

While the first chapters of *What is Philosophy?* address the conceptual spaces and personae of thought, the fourth chapter 'geophilosophy' shifts to address the concrete circumstances in which philosophy emerged. Here, the earth becomes the problematizing plane of immanence (Bell 2016: 124). Deleuze and Guattari ask 'why philosophy in Greece and that moment?' (Deleuze and Guattari 1994: 95). The

philosophers recognize ancient Greece as the milieu or the plane of immanence from which philosophy emerged out of the encounter of a relative deterritorialization and an absolute deterritorialization. In other words, given the set of complex events involving the political, historical, social and geographical realities of the Greek milieu (relative deterritorialization), ancient Greece became a plane of immanence where philosophy could emerge (absolute deterritorialization). The philosophers situate this transformation very precisely when they say

> Salamis is the Greek miracle where Greece escapes from the Persian empire and where the autochthonous people who lost its territory prevails on the sea, is reterritorialized on the sea. The Delian League is like the fractalization of Greece. For a fairly short period the deepest bond existed between the democratic city, colonization, and a new imperialism that no longer saw the sea as a limit of its territory or an obstacle to its endeavor but as a wider bath of immanence.
>
> (Deleuze and Guattari 1994: 88)

The fractalization of Greece into an unassembled jigsaw of multiple territories is precisely what enabled the becoming of Greece as the plane of immanence where philosophy could emerge. Each point of the peninsula had great lengths of shore open onto the sea. This particular territorial feature enabled, albeit for a short period of time, the development of a multiplicity of independent cities to form a network operating in constant communication with each other and with the Orient through the sea. This was the first international market where strangers and émigrés circulated, met and traded. Here, we did not only find merchants and artisans but also philosophers. For Deleuze and Guattari, the first philosophers were not necessarily Greek – they were probably foreigners, or travellers – but philosophy was Greek. The relative deterritorializations and reterritorializations of the milieu (Salamis, the Delian league) provoked absolute deterritorializations and reterritorializations (philosophy), and that is precisely the Greek miracle. 'What do these emigrés find in the Greek milieu?' Deleuze and Guattari ask. At least three things:

A pure sociability as milieu of immanence, the "intrinsic nature of association," which is opposed to imperial sovereignty and implies no prior interest because, on the contrary, competing interests presuppose it; a certain pleasure in forming associations, which constitutes friendship, but also a pleasure in breaking up the association, which constitutes rivalry (…); and a taste for opinion inconceivable in an empire, a taste for the exchange of views, for conversation. We constantly rediscover these three Greek features: immanence, friendship and opinion.

(Deleuze and Guattari 1994)

Deleuze and Guattari do not mean to study the origins of philosophy as a necessity of the Greek people. They propose that philosophy is contingent to this specific milieu at that specific time. 'Philosophy is a geophilosophy in precisely the same way that history is a geohistory from Braudel's point of view' (ibid.). The two borrowed the prefix 'geo' from the leader of Modern French History, Fernand Braudel, who was compelled to create the neologism 'geohistory' in order to refine his research methodologies for an interdisciplinary dialogue between history and geography (Braudel et al. 1997). Braudel proposes that

The geographical is not simply the setting, or scenery, for action, not simply the backdrop against which human culture develops in opposition to, or at least in distinction from, nature. (…) Rather than a natural environment for human activity the geographical is intimately connected to mental and social structures so as to form the milieu for all historical developments. In short, geohistory, rather than a natural history, is the human history of the earth, a history inextricably intertwined with the earth.

(Gasché 2014: 15)

In Braudel's geohistory the notion of 'milieu' suggests a revolving movement. On one side, the milieu influences the course of history, and on the other, men invariably build their history according to the possibilities of their milieu. In 'geophilosophy', the prefix 'geo' refers to the earth as milieu. As in Braudel's 'geohistory', 'geophilosophy' suggests a revolving system. The earth creates thought and thought creates the earth ad infinitum. 'Geophilosophy' supposes that philosophy has its own

126

ecosystem caught in movements of 'deterritorialization and reterritorialization' ad infinitum. As the philosopher and critic Rodolphe Gasché suggests, earth in Deleuze and Guattari's 'geophilosophy' does not refer to a sentimentalizing tendency for environmentalism,

> In the term "geophilosophy," "geo" refers, on the contrary, to an earth as a milieu that determines philosophy from within, an earth that intrinsically belongs to philosophy, an earth that is the turf of philosophical thought.
>
> (Gasché 2014: 16)

Deleuze and Guattari are interested in the constructivism of philosophy not in its history. Both philosophers agree on the term 'geophilosophy,' which entails the particular conditions within which Western philosophy emerged. Ancient Greece is not understood as the origin of philosophy in a historical sense, it is understood as the milieu for the emergence of philosophy in a sense of geographical vicinity, or a contamination. The idea of a 'geophilosophy' suggests that philosophy emanates from concomitant terrestrial factors among which the cultural, the social, the historical and the geographical. It is triggered by encounters among multiple genetic factors rather than by a set of cause and effect relations. However self-reflexive, this ecosystem, like any ecosystem, needs a conceptual persona – the philosopher, the thinker, the artist, and/or the scientist – to pull, extend, thread and stitch lines of flight in order to 'stretch a sieve over the chaos' (Deleuze and Guattari 1994). The prefix 'geo-' suggests, among its many resonances, that this conceptual persona must be grounded. He/she should not stand above all things but be among all things, and operate from the 'milieu' in the 'fold'. Lines of flight come out of such planes of immanence.

3.2 Deterritorialization and reterritorialization.

This section intends to identify and discuss the performativity of Deleuze and Guattari's geophilosophy and, more specifically, the performativity that is connected with the earth and the territory. The dynamic pattern of 'deterritorialization and reterritorialization' will allow us to define Deleuze and Guattari's 'geophilosophy' as a philosophy of becoming. We will then fold the concept of becoming or infinite now, back to performance and scenography. Once they are connected with the earth and the

territory, performance and scenography will be exposed to their own 'deterritorialization and reterritorialization.'

> 'Movements of deterritorialization are inseparable from territories that open onto an elsewhere; and the process of reterritorialization is inseparable from the earth, which restores territories. Territory and earth are two components with two zones of indiscernibility-deterritorialization (from territory to the earth) and reterritorialization (from earth to the territory). We cannot say which comes first.'
>
> <div align="right">(Deleuze and Guattari 1994: 85,86)</div>

In 'geophilosophy', the prefix 'geo' suggests a cartographic exercise. A map invites us to interact, to visualize and to embody. We perform the map as we go through lines, dots and colours. We choose a path and we make connections. When Deleuze and Guattari observe the emergence of thought, they propose that concepts or ideas burst as 'lines of flight' out of 'milieus.' Therefore, concepts and/or ideas might have specific spatio-temporal coordinates, but as we localize them, we can also diverge and try out different routes. Deleuze and Guattari have developed a conceptual vocabulary that connects us with terrestrial data – data that seems recognizable to us and from which we can depart. For instance, the revolving concept of 'deterritorialization and reterritorialization' resonates with territory, and invites us to visualize a motion, foresee a transformation, and interiorize the notion of 'becoming'. Deleuze and Guattari's words and expressions produce strong sensory effects. As we read them, we visualize landscapes, we hear flows, and we feel the motion of thought. The duo's great strength is their capacity to create concepts that speak to our intellect, to our senses and to our intuition all at once. They affect us.

Performance critics Laura Cull (Cull 2009) and David Fancy (Fancy 2011) have referred to Deleuze's rejection of mimesis and particular affection for concepts such as 'affect' and 'becoming'. These concepts dispel imitation and representation to reveal a true commitment to performativity. In Deleuze and Guattari's geophilosophy, this commitment to performativity vividly sets the relation between philosophy, the earth and the territory, all of which are perpetually engaged in movements of

128

'deterritorialization and reterritorialization' for the performance of infinite, multiple becomings. This movement engages our creativity as human beings in the world. It helps us to desist from a still life, encourages us to become sensitive to the vivacity of space and to create new spaces for life and new ways of being.

The revolving concept of 'deterritorialization and reterritorialization' appears in all the writings of Deleuze and Guattari and accords itself each time with different circumstances and contexts that are too numerous to recall here. Such an exercise would probably lead us to confusion. Rather, I suggest we concentrate on 'deterritorializaton and reterritorialization' as a key pattern to understand Deleuze and Guattari's philosophy as

> [a]cting counter to the past, and therefore on the present, for the benefit, let us hope, of a future- but the future is not a historical future, not even a utopian history, it is the infinite Now (…) not an instant but a becoming.
>
> (Deleuze and Guattari 1994: 112)

The infinite now situates the revolving concept of 'deterritorialization and reterritorialization' in perpetual motion. 'Territorialization is inseparable from its deterritorialization, just as deterritorialization for its part always leads to reterritorialization' (ibid: 40). Mark Bonta and John Protevi have defined this movement as a complex process by which bodies leave a territorial assemblage following the lines of flight that are constitutive of that assemblage and form new assemblages. But, as they say, there is never a simple return to the old territory. Rather the movement of 'deterritorialization and reterritorialization' suggests a fold (Bonta and Protevi 2004). And a line that folds and unfolds always keeps track of its movements.

In her book *Géophilosophie de Deleuze et Guattari* philosopher Manola Antonioli explains how:

> One must step out of the familiar territory to produce creative thinking. It is the exteriority and the absolute strangeness of something or someone that forces one to think. Concepts emerge from this violent and fundamental discontinuity.
>
> (Antonioli 2004)

Creativity emerges from these fundamental - however difficult, painful and sometimes dangerous - movements of 'deterritorialization and reterritorialization.' Going through processes of deterritorialization and reterritorialization means tearing oneself away from everything that is known. This passage of uncertainty can trigger negative or positive deterritorializations. Negative deterritorialization occurs when a 'line of flight' is immediately blocked by a 'compensatory reterritorialization'. A new set of imposed laws can hide the worst of all dangers, the fascist state. A positive deterritorialization is when relative and absolute deterritorialization meet and connect their flows in order to draw a new earth. The idea of creating a new, positive earth is especially resonant with the context of DFDR. Deleuze and Guattari's movement of 'deterritorialization and reterritorialization' allow us to glimpse some positivity in the complex processes of DFDR. The assemblage of the elements of the milieu allows territorialization as the production of a territory but also, the possibility of forming new assemblages with the elements of the same milieu can operate a deterritorialization. And that possibility is that which is always open in Deleuze and Guattari's geophilosophy.

> In many cases, a territorialized, assembled function acquires enough independence to constitute a new assemblage, one that is more or less deterritorialized, en route to deterritorialization.
>
> (Deleuze and Guattari 1987: 324)

A territory for Deleuze and Guattari is a set of acts, gestures and performances that produce meaning – however evanescent - in the environing chaos. One must territorialize to produce a territory. A territory is not just a delimited piece of purchased land. A territory is a potentially expressive performative process. For Deleuze and Guattari the territorializing factor – the 'T factor' as they call it – relies on expressive becoming. Before Deleuze and Guattari, Bachelard wrote that 'it is not

enough to consider the house as an "object"' (Bachelard and Jolas 1994: 3). For Bachelard, a house grows out of a temporalized attachment with a vital space 'in accord with all the dialectics of life' (ibid: 4). Taking root day after day in a corner of the world is what makes 'our house our corner of the world' (ibid: 4). Despite their different approaches, Deleuze, Guattari and Bachelard agree on the fact that both the territory and the house are not objects but productions. Performative processes constitute the territory and the house. Deleuze and Guattari add an artistic dimension to this performative process when they suggest that art begins with the animal building up its house, marking its own territory through a series of performative gestures and postures.

> Every morning the Scenopoetes dentirostris, a bird of the Australian rainforest, cuts leaves, makes them fall to the ground, and turns them over so that the paler, internal side contrasts with the earth. In this way it constructs a stage for itself like a ready-made; and directly above, on a creeper or a branch, while fluffing out the feathers beneath its beak to reveal their yellow roots, it sings a complex song made up from its own notes and, at intervals, those of other birds that it imitates: it is a complete artist.
>
> (Deleuze and Guattari 1994: 184)

The bowerbird marks the territory in that particular combination of postures and gestures because the 'milieu' – in this case the Australian rain forest – offers the specific features, such as two-coloured leaves, that allow him to do so. When marking off the territory, the bowerbird does so in relation to another, in the same way that the spider builds its web to catch the fly and the orchid colours itself to attract the wasp. With this example, Deleuze and Guattari signify that house and territory are a becoming and should be understood as a 'continuous variation' of an underlying motif. House and territory are the underlying motif that differs according the nature of both the inhabitant and the milieu. For the spider the house / territory is the web whose shape depends on the environing plants, or trees where it can be built. The choice of the 'scenopoetes dentirostris' is especially resonant with performance and scenography. With the etymology 'scene' the scenopoetes is consecrated as a stage

bird. It is a scenographer of his own territory. How might performance and scenography be affected by Deleuze and Guattari's geophilosophy?

Contemporary performance scholars and practitioners show a growing interest in the philosophy of Deleuze and Guattari. Deleuzo-guattarian tropes have become common in performance vocabulary, especially since Laura Cull's publication of *Deleuze and Performance*(Cull 2009). In this book, Cull critically articulates contemporary performance practice with Deleuze, and provocatively suggests that performance studies scholars should reconnect with the French philosopher for 'the production of a new vision of performance as a vital philosophical and political force*'* (Cull 2009: 2). Cull's writings primarily refer to Deleuze's philosophy but also to his collaborative writings with Guattari.

On the one hand, David Fancy's 'immanentist' approach to performance is of particular interest to our research, as it connects performance with the earth and the territory. On the other hand, Jacques Rancière's perspective on the artist also matters because it considers the spectator's emancipation. For Fancy, the geophilosophy of Deleuze and Guattari is an ecocritical approach to the world, which is non-deterministic and does not consider nature as a separate entity but as a complex and multiple interaction of specific milieus and rhythms that organize chaos without entirely banishing it. He cites Deleuze and Guattari: 'Every phenomenon is an infinite multiplicity, and the whole of nature is a multiplicity of perfectly individuated multiplicities' (Deleuze and Guattari 1987: 254). Fancy's ecological engagement is bound to performance as a fundamentally interactive and participatory practice in which all existing bodies correspond equally and simultaneously without a hierarchical order. His research addresses questions of immanence and performativity referring to the philosophy of Deleuze and Guattari. In the article, *Geoperformativity Immanence, performance and the earth* (Fancy 2011), he calls out the performance community about the current ecological crisis in those terms: 'How shall we conceive of and face this ecological crisis?' And he proposes to establish a performance of ecological utility that he addresses as 'geoperformative.' To the concept of 'geoperformativity' Fancy adds 'or performative unfolding of the earth' (Fancy 2011: 62-63). A performative unfolding resonates with Deleuze and Guattari's immanent

model of causation whereby 'that which causes and that which is affected are ontologically equivalent, and in fact interchangeable' (Fancy 2011: 65). By juxtaposing the idea of a performative unfolding with the term earth, Fancy definitively blends performance and ecology. To clarify his concept of 'geoperformativity or the performative unfolding of the earth,' Fancy chooses two artistic practices that deal with interactivity and participatory performance within and between the various bodies of the biosphere: Grotowski's 'Theatre of Sources' and Andy Goldsworthy's land art.

In the 'Theatre of Sources' phase that extended between 1977 and 1982, Jerzy Grotowski and his actors explored the interconnectedness of vital bodies and energies, by training and performing as multicultural entities and by being and walking in natural and built environments. British sculptor and land art artist Andy Goldsworthy has explored the interconnectedness and transformability of biological elements such as wood, water, earth and stones. A key focus in his practice is to stage and make visible the processual developments of such natural elements. For Fancy, both Grotowski's and Goldsworthy's artistic practices are geoperformative, not in the sense that they represent nature but in the sense that they reveal the processual relations of all existing bodies of the biosphere. Fancy analyses these creative practice as an embodiment of immanent metaphysical tendencies that develop an awareness of the biosphere's open and ever-connective systems, and recognizes Deleuze and Guattari's reflections on immanence.

> This kind of thought seeks to evade restrictive parameters of notions of identity and instead reaffirm the differential and processual complexity of the earth's many territories, assemblages and multiplicities.
>
> (Fancy 2011: 71)

For Deleuze and Guattari, the artist is the creator of affects and percepts. The objective of all art is to

> Extract new harmonies, new plastic or melodic landscapes, and new rhythmic characters that raise them to the height of the earth's song and the cry of humanity.

<div style="text-align: right">(Deleuze and Guattari 1994)</div>

Jacques Rancière suggests that the artist is a weaver of new sensory fabrics that he/she extracts from ordinary experience to transform into new forms of common expression. All existing bodies are co-creators and co-inventors of affects and percepts. The role of the artist is to make visible, audible and present processes of deterritorialization and reterritorialization of all existing bodies through his/her own composition (Rancière 2009). If the etymology of the word 'theatre' suggests the place where one is seen or the place where one sees, the scenographer's role is precisely to make performative processes visible, audible and present.

David Fancy's concept of geoperformativity is related to the current discourse on ecology and contemporary performance. What he means by biosphere

> divests itself of binarist structurations of the "human" and the "non-human" [and] can more readily apprehend potentials for interaction and participation both within and between the various bodies (human and otherwise).'

<div style="text-align: right">(Fancy 2011: 62)</div>

This idea of earth considers perpetual interaction and participation of 'difference' between all existing bodies. For Deleuze and Guattari, it is always a question of becoming. And,

> becomings constitute attempts to come into contact with the speeds and affects of a different kind of body, to break with a discrete self and to uproot the organs from the functions assigned to them by this 'molar' identity.

<div style="text-align: right">(Cull 2009: 7)</div>

The artist, the performer, the scenographer creates from the milieu of his/her own experience. Choosing DFDR as the milieu of my research is to commit to DFDR's 'molar' identity and its perpetual becoming.

3.3 For a minor scenography

This section presents Deleuze and Guattari's affinities with theatre and performance. Deleuze's text *One less Manifesto*, edited in Murray (1997), will allow us to introduce the concept of minoration in relation to theatre and performance, and fuel our statement for a minor scenography. Minor scenography, which releases a vital political force, will allow us to perceive some performance processes in the context of DFDR as 'scenographic operations of deterritorialization and reterritorialization.'

Deleuze and Guattari's collaborative writings rarely refer to theatre or performance. And yet, throughout their lives, both thinkers have had personal affinities with theatre and performance that are useful to revise in order to refresh our own perspective on scenography. In her thesis *Gilles Deleuze, Félix Guattari: between theatre and philosophy*, French academic Flore Garcin-Marrou investigated Deleuze and Guattari's attachment to theatre and performance (Garcin-Marrou 2012). Her dissertation contemplates a 'deleuzo-guattarian' idea of theatre and suggests that philosophy and theatre are connected through the experience of creation. For Deleuze and Guattari, the experience of creation is also the experience of deterritorialization. They speak of minority in reference to Kafka's literature and Carmelo Bene's theatre. And minority also supposes deterritorialization. Before we consider a reinvigorated perspective on scenography through the concept of minority, let us start by discussing Deleuze and Guattari's respective affinities with theatre and performance.

3.3.1 Gille Deleuze's affinities with theatre and performance

When Claire Parnet interviewed Deleuze in 1998 he admitted that he was not an assiduous theatre spectator. He expressed himself in these terms: 'Theatre is too long, too disciplined (…) Sitting still for four hours on a bad chair, I cannot do it anymore' (Boutang et al. 1998). Deleuze was excruciated by the bourgeois theatre of representation, yet he showed interest in theatre and performance makers - such as Antonin Artaud, Jean Jacques Lebel, Carmelo Bene, Samuel Beckett, Heiner Müller

and Bob Wilson - in whom he saw the production of difference. In fact, these artists' creative forms of enunciation deeply affected him. In her thesis, Garcin-Marrou suggests that theatre and performance's creative processes have productively [or 'in a positive way'] contaminated Deleuze's thought, that they have inspired his epistemology. In the introduction to *Difference and Repetition*, Deleuze captures his thinking in motion through an environment that is neither 'a philosophical theatre' nor a 'theatre within philosophy', but a 'theatre of the future'(Garcin-Marrou 2012). Deleuze uses the specificities of theatre to define his philosophy of becoming, because 'theatre is real movement and it extracts real movement from all the arts it employs' (Deleuze and Patton 2014: 12). Flore Garcin-Marrou proposes that thinking, for Deleuze, goes through a process of dramatization, in the sense that it enables visualizing concepts on a plateau - echoing here a thousand plateaus, which also resonate with the theatre plateau or the theatre stage. Dramatization implies a spatialization that enables the visualization of the concept, a mapping of its connections and differentiations. It also suggests that concepts can and must be embodied. They have to be experienced through different affects and percepts.

> You will know nothing through concepts unless you have first created them – that is, constructed them in an intuition specific to them: a field, a plane, and a ground that must not be confused with them but that shelters their seeds and the personae that cultivates them.
>
> (Deleuze and Guattari 1994: 7)

Garcin-Marrou suggests that Deleuze was interested in theatre, not as an occasional theme or as a metaphor, but for its particularities and for its capacity to question, elaborate and exemplify his philosophy. Deleuze's philosophy is performative, in the sense that his philosophy relies on experience, and the experience of the creation of concepts must be embodied. The philosopher is the conceptual persona that cultivates concepts. Here, the philosopher is also a performance maker. He invents his own craft and constantly renews his knowledge through experimentation, just as a theatre or a performance maker does. For me, the idea of a dramatization process opens yet another dimension, in which Deleuze becomes a scenographer of thought. As we have seen, Deleuze has relentlessly connected his thought with the earth and territory.

Together with Guattari, he continued to reaffirm that thinking must emerge from a milieu, a 'plane of immanence.' To circumscribe thought to a field, a plane, a ground, or a territory also means to think in terms of scenography. Deleuze creates, thinks and writes as a scenographer. He visualizes concepts on a theatre of thought. In this theatre of thought, the stage is not fixed, nor stable. It is not surrounded by walls, a ceiling or a floor. It is a plane of immanence, where shifting plateaus constantly communicate with one another to create alliances. On these thousand plateaus, concepts emerge that can be embodied and cultivated by the philosopher. The scenography is one of a moving landscape in which lines of flight connect planes and plateaus for new alliances and new becomings. This is Deleuze's theatre of the future with a scenography always in process. This theatre of the future suggests repetition and not representation.

> In the theatre of repetition, we experience pure forces, dynamic lines in space which act without intermediary upon the spirit, and link it directly with nature and history, with a language which speaks before words, with gestures which develop before organised bodies, with masks before faces, with spectres and phantoms before characters – the whole apparatus of repetition as a "terrible power."
>
> (Deleuze and Patton 2014: 12)

For Deleuze, the theatre of repetition is a producer of difference. And difference repeatedly defines itself through processes of deterritorialization and reterritorialization. The theatre, for Deleuze, is a terrible machine of repetition, constantly deterritorializing and reterritorializing. This repetition is a vital philosophical force. In *Deleuze and Performance*, Laura Cull suggests that

> Deleuze's thought not only adopts the language of performance, but intervenes critically in the field with the production of a new vision of performance as a vital philosophical and political force.
>
> (Cull 2009: 2)

This vital philosophical and political force is the difference repeatedly produced by the process of deterritorialization and reterritorialization. Here, as in Deleuze and Guattari's philosophy, the concept of difference reformulates theatre and performance as becoming. Theatre and performance are always in movement. They are always being reformulated by present (and potential future) practices and experiments. Deleuze's philosophical posture towards theatre and performance suggests that what defines theatre and performance is what we, as theatre and performance makers, do. The theatre of the future depends on the repetitive experiences of creation that produce difference, that define, redefine, deterritorialize and reterritorialize, and so forth. For the artist, the production of difference also means to deterritorialize and reterritorialize his/her own practice. The artist must allow him/herself to be affected; to be deterritorialized, and reterritorialized over and over again.

3.3.2 Félix Guattari's affinities with theatre and performance

While Deleuze had an intellectual and affective posture towards theatre and performance, Guattari nourished a more personal and secretive commitment to theatre and performance. Félix Guattari worked as psychotherapist at the psychiatric clinic of la Borde. The clinic of la Borde is known for its experimental approach to psychiatry, particularly concerning the practice of group therapy. In her thesis, Garcin-Marrou reveals how Guattari's lifelong research on schizophrenia was also nourished by the practice of participatory theatre and performance (Garcin-Marrou 2012). In fact, every year, he organized performances at la Borde. These performances, in which the patients performed, were especially commissioned for the clinic as part of their experimental and participatory program. They involved artists such as Jean-Jacques Lebel, Georges Aperghis, Enzo Cormann and Jean-Baptiste Thierrée, who were also Guattari's friends. Only recently did Garcin-Marrou's research reveal a collection of ten unpublished plays written by Guattari himself. This collection proves that Guattari participated actively, as a theatre writer, in the participatory performances that took place every year at the clinic of la Borde.

Another theatrical occurrence in Guattari's life, revealed by Garcin-Marrou, is related to his political engagement. On May 15th 1968 in Paris, he and another thirty members of the movement of the 22nd March invaded the stage of the Odéon Theatre

interrupting a performance with the words 'We all came here to take part in the giant dance of social upheaval.' *Mouvement du 22 Mars* was a French student movement that was founded on 22nd March 1968 at the University of Nanterre. The movement carried out a prolonged occupation of the university's administration building. Among its principal leaders was Daniel Cohn-Bendit, today a renowned politician. The intention of this movement was not to replace a bourgeois theatre with avant-garde performances, but to dismantle the bourgeois institutionalization of theatre and redefine its buildings as places for the people. In this sense, the revolutionary movement of the 22nd March intended the deterritorialization of the bourgeois institution and its reterritorialization as a forum where ideas are discussed. In a way, Guattari and the movement of 22nd March intended to restore the theatre's elements of power back to the citizens, a revolutionary project that echoes Deleuze's ethico-aesthetics proposed in *One less Manifesto* (Deleuze 1997: 242), which we will further analyse later. Guattari is not a philosopher of performance, but he performs his psychoanalytical, philosophical and political ideas through theatrical and performative strategies. As we have seen, although they didn't write collaboratively on theatre and performance, both Deleuze and Guattari were deeply committed, each in their own way, to theatre and performance.

3.3.3 The concept of minority

The effervescent year of 1968 also marked the encounter between Félix Guattari and Gilles Deleuze. A few years later, they would elaborate the concept of minority in reference to Kafka's literature, a concept that also appears in *A Thousand Plateaus*. Deleuze would later apply this concept to the theatre of Carmelo Bene in the text *One less Manifesto* translated to English in 1997 (Deleuze 1997: 242).

Deleuze and Guattari created the concept of the minor in relation to the major. From a political point of view, the minor refers to molecular singularities such as factions, committees or associations, while the major refers to political entities that represent the dominant forces of the state aiming at the standardization of individuals. The minor stands as the creative outgrowth, the line of flight in which individuals emancipate themselves from state domination. The minor embodies a revolutionary force that resonates with history in the making. It draws the horizon of a future. 'Minoring' consists of leaving the standardized frames imposed by society. In the case

of the arts, it consists of infringing the rules of the established institutions. The idea is to create new forms instead of perpetrating a re-presentation of established norms. Deleuze and Guattari find the same vital force in Kafka's literature. Analysing Kafka's literary process, the philosophers identify an operation consisting in the author's own disappearance. Kafka disappears as an individual to become the voice of a 'collective assemblage of enunciation' (Deleuze and Guattari 1986). Kafka becomes the spokesperson of the people, a 'people to come.' For Deleuze and Guattari, this process of minoration in Kafka's literature unleashes a vital political force.

The concept of minority strongly resonates with processes of deterritorialization and reterritorialization. To deterritorialize is to allow the emergence of new lines of flight that reterritorialize what will again be deterritorialized, and so on. Movement is what matters because it prevents meaning from crystallizing. The milieu or the inbetween is what we cannot yet define. It is becoming. Deleuze writes: 'what is interesting is never the way in which someone starts or finishes. Of interest is the middle (milieu), what is happening in the middle' (Deleuze 1997: 242).

> It is in the middle (milieu) that [one] experiences the becoming, the movement, the speed, the vortex. The middle (milieu) is not a means but, on the contrary, an excess. Things sprout from the middle (milieu.)
>
> (Deleuze 1997: 242)

One less Manifesto explores the concept of minority in relation to the theatre of Carmelo Bene. This is the only text that Deleuze dedicated exclusively to theatre, apart from *l'Épuisé*, which was published together with Beckett's *Quad* (Beckett et al. 1992). *One Less Manifesto* was first published in France in 1978 in a book entitled *Superpositions*, which also comprises the play *Richard III* written by Carmelo Bene (Bene 1979).

Deleuze saw bourgeois theatre as an art naturally inclined to deal with the major. If something can be represented on a stage, this means that it can be normalized, and therefore belongs to the major. For Deleuze, the minor proposes an alternative to representation, a 'line of flight,' a creative variation. He recognized such qualities in

140

his contemporary Carmelo Bene, an Italian theatre actor, writer, theoretician and director who dedicated a major part of his work to rewriting and deconstructing classical plays such as Shakespeare's Hamlet and Richard III. His objective in rewriting classics was to remove the literary from the text to allow a theatre of the present to emerge. For Bene, getting rid of representation was a way to find theatre's essence in the present moment. His experiments with insistent repetitive sounds and words aimed at the production of presence in its most raw and cruel form. In *One less manifesto*, Deleuze assumes that perpetual motion or continuous variation – also understood as 'lines of flight' and the 'power of a becoming'- is obtained by subtraction (Deleuze 1997). Subtraction unleashes the proliferation of 'potentialities of becoming'. When Bene subtracts the elements of power from Shakespeare's major theatre plays, he restores their potential becoming. Deleuze writes 'the subtraction of the stable elements of power that will release a new potentiality of theater, an always unbalanced, non representative force' (Murray 1997: 242). Theatre must subtract its elements of power in order to make possible new forms of enunciation. A theatre of becoming relies on performativity as a key element to generate new potentialities. Performativity is neither fixed, nor predefined. It constantly redefines itself in the movement of doing and showing doing. As such,

> The theatre maker is no longer an author, an actor, or a director. [They are] an operator. Operation must be understood as the movement of subtraction, of amputation, one already covered by the other movement that gives birth to and multiplies something unexpected, like a prosthesis.
>
> (Deleuze 1997; Murray 1997: 239)

In *One Less Manifesto*, Deleuze concentrates on Bene's performance of language at the expense of analysing how the usage of other theatrical elements- from light to movement- might effect a becoming minor. In this sense, more work needs to be done to articulate the different forms that a 'deleuzian' performance might take. This is precisely the project of Laura Cull for whom,

> *One Less Manifesto* matters not just because of what is said in the essay itself, but because of how it points to the potential importance of all of Deleuze's philosophy for Performance Studies.
>
> (Cull 2009: 4)

I propose to apply Deleuze's concept of minority as proposed in *One Less Manifesto* to scenography. A scenography of becoming, in the 'deleuzo-guattarian' sense supposes that we take extreme measures of subtraction. Such measures are encouraged by an adventurous temperament that aims to explore the boundaries of scenography outside of its traditional settings, in the specific context of DFDR. If scenography might bring new perspectives to the performance processes of DFDR, the social and cultural processes of DFDR might also give rise to a new becoming for scenography. Applying the concept of minority to scenography is meant to unleash new vital forces. A scenography of becoming also means that we accept to deterritorialize and reterritorialize our own practice and knowledge, that we accept to learn from the unexpected and that we remain open to differentiation. In Deleuze's own words, we must 'subtract constants, the stable or stabilized elements, because they belong to major usage.' (Deleuze 1997; Murray 1997: 245)

For Deleuze, subtracting elements of power is a way of promoting new alliances and new encounters. In the 1970s, performance studies operated a radical epistemological shift by subtracting representation from theatre and performance. This subtraction, or deterritorialization, opened up new alliances and encounters for performance and produced differentiated forms of performance such as participative, site-specific and postdramatic performance. What elements of power can I subtract from scenography to spark another becoming of scenography? What if I consciously subtracted the entire theatrical edifice, whose architecture ordains the spectator's perspective – especially in the case of the proscenium stage – whose machinery and technology guides the scenographer's creativity and whose hierarchical production management often hinders the possibility for 'collective assemblages of enunciation'. As a scenographer who has primarily learned to work on productions taking place in the conditions offered by the theatrical edifice, the idea of reformulating scenography outside of this system is an audacious minoration that seeks new alliances and

142

encounters. By subtracting the architectural, technical and production management environment in which I am accustomed to work, I am deliberately creating a destabilizing tension. This operation aims to challenge my knowledge and practice of scenography, and trigger the emergence of other possible becomings of scenography. A minor scenography calls for such extreme measures as getting out of the theatre building, leaving behind all its technical and technological tools, and exiting the production system. All these subtractions that undermine the power of scenography are in fact aiming to reveal a vital philosophical and political force. This minor scenography calls for a redistribution of scenography's elements of power to all environing elements: human and other than human, for the promotion of collective assemblages of enunciation. In a way, the operation resonates with Dorita Hannah's statement that 'we shall consider all elements <u>as</u> performance rather than design some elements <u>for</u> performance' (D. Hannah and Harsløf 2008). A minor scenography is necessarily one of social and cultural processes. It highlights 'how the quotidian world is framed and stage-managed through sedimented social dramaturgy' (ibid: 16) For the sake of such an adventurous task, I exit the theatre stage, I exit the theatre building, I leave all my scenography tools behind me. I consent to the deterritorialization and reterritorialization of my own practice. And, as 'scenography leaves the confines of the stage and begins to wander' (ibid: 7), I wander along.

3.3.4 A minor scenography applied to the context of DFDR

Deleuze and Guattari's concepts of 'minoration', 'subtraction' and 'deterritorialization' strongly resonate with the context of DFDR, where communities are expropriated from their homes, displaced from their territories and forced to wander. Strengthened with Deleuze and Guattari's idea that a vital political force can be obtained through such processes of 'minoration', 'subtraction' and 'deterritorialization', I intend to investigate whether such forces can be unleashed in the traumatic destitutions caused by DFDR. My thesis aims to examine a selection of cultural, social and artistic performative processes that are related to the spatial complexities of DFDR. I will pay special attention to those performative processes capable of promoting new alliances and encounters between the displaced and the territory old and new. From the perspective of a minor scenography, we shall consider these performative processes that promote new alliances and encounters between the

displaced and the territory as scenographies. To honour the 'deleuzo-guattarian' concept of 'minoration,' whenever we are able to identify a vital political force coming out of these scenographies, we shall not refer to scenographies or the scenographer anymore, but to 'scenographic operations' and 'scenographic operators' for a minor scenography. The 'scenographic operations' I propose to observe, analyse and perform in the particular circumstances of DFDR consider all elements - humans and other than human – as performance. These 'scenographic operations' are lines of flight drawing new potentialities in DFDR. Also, I propose to observe how the movement of 'deterritorialization and reterritorialization' might parallel the movement of 'displacement and resettlement' circumstances of DFDR. As a scenographer operating from the milieu of DFDR, my aim is to find out whether 'scenographic operations' exist in the circumstances of DFDR, whether they can draw new potentialities for DFDR, and how they reconfigure my initial categorizations of 'protest performances', 'transitional rituals' or 'definite schism', 'spectatorship of disbelief', 'reconciling practices' and 'memory performances'.

3.4 Towards other scenographic becomings

Struggling to adjust my research and my artistic practice within the existing classifications of contemporary performance and scenography such as 'site-specific', 'socially engaged,' 'ethnographic' and other 'performing ethnography' practices, the present research found in Deleuze and Guattari's 'geophilosophy' the inspiration for stepping towards alternative scenographic becoming. While the concept of minority encouraged bypassing the theatrical edifice in order to identify the vital political force of some scenographic operations in the context of DFDR, the duo's late conception of their philosophy as a 'geophilosophy' unlocked the possibility to conceive of scenography as a 'geoscenography.' This fourth section will present my research methodologies as an experimental drift away from scenography to geoscenography, and clarify the object of the present doctoral research.

3.4.1 Research methodology and geoscenography

Throughout this thesis, I have expressed the desire to expand scenography, to be a critical scenographer, to exit the theatrical edifice, to conceive of scenography as a social and cultural process capable of coping with spatial realities and complexities.

144

These are some of the reasons I chose to conduct my research in the challenging context of DFDR, which involves the imbrication of multiple micro and macro variables moving across political decisions, economic interests, social development, cultural heritage, ecologic sustainability and so forth. Because each case of DFDR is unique and draws its own specific spatial dilemma, because it is impossible to capture all the macro and micro events of DFDR, and especially because the social scientists' reports and other specialized books do not observe DFDR from the perspective that matters to my research, I have decided to travel to places and meet people that had been or that were being affected by DFDR. These travels constitute my empirical research. They were scheduled so that I could participate in festivities, ceremonies, events or happenings that were directly or indirectly dealing with the effects of DFDR. If the typology of this research uses the ethnographic model of the fieldwork, some clarifications need to be made in order to readjust my artistic process as a 'geoscenography.'

Adjusting ethnographic methodologies

Ethnography is both a method for research and a way of writing. As a method, the primary tool for data collection is the researcher in the field. The fieldwork is meant to produce moments of interaction with the people in a given place at a given moment. In that sense, the ethnographer is a collector of circumscribed moments at a certain time with certain people. Since postmodernism has challenged the notion of absolute truth, the models of objectivity and rational thought have diverged and even been left aside by some ethnographers. In order to avoid a Western ethnocentric worldview and in response to postcolonial studies, ethnographers have rejected the positivist science paradigm. They no longer conceive of human culture as objectively observable, but rather recognize different subjective perspectives. New ethnography seeks to see the world from different points of view rather than seeing different cultures from the same angle.

As a way of writing, ethnography supposes the analysis and interpretation of data collected from the field in order to produce knowledge. Therefore, the ethnographic report is a constructed narrative about a community or a phenomenon within a community. An ethnographic research project implies the delimitation of a field of

study, the collection and organization of original data in the field, the analysis and interpretation of the collected data, and then its relation to significant literature. The most common techniques for data collection in ethnography are participant-observation on site and informal interviewing of the people. The participant-observer learns through exposure and/or involvement. A classical ethnographer will stay long enough as to get involved in the day-to-day activities and the routine of the people. Ethnography as a method of research is often used to explore the shared culture of a group, and it is thus firmly located within the qualitative research paradigm. The qualitative researcher finds him/herself within the interpretative paradigm that generates knowledge from people's shared understandings and negotiations with a historical and a social context. He/she is involved and subjective, informed by his/her personal experience in interaction with the people studied. He/she conducts the enquiry in a subjective manner acknowledging the impact the researcher has on the research process. My research acknowledges the paradigms of this new ethnography, but as an artist, the objective of the fieldwork differs from the social sciences.

When Hal Foster analysed the artist as ethnographer (Foster 1996), he saw in the recourse to fieldwork the possibility of reconciliation between theory and practice. Foster also critiqued the often-limited engagement of the community in the art project; he saw a danger in the decentring of the artist as cultural authority for the remaking of the other. The artist too needs to be aware of his/her ethnocentrism in order to propose innovative collaborations with communities. This research is aware that trans- or cross-disciplinarity has dangers too, which is why it needs to find its coherence, its proper ground from which it can expand into another scenographic becoming. Although I consciously borrow methodologies from ethnography, this is not an ethnographic study. In fact, this thesis truly found its coherence in the failure of responding to the ethnographic model. I would rather refer to a method of scenography research in which I experience, embody and observe actions in specific milieus. As proposed by Joslin McKinney and Helen Iball, this is a type of research methodology in scenography that accommodates the means of investigating complex interrelations of elements and is responsive to the experiential and fluid nature of scenography (J. I. McKinney, Helen 2011: 114).

The ethnographic model

Victor Turner's creativity as an ethnographer encouraged me to turn to the ethnographic model as an artist and to search for scenographic clues in the social dramas of DFDR. Turner's categories of social drama - 'breach,' 'crisis,' 'redressive actions' and 'reintegration' or 'schism' - allowed me better to understand the chronology of events in DFDR and to structure my initial classification of performance processes to match the chronology of events in DFDR. To review, I identified 'protest performances' during the pre-construction phase, 'transitional rituals' or 'definite schism' during the displacement phase, 'spectatorship of disbelief' in the construction phase, and 'reconciling practices' and 'memory performances' during and after the resettlement phase. Before I started traveling, I made sure to choose my examples according to these four different phases of DFDR. I spent the first years of the research reading DFDR reports and trying to map examples that would be coherent with the initial research assumptions. My primary research proposal was to recognize my classifications of performance processes in the field, identify their scenographic qualities, report and analyse them from the perspective of performance and scenography. Once my examples were chosen, I started traveling consciously adopting a self-reflexive position. I was aware that my presence in the field was also a personal experience that I had to acknowledge in the research and in the writing. I was conscious of the new ethnography typology, which considers embodied processual experiences as an ethnographic research technique (Barbour 2012; Ingold 1996). My approach to places, people and particular events was subjective. In choosing my field studies in France and Portugal, both of which I consider home, I was looking for a specific spatial phenomenon inside my own culture, as I didn't want to be distracted by exotic cultural references. I was also looking to have full understanding of the language. My travels were short (1 to 5 days maximum) but sometimes repeated. I designed them in order to be present on a specific day or time where the affected place or community was celebrated. The aim was to attend specific moments of 'heightened presence' that could be assimilated to, either social, cultural or artistic performance processes; and then to observe these performance processes and analyse them. Attending these performance processes would also allow me to meet the actors of such performances and retrieve information from the people present. Coming from the theatre and the performing arts, it felt

obvious that my fieldtrips calendar should match events, happenings or celebrations with a clear performative typology.

From April 14-17, 2011, I stayed in the new village of Luz in order to attend two events curated by the Luz Museum: *Conversation at the memory table* and *Diving into Lousa Castle*. The latter took place on the occasion of the international day for monuments and sites. During my stay, I also visited a private and unofficial museum of memory. I returned to the Luz Museum May 20-21, 2014, to study the museum's archive.

From December 8-11, 2012, I stayed in Terras do Bouro in Gerês, Northern Portugal in order to participate in the religious procession dedicated to the village Patroness Saint Our Lady of Conception. This procession is organized yearly in memory of the village of Vilarinho da Furna that was submerged in 1971 due to the construction of the dam of Vilarinho da Furna. I was also invited to an informal lunch gathering with the former inhabitants of the village and members of the association Afurna. During this travel, I also visited the ethnographic museum of Vilarinho da Furna, shared a picnic with the ghosts and walked on the ruins of the re-emerged village.

From May 1-5, 2013, I travelled through the Dordogne valley in the company of French anthropologist Armelle Faure, who specializes in DFDR. She took me with her to the field and introduced me to significant witnesses of her oral archive project (Armelle Faure 2011-2015). On July 21st 2013 I travelled to the site of Nauzenac to participate in the religious procession dedicated to Saint Mary Magdalene, Patroness Saint of the submerged village of Nauzenac. This celebration included a procession, a mass and a picnic with the participants. On March 29, 2014 I returned to the Dordogne valley for two days to interview and photograph the works of Michèle Gatiniol and Ginette Aubert.

On the 20th of November and on the 7th of December 2013 I travelled to Manchester near Charleville Mézières, in Northern France, for the 'vernissage' of the project *Mémoires d'un quartier à venir / Memories of a Neighborhood to come*. This project was created by the Manchester social centre to accompany the residents of

Manchester during DFDR process of the neighborhood due to the city's urban renewal. On October 4th 2014, I returned to Manchester near Charleville Mézières, France to attend the multimedia event of the *Nuit Blanche* in the soon to be demolished building known as the Grand Barillon.

Looking for places in phases of pre-construction, I considered traveling to Notre-Dames-des-Landes, where the construction of a new airport for the city of Nantes is provoking national debate since the inception of the project and is still raising protests despite a recent referendum in which the majority voted favourably for the construction of the airport. My initial idea was to attend the recurrent protest performances against the construction of the airport, report, and document and analyse these performance processes. As I researched prior traveling to Notre-Dames-des-Landes, I found out that opponents to the project were defending the interests of the eleven families affected by displacement, but above all, they were contesting environmental issues. I also realized that the protest against the airport of Notre-Dames-des-Landes was in fact organized by highly politicized groups who had occupied the zone of the future airport, which they have renamed Z.A.D., signifying 'Zone À Défendre' ('Zone to Defend'). The term Z.A.D. is a militant neologism that emerged with the occupation of Notre-Dames-des-Landes in 2010. Other French occupation movements against development projects such as the Larzac in the 1970s or the nuclear plant of Creys-Malville at the beginning of the 1980s also inspired this term. Today, there are ten to fifteen Z.A.D.s in France. These are generally organized as outdoor squats, occupying a zone that is affected by a development project that is ecologically questionable. In the case of Notre-Dames-des-Landes, we are not only dealing with a community defending its territory but also with a group of militants occupying a territory in order to defend their political ideals. This thesis acknowledges the importance of the emergence of Z.A.D.s but also considers that the whole Z.A.D. movement is a thesis topic in itself. However fascinating it might be, I believe that using Notre-Dames-des-Landes as an example would have confused the purpose of my research. Instead I decided to concentrate on examples where the displaced communities were directly involved with the performance processes framed by cultural, social, associative and/or artistic initiatives.

From failure to ethics: turning the tide of negativity

Along the fieldtrips, I progressively realized that my initial research assumptions could not really be validated. In fact, failing to respond to my initial structured classifications opened up a breach that incited me to explore the singularity of each affected place as an experience of the milieu. In fact, these travels reflect certain moments in certain places with certain people affected by DFDR, where I travelled to become the privileged spectator of singular performance processes that became eloquent to me in terms of performance and scenography, and especially resonant with Deleuze and Guattari's concept of minority. Contrary to my initial assumptions, I realized that my research would not disclose a classification of the social and cultural processes of DFDR. It would not master a structured theory nor would it produce a useful toolbox in order to learn how to deal with DFDR through performance and scenography. Instead, I would observe in my research how singular macro and micro processes ranging from daily activism, political engagement, social intervention, cultural preservation, festive gatherings and so forth could be assimilated to performance processes and observed from the perspective of a minor scenography, implying therefore a vital political force capable of triggering processes of deterritorialization and reterritorialization. Without classification, these singular macro and micro processes could be simultaneously 'protest performances', 'transitional rituals','definite schism', 'spectatorship of disbelief', 'reconciling practices' and 'memory performances.' Forging a 'performance and scenography' bias throughout the travels sometimes felt like a feat of strength, especially when I was trying to fit my categorizations onto lived experiences. But eventually, certain performance processes were so unexpectedly eloquent, that I truly had the impression of seeing a 'line of flight' 'stretching like a sieve over the chaos.' From the perspective of a minor scenography, some of these performance processes truly functioned as scenographic operations. These few but incredibly stirring experiences, which I will analyse in the following chapters, have challenged my own understanding of scenography and encouraged me to clarify my research and my artistic process. Traveling to places and meeting with people affected by DFDR confronted me with intimate traumas, personal fragilities and great amounts of pain. Allowing myself to be affected by such complexity, I eventually realized that, beyond a research methodology, I needed to define my artistic approach as a subjective

attitude towards the puzzling context of DFDR. Rosi Braidotti, a philosopher and a professor at Utrecht University, researches contemporary subjectivity, deeply influenced by Gilles Deleuze. Her conception of ethics considers transformation through subjective endurance and creativity. She suggests that 'ethics is (…) the discourse about forces, desires and values that are empowering modes of becoming' (Boundas 2006: 173). Braidotti's ethico-political project is based on the subject's individual capacity for transformation. It proposes that an individual is capable of acting, experimenting and creating within the boundaries of his/her own corporeality, and turn the tide of negativity into something positive. Experiencing places and meeting people affected DFDR did not simplify the research. On the contrary, reaching these places and people, affected me in ways that only increased the complexity of the research process. My aim as a researcher and also as an artist was to transform this complexity into positive potentialities. Therefore, this research implies a series of transformative processes that also rely on ethics.

> Ethics means faithfulness to this potentia, or the desire to become. Becoming is an intransitive process: it's not about becoming anything in particular, only what one is capable of and attracted to and capable of becoming.
>
> (Braidotti 2012: 179)

At the risk of repeating myself, I insist on the fact that stepping towards other scenographic becomings means to remain open to difference in the research and practice of scenography. It means to consider scenography as a discipline always in becoming, permeable to the milieus in which it operates or in which it is being operated. In that sense, this thesis initiates a larger theoretical and artistic project that aims to consider my artistic process for scenography as a 'geoscenography.' It marks a desire to connect scenography with the earth and the territory, and to envisage scenography from milieus as potential becomings.

3.4.2 'Scenographic strategies' and 'Scenographic operations of deterritorialization and reterritorialization' in the context of DFDR

DFDR is the 'milieu' or the 'plane of immanence' from which I was able to define my artistic process as a 'geoscenography', or a scenography from the milieu, and identify a multiplicity of performance processes from the perspective of scenography.

Referring to the writings of Michel de Certeau and the philosophy of Deleuze and Guattari, these scenographies will be observed as scenographic operations (or tactics) of deterritorialization and reterritorialization. In *The Practice of Everyday Life*, Michel de Certeau opposes two different systems of production (Certeau 1984). On one hand, there is a dominant system of production that rationalizes consumption and on the other hand, we find supposedly dominated consumers who invent new ways of using and who, by doing so, subvert the dominant system of production. De Certeau celebrates the ordinary man's poïetic system of production that involves deviant procedures and ruses. This common hero who disobeys the dominant established rules in his practice of every day life becomes an active operator. In his study of human practices, de Certeau differentiates two opposed production systems resorting to the terms 'strategies' and 'tactics.' Subjects of will and power, such as the political, the economical, or the scientific rationality, employ strategic models in order to generate relations. 'Strategy' presumes control over a circumscribed environment - or territory - that is understood proper. The strategic leader is the subject, while the led become the objects. The disobedient user resorts to the tactical model. A 'tactic' has no proper environment – or territory – instead, it 'insinuates itself into the other's place, fragmentarily, without taking it over in its entirety.' (Certeau 1984: xix) For the Certeau, this kind of 'knowing how to get away with things' is an art that resorts to a system of operational combination. De Certeau opposes the words 'operation' and 'tactic' to the word 'strategy'. Deleuze and Guattari, have constructed a similar binary opposition between the major and the minor. In reference to these three thinkers, the performance processes I observe and analyse in this thesis refer to the minor as singular 'lines of flight.' I have named them scenographic operations (or tactics) of deterritorialization and reterritorialization.

'Geoscenography' as a research and artistic process is not meant to become a useful strategy, a commodified product of advanced capitalism that governments could apply to alleviate the pain or trauma induced by their own project of DFDR. This would only aggravate the schizophrenia of the system in which we live. In the same way, defining scenographic operations (or tactics) of deterritorialization and reterritorialization is not meant to master a theory with specific rules and regulations as a self help recipe for places and communities affected by DFDR. With this thesis, I

intend to bring forth specific performance processes, which in the complexity of DFDR are able to construct a 'thin barrier against the possibility of extinction' (Braidotti 2006: 8). The aim is to recognize the transformative potentia of scenographic operations against the imposed development strategies that program the extinction of a place, the displacement and relocation of its communities. The scenographic operations emanating from the milieu of DFDR with such a transformative potentia will be addressed as 'scenographic operations of deterritorialization and reterritorialization.'

PART 2: FROM THE DESK TO THE FIELD

The second part of this thesis identifies and analyses 'scenographic operations of deterritorialization and reterritorialization' as the result of the empirical research conducted in five different field studies. These fieldworks are the milieus from which I have observed performance processes from the perspective of 'geoscenography.'

I have travelled to four places affected by DFDR: Luz (Portugal), Vilarinho da Furna (Portugal), the Dordogne Valley (France) and Manchester (France). I have also attended one masterclass with Mapa Teatro, an artists' laboratory who has developed a creative process out of their experience with a community affected by DFDR.

Traveling to unknown places, observing events and participating in celebrations as an outsider, asking questions, being welcomed or rejected, allowing persons or paths to surprise me and guide me have incited me to redefine the fieldwork experience as an experience of the 'milieu.' In these five 'milieus' I became a privileged spectator of what was happening at a certain place, at a certain moment, with certain people, according to certain circumstances. As a researcher and an artist, a scenographer of the milieu, I can say that these embodied experiences were also resonant with the idea of a performative research. As I gained knowledge through this embodied, performative process, I made sure to keep my critical focus in order to identify the various 'folds' and the 'lines of flight' emerging from this milieu as 'scenographic operations (or tactics) of deterritorialization and reterritorialization.'

The five chapters correspond to the five field studies of my empirical research. Each chapter will commence with a contextualization of the DFDR process and proceed with my personal experiences and observations of the milieu. The singularity of each of these five milieus will be enhanced by the idiosyncrasy of the scenographic operators of deterritorialization and reterritorialization – a Museum of Memory in Luz, an association of displaced residents in Vilarinho da Furna, an anthropologist's fieldwork in the Dordogne Valley, a social centre in Manchester, and an artist's laboratory in Vincennes. The structure of the journal allows me better to deconstruct my observations into multiple perspectives of scenography from the milieu of DFDR, and reveal other 'scenographic operators of deterritorialization and reterritorialization'

that might be hidden in the 'folds' and therefore, more secretive and confidential than the institutionalized ones. As my reflections come out of my own role as participant in or witness to the events I describe, I feel compelled to acknowledge that the tone in the remaining chapters becomes increasingly personal. I would also like to point out that this empirical work on DFDR also carves a relationship between embodied experience and the production of knowledge.

It is important to recall here that this research does not intend to report in any way the mechanisms of a cultural identity. Although it might be of interest for the anthropologist, this research does not have an anthropological perspective but an artistic one. This research cannot be defined by ethnography.

Chapter 4: Luz, a memory in becoming

Luz was a Portuguese village with approximately 250 households living on cattle and olive cultivation. The village was named Luz, as in 'light', after the appearance of the Virgin Mary to a shepherd in the 14th century. The church of Our Lady of Light, designated as the matrix church or mother church, was raised in the place of the appearance of the Saint and the village was named after it. Luz was situated in the southern region of Alentejo, on the borders of the Guadiana River. With its source in Spain, crossing the southern region of Portugal and flowing into the ocean, the Guadiana River was one of the main drainage units of the Iberian Peninsula. Subject to a semi-arid climate, the water balance of the river was fragile, and water shortages and persistent droughts were a characteristic feature of the region. This chapter will begin by recounting the DFDR process of the village of Luz due to the construction of the Alqueva dam in 2002. The second part of this chapter will be dedicated to my fieldwork travels in and around the new village of Luz. Setting foot in a brand new village, visiting the Luz museum and participating in the museum's cultural activities are all part of an embodied experience from the milieu of DFDR.

4.1 The DFDR process of the village of Luz

The project of a dam to retain the waters of the Guadiana River in order to produce hydroelectric power and irrigation for farms in the surrounding area was first made in 1950 during the Salazar fascist regime. Apart from drastically modifying the landscape, the ecosystem and the agricultural traditions of the whole region, the dam project would inevitably condemn the village of Luz situated at the very location of the reservoir. After the revolution in 1974, the project was silenced until the early nineties, when the European Community agreed to fund the project. The 'Alqueva' became a multipurpose project not only to produce hydroelectric power and irrigation for farms but also to transform the whole region into a touristic venture based on water leisure. The village was condemned to disappear under the waters of the reservoir and the residents were condemned to forced displacement and relocation. The DFDR process of Luz began in 1995 and the dam was built in 2002. To avoid the trauma caused by the DFDR process in Vilarinho da Furna during the fascist regime in 1972, and following the policies and regulations appointed by the World Commission on Dams (World Commission on 2000) concerning DFDR, the

156

government had planned a participatory procedure involving the local authorities and populations. Based on previous consultation with the population of Luz along with architects, urban planners and social workers, it was decided that a new village would be built to replace the old one. The new Luz was to keep the functional structure of the old village, both in urban and agrarian terms. The town was built on the policy of 'a house for a house, a plot of land for a plot of land', enabling the community to remain together in a similar disposition. The new Luz was constructed on a site chosen by the community two kilometres away from its original location and recreated as a 'simulacra' of the former one. According to the prescribed policies and regulations at stake, it was also decided that once all the inhabitants had moved into their new town, the original Luz would be destroyed, after a period of six months during which both the old and the new villages co-existed. By 2002, when construction on the dam concluded, the 25 hectares of condemned land had been investigated, the village of Luz had been evacuated, and the houses destroyed, creating an arid wasteland ready to be submerged by the waters. The 'Alqueva' not only provoked the DFDR process of the Luz village, it also submerged 25 hectares of land along the Guadiana River where traces of culture can be traced back to the Neolithic Age; and where many precious archaeological sites were found.

The construction of the Alqueva dam and the rehabilitation of the territory with the reservoir including the construction of the new village of Luz were assigned to a government enterprise named EDIA – the *Empresa de Desenvolvimento e Infra-estruturas do Alqueva* (Enterprise for the Development of the Infrastructure of the Alqueva). EDIA, funded by the EU, was responsible for the design, the execution and the construction of the Alqueva multipurpose infrastructure. Conscious of the socio-cultural impact of the dam involving the destruction of the village of Luz and the displacement of 384 inhabitants, EDIA created a monitored implementation strategy based on consultation with the affected community. The DFDR process was conducted with the idea to transport the collective memory from the old territory to the new. EDIA commissioned architects and urban planners but also scientists and social workers, including anthropologists, psychologists, sociologists and archaeologists, to dig, map, archive and report the displacement process as well as to design, build and restructure the tangibles and the intangibles from the past to the future. The result of this grand scale memory project is the reconstruction of the

village of Luz, the reconstitution of its matrix church, and the construction of a museum entirely dedicated to the memory of Luz. The Luz museum hosts an impressive body of work that was commissioned by EDIA, including filmic footage, audio material, articles, reports, books and the preservation of an important archaeological monument, the Lousa Castle.

The Alqueva was a clear political strategy to boost the local and regional economy through the production of hydroelectric power and irrigation system for agriculture and the development of a touristic venture. For the displaced, EDIA is responsible for all the troubles and suffering they went through. We will see how a multitude of tactics and ruses emerged from this milieu – within the imposed development strategy – in order to map, preserve and archive the tangibles and the intangibles of place.

4.2 Traveling through Luz

The DFDR process of Luz has attracted many national and international researchers who have published an extensive body of work ranging from the social sciences to archaeology, geology, history, arts and so forth. Every researcher has, in their own way, witnessed a multiplicity of what I have named scenographic operations of deterritorialization and reterritorialization. Anthropologists Clara Saraiva (Saraiva 2005) and Fabienne Wateau (Wateau 2014), architects Pedro Pacheco and Marie Clément (2003), archaeologist Antonio Carlos da Silva (Silva 2006), filmmakers Catarina Mourão and Catarina Alves Costa (Mourão 2006), artist Luis Campos and Virgilio Ferreira (Museu da Luz 2002) and sociologist Sofia Bento (Bento 2006) are a few among many such witnesses. Although I refer to the writings and works of these brilliant persons for contextualization purposes, it is not possible to transcribe the totality of their fruitful testimonies. The deterritorializations and reterritorializations reported below will be structured according to my own experience of traveling between 1998 and 2016.

4.2.1 A brand new village

In 1998, I travelled to the region of Alentejo, Portugal to participate in a four-day canoe expedition organized by Turaventur, a travel agency specialized in outdoor experiences related to the heritage and the gastronomy of Alentejo (fig. 13). The daily program was to canoe ten kilometres down the Guadiana River, stop for a short picnic

on the shore at lunchtime and sleep in the surrounding villages at night. On the second evening of the expedition, we visited the village of Luz. That evening, I was told that the village of Luz and the portion of the Guadiana River we had been paddling through, would soon be flooded under a gigantic water reservoir. The expedition was in fact intentionally designed as a farewell journey to the Guadiana River, to the landscapes surrounding it and to the village of Luz soon to be flooded by the Alqueva dam. In 2015, I met and interviewed co-founder of Turaventur Ana Barbosa in order to better understand the motivations behind the canoe expedition back in 1998. The first time Ana Barbosa, Pedro Villa Boas and the architect Alfredo Silva Castro canoed down the Guadiana River was in 1979. At that time, they knew that the project of a dam was being discussed. Conscious that the whole area would be submerged, they convinced filmmaker Antonio Vaz da Silva to help them produce a documentary film about the river. Thus the documentary film *Rio Guadiana* (Vaz da Silva 1985) was produced. Ana Barbosa and Pedro Villas Boas, who had fallen in love with Alentejo, bought a house in the region, where they still live today. Together, they created Turaventur, an agency for outdoor adventure based on their common passion for the Alentejo region, its landscape and its both material and immaterial cultural heritage.

When the project of the dam became concrete in the mid 1990s, Barbosa and Villas Boas had the idea to create the canoe expedition *Guadiana: último olhar antes de Alqueva* /*Guadiana: last glance before the Alqueva*. This expedition, created in 1998 and repeated in 1999 and 2000, was consciously designed as a last chance to experience the Guadiana landscape before its deforestation, to archive its memories and to raise awareness concerning the ecological turmoil of the submersion due to the construction of the Alqueva dam. As a participant of the first canoe expedition organized by Turaventur in 1998, I can look back at this experience as a performance of memory.

I still remember the intensity of some moments on the river. Floating on the silenced mirror glazed water, hearing the buzzing of insects and visiting animals grazing on the shores. Being adrift on a river is a way of blending in the environing landscape, I thought. And suddenly hearing the flow of the running waters as we approached the

rapids. The canoe sliding down the river through the rocky scenery; I held my breath until we dropped. During the four-day duration of the canoe expedition, the Guadiana River offered me a wide variety of experiences: introspection, reverie, contemplation, excitement, sadness, fear and revolt. At that moment, at that time, we were traversing a landscape that was sentenced to death by means of flooding. The embodied experience of the surrounding elements -human and other than human- concomitantly shaped the experience of a here and now, that I can revisit as an 'infinite Now' (Deleuze and Guattari 1994: 112). The expedition raised my awareness of the ecological and the social disruption.

Given the circumstances of the construction of a dam, this expedition on the Guadiana River can be observed as a performance of memory, but not in a nostalgic sense. It was designed as an act to forestall oblivion. As a participant, I felt empowered by the experience of the river and by the visit to the village of Luz. The ecological and social effects foregrounded by the expedition triggered a critical awareness and a political consciousness in me. In fact this experience has affected me in ways that I did not anticipate at the time. Thirteen years later, I was writing a doctoral thesis that had been triggered by this embodied experience of the last days of the Guadiana River. From my journey back in 1998, I remember the arid landscapes of Alentejo and a village made of small houses with whitewashed walls. Its chaotic structure was clearly the sign of a vernacular architecture organized around beliefs and everyday practices. With the matrix church at its edge, the village converged onto a central square where old people sat in the shade, and children ran around. Because everything around me would eventually be interrupted, transformed and destroyed, the awareness of being there at that moment became very dense. The old men sitting on the bench in front of me, the children running after each other in the small playground at the edge of the square, the women chatting on the right sidewalk, the sound of voices coming out of the café on my left. As I left the village that day, I felt something that can be described as the intangibility of place. Someday, these practices, trajectories and sociabilities would be deterritorialized by a development project and reterritorialized in a brand new village.

> If places can be conceptualized in terms of the social interactions, which they tie together, then it is also the case that these interactions themselves are not motionless things, frozen in time. They are processes.

<div style="text-align: right">(Massey 1994)</div>

Between 2001 and 2003, the DFDR process of Luz was intensively reported in regional, national and even international newspapers. The story of a village condemned to disappear moved the hearts of the Portuguese. And many sought to visit the village for the last time before its complete destruction. Clara Saraiva (Saraiva 2005) recalls how a multitude of visitors invaded the streets of the tiny village everyday. The reason for this nostalgic trend was partly due to the massive media coverage, which made Luz residents feel like beasts in a zoo. (Saraiva 2005) These spectators of disgrace travelled all the way to Luz in order to collect stones, objects or materials from the village and keep them as a souvenir. A significant number of amateur movies were filmed, some of which became part of the Luz museum collection as 'homemade movies'. In these brief movies, the old village is often dramatically portrayed with long fade-ins and fade-outs over melodic music. I didn't visit Luz during that busy period. I distractedly followed the DFDR process of the village of Luz through the news. But the media mainly covered the political discourses and the official ceremonies focused on the Alqueva dam. In her doctoral thesis, Sofia Bento makes a sociotechnical investigation of the Alqueva and analyses these ceremonies from the perspective of Austin's performative utterances. The socio-economic reality of a dam, she proposes, relies on a series of gestures, discourses and official ceremonies, which are in fact highly theatricalized political masquerades (Bento 2006: 278).

> The media co-perform the dam as they are involved in the rites of the inauguration of the dam (…) the happening produces two effects: it concludes the technical object and opens a new world

<div style="text-align: right">(Bento 2006: 306)</div>

On the day of the inaugural ceremony, Bento witnessed a scene that was transmitted live to the television and radio networks:

The prime minister is given a cellphone and he says: Hello, I am António Guterres, the prime minister. I am calling you to ask you to initiate the operation of the filling of the dam

(Bento 2006: 306)

The press usually covers ceremonies of this kind, which, from the point of view of the present research, can be understood as part of a highly powerful scenographic strategy of deterritorialization and reterritorialization. In order to identify the crafty scenographic operations of deterritorialization and reterritorialization, one needs to be there to observe and operate from the milieu. In 2011, thirteen years had passed since my canoe expedition down the Guadiana River. I went back to Luz as a researcher in scenography. As I approached the Alqueva reservoir, the signs of a profound transformation were already visible in the landscape. The treetops emerging from the water gave me a vivid impression of drowned bodies maintaining their heads up in order to breathe (fig. 14). I sensed the damage underneath the calm mirroring waters. I was interested to see the village first. Because the road signs for the old Luz had not been taken away, I mistakenly drove to the old village of Luz. At some point the road fell into the waters of the reservoir showing a "no way out" sign (fig. 15). Driving back to find my way to the new village, I recalled some of the village's historical facts. The original village of Luz dated from the 15th century when farmers built their family homes in a land where their Saint Mary had appeared. Religious belief and human agrarian practices had both shaped the vernacular village built over the centuries. When the Alqueva dam was approved, the challenge to displace and relocate the entire village two kilometres away from its original location was to create an identical twin. In order to maintain the cohesion of the social fabric of the village, the team of architects and urban planners appointed by EDIA developed a design strategy consisting in reproducing the morphology of the village. But, the cardinal orientation of the village was altered, and the size of the new village doubled, because the architects wanted to improve the original village with a more functional urban planning that would be adapted to car traffic. In the architect's mind, the "traditional village" needed to be perfected into an "urban village".

I arrived to the new village (fig. 16), and drove through the main road across the

162

village until I reached the reservoir. I parked the car near the new church, not far from the cemetery. I came out to observe the vastness of the reservoir. At that point I didn't realize that the Luz Museum was just there, on a lower level.

In the beginning of 2003, heavy rains filled the reservoir and submerged the flat terrain that was left after the village had been entirely demolished. At that time, the inhabitants were all relocated in the new Luz, rebuilt with 212 houses, facilities for business and community, two schools, a health centre, a sports pavilion, a bull-ring, a market, a public washing facility, a park and a new church complex with a new cemetery. The church was identical to the old one. The previous configuration of the church/cemetery/bullfight ring was changed to the new configuration of church/cemetery/museum. As explained by Clara Saraiva, this new configuration was meant to crystalize a depository of memory and function as a catalyst for a smooth reinsertion of the community into the new village (Saraiva 2005). As such, it was important that the museum was associated with the founding legend of the village and built close to the church and the cemetery.

As I stood on this symbolic configuration church/cemetery/museum, I realized that even the cemetery had been displaced. Saraiva explains how this episode constituted for the displaced the greatest violation of their privacy as it affected a sacred relationship with death (2003: 36).

I left the car behind and walked towards the village. As I reached the centre of the village, I discovered the square, now a large rectangle with thin and dispersed trees offering little shade. There were no children running around, no one sitting outside. No one was walking in the streets. Just silence.

Fabienne Wateau is an independent anthropologist and researcher at the CNRS (Centre National de la Recherche Scientifique) in France, working on water issues. She has spent over 15 years doing fieldwork in the Alqueva during the DFDR process of the village of Luz. She has published many articles on the Alqueva hydroelectric project addressing the politics of water management between Spain and Portugal, the ecological aftermath of the water dam and the social issues at stake in the DFDR

process of Luz. She has made relevant observations on movement, circulation and social performance between the old and the new villages of Luz. In the old village, inhabitants had diverse properties dispersed in the village such as the house, the garden, and the workshop. This configuration of space resulted in a particular circulation. People would meet spontaneously because they would often walk through the village to work or cultivate their garden. Despite its dysfunctional aspect, the sociability of the community relied on that walking circulation creating an organic network of exchange. In the new village, the properties belonging to one household were grouped into a single space. The villagers would not need to cross the village to reach their gardens or workshop anymore because they were now able to do everything at home. Because the streets were made larger for traffic purposes, residents were also encouraged to drive instead of walking from one place to the other. For functional reasons, the organic flow of the village was destroyed. In this new imposed space, the Luz people needed to find their own tactics of reterritorialization.

The case of Luz is rather unique in the sense that the destroyed village was entirely rebuilt as an identical twin with improved 'urban village'. Partly because they felt reasonably compensated, the villagers never protested openly against the construction of the Alqueva dam. However, while protest was not open or organized in Luz, Wateau did observe isolated signs of resistance. During the relocation phase, most relocated villagers transformed their new 'urban village' style houses, which were conceived as part of an homogenous ensemble, by adding decorative details such as tiles or arcades, by tearing down walls, painting the floor or building up sheds in their backyards - even though EDIA had strictly forbidden any intervention in the new houses in the 5 years following the displacement. The ruses and tactics to reoccupy the imposed living space, such as breaking walls and redecorating, clearly demonstrate how some people were operating deterritorializations and reterritorializations as micro political gestures of daily activism. These performative acts of resistance are a way of saying that these houses belong to them and that they are free to arrange them as they wished.

To inhabit, is not only to live inside forms (…) It is also to seize a territory, to appropriate it

(Fabienne Wateau 2008, my translation)

Inhabiting is not a passive state, it is an active process in which gestures and practices of everyday life are strong vectors of meaning and participate in the process of belonging. These performative gestures of resistance can be perceived as scenographic operations of deterritorialization and reterritorialization. Resistance is not necessarily loud or tumultuous. It does not merely rely on media coverage to exist. Sometimes, small acts of daily activism become part of the community's own narrative. In DFDR, it is common to hear stories of how such-and-such a person refused to leave his/her house as the water level was rising or the bulldozers were destroying it. This particular narrative, which is quite common in the milieu of DFDR, demonstrates how some displaced persons embody their territory. As the house is being demolished, the body becomes the house and also the locus of protest mirroring the wounds inflicted to the house. At that precise moment, the protestor reterritorializes the demolition of the house on his/her own body. Although I have never witnessed such acts of protest, the persons I have met and who have experienced displacement recount such stories very often. And each time I was told these stories, it seemed like the narrator was reliving this protest performance as a powerless spectator.

During my stay in Luz, the streets of the village were mainly empty during the day and also at night. The cafés were the only places where people seemed to meet and socialize. I was hosted at the Monte do Caneiro, an old house, situated on the outskirts of the new Luz that had been transformed into a guesthouse. Because it is situated on a hill, the house was not destroyed and is now standing close to the artificial lake. Manuel Santana, who owns the guesthouse with his daughter, used to be a farmer before the construction of the dam. After the dam was built, he sought the opportunity to convert his agrarian activity to the tourism sector. The Santana's at Monte do Caneiro provided me a few examples of scenographic operations of deterritorialization and reterritorialization. In the mornings at Monte do Caneiro, Manuel Santana sat by the breakfast room, waited until someone left the table and

proposed a tour of the house and the garden. The first place he took me was up a staircase opening onto a roof terrace (fig. 17). This is where he likes to sit and enjoy the view of the lake. This, he says, is the most beautiful view of the lake and my house was there, he points to the water. Manuel Santana grew up in the dry lands of Alentejo. As for all the other displaced, it was difficult to move out of his village. But now, he says, I can enjoy this beautiful view. Manuel Santana modified the traditional architectural line of the Alentejan house in order to create his roof terrace, and by doing so he crafted a new relationship with the transformed landscape. In a way, this scenographic operation deterritorializes his regrets and reterritorializes the lake as a new possibility for enjoyment and contemplation.

The panoramic terrace is not only an original architectural feature of the house; it also engages the visitor in a physical relationship with the landscape. It is a new way of dealing with a new landscape. The actions of climbing, standing and looking also stimulate an awareness of the here and now. As visitors, we participate in these multiple deterritorialization and reterritorialization processes of nostalgia, of the house and of the landscape.

As I stood on the roof terrace, with Manuel Santana, I could also see the original round threshing floor of the house on which were meticulously displayed a series of agricultural tools (fig. 18). In the old Luz, every household stocked an important number of agrarian tools. These objects were part of the families' legacy. The old tools were often damaged or rusty and therefore usually kept away from sight, in the garage or the cellar. In her ethnography of the DFDR process of the Luz village, Saraiva recalls how some residents were surprised when 'the people from the museum' showed interested in collecting these old agrarian tools, even if they were damaged or rusty (Saraiva 2005). The anthropologists were precisely interested in the old tools because they were traces of a history of agrarian usages and practices. During the six-month period when the old and new villages coexisted, Clara Saraiva and Benjamim Pereira, the anthropologists appointed by EDIA for the creation of the Luz Museum, asked the Luz residents if they had any object they wanted to get rid of. If these undesired objects represented an ethnographic interest, they would be collected, repaired and displayed at the museum. The interest of the museum triggered

an unexpected and yet very interesting phenomenon. Instead of donating their old rusty objects to the museum, some people decided to keep and repair these objects that they previously considered useless and unworthy. Because the museum considered that these objects had an inestimable historical and anthropological value, some residents also re-evaluated them and proudly displayed them in their new houses not only as a decorative artefact, but as symbolic trophies that reconciled the past of their family with their future.

Manuel Santana's installation, which proudly combines the old agrarian tools with the waters of the reservoir, can therefore be considered as a scenographic operation of deterritorialization and reterritorialization that reconciles past with present and future, that stages and aestheticizes the artefact as a valuable object.

Manuel Santana's performance didn't end at the roof terrace. As I turned away from the lake, Manuel Santana had opened a small door onto a small attic room, and proudly presented his own private museum of Luz (fig. 19). In the room, a collection of mundane objects and technical tools from different periods were arranged into categories and labelled with handwritten notes on orange post-its. Some arrangements consciously recreated practices such as the shoemaker or the barbershop.

> Here, you see, these doorknobs? They come from the old village. Can you see
> how they are all different? Now, if you go to the village, the doorknobs, they all
> look the same. The new village, it has no soul.
>
> Conversation with (Manuel Santana 2011, my translation)

I heard later that a few other unofficial museums in private houses were trying to compete with the official Luz Museum. In fact, I don't believe that these private and homemade museums are competing with the official ones. They are resisting an imposed ordainment of the memory of their village. I am not able to say in which circumstances these objects were acquired. However, in order to create their own private museum, the Santana family had to collect these objects one by one and reassemble them in a way that cohered with their idea of the old village. This modus operandi reflects a desire to operate against EDIA's institutionalized frame. Such

unofficial museums can be seen from the perspective of the minor as scenographic operations that deterritorialize the institutional power of the Luz Museum and reterritorialize the true narratives of the people of Luz. The collection of doorknobs reveals the singularity of the handmade against the designed. It reterritorializes the memory of the original village that was deterritorialized by EDIA's grand design strategy. Through these small objects, Santana's minor museum intends to reveal the vital political force of the vernacular against the standardized.

It is important to note that during the DFDR process, the official Luz Museum functioned as a catalyst for the pain and suffering of leaving the village for the new one. The team of experts in charge of creating the museum – architects, anthropologists and other specialists – were truly dedicated to creating a project for the benefit of the displaced people, but the seal of EDIA was never seen as positive in the eyes of the displaced. For the displaced, EDIA was considered as the hurtful enemy that took away their lives. In that sense, not collaborating with the museum is also a way of resisting EDIA. It is a way of expressing a rebellion, a way of reterritorializing what EDIA forcefully deterritorialized.

4.2.2 The Luz museum

When I reached the end of the village and stopped the car, I noticed the two white edifices of the church and the cemetery. I stepped on a low raised schist platform to have a good view of the gigantic lake and witness, for the first time, the effects of the dam. Without realizing it, I was in fact standing on top of the entrance of the Luz Museum and looking in the precise direction of the old village, now destroyed and under the water. When we visit the Luz Museum, the architectural narrative of Marie Clément and Pedro Pacheco starts unfolding even before we enter the building. As I looked around and eventually saw the sign for the museum, I realized that the platform I was standing on was in fact a path leading down to the building. The museum edifice is not visible from the village. It is positioned at the waterfront on the slope of an earthy terrain where the whiteness of the church and the cemetery stands out. Both cemetery and church had a strong identity mark in the old village, which needed to remain clear. In the new village, both these edifices stand out as substitutions of the old. The new church was rebuilt as an exact replica of the old

church. While some emblematic elements were displaced from the old church to the new one, such as the bell and other symbolic religious elements, the architects also used local materials and opted for traditional techniques of construction. By doing so, they also reproduced the memory of the gestures and practices for the edification of the church.

The edifice of the Luz Museum is discreet. It is tucked in the schist and made of schist, playing hide-and-seek with the visitor. Walking down the path, I had the sensation of entering into the water. The last turn led me to the main door. The position of the Luz museum symbolizes a threshold between the reservoir and the village, between the past and the present, and perhaps suggests that the future needs to be renegotiated in that threshold, between past and present, continuously. It reconfigures the possibility of a new place. The architects Clément and Pacheco were deeply nourished by the attention to the DFDR process of the village. Their architecture is also the reflection of the affects that this complex process produced in them. While the materiality of the museum's exterior façade evokes the memory of the Roman archaeological treasure, the Lousa Castle – schist tiles over schist soil – the design constantly weaves interrelations between the visitor, the building, and the environing landscape. Light enters the building through large bay windows. Once we enter the edifice, we are on the same level as the lake, in a dialogue between the land and the water. From the exterior, the edifice blends in the landscape as a monument. Inside, the traditional materials of the regional houses of the village – wood, schist and white masonry – are reinterpreted with simple lines and used differently in each space. The museum is composed of three exhibition rooms that communicate with the main entrance. Only the Luz room has dazzling white walls that contrast with the schist and the wood used in the memory room and in the room for temporary exhibitions. A temporary video and sound installation in the main entrance shows the infrastructure of the Alqueva dam, at some point the floodgates open and the sound of flowing water fills the space. The feeling of being submerged is overdramatic.

The clarity of the Luz room calls out to the visitor. The white walls, floor and ceiling are directly illuminated by daylight coming through a large bay window (fig. 20). The white cube produces a feeling of being out of time and out of space. A large book on a

white table displays photographs from the old village. It's a memory album. On the largest white wall we can see a picture of the old church and a picture of the new church displayed side by side. I play the game of the seven errors. Opposite to this wall, a small rectangular window is cut onto the lake. We see a tree coming out of the water. On the rectangular photograph juxtaposed to the window – and made with similar dimensions to the window – we see the same tree on a hill overhanging the village. I sense that these two small rectangles are like the eyes of the building. While one is looking at the past, the other is looking at the future.

The memory room had another video installation projecting the documentary that filmmakers Catarina Mourão and Catarina Alves Costa did during the whole displacement and relocation process *A Minha Aldeia Já Não Mora Aqui / My Village Doesn't Live Here Anymore* (Mourão 2006). The film offers multiple perspectives on the experience of moving out and moving in, and depicts the complexity of feelings that one goes through in that process. At the end of the room, I saw a table with chairs. When I first read the program of the museum, I was specifically interested in that room and that particular table and chairs. This is where the *Conversas À Mesa Da Memória / Conversations At The Remembrance Table* take place, as part of the museum's activities. Anthropologist Benjamim Pereira was the curator of the museum's program of activities. In fact, one could say that Benjamin Pereira is the father of the Luz museum. Those who have worked on his team during the DFDR process of Luz recognize his ability to understand the real issues at stake in the creation of a museum of memory in Luz.

As part of EDIA's monitored implementation strategy of the DFDR process, the residents of Luz were consulted about their desire to keep the memory of the village alive. Local authorities realized that the construction of a museum dedicated to the memory of the village would be a significant cohesive strategy to soothe the DFDR process. Considering the damage caused by the submersion of 250 km^2 of land provoking the loss of incalculable material and immaterial heritage, the Luz Museum was defined as a strategy to promote the regional cultural heritage, and also as an opportunity for EDIA and local authorities to appear as the benefactors of an important landmark in the Alqueva region. EDIA's initial concept for the museum

was to acquire and display the archaeological objects found during the archaeological excavation prior to the construction of the dam. Thanks to the persistence of Benjamim Pereira and his interdisciplinary team, the Luz Museum was enriched with documents and objects of live memory that were collected during the relocation process such as documentary films, interviews, photographs and objects of the everyday life that people had left behind in their old houses. Benjamim Pereira knew that the symbolic dimension of the DFDR process implied the necessity to surpass the usual features of a regional museum. He believed that the Luz Museum had to be an active and participative agent. Its mission was also to intervene in the difficult discussions concerning the displacement, to become a place to meet with the past, to participate in the local cultural development and to propose reflections and experiences of current emerging practices.

In an informal conversation, Clara Saraiva told me that during the DFDR process, she and Benjamim Pereira often went to the village café at the end of the day to drink a cold beer. It was at the café tables, outside of the working hours, that the most interesting conversations took place. This is when Pereira had the idea of the memory table for the Luz Museum and of the program entitled *Conversas À Mesa Da Memória / Conversations At The Remembrance Table*. The conversations' central objective was to establish an open dialogue with the community concentrating on the themes of everyday practices and ceremonies, the adaptation to the new village, emotions, the concerns of today, and intergenerational confrontation.

The memory table is meant to be the place where conversations take place in relation to objects and practices. On April 15th 2011, I attended one of those conversations (fig. 21). An old man was conversing with a group of elementary school students about the practice of cereal grinding by the water mills. Before the dam, the Guadiana River had several water mills that were part of the local economy. One of those mills belonged to my family, says the old man, and when I was a child, I remember watching my father grinding the cereals. When I was your age, he continues, we had the river, we had the harvesting and then, we had the grinding. These children who were born here grew up in the same location as the old man but not in the same place. As I listened to the story, my imagination wandered through different sorts of landscapes. The conversations solicit the participant's creativity and imagination in a

collective performance of memory. When the conversation ended, the children and the old man left the room. The table and chairs were empty again. Ready for something else. In the museum of memory, the mundane furniture becomes an interactive device that forms communities in participatory activities. Beyond nostalgia, the performance of memory that takes place here is to be understood as a vital creative process that links the past to the present in order to project the future. Placing that table and chairs in the memory room is a scenographic operation of deterritorialization and reterritorialization.

The activities around the table are often moderated by the museum's curator and filmed for the museum's archives. The memory table usually promotes conversations in which the old generation of the village shares their knowledge about objects or about practices. During the DFDR process, the memory table also promoted discussions between residents, social workers and the entrepreneurs from EDIA. These discussions often promoted difficult confrontations between the displaced and the development promoters.

When I returned to the museum in 2014, I tried to see the video archives of all the conversations at the memory table since the inception of the program. Most videos were unfortunately unavailable or damaged. Also, my attempts to meet and interview the director of the museum failed. I also noticed that the memory table, that looked so inviting to sit around when it was empty, was covered with books and exhibition catalogues of the museum (fig. 22). At first, I was very disappointed to see that the spirit of Benjamim Pereira had left the building. A further investigation revealed that the curating of the museum was heading in a different direction. In fact, we have to take into account that museums are often

> An amalgamation of many diverse, often contradictory external influences: the product of its own past and the personalities of all those involved – curators, donors, politicians, artists and the audience – and an often distorted reflection of their opinions, needs and assumptions.
>
> (Schubert 2009: 10)

172

The Luz Museum seems to have shifted from its initial priority of being the catalyst of the pain and suffering of the DFDR process, in order to become a cultural landmark on a regional and a national scale. If the conversations at the memory table vanished as a foundational program of activities, the museum has developed a variety of new programs of activities where other, different memories are invited to pulse. The program includes artists' residencies, educational workshops ranging from traditional regional practices, to contemporary artistic practices with landscape. The Luz Museum has also acquired several buildings creating a network of landmarks that incite ambulatory circulation between the village, the lake and the museum. Looking at the curatorial line of the Luz Museum, we can see how the institution is trying to define itself as a place for encounters. In that sense, the spirit of Benjamim Pereira prevails and spreads into many other becomings of memory. The true value of exchange that can be found in direct personal interaction is still at the heart of the Museum's curatorial practices. The role of the host and the dynamics of encounter are still part of the curation of the Luz museum, a curation that leaves space for the unexpected and enables the immanent and participatory co-creation of the event. Such events shape the idea of place. The Luz museum is a narrative that is co-constituted by all elements –human and other than human- from past and present into the future. In that sense, the museum continues to perform the memory of the village.

4.2.3 Diving into the Lousa castle

When I travelled to Luz in April 2011, I attended the event 'Diving into the Lousa Castle' that was organized by the Luz Museum for the International Day for Monuments and Sites on April 16th, whose theme that year was 'water: culture and heritage'. On that day, the museum had commissioned a team of professional divers to dive on the location of the Lousa Castle, a Roman edifice that had been classified as National Cultural Heritage in 1970, now submerged under the waters of the reservoir. This operation was meant to verify the state of degradation of the underwater large white truncated pyramid that was covering and protecting the monument.

Television reporters were there to record this moment for prime-time news. A group of participants had gathered at the museum. We followed a guide outside the building

and walked the short distance between the museum and the reservoir where two boats were moored to the pier. One boat was reserved for the team of professionals composed of archaeologists, divers and the journalists. The other boat was reserved for the participants of the museum's event. We were probably 15 participants. The event had only been advertised on the website of the museum and inside the museum for its visitors. The director of the museum did not seem distressed by one of the worker's announcement that the posters advertising the event had not been put up in the village of Luz, nor in the coastal villages surrounding the reservoir. To my knowledge, apart from the team of professionals, only two participants were not personally or professionally related to the museum staff: me, and a man with grey white hair. The two boats left the pier and sailed onto the artificial lake. From inside the boat, the reservoir seemed like a sea. The people on board sat in groups chatting. The man with grey white hair stood firmly on his feet during the whole trip. He kept on staring at the water with his arms crossed on his chest.

The professional's boat stopped by an orange buoy where it got anchored. The round floating device was in fact attached to the underwater pyramid. It indicated the emplacement of the Lousa Castle (fig. 23). Our boat stopped close enough to have a good view of the scene. The sound of the motors stopped. Across the mundane conversations, the man with the grey white hair was mumbling. 'This is unbelievable' he commented. I approached him to understand the meaning of his distress. The man told me that he used to be the owner of the agricultural property on top of which we were now sailing. This property surrounded the Lousa Castle, 'a national treasure' he pursued. The idea of being over a flooded land that once belonged to him visibly disturbed him.

Inside the other boat, the divers were finishing putting on their equipment (fig. 24). Once the journalists had their cameras prepared, the divers plunged into the water. At this point, we became the spectators of the making of a television report that would be completed by the underwater footage of the divers. After the boat trip, the divers, the reporters, and other visitors joined in the museum in order to see the photographs taken underwater. This is when I evaluated the works that had been done in order to safeguard the edifice of the Lousa Castle. The archaeologist António Carlos Silva was

174

present. When the project to build the Alqueva dam was approved, archaeologists, historians and speleologists were the first to investigate the 25 hectares of land to be submerged by the reservoir. The archaeological interventions began in 1995 on a large perimeter around the Lousa Castle that had been classified as National Cultural Heritage in 1970. In Alqueva, 200 archaeological sites of interest of different chronological periods were excavated, recorded and sampled by twenty different research teams under contract during five years, allowing an extraordinary advance of the Alentejo historic knowledge. An exhaustive record of engraved rocks using photography, moulding and even 3D technology laser scanning will hopefully find home in a future Guadiana Rock Art Museum. Among the 200 archaeological sites of interest situated on the perimeter of the future reservoir, the archaeological intervention uncovered seven important archaeological edifices dating as far as the Bronze Age, the Neolithic and the Roman. From these seven edifices, only one would remain untouched after the submersion – the Julioa Mount 24 – while two other edifices would remain only partially submerged. The waters of the dam would submerge all the other sites, including the Portuguese National Heritage monument Lousa Castle. From all the sites of interest, the Lousa Castle was an object of special attention and some measures of 'in situ' protection and preservation needed be made. The concept of preservation 'in situ' appeared in the aftermath of WWII and as a consequence of the great development projects that were dramatically transforming the European landscapes and cultural heritage. The program 'salvage archaeology' was intended as a state responsibility and a public service. However, in order to maintain the expansion of development, Europeans laws decreed new heritage policies in the 1980s, which accepts the principle of 'conservation for record', meaning that excavations were no longer meant to salvage a site of archaeological interest, but to record it as a scientific resource. These new policies require that artefacts must be documented on site, preserved in proper conditions for scientific documentation and communication.

The Lousa Castle, as a Roman edifice, was the most prestigious archaeological site along the Guadiana River. This important and complex depository for agrarian and commercial purposes was built in the first century BC. Concerning the preservation of such an edifice, the archaeologist in chief of the Alqueva site, António Carlos Silva,

and geologist Delgado Rodrigues agree that 'one possible answer for minimizing data loss is to attempt to conserve the archaeological strata integrity, even if losing the access to them for centuries' (Silva 2006: 305) Once they had agreed on preserving the castle on site instead of displacing the whole monument, the team of archaeologists and geologists needed to find a creative and sustainable solution. The decision was made predicting the average durability of a dam as 100 to 150 years and foreseeing the reappearance of the landscape, the Guadiana River and the Lousa Castle for future generations. Considering the lack of previous similar experiences, the preservation team operating in the Alqueva had to create its own preservation method and technology. A protection-reburying project was designed in order to preserve the monuments under the water. The first rescue plan imagined for the castle was to build an outer shell made of rocks, but the risk of damaging the edifice was quite important due to the collision of the material provoked by the underwater stream. The second plan, which was finally approved and executed, was created by the ingenious and creative mind of the engineer Diamantino Saraiva from the COBA consultation agency, ltd. The monument was firstly protected with a cover layer to protect against erosion and mechanical damage. The shape of the cover needed to be hydrodynamic. Instead of building the initial rock fill structure to protect the monument, Diamantino Saraiva proposed a new concept consisting of replacing the rocks with geotextile bags containing sand (fig. 25). Not only was this solution much cheaper, it also proposed a new conceptual approach for the salvation of cultural heritage, with a spectacular effect. The final appearance of the archaeological site was of a large white truncated pyramid on the riverbank. As the archaeologist himself remembers, this visual appearance 'triggered a strong emotional experience and it can be taken as a dramatic and highly illustrating allegory of the reburying concept' (Silva 2006: 311). In an article dated May 8th 2002, the Público newspaper shows a photo of the large white truncated pyramid with the remark:

> For some people, this may look like an installation on the banks of the Guadiana River. For others, it may look like a ceremonial altar of an unknown cult. For the pragmatists, this will be nothing but a way to stack bags of geotextile.
>
> (D.R. 2002)

176

In fact, both comments refer to the singularity of this object – which was created because of a multiplicity of factors that are political, social, economical, ecological and so forth – and how this singularity and its becoming-submerged produces a strong emotional affect. As the Guadiana River loses track of its bed, the large white truncated pyramid will gradually drown under the waters of the Alqueva reservoir (fig. 26). Here all the elements – human and other than human – are co-creators of an immanent performance that participates in the deteritorialization and the reterritorialization of a cultural heritage monument. But the archaeologists' tactic can be observed as a scenographic operation of deterritorialization and reterritorializtion. The archaeologists deterritorialized the monument as a cultural heritage and reterritorialized it as an underwater conservatory with the shape of a large white truncated pyramid.

Traveling to the old Luz and to the new Luz has been an illuminating experience, which has also brought me to question the DFDR procedures at stake. This questioning is essentially related to the fact that the implementation strategy was conducted by an entity that belonged to the same enterprise that was responsible for the construction of the dam. Without minimizing the exceptional work that was conducted by the team of social scientists and architects who accompanied the displacement and resettlement process and who were responsible for the project of the museum of Luz, I believe that the residents of Luz could never feel fully trustful of any entity represented by EDIA. This might be one of the reasons why most residents of the village rarely attend the Luz Museum events. In that regard, I would like to conclude this chapter by drawing attention to Fabienne Wateau's recently published essay on Luz *Querem Fazer Um Mar* (Wateau 2014). The anthropologist has transposed her fieldwork notes into a theatre play with characters keeping the same names as her field informants. For Wateau, resorting to playwriting was a tactic to reveal the people's own voices. The play confronts a multiplicity of perspectives on a given situation. It uncovers the complex and multiple processes of deterritorialization and reterritorialization that emerge from sometimes-contradictory perspectives. By restoring the memory of Luz through the voices of its people, Wateau deterritorializes the institutionalized memory of Luz as it was done by the Luz Museum and reterritorializes the 'mundane' memory of the people of Luz. In this process of

reterritorialization, the anthropologist consciously edits the memory of Luz from the situations and episodes she has transcribed in her fieldbook. Instead of writing an article or a book, Fabienne Wateau produces a playwright. In this case, the predominence of the written form differs from Bernard Müller's ethnodramaturgy. While Fabienne Wateau theatricalizes her fieldwork, Müller's ethnodramaturgy assumes the artistic and poïetic dimension of the anthropological research, and aims to keep the ethnographic final product as processual as the fieldwork itself. This poïetic dimension and processual form is precisely what I am trying to attain as a geoscenographer.

13.   Margarida Vilas Boas (left) and myself paddling on the Guadiana River on the 1998 edition of Turaventur's *Guadiana: Last Glance before the Alqueva* © Clara Conceição

14. Treetops emerging from the Alqueva reservoir, Alqueva 2011.

15. Taking the wrong road to the village of Luz, 2011.

16. The new village of Luz 2011.

17. Roof Terrace at Monte do Caneiro 2011.

18. Display of agricultural tools at Monte do Caneiro 2011.

19. Private museum at Monte do Caneiro 2011.

20. The memory room inside the Luz Museum 2011.

21. Conversation at the memory table inside the Luz Museum 2011.

22. The memory table inside Luz Museum 2014.

23. Emplacement of the Lousa castle 2011.

24. Diving into the Lousa castle 2011.

25. Engineers finishing the protective coat for the Lousa castle before its submersion. Photo taken from the Internet.

26. Submersion of the Lousa Castle. Photo taken from the Luz Museum Catalog

Chapter 5: Afurna, resisting oblivion

Afurna is an association of the former inhabitants of Vilarinho da Furna who were forcefully displaced from their village between 1969 and 1970 due to the construction of the Vilarinho dam. This chapter will start by drawing the portrait of the communitarian village of Vilarinho da Furna based on the works of ethnographer Jorge Dias, cinematographer Antonio Campos, and anthropologist and former inhabitant of Vilarinho da Furna Prof. Dr. Manuel de Azevedo Antunes. It will then recount the DFDR process of the village and present the Afurna association founded in 1985 by a group of displaced inhabitants from Vilarinho. From the perspective of performance and scenography, I will focus on Afurna's performance processes that deal with the territorial particularities of Vilarinho da Furna, a village that was submerged undestroyed and that still re-emerges every year during the dry season. Analysing these performance processes will allow us to observe Afurna as a scenographic operator of deterritorializations and reterritorializations. The second part of the chapter will recount my travel experience to the site of Vilarinho da Furna in December 2012. This travel was the occasion to meet the members of the Afurna association who congregate every year for the religious ceremony dedicated to their patroness saint. It was also the occasion to travel around the Afurna territory and visit several places of importance, namely edifices built with stones brought from the submerged village. Because the level of the reservoir was exceptionally low during my travel, I was also able to access the remains of the village. The experience of walking through the ruins will be analysed as a performance process that both reveals and triggers several scenographic operations of deterritorialization and reterritorialization.

5.1 The DFDR process of Vilarinho da Furna

The first part of this chapter is dedicated to the history and the fate of Vilarinho da Furna, an isolated village in the mountainous region of the Gerês, Northern Portugal, also considered an ethnographic treasure before its submersion in 1972.

5.1.1 Portrait of an autarky

Vilarinho da Furna was situated in the council of Terras do Bouro, in the district of Braga on the extreme northeastern mountainous region of Portugal, known as Serra

do Gerês. The village was established at the confluence of the Homem River and the Furnas Brook in a valley that was accessible by crossing the Amarela Mountain at an altitude of 1300m. Vilarinho was situated four kilometres away from the surrounding villages and hidden by a granitic hillside.

Due to its isolated geographic location and the absence of communication networks, the village was practically unknown to the rest of the country until Portuguese ethnographer Jorge Dias studied the community's specific communitarian system and social organization in the 1940s. In 1944, Dias presented his doctoral thesis on the village of Vilarinho da Furna at the University of Munich in Germany. At that time, Vilarinho da Furna had preserved an ancestral communitarian social system that had gradually been disappearing in Europe. It had also preserved the use of traditional agricultural tools that had been disappearing with the mechanization of agricultural processes. The remote village offered Dias the perfect conditions to study an ancestral communitarian system, with a singular societal and pastoral organization, outdated agrarian tools and uncommon architectural features. This communitarian system was based on shared property and the division of tasks for a common usufruct of the land and cattle. For Dias, this type of communitarian organization emerged out of the surrounding environmental conditions as a way of managing the tasks and distributing the natural resources equally among the members of the community. This type of societal organization commonly existed in rather isolated and barren lands, more appropriate to feed cattle than to cultivate.

Dias was most impressed by Vilarinho's sophisticated social and pastoral organization. A judge or '*zelador*', elected every six months by the members of the '*junta*', governed the community. The *junta* was the collective entity formed by all the heads of the families, usually represented by the married men. Women could be part of the *junta* if they were widows or if their husbands had immigrated. But they could not be elected *zelador*. The pastoral organization called '*vezeira*' required frequent assemblies of the *junta*. The word *vezeira* derives from '*vez*', which refers to time, or shift. It is the term used for keeping the animals in shifts. Each type of animal had its own regulations of *vezeira*. This organization was specifically adapted to the topography of the region that had dispersed grazing fields, each for different species

of animals. The members of the community were designated to keep the different types of cattle in the different fields, in shifts. This complex organization is interesting in terms of social and political life. Every person who lived in Vilarinho shared the benefits of the grazing fields that belonged to the community as a shared property. They were also familiar with the system of shepherding in shifts. As such, they all practiced and walked the terrains of their shared property, giving them an embodied knowledge of their land. In terms of architecture, the houses were made of wood and large blocks of granite, often left rough and uncut, giving the village a haunting aspect. The houses were generally large. They were all concentrated on a small parcel of land, around which the few agricultural fields were easily reachable for cultivation. The extensive mountainous lands that surrounded the village and the small parcels of fields were used to graze cattle. Probably because of this particular geographical situation, the village preserved its communitarian system over the centuries.

For Portuguese ethnographer Jorge Dias, Vilarinho was a precious field where he was able to study the craftiness and the singularity of a community who lived in accordance with the territory on which it lived, and in accordance with its animal and social reality (Dias 1983). Dias made an exhaustive report of the village, of its material and immaterial patrimony. It is interesting to note that in his thesis, Dias supported the idea that one should always consider history and geography as the primordial elements for interpreting a community. A community always depends on the physical environment in which it struggles for its existence. We must also take into account the historical elements, which are the traditional substrates or psychic features, stemming from a remote past, that the people do not always consciously acknowledge, but from which they inherit many traditions. By considering geography and history equally for the study of the community of Vilarinho, Dias seems to anticipate what Fernand Braudel would name a 'geohistory,' five years later, in his book *La Méditéranée et le Monde Méditérranéen à l'Époque de Philippe II* (Braudel 1985), first published in 1949, a concept that would later inspire Deleuze and Guattari's 'geophilosophy,' the philosophical concept, which in turn inspired the 'geoscenography' of this dissertation.

In his thesis, Dias drew a portrait of Vilarinho da Furna as an autarkic community with an extraordinary independence of thought, whose political preoccupations surpassed the private to embrace the collective. From a critical point of view, his work can be considered today as positivist and nostalgic. We should not forget that at that period, Portugal lived under the Second Republic, also known as *Estado Novo*, a nationalist, conservative, authoritarian, fascist regime. The country was cut off from foreign intellectual thought. Portuguese anthropology was isolated from contemporary foreign influences, and concentrated on its own territory. Today, we might say that Dias idealized a community whose reality was already coming apart. In the 1940s, the Salazar regime was intensifying the expansion of its forest services to the areas of Gerês, near Vilarinho da Furna, where parcels of land were being confiscated by the regime and labelled as restricted and protected areas. With the expansion of the forest services, the regime was limiting access to the land by the people who lived from its resources. At that time, the extreme poverty of the Portuguese rural class forced younger generations to escape from the dictatorship in search of better life conditions outside of their country. During the 1960s, a large number of Portuguese immigrated to France, Switzerland, Germany or England. Several young men and family heads had already left Vilarinho da Furna in search of better life conditions.

The commodification of land by the regime also led to the control of the national water resources for the production of hydroelectricity and for irrigation purposes. Since the 1940s the Portuguese regime had plans to build several dams on the rivers Cávado, Rabagão, Homem, and Lima, including the Vilarinho dam. In 1951, Portugal inaugurated the dam of Castelo do Bode. This was the first of many dams that the *Estado Novo* regime built without providing any kind of protection or compensation for the populations affected by these infrastructures. For Prof. Manuel Azevedo Antunes, this commodification of land provoked the dissolution of all the remaining communitarian organizations in Portugal, and the destruction of a millenary ecologic system that maintained a balance between man and nature. In a recent television report, he also refers to this commodification of land as an internal colonization of the Portuguese state (Neves 2016).

5.1.2 Recording the last moments of Vilarinho

It was only in September 1969 that the villagers of Vilarinho da Furna received the formal expropriation notifications due to the construction of the Vilarinho dam. Officially, the residents of Vilarinho had until October 1970 to make plans for a new life, find a new home, move their belongings and establish themselves elsewhere. At that time, 57 families and 218 inhabitants lived in the village of Vilarinho da Furna. To this day, the people of Vilarinho da Furna have a bitter taste from the expropriation process. First of all, Vilarinho was poorly paid. HICA and CPE, respectively the hydroelectric company and the electric company in charge of the construction of the dam and of the DFDR process, offered five escudos per square meter for the expropriations in the village including the houses and the surrounding arable land. At that time, five escudos was the equivalent of the price of five sardines. In today's Euros, it adds up to two cents. In his book, *Vilarinho Da Furna: Uma Aldeia Afogada* (Azevedo Antunes 1985), Antunes recounts the case of three families who were so poorly compensated that they were not able to buy a house elsewhere. In the case of Vilarinho da Furna, Antunes argues that we might as well say that the houses were given away for free and the arable land under-evaluated. Overall, there was no proper implementation strategy for the DFDR process of Vilarinho da Furna. There was no host village for the people who wanted to remain in the area. There wasn't even a proper path connecting Vilarinho to the nearest traffic road for the displacement process. The inhabitants had to build a path themselves in order to move their belongings. Officially notified about the expropriation only one year in advance, the people of Vilarinho da Furna did not have enough time to think—only to act. One after the other, the houses of the village started being dismantled. The men of the village used agrarian tools to collect the roof tiles, wooden pillars, doors, and windows of their own houses.

Something very unusual happened in the DFDR process of Vilarinho da Furna that would later shed light on the circumstances in which various performance processes emerged in and around the village during and after its submersion. In fact, the community owned over 2000 hectares around the village as a shared property. Because the national electric enterprises HICA and CPE were not able to find a viable solution for the expropriation of this shared property, the 2000 hectares of shared

property officially became a private property belonging to the community of Vilarinho da Furna, later represented by the Afurna association. Most incredibly, the dam was partly built on a parcel of this shared property, which was in fact private property owned by the community of Vilarinho da Furna. When I travelled to Vilarinho in 2012 and walked across the dam, a clear sign indicated: 'Private Property of the former inhabitants of Vilarinho da Furna. Restricted Access.'

In 1985, the former inhabitants of Vilarinho da Furna created Afurna (Association of the former inhabitants of Vilarinho da Furna). This association was created in order to fight for a dignified compensation for the expropriation of the shared property around the village. Subsequently, HICA and CPE, the former Portuguese companies for hydroelectricity and electricity, were both dissolved and EDP (Portuguese Electric Company) took over the negotiations. Only at the end of 2012 did EDP and the community of Vilarinho agree on the compensation of 25,000 Euros for the damage caused to the community by the construction of the dam. This financial compensation was distributed amongst the former inhabitants of Vilarinho in 2012. The contract signed between Afurna and EDP stipulated that the 2000 hectares of land were to remain the property of Afurna until December 31st 2052. Until that day, Afurna would have the usufruct of the 2000 hectares and the right to manage and develop this land as it saw fit. Today, Afurna controls the passage connecting the dam to the submerged village of Vilarinho with a fence. The submerged village attracts many tourists and visitors, especially when the waters are low, allowing the village to re-emerge. As the owner of this territory, Afurna maintains the access road to the village. Over the years, the association has developed a consistent number of activities with the former inhabitants, local partners and associations. These activities will be reported further below, with my travel experiences.

Looking back to the DFDR process of Vilarinho in 1971, despite the upheavals that had taken place in France since the 1950s – the most famous being the revolt of the 'Tignards' during the construction of the Chevril dam – but also due to the political regime in place, no one in Portugal protested for the safeguarding of the village or for the interests of the population of Vilarinho da Furna. The residents of Vilarinho started dismantling their houses with their mouths shut. When their land and their

village were submerged, they was dispersed in a 50 km radius in Terras do Bouro, Vieira do Minho, Amares, Vila Verde, Póvoa de Lanhoso, Braga, Guimarães, Barcelos, Ponte de Lima, Ponte da Barca and Viana do Castelo. At that time, despite the lack of public demonstrations against the construction of the dam, the fate of Vilarinho caught the attention of many nationals including artists and intellectuals who captured the last moments of the village. The most illustrious contributions were Miguel Torga's poem *Requiem* (Torga 1999) and the documentary film *Vilarinho da Furna* directed by António Campos (Campos 1971). António Campos' documentary film was shot between 1969 and 1970, before the submersion of the village, during the dismantlement and displacement periods. The film starts by presenting the unique communitarian organization based on the ethnographic work of Dias. Campos tries to report the complexity of the agrarian lifestyle based on a primitive communitarian organization of trade and common property. The first image shows Vilarinho from an areal perspective. This image is followed by footage taken from the village, alternating between a proprietorial view and a view from below (Dorrian and Rose 2003). A narrator punctuates the images with stories and explanations about the uniqueness of the communitarian lifestyle. When we hear the word dam, the rhythm suddenly accelerates. We hear discussions between the residents and the priest, and between the residents and the representatives of the national electric companies. These discussion scenes are alternated with scenes from the everyday life of the community: shepherds with goats; a family having a meal in the traditional kitchen; the traditional killing of the pig; women making linen cloth, making cheese and cutting hay; the building of small pebble dams on the river to raise the water level for agricultural purposes; people praying; and the religious procession of the Immaculate Conception, the Patroness Saint of Vilarinho da Furna. Here, the filmmaker clearly highlights all the losses provoked by the DFDR process of Vilarinho da Furna. From the moment that the word 'dam' is pronounced, the film navigates between the communitarian agrarian life and the threat of its disappearance, including scenes showing the construction of the dam. The editing insists quite dramatically on the programmed disappearance of the village. At some point we see an old man in his house and we hear the voices of his family praying. The man goes to bed in silence. There is no sound. The camera shows a view of the village. We hear sounds of people moving out. We hear explosions in the background of a deserted village. We see

images from parts of dismantled houses: tiles, stones and wooden pillars. Then, we see a group of villagers loading a truck with the same tiles, stones and wooden pillars (fig. 27). A man comments on his miserable compensation. We hear explosions in the background. We see the loaded truck driving on the road. The image fades to a map of Portugal representing the extension of the electric network of dams. Once the truck leaves the frame of the screen, the cinematographer shows the emptied houses of the village. Sound becomes minimal – just a squeaking door. The film fades to black. The last image is the curved wall of the water dam with the sound of an explosion. A sentence appears: 'Vilarinho da Furna died under the water that was once the source of its life (Campos 1971).

Campos's film clearly condemns the brutal commodification of a territory from a 'proprietorial view' (Dorrian and Rose 2003) and the programmed extinction of a millenary communitarian system. Beyond its intentionally dramatic editing, the documentary must be understood as an act of resistance against oblivion. Not only did Campos archive Vilarinho's 'taskscape' (Ingold 2000), he also captured the last moments of the life in the village and by so doing revealed interesting processes of deterritorialization and reterritorialization that took place during the DFDR process. Two scenes in particular reveal this.

The first scene shows a group of men transporting a large crucifix across the destroyed village, the mountains and the forest (fig. 28). At first, the group of men seems to be performing a traditional religious procession as we had previously seen in the documentary when Campos filmed the procession to the Immaculate Conception. Only this time there are no priests; no bearers of banners; no altar servers; and we don't hear women singing, as is usual in Vilarinho's religious festivities. In fact this is not a traditional religious procession. The crucifix is being displaced from the church of Vilarinho da Furna to a church in another village before the submersion of the village. By transporting the crucifix across these different places, the group of men is also performing the deterritorialization and the reterritorialization of their religious community outside their church and their village and into a new one.

The second scene shows animals pulling ploughs for the transportation of domestic objects, furniture and construction material. The scene was shot during the displacement process. The animals are moving the personal belongings of the villagers instead of performing their usual agrarian tasks. Because Campos had previously shown animals pulling ploughs for farming, the spectator gets somewhat confused between the actions of farming land and moving out. By juxtaposing similar gestures in different contexts, Campos reveals the deterritorialization and reterritorialization of the farmer's gestures due to the DFDR context.

The conditions in which this documentary film was produced also reveal an important figure of resistance. This figure emerged from the chaotic and brutal DFDR process of Vilarinho da Furna. He would also become an active operator of deterritorialization and reterritorialization. At that time, Manuel de Azevedo Antunes, born and raised in Vilarinho da Furna, was a young man studying philosophy and political sciences at the Lisbon University. When the DFDR process of Vilarinho was announced, he felt extremely concerned and, among other actions, he applied for a grant from the Gulbenkian Foundation to produce a documentary film about the last days of his village. Once he received the grant, he commissioned Campos to realize the documentary *Vilarinho da Furna* on the last days of the village. In his book *Vilarinho Da Furna: Uma Aldeia Afogada*, Antunes pays tribute to the filmmaker when he writes 'Vilarinho will remain present in the memory of mankind thanks to the artistic hand of a young director who was able to capture moments of everyday life on celluloid' (Azevedo Antunes 1985: 72).

As he was facing the disappearance of his hometown, Antunes also tried to establish as many contacts as possible with the national entities in charge of the preservation of the Portuguese Cultural Heritage. His idea was to create an ethnographic museum that would host the material and immaterial heritage of Vilarinho. In August 1969, the district board of Braga officially recognized the commission for the creation of the ethnographic museum of Vilarinho. The mayor of Terras do Bouro, the vice-president of the district of Braga, and Manuel de Azvedo Antunes himself constituted this commission. The project received a sponsor from the district of Braga, and from the national secretary of tourism and popular culture. Today, Antunes is a renowned

professor of political and social sciences at the Lusófona University in Lisbon. He is also the founding member and the president of Afurna. When I first met Antunes in August 2012, he told me that Vilarinho da Furna was the point of departure for the rest of his life. He also proudly stated that he was the last person to photograph the village in January 1971.

> I was walking around shooting everything and anything. These were the most beautiful pictures I ever took, knowing nothing about photography. Then I became a professional photographer (…) but I never took pictures as beautiful as the pictures of Vilarinho. Why? Because there was emotion. And I knew it was the last opportunity to take these pictures. If did not take them, the memory would be lost. I also made interviews, I archived the songs of Vilarinho, and I wrote stories. But the pictures are very beautiful. They have a lot of emotion and they document a dramatic moment and an important historical fact.
>
> (Azevedo Antunes 2012)

Since the village has been submerged, Antunes has widely published about the history of the village and its DFDR process. As the president of Afurna, he has also actively resisted the village's descent to oblivion, and fought for many other social and ecological causes. Today, Afurna gathers the former inhabitants of Vilarinho da Furna and it is also a recognized association for the defense of the environment. It promotes a wide variety of cultural and scientific actions mainly hosted in the ethnographic museum of Vilarinho da Furna. Afurna maintains a sustainable and economic program on the 2000 hectares of private property around the village with actions such as reforestation and preservation of fauna. It also promotes different kinds of activities referring to the memory of the village that are based on ecological values such as walking, picnicking and diving. When I travelled to Gerês, I observed that all the regional information leaflets available in the tourism offices referred to the village of Vilarinho da Furna as a cultural attraction. These leaflets also propose to visit the ethnographic museum dedicated to the village in Campo do Gerês. During my travel in 2012, I was able to experience some of these cultural activities. The experiences that revealed a vital force capable of deterritorializing and reterritorializing Vilarinho da Furna, will be reported later in the text.

5.1.3 Moving stones for future homes

The Vilarinho dam was officially inaugurated on May 21st 1972. At that time, the village had been deserted and the community dispersed across the Minho region. During the DFDR process, many families had spent time dismantling their houses and taking away doors, windows, wooden pillars, roof tiles, and other ornaments in order to carry them to their new homes. The heavy uncut granitic stones remained in the village, crude and denuded of their ornaments. In André Gago's novel *Rio Homem* about the last years of Vilarinho, the writer imagines a traveller arriving in Vilarinho by chance and trying to uncover the mystery of this deserted village (Gago 2010). Was it the aftermath of a night bombing or the result of a fire? The traveler could not say. The village was denuded, silenced. This is how Vilarinho da Furna was going to be submerged. At that point, some villagers were already adapting to their new homes, while others were still fighting to find future homes. Without a proper implementation strategy, the national electric companies in charge of the construction of the dam also did not guarantee the preservation of the village cultural heritage. The community of Vilarinho da Furna had to solicit various religious and cultural institutions in order to safeguard its own religious and cultural heritage. Their project was to dismantle, displace and relocate stones from Vilarinho da Furna to the nearest village Campo do Gerês, in order to rebuild a chapel and a museum. The chapel dedicated to the Immaculate Conception was meant to preserve the community's traditional religious procession to the Patroness Saint on December the 8th. The dismantlement of two private houses was intended for the construction of the ethnographic museum of Vilarinho da Furna. Anthropologist Jorge Dias endorsed the construction of the museum, which was an original idea of Manuel de Azevedo Antunes.

The dismantlement, displacement and relocation of the heavy granitic stones were true challenges for the community, who had to request the support of several institutions in order for the national electric companies HICA and CPE to agree to collaborate. For instance, officially, the archbishop of Braga owned the religious edifices of Vilarinho. For that reason, the expropriation of all the religious edifices was granted to the archbishop of Braga. In a letter written in 1969, the community of Vilarinho kindly requested the archbishop's authorization to dismantle, displace and

relocate the chapel of their Patroness Saint from Vilarinho to Campo does Gerês. They also asked the archbishop to support their claim that the dislocation of the religious edifice should be made by HICA and CPE. In the same letter, the community of Vilarinho also requested that the financial compensation for the expropriation of the religious buildings remaining in Vilarinho would be granted to the community. The archbishop of Braga agreed to grant the total amount of the expropriation's financial compensation to the community of Vilarinho on the conditions that the chapel of the Immaculate Conception be rebuilt in Campo do Gerês and that the community preserve their traditional yearly congregation on December the 8th for their Patroness Saint.

The construction of the museum was somewhat more complicated as it involved several institutions and also an architectural project by Rosado Correia that proposed to dismantle, displace and relocate two private houses from the village and redesign them into one museum. However, once all the residents had left the village around October 1970, and due to the persistence of the community who solicited the support of several institutions such as the archbishop of Braga, the municipality of Terras do Bouro, the Peneda-Gerês National Park, the centre of cultural anthropology, the state secretary of information and tourism, and the Gulbenkian Foundation; the national companies HICA and CPE finally agreed to assure the dismantlement, displacement and relocation of the granitic stones of certain edifices from Vilarinho to Campo do Gerês for the reconstruction of the chapel and the architectural project of the ethnographic Museum of Vilarinho da Furna. The municipality of Terras do Bouro financed the displacement and relocation of the edifices, while the transportation logistics was assured by the HICA and CPE. The construction of the museum started in 1981. The ethnographic museum of Vilarinho da Furna was inaugurated in the same year as the Afurna association, in 1985. Both the museum and the association were created to keep the memory of the village alive as a dynamic force, open to change. Twice a year, the former residents of Vilarinho congregate in these symbolic edifices relocated a few kilometres away from their village, in Campo do Gerês. On December 8th, they meet at the chapel for the religious procession of Vilarinho's Patroness Saint. And every year around August, they meet at the museum for the Afurna general assembly. These two edifices represent the community's links

between past, present and future. Not only do they preserve the material and immaterial memory from the past, they also guarantee the community's cohesion for the future, by providing a place where they are able to congregate and exist as a community in the present. If the destruction of the village and the dispersion of its residents meant for many the death of the village, Afurna's multiple actions to resist oblivion set off the emergence of a new life for the community of Vilarinho da Furna. In this case, displacing stones also meant the construction of future homes. Homes must here be understood as meeting places. As Doreen Massey suggests, in one way or another, most places are 'meeting places' (Massey 1994). In this case the chapel and the museum became the meeting places of the former inhabitants of Vilarinho da Furna, who have also recreated a new identity with the Afurna association.

5.2 Traveling through Afurna's territory

The Afurna territory legally corresponds to the 2000 hectares of shared property of the community of Vilarinho da Furna. Symbolically, the Afurna territory also extends to the locale of the chapel and the museum both situated in Campo do Gerês. I have focalized my fieldwork on the area surrounding the submerged village and to the village of Campo do Gerês where the museum and the chapel have been relocated. If I may recall, it was only in 2012 that EDP (Electricity of Portugal) legally compensated these 2000 hectares of land with 25,000 Euros, which were distributed to the members of the Afurna association. In the terms of the contract signed between EDP and Afurna in 2012, Afurna will remain the owner of the 2000 hectares of land around the submerged village of Vilarinho and its legal promoter until December 31st 2052.

In December 2012, I was invited by Manuel de Azevedo Antunes to participate in the annual festivities of Vilarinho da Furna's Patroness Saint. This travel was also the occasion to set foot on the Afurna territory, to get acquainted with several places of importance, namely the ethnographic museum, the chapel of the Immaculate Conception and the site of the submerged village. Witnessing Afurna's performance processes as a geoscenographer allowed me to capture moments of congregation; the community gestures such as walking, singing and eating together; and also alternative practices of the condemned territory. All of which, in the specific case of the

displaced community of Vilarinho da Furna, can be seen as acts of resistance against oblivion.

5.2.1 The ethnographic museum

Afurna was created in 1985 to defend, valorize and promote the cultural and communitarian patrimony of Vilarinho da Furna. The ethnographic museum of Vilarinho da Furna was officially inaugurated in 1989. For everyone visiting the Gerês, the ethnographic museum of Vilarinho da Furna is a must see. It is advertised in all the regional leaflets as an important site of interest. The first impression I had when I saw the edifice of the museum was that I was looking at a house from the village of Vilarinho da Furna. This large austere edifice made of uncut grey stones looked like the houses I had previously seen only on film or images (fig. 29). Once I entered the edifice, and saw the thickness of the walls, I was able to measure the effort engaged in the displacement and relocation of each stone. I was also able to measure the community's courage and persistence for the dismantlement and the assemblage of such an edifice. The permanent collection is made from the donations of objects, images, artifacts, tools, garments, and costumes that belonged to the community; and also photographs, paintings, and films made by artists. These two types of objects constitute the museum's permanent collection that keeps the memory of Vilarinho da Furna alive.

On the walls of the main exhibition hall, we see pictures of Vilarinho da Furna's landscape and of its everyday life. Traditional artefacts are consciously staged to reproduce the everyday life of the community and their tasks. Sometimes, the pictures on the walls show the exhibited objects in the hands of the villagers. An oxen plow and other artefacts such as a loom and a spindle are exhibited on large glass panels, under bright lighting. Against the expectation of stasis from such large objects in a museum exhibit, they hang partially and delicately from the ceiling. They are attached with strings like marionettes, and their movement simulates or represents their usage. The loom is seemingly weaving a fabric and the spindle spinning wool, as if someone had just left the craft. Also, a kitchen from Vilarinho has been entirely re-assembled inside the permanent exhibition hall (fig. 30). There are pots in the stove and a table set with dishes, suggesting that a family could eventually appear and sit around the

206

table for a meal. All these objects recount and retrace the history of the community of Vilarinho da Furna and their everyday usage.

The scenography of the permanent exhibition was consciously curated to reproduce the performance processes of Vilarinho da Furna's everyday life dynamically. I personally found the museum to be most dynamic, powerful and meaningful as a place of encounters for the community of Vilarinho and a potential place of encounters for other communities. In fact, Manuel Azevedo Antunes has always argued that the museum should be a center of encounters. Since its inception, the ethnographic museum was also meant to promote the organization of lectures, seminars, conferences, and meetings for a larger public. Since 2005, the museum also acts as an information desk and an official gate to access the only classified Portuguese national park, Peneda-Gerês. Since then, the museum has hosted a permanent exhibition about the geological history of the territory. It displays pictures and information about the flora and the fauna of the national park and invites a larger public to congregate in this symbolic edifice.

Having visited and experienced the ethnographic museum of Vilarinho da Furna, I suggest that displacing stones for such future homes is a scenographic operation of deterritorialization and reterritorialization. The displacement and relocation of these stones set off a new vital force for the displaced community of Vilarinho. The private houses that once belonged to families of Vilarinho, and that were once condemned to be submerged, were re-erected in Campo do Gerês where they have been reinvented as a multifaceted home hosting a wide variety of publics: tourists, scholars, scientists, trekkers, school teachers, children and others. These two family houses brought from Vilarinho have become the homes of many becomings. Since they have been relocated here, they constantly deterritorialize and reterritorialize the cultural heritage of Vilarinho. As Antunes said during our first meeting in Lisbon, the ethnographic museum of Vilarinho da Furna guarantees that 'culture is a dynamic process' (Azevedo Antunes 2012).

Beyond the walls of the museum, Afurna retains an important material and immaterial heritage. After the DFDR process, we can say that the Afurna territory has extended

to a radius of 50 km, corresponding to the radius of the resettlement of the former inhabitants around the submerged village. The persons and families that were displaced from Vilarinho da Furna have all taken with them the living memories of the village to their new homes. Meeting the members of the Afurna association was also to experience the living memory of Vilarinho da Furna.

5.2.2 Celebrating the memory of the village

On December 8th, 2012 I took part in the festivities of Vilarinho da Furna's Patroness Saint, the Immaculate Conception in Campo do Gerês. Following the DFDR process of Vilarinho da Furna and every year since the relocation of the chapel from Vilarinho da Furna to Campo do Gerês, this celebration has reunited the former residents of Vilarinho and their families for a procession, a mass and an informal lunch with a traditional goat dish.

The meeting for the beginning of the procession was at 10am on the hill overlooking the village of Campo do Gerês where the two edifices from the church of Vilarinho da Furna had been relocated (fig. 31). When I arrived in the village, I met Manuel de Azevedo Antunes, who showed me the way. A marching band wearing blue uniforms was already playing tunes and walking up the hill where a small crowd had formed. As we reached the top of the hill, Antunes introduced me to his family and members of the Afurna association. He then pointed to the granitic edifices and reminded me of their origin. The stones had been brought from Vilarinho da Furna. The two edifices had been dismantled and relocated here in 1971. They belonged to the church of the Immaculate Conception. The larger edifice was used to store the adornments and attires. The other was a small chapel, in front of which a marble statue of Vilarinho's Patroness Saint raised on a plinth stood above the valley. From here, the view opened to a vast green valley. The submerged village of Vilarinho da Furna was only a few miles away, but the reservoir was not visible from here.

The marching band stopped in front of the doors of the larger edifice, ready to perform (fig. 32). The doors were opened. A statuette of the Immaculate Conception dressed with a blue mantle had been placed in front of the chapel. It was raised on a large wooden litter that had been decorated with fresh flowers. People went in and out

of the edifice with different religious adornments: crosses and silky banners with the images of the Christ, St John the Baptist and the Immaculate Conception. The priest arrived and entered the edifice. The crowd congregated in front of the edifice. Several men of different ages came out the doors. They were wearing white gowns with either blue or red short capes on top of their clothes. They were the altar servers wearing the ceremonial surplice and cassock. They were to lead the procession and hold the banners. The priest came out wearing his ceremonial vestment. He stood at the entrance of the edifice and asked the people to gather around him. He initiated the ceremony with a few words on the Immaculate Conception and with detailed procedures for the procession. The procession would leave this chapel and walk towards the church of the village of Campo do Gerês where a mass would be celebrated. After mass, the procession would come back to the small chapel on the hill. The ceremony would proceed in front of the small chapel of the Immaculate Conception.

At that point, we heard a whistle rocket crack in the sky. The sound of the explosion echoed through the valley. Whistle rockets are often used in both religious and pagan festivities in Portugal as a way of indicating visually and from afar where the festivities are taking place. This also means that someone down the hill was launching the rockets for the festivities. The procession began. The priest, the altar servers, the bearers of banners, and the four men carrying the litter with the statuette of the Saint opened the procession. The marching band followed playing music. The remaining participants followed in procession (fig. 33). As we crossed the village, some people stood still in the streets or at their windows watching the procession go by. Some of them were occasional spectators; others were waiting for the end of the procession to join in. Whistle rockets were launched throughout the procession. Three bearers of banners followed the bearer of the cross. One banner was dedicated to the sacred heart of Jesus, the other to St John the Baptist and the last one to the Immaculate Conception, Vilarinho da Furna's Patroness Saint. The four men carrying the statuette of the Immaculate Conception were either former residents or descendants of former residents of Vilarinho da Furna.

We walked through the narrow streets of Campo do Gerês with the band playing

marching tunes. At the end of the procession, a group of women were singing holding each other by the arms. This reminded me of a scene from the procession of the Patroness Saint in the village before the submersion captured by Antonio Campos in his documentary film. As in the original village, the men led the procession, some were wore ceremonial costumes and held religious adornments, others carried the statuette of the Saint while the women sang at the end of the procession. The ritual seemed identical, only in a different location; also, the women were not dressed in black as in the old village. Once the procession reached the centre of the village of Campo do Gerês, the bearer of the cross, the bearers of the banners, the servants and the four men carrying the litter with the statuette entered the church with the priest. The remaining participants paused at the entrance of the church while the musicians were still playing. The statuette was installed near the priest by the altar, to remain visible to the audience during the mass. The participants entered the church and sat on the wooden benches, the musicians climbed the stairs and stood in the choir loft. When the priest reached the altar, the religious ceremony began with a few words in honour of the memory of the submerged village of Vilarinho da Furna. The mass proceeded with the annual preaching and prayers for the Immaculate Conception. After mass, the procession formed again to return to the chapel on the hill. Another whistle rocket cracked in the sky. The musicians started playing again. And the crowd followed in the same order as before. First, the bearer of the cross, then the bearers of banners with the altar servants, then the litter of the statuette carried by four men, then the priest, then the musicians and finally the remaining participants. As we walked through the village, two young tourists had climbed stairs on each side of the street to watch the procession go by. They became the spectators of the performance of the ritual. Once the procession reached the top of the hill, the four men carrying the litter of the statuette paused in front of the small chapel with the bearer of the cross, the bearers of banners, the altar servants and the priest. The remaining participants stood on a lower field facing the chapel for the last couple of prayers. Among them, the marble statue of the Immaculate Conception high on a plinth looked towards the valley. This white statue above everything and everyone seemed like a protector of this parcel of land where the stones from the church of Vilarinho had been relocated and where the community had persistently congregated every year since the submersion of the village (fig. 34). Once the ceremony had ended, the statuette was

carried to the larger edifice. Music was still playing. The cross, the banners, the statue and all the elements of the procession were stored inside the edifice. They were to remain there until the following year. When all the adornments were placed inside, the room reminded me of the prop storage in a theatre building. Without the performers, the objects that gained so much presence during the procession, the mass and the ceremony outside the chapel were now deprived of their power. The priest had removed his costume. The atmosphere had become informal. The music had stopped for a while. Some persons had entered the edifice to touch and greet the statue, as a kind of a superstitious gesture. Once the door was closed, the musicians started playing again. Another whistle rocket cracked in the sky. It was 1pm. It was time for lunch.

When I compare my experience of the procession in 2012 in Campo do Gerês with the one filmed by Antonio de Campos, little seems to have changed. As a scenographer, I am conscious that the place where a procession takes place inevitably shapes the form, the movement and the pace of the procession according to its configuration and its features, but the performance of the ritualized ceremony hasn't changed much over the years. The participants meet around the priest and the statuette of the Saint. They walk in procession behind the priest and the bearers of the statuette, throughout the village. They sing. They attend a mass. They walk back. They pray for their Patroness Saint. They have an informal meal. They talk and laugh. They eat and drink. Repeating this celebration year after year can be understood as a restored behavior from the perspective of performance studies. Restoring this embodied experience was meant to maintain alive the memory of the village of Vilarinho da Furna. By repeating this embodied practice over the years, the former inhabitants of Vilarinho are not only honoring their Patroness Saint, they are performing the memory of their village and their own memory as a community. Through this performance process they become a community again. This process of becoming a community over and over again, despite the submersion, the forced displacement and the resettlement, sets off a vital political force. As I stood there among the stones brought from Vilarinho, I imagined the multiple trajectories and displacements of such objects and persons, I pictured the dispersed members of the community traveling from their new homes spread across the region to this locale to form a

moment, a meeting place, a place; and I realized that I was witnessing a singular act of resistance. And every year, this occupation of bodies celebrating the memory of their lost village relaunches its process of reterritorialization. I became the spectator of a theatre of repetition. For Deleuze, the theatre of repetition is a producer of difference. And difference repeatedly defines itself through processes of deterritorialization and reterritorialization. Every year, on December the 8th, Campo do Gerês is momentarily deterritorialized to be reterritorialized as Vilarinho da Furna. As an embodied act of resistance, the annual festivities of the Immaculate Conception perpetrated by the community of Vilarinho in Campo do Gerês can thus be observed as a scenographic operation of deterritorialization and reterritorialization that each time renews and reinvents Vilarinho da Furna.

5.2.3 Picnic with the ghosts

After the procession, the group walked towards the restaurant down the hill. I was invited for the traditional goat meal and sat next to Mr. João Rodrigues, an active member of the Afurna association and former inhabitant of Vilarinho da Furna who has self-published a book about his life in Vilarinho da Furna. He and his brothers hold an important part of the memory of the village. This meal was the occasion to meet the members of the Afurna association personally and also to witness intimate moments between the members of the community. Many of them now lived apart and only met once or twice a year on occasion of the religious procession in December or on occasion of the association's general assembly in August. After the lunch, Manuel de Azevedo Antunes, acting as president of the Afurna association, sat at a large table. He took papers out of his briefcase and received the families one after the other in order to have them fill in and sign the papers concerning the financial compensation from the EDP (Portuguese Electric Company). On that day, the former inhabitants of Vilarinho were finally and officially compensated for the damage and the loss of their shared property.

I sat with Maria and Adelaïde Antunes, the sisters of the Manuel de Azevedo Antunes. As we talked, they recalled many festivities that took place in and around the village after the submersion in 1971, on what had become the private property of Afurna. The first celebration of the Immaculate Conception after the forced displacement, took

place in December 1971. Almost one year had passed since the submersion of the village. The waters of the reservoir were low and the village had re-emerged. That year, the mass for the Immaculate Conception was celebrated in the remains of the re-emerged village. 'It was very beautiful. At that time, the waters were low, so we had the mass, we made a fire and then we celebrated there' (Adelaïde Antunes 2012). Adelaide and Maria recounted several festivities that had taken place in and around the re-emerged village since 1971. In the summer, they often organize picnics there. They bring roasted chicken and they stay there. Although it looked abandoned and haunted, the village was still perceived as an enjoyable place.

> I really like it when the houses are visible. I have been there many times. I really enjoyed taking my children there. Now, they are grown-ups. One of my sons never misses the opportunity to go there. He's always there. I don't go there as often as I used to. But when my children were little, I liked going there with them to remember and to show them around.
>
> (Adelaïde Antunes 2012)

When I interviewed Manuel de Azevedo Antunes, he had told me that Afurna had installed a bar near the village on the Afurna private property. This bar was made from a container and was entirely financed by the festivities' commission of the Afurna association. It was open during the summer. Near the bar, Afurna had also created a picnic area that was accessible all year.

I was intrigued by this occupation of the re-emerged village. On December 9th, the day following the lunch, I visited the dam in search of the Afurna territory, the bar, and the picnic area, also hoping to spot traces of the village on the shores of the reservoir. I drove towards the dam. When I saw the water reservoir, I stopped the car to have a look at the landscape. A large mineral strip of grey silted stones between the water and the vegetation indicated that the level of the reservoir was low. With luck, I would be able to see some remains of the village. I parked the car near the dam and walked across it. Halfway through, I could see the calm mirroring waters of the reservoir on one side of the dam, and the gigantic concrete wall vertiginously falling into the deep gorge of the valley, on the opposite side. A thin but powerful jet of

water spun from the floodgate at the very bottom of the arched wall. The sound of the pressured water on this side, contrasted with the silenced mirroring water on the opposite side. When I reached the edge of the road across the dam, I walked past a rising arm barrier and saw the sign indicating Afurna's private property (fig. 35). I immediately realized that I was walking on the path that had been built by the villagers for their own exodus in 1970. I was officially standing on the Afurna territory. I walked along the shore of the reservoir for ten minutes before I reached a green container that was closed. I paused and looked around to discover the view of the village. To my surprise, the waters were so low that the village was almost entirely re-emerged (fig. 36). I identified the green container as the Afurna bar and immediately spotted a recreational area slightly above the emplacement of the container. I walked up to discover the picnic area with six tables and benches made of granitic stones (fig. 37). Both the bar and the picnic area were raised above the reservoir and oriented towards the site of the submerged village. This locale and orientation had been chosen because of this specific view. According to the level of the waters, the visitor could see the landscape of the mirroring waters of the reservoir or the re-emerged village. By installing this bar and picnic area in this precise location, Afurna deliberately envisaged a new narrative over its affected territory. As a geoscenographer, I propose that this choice of location sets off a performance process between the user and the landscape. This is not only a pleasurable place to sit and chat while having a meal; this is an invitation to share a picnic with the ghosts. As I sat at one of the tables, contemplating the re-emerged village, I thought of the old village and its interrupted life, but I also imagined all the parties, reunions and picnics that the former residents of Vilarinho had organized here since the submersion of the village. Now that a bar and a picnic area had been arranged to promote such convivial occasions, all the more reason for people to come here. In their introduction to the book *Telling Ruins in Latin America*, editors Michael J. Lazzara and Vicky Unruh suggest that

> [w]hat a human group does with its ruins – maintain in disarray, restore them, transport them to alternative sites, linger on them with pause, or banish them from view – unleashes compelling social, ethical, or political consequences for

the present and for the future.

(Lazzara and Unruh 2009: 2)

By reconfiguring this site as a picnic area where visitors can pause, sit and congregate, Afurna is also deliberately displaying the ruins or the submersion of its former village. This deliberate exposure can be interpreted either as a sign of protest, in which the affected population denounces the devastating effects of economic development over an isolated communitarian community, or as a 'contemporary ruinophilia' (Boym 2011). This term coined by Svetlana Boym suggest a 'type of nostalgia that is reflective rather than restorative' (ibid.). This is a nostalgia that 'dreams of the potential futures rather than imaginary pasts' (ibid.). In both cases, Afurna's scenographic operation of deterritorialization and reterritorialization to deliberately place the picnic tables in front of the ruins should be understood as a vital political statement. By preserving and transforming this locale into a recreational area to share a picnic with ghosts, Afurna deliberately chose to re-write new potentials for the community's future. During the summer, the small bar is open for visitors and tourists. It provides the association a sufficient amount of petty cash to cover the costs of their annual festivities for the procession to the Patroness Saint. This autonomous economic ecosystem reminds us of the communal tradition of the village. It seems like Afurna is here deterritorializing and reterritorializing the communitarian autarkic skills in order to assure the future of its community.

5.2.4 Walking through the ruins

As I sat in the picnic area imagining past and future events taking place in this locale, I felt the urge to stand up and walk towards the ruins (fig. 38). As I walk down onto what remains of the village, I can see accumulated layers of sediment. My feet sink in the silted terrain. I try to imagine life as it was according to the pictures I have seen in books, films or on the museum walls. The only recognizable architectural features are windows and staircases on two edifices. I find it difficult to immerse myself in that eventual past. What I experience is a muddy and slippery ground with remains of heavy granitic stones that are potentially dangerous but also enjoyable to climb up and down. At some point I had to use my hands in order not to fall or slip. Then, I heard water flowing. I walked towards the sound of the water and identified what could

possibly be the "Furnas" brook that had found its original bed between the mountain rocks and the detritus. The clear water contrasted with the ground that was almost black against the grey granitic stones. As I approached the reservoir there was also a peculiar stale smell. Walking through ruins was a highly sensorial experience that conveyed an embodied practice of this very singular place.

Svetlana Boym suggests that 'rediscovered, off-modern ruins are not only symptoms but also sites for a new exploration and production of meanings' (Boym 2011). As I walked on these ruins, I felt with certitude that this was not a village any more, but most certainly a terrain of multiple singular experiences. A group of young people arrived on the ruins. As they walked around, some of them shouted, others climbed on stairs, looked through the windows and took pictures. I approached them to enquire about the reason of their visit here (fig. 39). They were two young couples from the cities of Esposende and Guimarães, both situated in the Braga district. They were spending the weekend in the Gerês. One of the young women used to come here as a scout in her youth. She knew the story and the location of the village.

> Man: As we drove by the reservoir, we noticed that the village was re-emerged, which is rare to happen. We all thought it would be a good opportunity to see the village. (…) And we are really enjoying it. We are trying to imagine what these houses would look like. And now we are looking for the church.
> Woman: we have already browsed the Internet to have more information
> Man: We have already spent an hour here
> Woman: We have found a tank
>
> (Man and Woman 2012)

These two men and women in their early thirties were visibly excited about finding clues and traces of the past. Connecting their smartphones to the Internet, they collected sufficient information to nourish their grounded investigation, and create an entertaining form of a treasure hunt. I too had spent over an hour on the ruins looking for traces, trying to understand how this manufactured landscape had gradually eroded the stones, silted the streets and brought down the walls. Walking through this devastated landscape, I was able to measure Afurna's sense of resistance against

oblivion. During the lunch in the restaurant the day before, I overheard a conversation about a long walk scheduled for the following day. Adelaide and Maria Antunes told me that the former villagers often met for long walks around the village and up in the mountains. Walking up and down the mountains seemed reminiscent of the villagers' tradition of shepherding called '*vezeira*.' Walking on the 2000 hectares of land pertaining to Afurna was also a way of keeping an eye on the property and of ensuring its safeguard. But in the case of a displaced villager who sets foot again on its re-emerged village, who walks up and down the mountains, in the surrounding landscape of its submerged village, walking may also be understood as an embodied practice triggering processes of deterritorialization and reterritorialization. The busy shepherd walking up and down the mountains to look after the cattle is here deterritorialized to become a wanderer retrieving memory from his/her embodied experience of the territory. As s/he walks, the features of the territory reveal memories of past activities and practices. Looking at a rock, s/he recognizes the place where the shepherd used to sit when s/he was doing the '*vezeira*.'

> When you are walking, nothing really moves: it is rather that presence is slowly established in the body. When we are walking, it isn't so much that we are drawing nearer, more that the things out there become more and more insistent in our body. The landscape is set of tastes, colours, scents, which the body absorbs.
>
> (Gros 2015: 38)

My embodied experience of walking through ruins and the Afurna territory is different from the displaced villagers'. As a geoscenographer I observe the deterritorialization of the community's dwelling and I reterritorialize it as a fieldwork. I observe and scrutinize the landscape as a scenography. I experience the terrain as an affective territory. And I try to make sense of my research. My observations intend to demonstrate that the community also reterritorialized their condemned territory with new potentialities such as the promenade, the picnic, the trekking, the diving, or the touristic leisure expedition. Reterritorializing the submerged area of the village with these new potentialities is a way of resisting oblivion. These alternative and minor

social and cultural practices in the ruins are creative outgrowths, lines of flight with which individuals emancipate themselves from state domination.

Since its creation, the Afurna association has worked to maintain the paths on the 2000 hectares of its private property. The path connecting the village with the main road needs particular attention. This is the only access to the site of the village and it is part of Afurna's private property. Since 2008, the Afurna association has been able to maintain the path and to promote new activities within the 2000 hectares of their private property with the project Naturparque de Vilarinho, a program financed by the European Union to promote tourism in the region of Gerês including Vilarinho da Furna. One of these activities consists of diving on the village site when the waters of the reservoir are high. I was able to meet Mr. Mário Leitão, the president of the diving association *Cavaleiros do Mar*. Mr. Leitão has been diving in Vilarinho da Furna since 1981. He talks passionately about his experiences in this singular diving spot. Over the years, he has collected several memories from these submerged ruins. He shows me a photograph of a tree underwater 'This tree here is the landmark of our diving sessions. This is our meeting point' (Leitão 2012). Mr. Leitão also collects relics that he stores and labels. He has kept a tile and several rocks known as pink granite from Vilarinho. Mário Leitão believes that diving in Vilarinho is a unique experience that should be developed with better infrastructures. His long-term project is to reterritorialize the ruins of Vilarinho as a subaquatic museum and a proper diving centre.

Whether emerged or submerged, the ruins of Vilarinho affect persons differently. They become a highly sensorial terrain where the visitors project their own stories, desires and imagination. It is a milieu, a state of becoming, an infinite now always caught in 'deterritorializations and reterritorializations.'

A gente de Vilarinho faz o estradão

Os Furnenses transportam os seus haveres

27. Recording the last moments of Vilarinho © Manuel de Azevedo Antunes

28. A group of men transporting the crucifix from Vilarinho da Furna to Campo do Gerês. Screen capture from Antonio Campos documentary film *Vilarinho da Furna*

29. Ethnographic museum of Vilarinho da Furna, built with the stones of two private houses from Vilarinho da Furna, 2012.

30.   Reproduction of a traditional kitchen inside the ethnographic museum of Vilarinho da Furna, 2012.

31. Patroness saint festivities. Former residents of Vilarinho da Furna meeting and greeting. Campo do Gerês 2012.

32. Patroness saint festivities. Before the procession. Gathering in front of the two chapel edifices brought from Vilarinho da Furna to Campo do Gerês, 2012.

33.   Patroness saint festivities. Procession. 2012.

34. Patroness saint festivities. End of the ceremony. 2012.

35. Afurna's Private Property.

36. Remains of the village of Vilarinho da Furna.
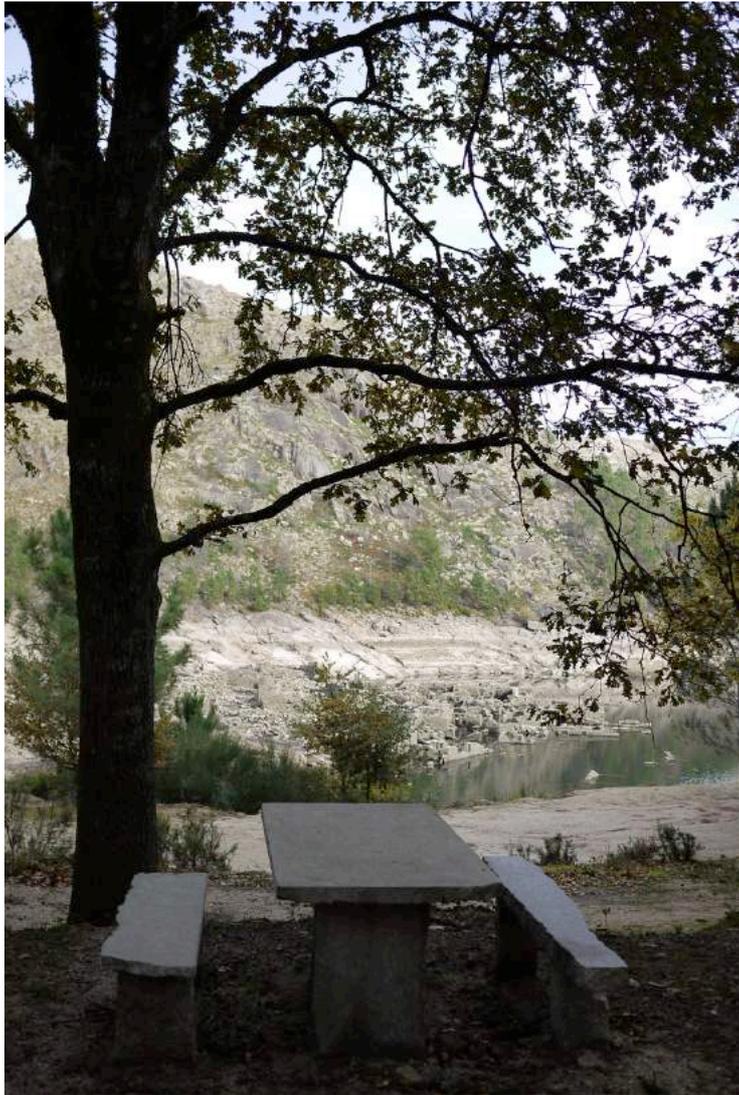
37. Picnic area overlooking the ruins.

38. Walking through the ruins.

39. Group of young people visiting the remains of the village.

Chapter 6: Archiving the transformative processes of the Dordogne valley

This chapter observes and analyses selected scenographic operations of deterritorialization and reterritorialization in the Dordogne valley where the construction of five water dams between 1935 and 1958 submerged villages, farms, hamlets, and houses, displacing hundreds of families from their homes. These observations are informed by my own experiences of the milieu, as I travelled through the Dordogne valley on different occasions; they are supported by the ethnography of French anthropologist Armelle Faure who has extensively published on the Dordogne valley (Faure 2008a, 2008b; Faure and Maisonabe 2012; Faure 2014)

After a career as a World Bank consultant, defending the interests of populations affected by DFDR and reporting on the social and cultural impact of great development projects in Asia and Africa, Faure returned to her country to discover that the social and cultural impact of the damming of the Dordogne valley had been neglected. In 2005, Faure initiated a long-term ethnography of the Dordogne valley to investigate the social and cultural impact of the damming of the valley 60 years after its inception. Faure's investigation is sustained by the local historical archives and greatly enriched by her own creation of an oral archive recorded with the support of the French national electric utility company, Électricité de France (EDF), in collaboration with the departmental archives of Cantal and Corrèze, *The Dordogne River and Dams Project: 100 Witnesses Speak* (Faure 2011-2015). EDF managed the transformation of the Dordogne valley into an electric power facility with the construction of several water dams for the production of hydroelectricity, including the five dams in question here, and also the construction of the nuclear power plant of Blaye.

The chapter will firstly recount the DFDR process of the upper Dordogne valley, based on Faure's writings and especially focusing on the complex DFDR processes of the Aigle and Bort-les Orgues dams. It will then recount my travel through the Dordogne valley with Faure as an initiation experience through her anthropological fieldwork. I will then approach Faure's ethnography of the Dordogne valley, and more specifically, her oral archive *The Dordogne River and Dams Project: 100 Witnesses Speak* (Faure 2011-2015) as a matrix scenographic operation of

deterritorialization and reterritorialization able to reveal and/or set off a multiplicity of other scenographic operations of deterritorialization and reterritorialization. In the last section, I will present and analyse selected scenographic operations of deterritorialization and reterritorialization, namely, the pilgrimage of Saint Mary Magdalene in Nauzenac, the artistic processes of Ginette Aubert and the creative tactics of Michèle Gatiniol.

Traveling to the Dordogne valley and listening to Armelle Faure's oral archives has also triggered the artistic project *From Nauzenac to Ubaye*, a walking performance and an exhibition, and the artistic component of the present PhD thesis, which will be presented in Part 3 as a geoscenographies.

6.1 The DFDR process of the Dordogne valley

The Dordogne River takes its source from the confluence of two torrents at the Puy de Sancy in Auvergne, 1885 meters above sea level, and flows west for approximately 500km until it reaches the Atlantic Ocean. After leaving the volcanic flanks of the Auvergne, the river plunges into the deep gorges of the upper Dordogne valley.
The construction of five water dams along the Dordogne valley (Marèges, 1935; Aigle, 1945; Chastang, 1951; Bort-les-Orgues, 1952; Sablier d'Argentat, 1957) drastically affected the landscape, and the social and cultural fabric of the valley. It disrupted an important network of railways that connected the valley to the rest of the country. It submerged an important cultural patrimony, as well as farms, hamlets, and villages, forcing its longtime dwellers to leave their homes.

At the end of the 19th century, a railway connecting the Massif Central to Paris had allowed the Dordogne valley to develop its economy. Local farmers were then able to export their products overnight and sell them in the Parisian markets. The damming project of the upper Dordogne Valley, first discussed in 1920, would ultimately disturb this economy and profoundly affect hundreds of lives. In the aftermath of World War I, France urgently needed to produce electric power, due to a severe coal shortage. In 1923 and 1928, the French government enacted two important laws for the development of hydroelectric power on the Dordogne River. The 1923 law, enacted on March 7th, granted the government the right to harness the hydraulic forces

of the river. The 1928 law granted the management of hydroelectricity of the Dordogne valley between the Bridge of Vernéjoux and Argentat to a group of regional chambers of commerce.

Before the construction of the dams, the features of the upper Dordogne valley varied from deep canyons carved in the rock, sometimes reaching 300 metres below the peneplain, to larger basin plains with gentle sloping meadows. At that time, the heterogeneity of the landscape was reflected in a diversity of practices. Fishing in the cold runny waters, chopping wood from the steep forests of the gorges, grinding cereals in the watermills along the river, or farming in the fertile lands were some of the activities that constituted the valley's 'taskscape' (Ingold 1993). People living in the deep parts of the valley lived on watermills and fishing; their ascetic lifestyle greatly contrasted with that of the people from the peneplains, whose economy was based on cattle and farming traditions. The five water dams of the upper Dordogne valley affected landscapes and deeply transformed the social fabric of the entire valley. Although some of the villages were quite isolated and far from the railway, people still had the possibility to cross the bridges on foot from the Corrèze side to the Limousin side, or vice versa, sell their products in the surrounding areas, and meet with their neighbors across the river.

The construction of the Marèges dam started in 1930 and was finalized in 1936 without displacing any people. The Marèges dam was built in a relatively remote area, affecting mainly the fish fauna of the river. In 1935, preliminary work on the Aigle dam was already starting. Andre Coyne, who was responsible for the construction of the Aigle dam, was greatly admired for his engineering excellence but also for his exceptional human qualities. During the construction of the Aigle dam, Coyne revealed his political engagement by playing an important role during World War II. Despite the German occupation, and the proximity of the warzone, Coyne managed to remain in control of the construction of the dam and the construction site became an important hideout zone for the French Resistant Front between 1942 and 1945. In October 1945, the Aigle floodgates were closed and the waters started filling the reservoir. At that time, the turmoil of the war context, the pride of resisting the German occupation and also the unawareness of similar DFDR situations altogether

concealed the suffering of the displaced. As France mourned the deaths of its soldiers, people who were forcefully displaced by the dam probably did not feel fit to complain about leaving their homes. The construction of the Aigle dam submerged twenty residences, half a dozen hostels and fifteen abandoned houses that were left undestroyed, including the village of Nauzenac with the church dedicated to the cult of its Patroness Saint Mary Magdalene, the village of Saint Projet and the monastery with the same name dating from the 15th century. Today, when the waters of the reservoir are drained for technical maintenance, the edifices reappear, revealing the ghostly structure of what once were the homes of many dwellers. In her article *Écouter les voix de la Dordogne,* (Faure 2008b) Armelle Faure describes how people come to admire these draining operations and how the slow emptying of the reservoir appeals for a meditative contemplation of the landscape. She describes the day-by-day re-emergence of Saint Projet monastery from the waters

> First, we see the peak of the bell tower, and the bell tower wall, and then the cloister garden, with its orchards and low walls, then the paths to the cemetery of the sisters on the Lamirande side, and the foundations of the old bridge at the confluence of Labiou. (...) Downstream, observers can rediscover the village of Nauzenac, with its thirty houses nestled in the valley. On the other side of the church, they can recognize the school, the forge, hostels and mills.
>
> (Faure 2008b, my translation)

Commonly taking place every ten years, these technical draining procedures, revealing silted ruins are highly attractive to the former dwellers of the valley and also to researchers, wanderers and tourists. It is common to see people gathering around the reservoir as spectators. Not only can these spectators appreciate the silted ruins as a striking encapsulation of the life of the valley until the mid 20th century; they also experience the transformative power of the landscape. As a theatre curtain that opens up to reveal a performance and trigger multiple performance processes between the spectators, the performers, the stage, the backstage and so forth; the water that drains down the floodgates generates a landscape performance that triggers multiple performance processes between the visitors, the landscape, the engineering operators, the ruined edifices and so forth. The kinetic energy of all the elements, including the

water draining, the residues moving around, the animals escaping or spreading out, leads to a grand finale in which the submerged landscape of the valley reappears. This is a grand spectacle that requires attention, patience, and a quasi-meditative state of mind. Once the land is dried, these spectators become performers themselves. They walk down closer to the ruins and they look, touch, photograph, draw, collect debris, or take notes.

The DFDR process resulting from the construction of the Aigle dam was the first of a series of complex and traumatic expropriation processes that took place along the Dordogne River until 1958. Faure designates the DFDR process provoked by the construction of the Bort-les-Orgues dam in the upper Dordogne Valley, as the most traumatic one. One of the worst consequences of the Bort-les-Orgues dam was the submersion of the railway and therefore the disruption of the public transportation of goods and passengers between the valley and the Parisian capital and also between the valley and connecting lines to the Mont Dore, Riom-ès-Montagne, Neussargues, Clermont-Ferrand, Marcillac-Aurillac, Toulouse and Béziers. Historian Pierre Floirat recalls how the train offered the traveler grandiose moments of journey:

> Most of the time, the river was hidden by trees but, in brief glimpses, we could see the fast flowing waters reflecting shiny bursts of sun, from the top of the steep mountain slopes, cut by rocks covered with thick vegetation. (...) And then, suddenly a tunnel plunged the travellers into darkness.
>
> (Floirat 2009: 14, my translation)

As an immediate consequence of the disruption of the railway, social and economic activities were abruptly interrupted. The dwellers of the valley were forcefully isolated and felt this sudden change of lifestyle as a shock.

> When I go back to 1951, and realize that we took the train in Mialet, that we went to Paris, and we came back the next day from Paris. Now you have to go to Ussel. The train doesn't travel straight to Limoges. Limoges then you have to go somewhere else ... well it's a horrible journey!
>
> (Michèle Gatiniol 2011, my translation)

EDF, who led the conversion of the valley into a hydroelectric power facility, later compensated for this loss with a network of roads, but the public railway was never re-established. The upstream train stations of Singles, Port-Dieu and Mialet disappeared under the waters, and with them all the social life that had flourished around them. The train stations were important boosters for the social, cultural and economic life of the upper valley. They were also opportune emplacements for cafés and bars and festive gatherings. Today a photograph of the last train of the valley taken in 1950 still hangs in many mayors' offices as a way of saying that something is still missing in the landscape.

During his career as a World Bank consultant, DFDR specialist Thayer Scudder observed that the reestablishment of communication and transportation networks such as the railway reduces the risk of impoverishment for the populations affected by great development projects (Scudder 2005: 129). Combined with the loss of the railway, 1300 hectares of fertile land were submerged due to the Bort-les-Orgues dam, which destroyed the local farmers' opportunity to sell their fruit and vegetables. In order to minimize the damage that had been caused by the Aigle dam, and motivated by the highly mediatized case of DFDR of the Tignes village caused by the Chevril dam, a group of landowners formed an association to defend their expropriation rights. They organized several meetings and discussion groups in order to defend the interests of the displaced and to negotiate the expropriation details with EDF, but the idea of protesting against the construction of the dam was still not raised. Between 120 and 150 families were expropriated and compensated. The overall impact of the dam, however, is difficult to evaluate. Taking into consideration that the upper valley was well provided in schools and other activities, Armelle Faure reckons that the numbers of people affected by the dam could be up to 450 to 500 persons. Among these affected persons, some were officially recognized as expropriated and compensated by EDF, while others were not legally recognized as expropriated because their land or homes were not effectively submerged but only suffered from collateral damage. The DFDR process of Bort-les-Orgues was problematic for many reasons. The displaced were not properly informed of the consequences of their displacement; not all the affected persons were properly compensated; the deadlines concerning the announcement of the construction of the

new village of Port-Dieu and the services available for the exhumation and reburial of the deceased, were too immediate and people who had to organize everything in haste suffered immensely. For all these reasons, the tension between the expropriated, the EDF and the local authorities, was so vivid and the fear of triggering a riot so great that the official inauguration ceremony of the dam was canceled and never took place. Armelle Faure recognizes that the lack of preparation of such displacements was common to all the DFDR processes of the same period in France.

The next stage in the damming of the valley was the construction of the Chastang dam concluded in 1952 and causing the expropriation of over sixty small properties consisting mainly of small parcels of land – gardens. An ancient Cistercian monastery – no longer in active use – was also submerged, and EDF decided to destroy the Valette Abbey prior to the submersion.

The last dam, the Sablier d'Argentat, was built between 1951 and 1958. At that time, EDF, which had merged with the French gas company GDF, significantly altered its DFDR policies. Faure recognizes that the DFDR process of the Dordogne valley has progressed immensely from the construction of the Aigle dam in 1946 to the construction of the Sablier d'Argentat in 1958 in terms of trying to minimize the social impact. The Sablier dam is much smaller than the other dams. It affected six properties and only one house was destroyed. The dam's shape was studied to avoid the submersion of the Doustret hamlet. And, although it lost its 12 hectares of land, the Gibanel Castel was left untouched.

Concerning the damming of the Dordogne valley, Faure deplores the lack of consultation with the affected populations although she recognizes that efforts were made between the construction of the Aigle dam in 1946 and the construction of the Sablier d'Argentat dam in 1958 in order to minimize the social and cultural impact. She also regrets the submersion of an important sacred patrimony of the valley that included two churches, one chapel, one monastery, and two abbeys. Finally, Faure suggests that if the damming of the Dordogne valley were to take place today, important technical modifications would be made in order better to protect and preserve the natural, historic, social and cultural patrimony of the valley (Faure

2008a). The current norms and regulations regarding DFDR processes would greatly minimize the traumatic impact of the damming of the Dordogne valley. Faure argues that good communication with the potentially affected communities is essential for a successful DFDR process. She proposes that a successful implementation strategy may even provide a positive identity to a dam from a human point of view. Overall, Faure observes, the damming of the Dordogne valley lacked a proper implementation strategy (Faure 2008a).

The damming of the Dordogne valley reflects a historic turn between the 19th and 20th centuries, which is immediately visible in the landscape. The grounded network of railways became a network of power cables hanging from the sky, for the distribution of energy. Converting a network of railways into an electric power facility is a political strategy that deterritorializes and reterritorializes the Dordogne valley from a 'proprietorial view' (Dorrian and Rose 2003). It is scenography of power: a scenography in which a superior instance, looking from above, imposes its great design on the landscape for the production of energy, over the silenced minor voices of the valley. Armelle Faure's oral archives *The Dordogne River and Dams Project: 100 Witnesses Speak'* (Faure 2011-2015) unveil personal histories that are still extremely vivid in the memories of the displaced. These stories reveal terrible frustrations and sad episodes interrupted by sobbing words but they also bring to public knowledge acts of rebellion and poetic gestures that I can visualize as performances producing meaning in the environing chaos. By revealing these, sometimes confidential, affective acts of human creativity and expressive, meaningful performances in a traumatized territory, Faure's recordings must be seen as many scenographic operations that deterritorialize and reterritorialize the grand political design strategy of the damming of the valley. For the last eleven years, Faure has been deconstructing this strategy of power, driving and walking across the valley, researching official documents in the local archives, meeting with local authorities, with EDF engineers and with witnesses of the damming of the valley, including forcefully displaced persons or their direct descendants. A whole slice of history and other stories that seemed to have vanished under the waters of the great dams gradually resurface at the pace of the discussions. By raising the voices of the living witnesses of the damming of the valley from multiple perspectives – civil, engineers,

workers, expropriated and so forth – and from direct experience, these archives have revealed [or uncovered] a memory that had been submerged by the waters of the reservoirs. By allowing the witnesses to speak up, reformulate their memories, and recreate their own stories, Faure has triggered a healing process of the traumatic DFDR process of the Dordogne valley among the displaced and their descendants.

I first got acquainted with the work of Armelle Faure in 2012 through the publication of *Bort-Les-Orgues, Les Mots Sous Le Lac* (Faure and Maisonabe 2012). This book, which is the first of a planned series of books, is based on the oral archives *The Dordogne River and Dams Project: 100 Witnesses Speak* (Faure 2011-2015), which were still in progress in 2012. For *Bort-les-Orgues, Les Mots Sous Le Lac*, (Faure and Maisonabe 2012) Faure interviewed 31 witnesses and made a thorough investigation retracing the life in the valley before, during and after the construction of the Bort-les-Orgues dam that submerged the villages of Single, Port-Dieu and Mialet, displaced 130 families and disrupted the railway. The book is magnificently documented with old photographs and official records. Faure's text is punctuated with photographs from Adelaïde Maisonable who captured actual portraits of the witnesses in their homes and images of the actual landscape of the upper Dordogne valley.

Faure's oral archive is especially interesting when we know that she has spent her life defending populations affected by DFDR outside of her country. Her engagement with the memory of the Dordogne valley is nourished by years of experience as a World Bank consultant for large DFDR processes. Faure knows how to unearth stories, and trigger emotional moments in order to examine the bonds between a person and a land that is called home, even 60 years after that person has been displaced and that land has been submerged. She convokes the past but she also promotes new alliances and encounters between the witnesses and the territory. The interview is designed as a scenographic operation of deterritorialization and reterritorialization.

After reading her book *Bort-les-Orgues, Les Mots sous le Lac*, and knowing that it was part of her bigger project of oral archives, I was convinced that I should meet Faure in person. I wanted to understand her motivations to work on a DFDR process

that took place 60 years ago and I wanted to know more about what seemed to be a laboratory of memory in relation to the territory.

6.2 Traveling through the Dordogne valley with Armelle Faure

I first met Armelle Faure in Paris in April 2013 at the Palais de Tokyo to tell her my research intentions. Two weeks later she offered me to travel with her through the upper Dordogne valley to meet some witnesses that she thought would be relevant to my research. Faure kindly accepted that I travel with my daughter Amalia, who was not even one year old at that time. I will always be grateful for the way that she welcomed us at her home in Toulouse and in her car throughout her fieldwork.

Tuesday 30th April,

The bags are packed. I close the door of the apartment and walk towards the childcare where my daughter waits for me. We are going on an adventure. In a few hours, we will fly to Toulouse. Armelle Faure will welcome us in her home and will take us on her fieldwork. We are going to discover the Dordogne valley, its living history and the people who have lived it.

We are on the eve of the 1st of May; the Orly airport is booming. We take off on time. As we arrive at the Rue des Trois Frères, Armelle opens the door. Her home has a large bay window that opens up to a soft colored garden. As the daylight fades, we converse by the fire. Soon it's dark. Amalia gropes through this new territory. Tomorrow we will leave at 10am.

Wednesday 1st of May,

The Occitane highway is fluid. We stop at the Causses service area. The sun finally shines and warms us a bit. The smell of gasoline adds to the smells of stale smoke and instant coffee. Regional products wrapped in cellophane and a hubbub mix of conversations, slamming doors, flushing water and hand dryers. Armelle takes a sandwich and stretches her legs outside, while I try to feed Amalia.

Back in the car. An hour later, we can admire the green undulating plains of the Limousin appearing and disappearing in the turns to the A89 highway.

Now driving on a small country road. We browse the green grazing meadows with honey colored cows adorned with big horns. A thatched roof attracts our attention.

The arrival at our destination seems to approach when Armelle slows down by the big portal of a closed house. 'Jeanine is not there' says Armelle. 'This is it' I said to myself, 'we have arrived.' Armelle leaves a note in the mailbox and we continue our journey.

We take a left turn onto a path leading to a small church on the edge of a lake. For the first time I get to see the artificial lake created by the dam Bort-les-Orgues, a first glimpse at the sunken valley. The original chapel of Port-Dieu remained above the water level when the dam was built and was left untouched. A large lime tree stands in front of it, solid as a guard. Armelle walks towards the tree and embraces it as if it were an old friend. A fence blocks the access to the chapel but we can admire the vaulted interior, the bright walls and the beautiful floor made of grey stones. 'This is where we delivered the books to the witnesses. There was music. We had a celebration. It was very emotional.'

When the book *Bort-Les-Orgues, Les Mots Sous Le Lac* was published, Jean-François Escapil Inchaupsé, the head of development for hydroelectricity in southwestern France at EDF, who is a great defender of the oral archives project, proposed to organize a reception in honour of the book's publication. The reception took place in the Manants Chapel in Port Dieu in presence of EDF officials, local personalities, Armelle Faure herself, and all the witnesses she had interviewed. The idea was to give every witness an audio CD with their recorded interview and a book. All the persons who attended this reception say that it was one of the most moving moments of their lives. People who had not seen each other for over 50 years were reunited to commemorate the Dordogne valley. Because Mr. Altero Betti, one of the witnesses and also a renowned accordionist, had brought his instrument, the gathering became a festive celebration. People sang and danced as in the former popular balls of the valley. This improvised music session transformed what was initially meant to be a formal reception into a festive celebration. The event that combined the presence of the witnesses, many of whom suffered from the DFDR process of the Bort-les-Orgues dam, with EDF officials that are consciously and/or unconsciously held responsible for the trauma inflicted by displacement, triggered an important reconciling process, at the center of which I place the work of Armelle Faure. Had Faure not spent the last

years driving through the valley, meeting people and interviewing witnesses, this event would never have reached such meaningfulness. From the perspective of scenography, we can say that the event at the Manants church was a participative performance of memory in which every person played an important role. Armelle Faure's ethnography of the memory of the Dordogne valley provided a meaningful dramaturgy, EDF official Jean-François Escapil Inchauspé can be seen as the producer of the event, the accordionist Alterro Betti as the musician who transformed a formal reception into a festive gathering can be seen as the protagonist or the leading performer of this co-creative scenographic operation of deterritorialization and reterritorialization.

Amalia is asleep in the car. Armelle and I pause for reflection in front of the Manants chapel. We hear the wind blowing through the leaves of the linden tree. It starts to rain when we hear footsteps behind us. A couple with a young girl and a dog approach the church. We hear snippets of conversations. 'You see, the village of Port-Dieu was there ... people had to leave their house, move elsewhere.'
The houses have disappeared under water, people had to leave but the village's memory continues to exist. Back in the car, we are heading towards the house of Michèle Gatiniol. Michèle's family had a café-hotel-restaurant in Mialet. She was only 12 years old when the waters of the Bort-les-Orgues dam submerged the family house. I am very happy to meet her as I have read and very much appreciated the testimony of Michèle in Faure's book. Michèle is the niece of Marcel Ernest Pommier who, at the time of the construction of the Bort-les-Orgues dam, was the vice-president of the association of the expropriated and defended the rights of the expropriated of the valley. Michèle has spent the day cutting wood with her daughter. Even though she is tired, she welcomes us in her home with black tea, biscuits and a lot of cheerfulness. Amalia who just woke up from a nap, meets Michèle's cat and squeaks at every move of the animal.

Armelle proposes that we walk up to the site of '*Vie*.' The sun timidly stretches its rays as we walk towards the lake. Michèle expresses her vivid emotions whenever she visits the site of *Vie*. 'I feel better since the book came out; it is getting better;' she cries less; she can speak about it more easily. 'The other day, I was asked to talk

about it in a class of 12 year-olds. I told the children, I was your age when my family house was submerged.' But the water has not taken everything away. There is still the memory and the words. 'The monster', as she names the dam, will not have destroyed everything. We arrive at the site of *Vie*, which is like a panoramic belvedere over the reservoir. We stop by the information panel with a representation of the landscape indicating the regional bird species (fig. 40). Michèle points out the precise location of the family home on the panel. Her voice wavers a bit, her eyes shine, but her gestures remain vivid. She complains about the panel: 'I think they could at least have listed the names of the submerged villages.' A girl approaches us. It's Ornella, Michèle's granddaughter. What will remain in 20 years? How will Ornella recount the life in the valley? How will the children perceive this? I take a photograph of Ornella and Michèle in front of the lake. The image is not good. There are too many shadows on their faces and Ornella is looking down. But there is something moving about their attitude. With a hand on her hip, Michelle looks straight ahead at the camera. She is gently smiling and taking her granddaughter by the arm as if she wanted to show her the way. With her face looking down and her semi-closed eyes, the girl seems to be guided by her elder.

We walk back to the house. The sun is warm enough for us to sit outside. Michèle brings a pile of files. These are her personal albums retracing the history of the family house and the valley. Michèle has spent her life collecting images from the past and photographing the valley since the late 1960s when the first emptying of the Bort-les-Orgues dam took place. She keeps everything in these files, from her childhood to the present. As we go through the files, I realize the richness of this material. This work is a lifetime masterpiece. Michèle Gatiniol's photographic collection will be further presented in detail later in this chapter. I will approach her photography as scenographic tactics of deterritorialization and reterritorialization.

In 1995, Michèle returned from a promenade in the drained valley and composed a waltz entitled *Ma Vallée* / *My Valley*. Michèle didn't feel like singing. Perhaps we have already stirred up too many emotions and memories. It's late and we need to go.As we drive down to the hotel in Bort-les-Orgues, Armelle parks her car in front of the dam. So here it is. The famous 'monster'. We have a light dinner at the hotel and

go to bed early. I feel slightly anxious to be sleeping beneath the arched wall of the dam.

Thursday 2nd of May,

Today is my father's birthday. I think of his family house and all the holidays we spent there with my siblings and my cousins when my grandmother was still alive. As children we would run in and out of the house, playing hide and seek, exploring every corner of every room of the house. The house was our playground and our territory.

Today, Armelle has been solicited for the day for a TV show that will be filmed at the Val Castle. The Val Castle has been renowned in the upper Dordogne valley since the 15th century. At the end of the 19th century, the property belonged to the d'Arcy family. When the Bort-les-Orgues dam was built, the edifice was spared destruction as it stood [or stands] on a high spur above the level of the waters, but its park and the 50 hectares of land around it that were rented to a family of farmers, were submerged. In 1948, the d'Arcy family was expropriated. At the time of the expropriation by EDF, the husband of Mrs. d'Arcy, Mr. Henault, who was a jurist, became the president of the association of the expropriated. Together with Marcel Ernest Pommier, Michèle Gatiniol's uncle and the vice president of the association, they fought for the betterment of the expropriation rights. For instance, they were able to gain a financial compensation for every fruit tree that was inundated by the dam.

In 2011, Faure interviewed the son of Miss D'Arcy, Patrick Henault who remembers perfectly the summer holidays he spent with his parents at the castle when he was still a child. His testimony is quite emotional. Mr. Henault still feels strongly connected to the upper Dordogne valley, because of his childhood memories but especially because his ancestors are still buried there.

> We still have three family graves that are (...) in a vault in the rock beneath the chapel. And besides, I myself would like to be buried there to mark the family ties with this place.
>
> (Faure 2011-2015, my translation)

Amalia and I have a free day. We walk into the city centre. Bort-les-Orgues is a small town of approximately 3000 inhabitants that lies downstream, underneath the arch dam with the same name. We enter a bookstore that is also the local newsagent. I look at the books about the history of Bort, and then we head for the tourist office where a young employee complains about her working conditions. I browse the leaflets publicizing the recreational and cultural activities. The Panoramic boat company offers two types of cruises on the reservoir. One of these sails over the submerged sites Port-Dieu and Mialet. Yesterday, Michèle Gatiniol told us she had done this cruise. She told us how tears came out of her eyes when the boat sailed over her family house. There are no cruises today. But the dam is open to visitors. We will visit the dam.

Before we leave, I ask some more questions, as I want to know whether there are activities related to the history of the construction of the dam that would be participative. I am especially interested to know if walking trails have emerged along the coastal line of the lake. This is something that the Luz Museum has created along the coastline of the Alqueva reservoir, which I found extremely interesting in terms of a participative performance process related to the new landscape. This is when I first realized how walking could be a way of generating multiple deterritorializations and reterritorializations all at once.

Because most of the coastal lands in the upper Dordogne valley are private, there are no open-access hiking trails along the coast. But once a year in July, the landowners grant access to their land on occasion of the *Aquaterra trail* race. The *Aquaterra trail* race was created in 2011, on occasion of the 60th anniversary of the Bort-les-Orgues dam. The idea was to open access to the coastal line in order to valorize the Bort-les-Orgues reservoir and its coast as a new territory that emerged after the construction of the dam. Since 2011, this race has gained prestige as an event and has developed into diversified activities. More information can be found on http://www.trail-aquaterra.com. The *Aquaterra trail* race can be seen as a strategy to revalorize the landscape as part of the industrial patrimony created with the construction of the dam. Nevertheless, by granting access to this coastline, the *Aquaterra trail* race also promotes a new taskscape. By walking and/or running along the lake, the particpants'

246

bodies mark up the soil, and their footsteps momentarily design the reterritorialization of the landscape that had previously been deterritorialized by the construction of a water dam.

I linger for a moment looking at the souvenirs available for sale. There is an offer on posters and postcards of the Val Castle and of the dam. The two monumental edifices face each other in the tourist office. While the castle 'merchandising' is visually more attractive, images retracing the history of the dam are exhibited on the wall. I recognize similar images from Michèle Gatiniol's albums. The young employee continues speaking on the phone. I interrupt her conversation to buy some postcards and a book about Bort-les-Orgues. Off we go, we walk down the Rue de Paris that should lead us to the town hall. Many shops are closed with banners displaying 'for sale' or 'for rent.' A window shop daubed with white paint displays an undated newspaper article entitled *The Accident Of Bort Dam*. At the top of the article, an undated photograph shows the inhabitants of Bort during a flood. In fact the article relates an incident that took place in July 1957 when a joint of the penstock situated in Granges broke, leading the waters to inundate some parts of town and fostering the populations' crystalized fear of a dam failure. In her article *Écouter Les Voix De La Dordogne* (Faure 2008b) Armelle Faure recounts that since the inception of the project, the Bort-les-Orgues dam was problematic for the local population. Not only did the dam disconnect the local population from the network of railways, displace hundreds of families and inundate 1300 hectares of fertile land, but also, worries concerning the geologic quality of the terrain and the possible risk of landslide were made public before the construction of the dam, triggering an atmosphere of anxiety.

In the afternoon we walk to the dam. It is extremely impressive to stand below such a massive arch of concrete that abruptly interrupts the landscape morphology, holding millions of tons of water. I physically comprehend the atmosphere of anxiety that has built up during and since the construction of the dam. The concrete arch, admired by many as an engineering masterpiece, is also extremely threatening for the human body. There are no signs for visitors, but a staircase to the left of the gigantic hydroelectric complex leads my vision to the image of Armelle Faure's book cover. As we go up the stairs, we gradually gain a different perspective on the dam. We enter

the edifice through a small door. After our conversation with Michèle Gatiniol, it feels like getting inside the monster's belly. We are being swallowed.

EDF has created a museum inside the Bort-les Orgues dam. There is also a room for temporary exhibitions where the photographs of Adelaïde Maisonnable are presently exhibited with excerpts from Armelle Faure's texts based on her interviews with the witnesses. The visit to the EDF museum starts with a large window overlooking the powerplant's machinery. After this, we can see a scale model displaying the Bort-les-Orgues dam. As a scenographer, I am conscious that the scale model is a scenographical tool that enables one to dominate the performance space and orchestrate the performance processes. The scenographer rules over the territory and the elements that have consciously been miniaturized in order to be manipulated. Scaling down elements is clearly a strategy of power over a prescribed territory and its elements. For scenographer Greer Crawley

> Maps, models and games are metaphorical and speculative devices that make the territory visible. They allow their users/players to rehearse, test out and practice their actions in the hope that they will be able to improve their chances of a satisfactory outcome.
>
> (Crawley 2011)

At the EDF museum, the impressive engineering architecture becomes an object that the visitor can dominate. The colourful materials used to make the technical features of the dam visible, make it look like a toy. The object becomes pleasurable, we want to touch it and play with it. Here, the scale model suddenly changes the perspective on great water dams that I have been studying from the perspective of DFDR. The 'monster' becomes a masterpiece of ingeniousness that is able to transform natural elements into electric power. Observing the model of a water dam triggers a sort of excitement of its technical prowess. The dams that were built in the Dordogne valley were first built as models in the open fields. Unfortunately I haven't been able to locate and visit these models during my travels in the valley. The model of the dam at the EDF museum is not made to test the physicality of the elements like the engineer's model, it is here offered to the visitor's gaze in order to make the dam

pleasurable and to promote the dam's technical prowess. It shows how the dam performs. Although they have different applications, both the engineering model and the museum model have the same function. They both perform.

The visit to the EDF museum continues with other sorts of interactive toys such as mechanical buttons and multimedia screens. The visitor presses buttons and provokes chain reactions in order to understand the principle of energy production. The quantity of interactive tools and toys create an overall impression of a colourful and noisy playground, where it is difficult to concentrate on one single element. At the end of the building, in the temporary exhibition room, the photographs and excerpts of Armelle Faure's book are exhibited in large format. The noisy toys echo through the walls.

It is time to go. We meet Armelle at the hotel and she drives us to the Val castle. The waters of the reservoir beautifully surround and enhance the imposing architecture. Since it became the property of Bort-les-Orgues in 1953, the castle has been open to visitors. It also hosts exhibitions and concerts. In a room overlooking the garden, a permanent exhibition retraces the history of the construction of the dam. We can clearly see the transformations of the landscape around the castle during the filling and draining operations of the water dam.

In late afternoon we drive to the local radio station where Armelle has a meeting with the radio manager. She leaves a copy of the oral archives she has recorded up to that day for an audio documentary that will be aired in a few months. She puts the package on the table. All the voices of the upper Dordogne valley are inside that envelope.

Friday 3rd of May,
Armelle and Philippe, the radio manager, have a morning appointment with the mayor of Bort-les-Orgues. As soon as we enter the office, Amalia expresses the desire to go outside. After a few hours, Armelle and the radio manager are back. We have a short sandwich break on the parking lot of the hotel and then we drive to meet Yveline David, an independent journalist who has published many articles about the history of the valley in the local newspaper *La Montagne*. Yveline welcomes us in her house,

where a tiny kitten enchants Amalia. This is the first time that Armelle and Yveline meet. The journalist moved to the region ten years ago. Since then, she has been publishing stories and interviewing people about the history of the valley before, during and after the dams. She feels passionate about her work.

After coffee, she brings her laptop and shows us the pictures she took from the last technical draining operation of the Aigle dam. 'When I took these pictures I did not know that I was going to write this story.' Armelle also talks about her experience of the 2005 draining operation of the Chastang dam when she saw villages of the valley re-emerge from the waters day after day. For Armelle, this was a monastic experience. For former dwellers, these draining operations trigger complex emotions that sometimes set off performance processes tied to memory. Commonly, people walk around the dry land and explore the remains of the old buildings but some individuals have also replanted their gardens during these emptying operations. In the case of Michèle Gatiniol and Ginette Aubert, the draining operations have triggered uniquely creative performance processes.

It is now time to leave to Mauriac and meet Ginette Aubert, another witness that Faure has interviewed for her oral archives (Faure 2011-2015). We park the car near the town hall. I've heard a lot about Ginette. Armelle says she is one of the valley's inconsolable souls, like Michèle Gatiniol. Ginette was born in la Ferrière on the banks of the Dordogne where her family had a hostel and a restaurant. The Chastang dam submerged the family house in 1950. A tiny woman with white hair and transparent eyes opens the door. Her mischievous smile makes her eyes frown. She seems happy to see Armelle, to tell her about her last exhibition. Ginette is a painter. In 2008, she published a book about her work with texts by ethnographer Marie-France Houdart (Aubert 2008a).

We sit in the kitchen. Armelle introduces me while Ginette heats some water in a saucepan. When she sits, I explain my research intentions to her. 'A painter is attached to the land,' she says immediately, 'painting landscapes or still lives, expresses an attachment ... but to go further, one must think outside the box, and experience things in a profound way.' Her darkened face lights up and stretches out with a smile. The tea is ready. Ginette tells us about her life as a schoolteacher and her

painting debut. Her house is filled with her works of art. The conversation flows and I am captivated by the strength of mind piercing through this fragile body. Ginette seems to constantly challenge reality with fantasy. Her universe is nourished by stories, legends, myths and figures from religious or pagan origins that she reinterprets and reimagines according to the story of her life. A life marked by the damming of the valley and by the loss of her family house. Ever since the submersion of her family house, the element of water has gained a complex emotional mysticism that can be, all at once, diabolic, regenerative, destructive and rejuvenating.

We drive back to Bort-les-Orgues in the early evening. At the hotel, Armelle's friend Brigitte takes us out to diner. We spend a good time talking about our last days.

Saturday 4th of May,
This is the last day we will spend in the valley. We have plans for a picnic in Spontour where we will meet a few other witnesses. As a consequence of the construction of the Aigle dam, Spontour suffered a few expropriations, lost its running waters and is now situated on the edge of a large and quiet basin. Armelle says it is probably the only village where one can still feel the spirit of the valley. We load the car and do some shopping at the supermarket.

We stop at the Aigle dam, the high place of the Resistance during the Second World War. I take some pictures. Through the lens of my camera, I try to blend this gigantic mass of concrete in the environing nature. The smooth, regular curve of the architecture collides with the roughness of the rocks. Armelle goes down a staircase to stand on a platform where the visitor can admire the vaulted wall designed by Andre Coyne and the downstream landscape of the valley (fig. 41). I feel dizzy. The grandiosity of the hydraulic structure smashes me down on the floor. My body feels small and heavy all at once. As if the weight of the waters behind the arch were ready to crush me.

Back to the car. Armelle drives down the road along the river. Everything is quiet and peaceful. The dam has silenced the running waters of the river. A signs alerts the wanderer 'Danger. Risk of sudden rise of the water level even with good weather

conditions.' Armelle shows me a nice little stone house that belongs to EDF. She wants to make an audio installation of the oral archives. Hearing the witnesses' testimonies echoing through the valley at the edge of the Dordogne, would somehow awaken the sounds that have been silenced by the dam. A little further down, Armelle stops at the roadside in front of a closed fence with EDF badges. She browses the terrain, tries to climb a fence and takes some photos. When she comes back to the car, she explains that this fence was probably installed for the beginning of the works of a very important pumping station that will affect the water level of the reservoir and menace the village of Spontour.

The *Living in Spontour* association was created to defend and protect the rights of the dwellers threatened by this infrastructure. We are going to meet Jean-Pierre, an active member of this association. We arrive at the beautiful village of Spontour that is nestled in the hollow of the valley. The nature is abundant and luxurious. We park the car and walk towards Jean-Pierre's house. The weather is good enough to allow us a picnic in the garden. Jean-Pierre tells us about the latest news of the association. We have our sandwiches while Amalia discovers the daisies. After lunch, our host takes us on a tour through the village. As we reach the riverbanks, he explains the association's project to lower the water level by six meters in order to minimize the impact of occasional floods and to prevent the repercussions of EDF's future works. We walk along the river and up to the village once again. Armelle rings at Altero Betti's house and we meet the famous accordionist of the valley. The old man has an incredible energy. I am not surprised that he was able to transform EDF's formal reception into a great festivity with music, dance and laughter. I look at him and I see the performer, the protagonist.

We cross the village back to the car. Armelle recognizes some of the witnesses she interviewed and greets them. It is now 4pm, and time to go, as we have to drive back to Toulouse. We cross the bridge of Chambont and stop at a beautiful hotel restaurant. It belongs to a family who was displaced by the damming of the valley. When they rebuilt this little hotel-restaurant further up above the reservoir, they had to wait 14 years to have access to electricity. This story exemplifies how people affected by development projects do not always benefit from the development itself. Digging up

the history of the valley of the Dordogne can sometimes reveal unresolved issues that explain the bitterness that passes from one generation onto another. Our last stop in the valley is by the river in Argentat. This is the edge of the dammed valley. We have reached the end of our journey. From Bort les Orgues to Argentat, Faure has taken me through the entire damming of the Dordogne.

6.3 Armelle Faure: a scenographer of memory

Observing an anthropologist in action has been extremely instructive. Faure's knowledge of the valley is rich and her engagement absolute. She has strong emotional attachments with the landscape and with the people. Such a deep commitment to fieldwork requires time, repetition and presence. Faure uses her body to immerse herself in the fieldwork. She travels through places, enters edifices, shakes hands of people, arranges appointments, provokes encounters with important personalities. In doing so, she values her witnesses, confronts structures of power, and interrogates people. She speaks, she listens, she writes, etc… For over ten years Faure has repeatedly made herself present in the valley divulging her work and defending her project. I see her as an agitator of memory acting from the milieu. I picture her in that milieu, collecting threads, weaving a fabric and then shaking this fabric, provoking multiple chain reactions. Armelle Faure's presence in the valley has triggered many transformations, some of which I was able to observe during these four days of travel. Her years of research in this milieu culminated in the creation of her oral archives *The Dordogne River and Dams Project: 100 Witnesses Speak*. During the walking performance *From Nauzenac to Ubaye* that took place in the summer of 2015 and which will be presented as the artistic component of this thesis in Part 3, I had the opportunity to listen to 52 hours of the oral archives. As a scenographer, I propose to break down *The Dordogne River and Dams Project: 100 Witnesses Speak* into as many as a hundred performative processes that are actively, creatively and politically engaged in movements of deterritorialization and reterritorialization of the upper Dordogne valley. Each time a witness remembers, the performative process of wording and enunciating these recollections involves a transformation. As they remember, the witnesses also recreate and reinvent. These performative processes convoke the past into the present in a state of becoming. They avoid regressive nostalgia, and re-evaluate place as an ever-changing topographical,

social and cultural reality. As the creator of this oral archive, Armelle Faure performs 100 interviews in which she clearly triggers multiple deterritorializations and reterritorializations that activate the witnesses' memory, excite their creativity and set off a healing process. Faure's mnemonic tactics consist, for the most, in retracing, reimagining and recreating, bit by bit, the transformation of a territory with the help of photographs, old maps, official documents and other suggestive tools that gradually and actively enable the witnesses to recreate the Dordogne valley. Performance studies scholar Diana Taylor makes a distinction between the archive and the repertoire (Taylor 2003). The archive consists of documents such as maps, texts, letters, photographs, and all those items supposedly resistant to change. On the other hand, the repertoire:

> Enacts embodied memory: performances, gestures, orality, movement, dance, singing – in short, all those acts usually thought of as ephemeral, non reproducible knowledge. (…) The repertoire requires presence: people participate in the production and reproduction of knowledge by "being there," being a part of the transmission. (…) The repertoire both keeps and transforms choreographies of meaning.
>
> (Taylor 2003: 20)

With the oral archives, Faure provokes encounters and discussions that 'allow for alternative perspectives and invite re-mappings' (ibid.). Once they have been recorded, the interviews become in their turn an archive. The recording is an archive but what it represents is the repertoire.

In Faure's oral archives, we hear the repertoire. Therefore, the interviews are not equal: some are long, others are extremely short. Some are extremely informative with precise descriptions of places, persons and happenings. Some witnesses fail to remember; others don't want to tell. We sometimes sense delicate moments that provoke intense emotions. Recounting the expropriations is always painful. Sometimes, we can hear the witness sobbing. But there are also surprising moments when a witnesses suddenly recalls what he/she considered a lost memory. The visual evidence, the archives, brought by Faure or provided by the witnesses themselves

(photographs, maps, documents) often fixes their attention on small details such as a fruit on a tree or a doorknob. Sometimes these details are capable of trespassing the threshold of memory and we hear the witness suddenly retrieving other recollections. Commonly, the rhythm of speech increases. From the visualized detail in the image, the witness is virtually able to step through the door of a once destroyed family house, walk through all the rooms, and even open the chest drawers, retrieving lost recollections each time. Memory becomes sensorial territory that the witness is able to navigate and from which emotions that seemed forever lost can be retrieved. These episodes can be analysed in the light of other mnemonic performative processes, namely *ars memoriae* and Camilo's theatre of memory.

Ars memoriae, also known as the art of memory or the method of loci, is a mnemonic method that was used by Roman orators to organize their speech by images of strong impact distributed into a virtual architecture that was often referred to as the palace of memory. Once the orator was speaking, he simply had to imagine himself moving inside this virtual architecture in order to remember his speech. This organization of images through a virtual architecture enabled the orator to move from one idea to the other as from one point to another in a room and therefore to move back and forth in his speech without being disoriented. Just as in a palace of memory, walking through these destroyed places that the witness rebuilds as virtual architectures unlocks unexpected memories that seemed forever lost.

Prior to each interview, Faure researched and assembled official documents, old maps and other iconographic material. When we listen to the interviews, we sense that Armelle Faure is sitting before her witness in front of whom she has previously displayed these iconographic documents more or less randomly. As she talks and asks questions, she occasionally refers to such-and-such document. Sometimes, she even asks the witness to describe an image, to read a letter or sing a song. Also, the interview usually confronts a single witness with several interviewers. Faure conducts the interview but the members of the archives also participate in the conversation. The witness is presented with a combination of visual documents as he/she is being questioned. The interview protocol literally places the witness at the centre of the performance. As in Camillo's theatre of memory, the witness becomes the performer

of memory. And Armelle Faure, as the designer of the interview, is the scenographer of such performances.

Camilo's theatre of memory dates from the 16th century. Although it was never built, its plans reveal a wooden construction in the form of an amphitheatre for a unique spectator, in which images were presented in a specific order according to specific rules combining the classical ars memoriae and the hermetic occult cabala tradition, with the intent to excite the spectator's memory and imagination. In *The Art of Memory*, Frances A. Yates describes the edifice as follows:

> The theatre rises in seven grades or steps, which are divided by seven gangways representing the seven planets. (Seven measures of the world in spettacolo) On each of its seven gangways are seven gates or doors. These gates are decorated with many images that follow a precise order (…) There would be no room for an audience to sit between these enormous and lavishly decorated gangway gates. (…) The normal function of the theatre is here reversed. There is no audience sitting in the seats watching a play on the stage. The solitary spectator of the theatre stands where the stage would be and looks towards the auditorium, gazing at the images on the seven times seven gates on the seven rising grades.
>
> (Yates 1992: 141)

With the theatre of memory, Camillo brings forth the idea of stimulating the imagination in the mnemonic process. Instead of moving through a space where images have been artificially stored as in the classical *ars memoriae*, Camillo proposes that images stimulate human imagination and the ability to create associations. This interactive process between a mechanical artifact and the human mind opens up infinite associations of ideas that should, according to Camillo, represent and simulate the universe. Camillo's mnemonic technique appeals for the human intuition in organizing data. This organic and intuitive form appeals for both emotional and rational intelligence and excites the human cognitive system. Camillo's theatre of memory was not intended as a device to remember something or to recover

memory but to produce new knowledge by juxtaposing multiple universal memories in a combinatory system.

Faure's interviews gave a hundred witnesses the possibility to perform within a combinatory mnemonic system made of images, texts and various voices. These recorded interviews publicly revealed moments of awe, moments in which all elements seemed to participate in the production of a new knowledge. The 100 voices are a polyphonic landscape that she compares with Sonia Delaunay's painting *le Prisme Électrique* (Delaunay 1914). Each voice, with its own degree of knowledge and experience is a chromatic space opening up to another becoming of the valley (Faure 2014). *The Dordogne River and Dams Project: 100 Witnesses Speak* is today recognized as part of the national immaterial patrimony. The oral archives are registered in the departmental archives of Cantal and Corrèze as part of the national immaterial patrimony and were fully financed by EDF. This process of patrimonialization recognizes a polyphonic perspective as it relies on the witnesses' recollections, a lively material in perpetual flux that was here caught, recorded and fixed as a moment of a process. However scarcely, Faure's archives allow us to glance a fraction of the web of deterritorializations and reterritorializations at work in processes of DFDR. It also reminds us how space, place and territory are social and cultural processes in perpetual becoming. Faure is a scenographer of memory. By unveiling the fading memory of the damming of the Dordogne valley, Faure sparked off a new vital force in the Dordogne valley, she has weaved a new fabric of social relations and re-designed a cultural landscape always in becoming. Her oral archives are a matrix scenographic operation of deterritorialization and reterritorialization that have contributed to reveal and/or trigger other scenographic operations of deterritorialization and reterritorialization. The examples are numerous, but I have chosen to concentrate mainly on three: the pilgrimage of Saint Mary Magdalene in Nauzenac, Ginette Aubert's artistic processes from the water; and Michèle Gatiniol's creative tactics of consolation.

6.4 Selected scenographic operations of deterritorialization and reterritorialization

I identified the following performance processes as I first travelled to the Dordogne valley in the company of Armelle Faure. In 2013 and 2014, I returned in order to document these scenographic operations.

6.4.1. Saint Mary Magdalene in memoriam of Nauzenac

Village pilgrimages and patronal festivities are still common today in the rural French Christian tradition. These religious celebrations are, above all, occasions for social gatherings in which the clergy, the local authorities, the local associations, and the dwellers of the surrounding communities, represented by characteristic personalities, participate in a social performance. The participants tend to convene in a small chapel, commonly situated outside of the village, on a site with particular significance related either to the foundational myths of the village and/or to the patron saint. In his comparative study of village pilgrimages, anthropologist Cyril Isnart notes that village pilgrimages mobilize the geographical topography and the collective narratives into a performance of memory and identity (Isnart 2011).

The pilgrimage of Nauzenac is both a patronal festivity and a village pilgrimage. It celebrates the patron saint and the memory of the submerged village of Nauzenac. According to legend, Saint Mary Magdalene appeared before two young shepherds in 1611 on top of a gigantic rock in the steep gorges of the Dordogne valley. In 1878, the Abbot Patrice de La Roche described the features of the saint as a fantastic female figure, half fish and half bird (La Roche 1878). Her bear feet were covered with silver scales and she spread her wings to leave the gigantic rock in the direction of Lamirande Basse, where she stopped at the entrance of the village of Nauzenac. This is where a chapel was erected for the saint in the 17th century. Since then, Mary Magdalene has become a mythological figure of the Dordogne valley. She has been celebrated over the centuries along the Dordogne River as well as in Sainte Baume de Provence, where it is said that she lived in a cave. Over the 19th century and until the construction of the Aigle dam in 1945, a pilgrimage took place every 22nd of July in the village of Nauzenac, on occasion of Saint Mary Magdalene's day.

> We used to come riding our bicycle from La Mazière every year. We came to
> the pilgrimage (…) in Nauzenac for Saint Mary Magdalene every 22nd of July.
> We came from far away, about 30km. We arrived at Saint Projet, we passed the
> convent, then we arrived at Nauzenac. There were always a lot of people.
> Everybody was chatting. It was very nice. Then we made the procession (…)
> around the village.
>
> Monange and Turc in (Faure 2011-2015, my translation)

In 1945, the Aigle dam submerged the village of Nauzenac and with it the chapel
dedicated to its patroness saint. The dam caused immense emotional distress to the
people who were forcefully displaced from the land on which they grew up, from
which they earned their living and where their ancestors were buried. At that time, no
protests were heard from the displaced prior to the submersion of their village. Only
after the submersion, did the expropriated residents of Nauzenac fight to reestablish a
chapel in honor of their patroness saint. As a result of their protest, four years after the
submersion, a small modern chapel was built on a peneplain above the reservoir in
Lamirande Haute, on a spot close to the submerged chapel of Nauzenac. As is
customary in DFDR processes, symbolic elements of the village were taken and re-
installed elsewhere. The church bell and the stone cross from the original chapel in
Nauzenac were incorporated into the new chapel. The new chapel was inaugurated on
July 22nd 1949. On that day, the displaced community of Nauzenac and other dwellers
of the valley, who also used to participate in the religious festivities, gathered for a
pilgrimage dedicated to the patroness saint. Since then, the tradition of the pilgrimage
persists every 22nd of July in the small chapel. The religious celebration brings
together people across the valley and the 'elders' from Nauzenac in a participatory
performance that honors the faith in the appearance of Saint Mary Magdalene on the
Dordogne riverbank and perpetrates the memory of Nauzenac. Their descendants
today represent most of the former inhabitants of Nauzenac.

In July 2013, I travelled to the Dordogne valley in order to participate in the
pilgrimage of Saint Mary Magdalene. My aim in participating in the pilgrimage was
not to identify the multiple social performances at stake during the celebration but to
analyse the topographic characteristics of the celebration's performance in relation to

the submerged village of Nauzenac in terms of my conceptual framework of scenographic operations of deterritorialization and reterritorialization. I arrived at Lamirande Haute early in the morning. As directed by signage, I parked the car away from the celebration site in order to walk the last 500 metres as a pilgrim. The chapel is a small semi-circular edifice with only an altar at its center for the religious office. It is raised on a green meadow at the end of a tree aisle. A few hundred metres behind the chapel, a steep escarpment falls into the dam reservoir. As I walked into the festive perimeter decorated with colourful plastic flowers and paper figurines, I noticed that the chapel was already adorned for the religious office. On the left of the altar, the priest's pulpit had an opened missal, and a portable microphone was sitting on a high stool, ready to be passed. On the right of the altar, a wooden statue of saint Mary Magdalene stood on a table with candles and a small basket filled with pieces of ribbon. Inside the chapel, the priest's alba was hanging hidden behind the front façade. All props and costumes were in place for the religious performance. A few people were there. They were busy, hanging garlands, and arranging everything before the entrance of the public. These women were all part of the *Harmonie* choir. The members of the choir organize the festivity and also sing during the ceremony. Among them, I recognized the choir manager Françoise Monange, because she talked louder than the others and gave precise instructions. I introduced myself to her.

At 9:30 am, everyone was ready and waiting for the delivery of the tables and chairs granted every year by the town hall. A few other people had arrived. We had time to chitchat. We spoke about Nauzenac and the technical draining operations that attract so many tourists. Florence – also a member of the choir – told me the program of the day.

> We leave the chapel at around 10 am. People who want to participate in the procession stand behind the statue of the Saint that we carry at the front, followed by the priest. We sing of course. We walk down to the site of Nauzenac. We stop there for a few prayers, we also say a few words about the pilgrimage and Nauzenac. Then, we walk back up singing, we meet the rest of the people who didn't join the procession, this is when the Mass begins. Usually, the people who come are from the region and there are also a few

tourists, but very few. Generally, it is always the locals who come. This is also a problem because the population is aging. The elders are disappearing and the new generation doesn't seem to want to perpetrate because there is no memory anymore, there is nothing. Nauzenac doesn't really concern them. For the people who lived there, Mary Magdalene evokes something.

<div align="right">Recorded conversation (Florence Vergé 2013, my translation)</div>

The town hall pickup truck drove in with the tables and chairs. Everyone present helped installing the chairs and tables. As every year, the mayor provided wine for the picnic after the celebration. Families and other people arrived by foot. The priests also arrived. Abbot Jarek Kucharski, priest of Egletons, was appointed to conduct the ceremony with the assistance of Monseigneur Elie Soularue. At 10:30 am, the chairs and tables were installed. Approximately 60 persons were gathered in front of the chapel. The priest announced the beginning of the procession. Four women took the statue of the saint from the table and started walking towards the other end of the meadow carrying the wooden saint. They opened the procession, followed by the priests and the rest of the crowd. Monseigneur Elie Soularue held the portable microphone.

> Every pilgrim such as us today wants to reflect, to meditate and to pray in silence. (…) May Mary Magdalene help us spend a good day here together.

<div align="right">Recorded ceremony (Elie Soularue 2013)</div>

Françoise Monange and the *Harmonie* choir sang the canticle dedicated to Saint Mary Magdalene. The procession left the chapel. It went left and and the chapel onto a small road that went down a wooded hill (fig. 42). We walked for about ten minutes until we clearly saw a panoramic view of the dam reservoir. Further down, a sign indicated the site of Nauzenac (fig. 43). We were standing high above the waters, on the closest spot to the submerged village. At that point, the four women carrying the statue stopped walking. They posed the statue of the saint on the ground facing the water and the submerged village of Nauzenac. The procession stopped and the pilgrims gathered in a semicircle behind the statue. The priest: 'Let us enjoy this place on the shade to remember. So let us remember.' He then passed the microphone to

Françoise Monange who recounted the appearance of the saint to the shepherds, the construction of the chapel in the village of Nauzenac, the submersion of the village of Nauzenac and the reconstruction of the chapel in 1949 in Lamirande Haute.

I stepped away from the crowd to have a perspective on that gathering and to take a few photographs. The presentation of the wooden figure on a high cliff overlooking the reservoir seemed to re-enact the mystical appearance of the saint who stood before the shepherds on a gigantic rock above the Dordogne River. Gathered in silence behind the statue above the water, the pilgrims seemed to be performing a similarly mystical apparition, that of the submerged village of Nauzenac (fig. 44). Although I do not consider myself religious, being there at that moment, on that special occasion, as a pilgrim among other pilgrims standing above the water of the reservoir on the closest spot to the submerged village of Nauzenac, I felt as an active member of a collective performance of memory. At that moment, in that particular setting, the village of Nauzenac seemed to re-emerge from the waters of the reservoir.

After a moment of silence, the priest suggests that we proceed back to the chapel for the mass. The statue of the saint was carried in front of the procession. Once we arrived at the chapel, it was put back on the table where it was before the procession and the mass began (fig. 45).

At the end of mass, the pilgrims gathered around the saint. They each took a piece of ribbon from the small basket placed near the statue. Traditionally, the statue was dressed and her hair covered in ribbons. At the end of the procession, the pilgrims were allowed to cut a piece of ribbon as a relic of the pilgrimage. Because the scissor cuts have damaged the statue over the years, the saint is not dressed anymore. Instead, small pieces of ribbons are placed at the disposal of the pilgrims.

The wine provided by the mayor was served. The pilgrims sat around the tables for the picnic (fig. 46). As I started talking with people around me, I realized that only one 'elder' from Nauzenac was present. She was sitting by my side. I tried to engage her in conversation about the submerged village but I soon realized that, rather than talking about the past, the old woman wanted to enjoy that moment, as she enjoyed

every 22nd of July in Nauzenac. As we ate, drank, chatted and sang traditional popular songs together, we produced a liminal state of 'communitas,' that better resolved her 'spatial drama'. Instead of reenacting Nauzenac by convoking its past, we all participated in a collective performance of memory where repetition and difference produced an infinite now. Every year, this celebration repeats acts and gestures, in different weather conditions, with different people, songs, foods and drinks. Every year, this scenographic operation deterritorializes this small piece of land- above the reservoir on the closest spot to the submerged village – and reterritorializes Lamirande Haute as the infinite now of Nauzenac. Let us conclude with the thought that this chapel and this annual gathering would not exist if the displaced people from Nauzenac had not fought for it. This pilgrimage does not reflect a community's regressive nostalgia. Every time it is repeated, it should be seen as an act of resistance and reconciliation.

6.4.2 Ginette Aubert's artistic processes from the water

This section will briefly recount the story of Ginette Aubert: how she lived with her family in a house on the banks of the Dordogne River, how they were expropriated as a consequence of the Chastang dam and how she finally became a painter. After going through some of her most iconic art pieces, we will analyse Aubert's artistic processes from the perspective of scenographic operations of deterritorialization and reterritorialization.

Aubert was born on September 18th, 1934 in Spontour. One month after her birth, Ginette and her parents moved to a small house on the banks of the Dordogne River in La Ferrière. Her grandparents had opened a hotel-restaurant, *"Restaurant Rivière Bayle"*, where her mother Yvone, also worked. Ginette grew up between the small house and the hotel-restaurant that was famous for its fried specialties. At that time, the damming of the valley brought thousands of workers and families to this remote area. The hotel-restaurant was extremely busy and the atmosphere joyful. On Sundays, there were tourists. On weekdays, there were workers as well as engineers, dam experts and sometimes even politicians. Ginette remembers hearing many different languages and seeing very different kinds of people. In the summer of 1942, the hotel-restaurant welcomed the film crew of *Lumière D'été* (Grémillon 1943). The

film recounts the story of a woman who falls in love with a dam engineer. The exterior scenes were filmed on the construction site of the Aigle dam during the summer of 1942 and many workers on the dam participated as extras. Ginette was eight years old. She was very impressed with the costume designer who later sent her a present box from Paris. The box, filled with colourful fabric samples, made the little girl dream for years. This encounter inspired *La Costumière Et La Petite Fille* (Aubert 2008d). It has also probably contributed to Aubert's appetence for small decorative fragments and debris. Soon after the film crew has left, her family welcomed the Jewish couple Kurt and Barbara, and the Spanish anarchist Manolo into their home as long-term guests.

The girl's memory of La Ferrière is that of a house open to all differences. In 1944, the tension due to the German occupation intensified. German soldiers took Kurt and Barbara away. In order to block the Germans, the French Resistance Front dynamited the bridge that Ginette crossed everyday to reach her school. The young girl's universe starts collapsing. By that time, she travels half an hour everyday by the riverbank on her bicycle to reach her new school. The river pulses in every moment of the young girl's life. She lives with the river's music, its smells and its colors. The sound of the running waters is what makes her feel safe. Rivière (French for 'river') is the maiden name of her mother, and the river is her home.

Once the Aigle dam is finished in 1945, the Chastang site is already being tested for the construction of a new dam. In 1948 the Rivière family is notified with the first expropriation decree, and in 1951 the family leaves the house. The grandparents are relocated on the higher lands of la Bruyères, where they live for another 50 years. Ginette and her parents move to Aynes. Between the relocation and the flooding, one year passes, during which the Rivière house was undestroyed and left unoccupied. During that year, Ginette, aged 16, remembers that she usually took rides on her bike up to La Ferrière to explore the unoccupied territory.

> I had my bicycle. Between Aynes and Ferrière, the new road was already built but I took the old road, since the flooding had not yet started, and I went through all these places, there was the English Bridge and then I arrived to the

villages of La Ferrière. And what's incredible is that even now, at my age, these explorations I did are still here with me at all times, at all times. And so, I visited all the places, I entered all the abandoned houses because everyone had left. The houses were there, they were all empty, and I went to all the houses that were open. (…) And as soon as I arrived to our house it was a real treat. I thought I could live there again. I could settle there again. And that was it. (…) Sometimes I wonder if this is all a dream or if it its true. But the last time I saw Daniel who was my neighbor in Aynes, I asked him: Do you remember seeing me on my bike at that time. (…) And Daniel confirmed that every time I was in Aynes, I used to take my bike and leave.

Recorded Conversation (Aubert 2014, my translation)

As she says herself, this episode was determinant in her life. Gaston Bachelard writes that

Through dreams, the various dwelling-places in our lives co-penetrate and retain the treasures of former days. And after we are in a new house, when memories of other places we have lived in come back to us, we travel to the land of motionless childhood, motionless the way all Immemorial things are. We live fixations, fixations of happiness. We comfort ourselves by reliving memories of protection. Something closed must retain our memories, while leaving them their original value as images. Memories of the outside world will never have the same tonality as those of home and, by recalling these memories, we add to our store of dreams; we are never real historians, but always near poets, and our emotion is perhaps nothing but an expression of a poetry that was lost.

(Bachelard and Jolas 1994: 5,6)

Aubert nourishes herself from these childhood memories of happiness and protection. She has built up her store of dreams to become a poet and a painter. When Aubert got married, she left the Dordogne valley to live in the Champagne region, where she worked as a schoolteacher. In 1964 she started painting as an autodidact because she felt the need to express her memories. She started painting with oil-based paint and learned the Flemish primitive method via a book by Xavier de Langlais. 'You have to make layers and the drying times are long. The technique is demanding.' In 1974, she

returned to the Cantal region to settle in Mauriac near the Dordogne valley and started painting on a daily basis. As if painting every day was a way to strengthen her broken parts. In her own words, she says:

> A happy childhood with this tragedy. Because it is violent what happened to us. It is violent. I need to say it, to express my feelings. This is something that I have not assimilated. This childhood was drowned and I have found a shelter in the arts ... I have done something out of that. I am a painter.
>
> Ginette Aubert in (Andrieu 2013)

Aubert recognizes that since she moved closer to her lost valley, her work became freer. She started experimenting and inventing methods mixing painting, collage and sculpture. She started using 3D objects such as figures she made herself out of plasticine or small debris that she collected during her walks by the river. Aubert has a large body of influences. Over the years she has developed several techniques and has also gained recognition in France where her work has been predominantly exhibited. In 2008, she published a book with texts by journalist Vincent Rémy and ethnologist Marie-France Houdart. In 2013, *France Culture* radio aired a program dedicated to her, *L´Auvergne De L´Eau: La Petite Fille Et La Rivière* (Andrieu 2013). In recent years her body of work has been commented upon and compared to references as diverse as medieval religious illuminations, naïve art, Chagall, and symbolism. Going through the rooms of her house, we see objects, materials, paintings and small sculptures everywhere. It is an ordered confusion with no chronology. Aubert's art is dictated by her desire to experiment, inspired by her memory and nourished by her dreams. Her work alternates between colorful polyptychs with sharp images of what appears to be an idealized past; larger canvases with blurred or fragmented landscapes referring to symbolist painting; and small installations made with statuettes. For Marie-France Houdart, Aubert had to reinvent her past in order to continue living. She believes that because Aubert's past was suddenly interrupted as she was still a child, she recreates the past as a painter as she saw it back then: gay, tender, light and colorful, full of signs, sounds and colors. She suggests that Aubert's paintings depict a world where everything is simple and tidy (Houdart 2008). But the two times I met with Aubert, I discovered her larger canvases of blurry landscapes with ghostly

figures and her small installations of asphyxiating statuettes, which both revealed a darker disposition. Aubert's world is not only made of fancy regional costumes, fantasy legends and myths.

In the following section I will comment on selected art works and objects that caught my attention in the artist's house. They reveal an artistic process that interrelate past, present, dream and reality through embodied practices.

Le village émeraude (Aubert 2005a) is a polyptych mixing paint, handwriting and collage, about the history of Aubert's family in La Ferrière (fig. 47). It is made of 31 rectangular cardboards placed symmetrically. There are 20 cardboards representing scenes of the everyday with painted landscapes and human figures and 11 handwritten cardboards recounting the painted scenes. At the top centre of the painting, an old map that has been colored situates the village of la Ferrière on the banks of the Dordogne River. Aubert's technique of juxtaposing painted and handwritten cardboards invites the eye of the spectator to navigate through the story of her family in a non-linear way. As such, it reproduces how memory works in snapshot mode. The symmetry of the collage invites the viewer to appreciate the object as a whole. But the attention is inevitably caught by the details of each small cardboard. The viewer's body must lean. As the eyes come closer to appreciate the small details of each cardboard, and once the field of view is entirely covered by the painting, another world seems to open up. Because there is no determined order in the chronology of events, the viewer is free to wander around and recreate a world of its own. The painter reproduces snapshots that she arranges symmetrically as a staged promenade of memories, beliefs or imagined fantasies. Looking at Aubert's polyptychs, the viewer becomes an active spectator connecting dots between the painted scenes, detecting the kinaesthetic and the proxemics signs painted on canvas to form narratives. These painted scenes are performative and their symmetrical arrangements are scenographic, they incite the viewer to observe 'doings' in a certain disposition and in a certain chronology of events. Aubert stages her memory in her paintings. She paints as a scenographer.

The polyptych with mixed technique of paint, handwriting and collage is recurrent in Aubert's work. Similar polyptychs such as *Souvenirs* (Aubert 2008h), *L'âme du foyer* (Aubert 2006), *Jour de Noces* (Aubert 2007a), *L'École Buissonière* (Aubert 2008i), *Marie Madeleine* ou *La Sainte aux Rubans* (Aubert 2008c), *Sur les Chemins Ferrés* (Aubert 2005b), *Épaves* (Aubert 2008b), *La Costumière et la Petite Fille* (Aubert 2008d), *Jeux d'Enfants* (Aubert N.D.-b), *Tendres Rencontres*, *Traditions, Mythes et Légendes* (no date), *Bords de la Dordogne* (Aubert 2009), and *Ma Vallée: La Ferrière, Spontour* (Aubert 2008e) can be seen on the website of the departmental archives of Cantal http://archives.cantal.fr/?id=96 where Aubert had a solo exhibition in 2010.

La mémoire effilochée, also known as *La Marche Silencieuse* (Aubert 2007b), is made of acrylics on canvas (fig. 48). Here Aubert recreated the Dordogne valley from memory. We can see iconic buildings of the valley, from which ghostly figures evaporate into the sky. We see couples embracing, and other silhouettes of men, women and children. All these figures are blurred. They seem out-of-focus and out-of-proportion compared to the environing landscape. At the centre of the canvas we see the black virgin with the child, a mythological figure of the valley that obsesses Aubert. This is the only figure that is painted sharp. Looking at the painting for the first time, the viewer might wonder if the blurredness of the landscape and figures painted around the sharp mythological figure are the effect of his/her peripheral vision. In fact, the two modes of vision makes us oscillate between two worlds, a supposed present and an imagined past. We enter the artist's fading imagination. In her symbolist paintings, Aubert does not try to represent the past in detail, she expresses the desolation of her memory.

Other symbolist paintings such as *Après la Pluie* (Aubert 1992b), *La Dordogne à Spontour* (Aubert N.D.-a), *Nils* (Aubert 1992a), *Ma vue sur la vallée* (Aubert 2008g), and *Matrice* (Aubert 2008f), evoking the artist's fading memory landscapes, can also be seen on the website of the departmental archives of Cantal http://archives.cantal.fr/?id=96.

Upstairs, Ginette shows me her working desk. Amongst the painted boxes, canvases, and wooden boards, I see a beautiful collection of small female statuettes inside glass jars. 'This is my collection of Venuses', says Ginette. The statuettes are made of clay. Some of them reveal a harmonious feminine body with long hair and others reveal a deformed figure. These are a tribute to the Lespugue Venus, known as the first representation of the feminine body dating from prehistoric times. Each statuette is placed inside a glass jar with ornaments referring to the River: sand, shells, pebbles, and reeds (fig. 49). Each jar resembles a small installation in which the transparent glass is meant to materialize the water element. But the dryness of the elements, and the stillness of that glass material, create an asphyxiating atmosphere. The glass encloses and suffocates the feminine figures. Ginette collected the River elements during her walks. Ever since she returned to the Cantal in 1974, she has been walking along the river and collecting whatever she can find. Walking and collecting have obsessively become part of her artistic process. She shows me a basket filled with her treasures: brass rings, pieces of driftwood, stones, bits of glass, string and debris of porcelain (fig. 50).

> As soon as there is a draining operation of the dam, she wanders along the riverbanks, she picks up whatever she can find that can be a vestige of the past, small pieces of china, nets, driftwoods and she makes relics out of these. These are her relics. She says: "I dream of returning to the attic of my childhood", this attic no longer exists, but when she picks up all these little pieces of debris and incorporates them in her painting, she recreates the attic of her childhood. She is anchored in a territory - she often says that she wouldn't be able to leave - and at the same time, she is a nomadic soul. (...) Ginette bewitches (...) she carries in herself what she is attached to, ie, the depth of the great myths: the water, land, women, the old deities, etc ...
>
> Marie France Houdart in (Andrieu 2013, my translation)

Armelle Faure says that Ginette Aubert is an inconsolable soul of the valley. But the energy she puts in her art also demonstrates her strength and her resistance. When she walks down the river, Ginette Aubert does not sit on a rock and cry incosolably. She walks with her cane, she observes the effects of the water on the land, and she collects

debris for her artworks. And as she walks, she is constantly looking for traces of the past in order to rebuild the house and re-enter the attic of her dreams. She says

> I have never and I will never mourn this house, this valley. I dream - I constantly dream - that the dam has failed, that I go back to my valley. My house is not flooded, I can reach the attic and I go up to the attic, and I search the attic!
>
> (Aubert 2008a, my translation)

GinetteAubert's becoming artist is made of these wanderings that have transformed sadness and nostalgia into potentia and creativity. I also believe that Ginette Aubert's artistic process, and her capacity of turning the tide of negativity into something positive, has emerged from these walks. Let us picture her for a moment. Ginette Aubert walks, she sits by the river, she contemplates the landscape, she collects stones, pebbles, pieces of wood, small pieces of waste and debris. She goes back home, and she creates something out of her treasures. Either they become a painting, a collage or a sculpture; whatever she creates comes out of the relationship she establishes between her – body, mind and memory – and the territory, as she walks.

On top of that, we must consider the Dordogne valley as a territory always in transformation. There are the transformations of the past due to the damming of the valley and the flooding of the land. And there are the transformations of the present due to the technical emptying operations. Aubert's memory is constantly being challenged by these multiple transformations. The last technical emptying of the Chastang dam took place in 2008. Ginette Aubert, aged 76, went back to la Ferrière with a pickup clamp to collect whatever she could find. The necessity of walking by the river to collect objects again and again is like a necessity to check, and to bring proof that life has happened under that water. This was not just an illusion or a dream. It was true. She was there. Aubert is not just an artist who works from memory, she turns the negative tide of nostalgia into creativity. In that sense, she resists against morbidity. Her artistic process transforms recollections into other potential becomings. Her engagement to her art is also related to the violence she felt when her territory was taken away from her. Since that day, she has been finding ways and

creating tactics to deterritorialize and reterritorialize the terrain of her childhood over and over again. Ginette Aubert's art is performative. It puts territory and memory in motion through the embodied act of walking. Because they emerge from this complex combination of territory, embodiment and performance, every one of her art pieces is a scenographic operation of deterritorialization and reterritorialization.

In *L´Auvergne De L´Eau: La Petite Fille Et La Rivière* Aubert says that 'Water is life. (...) I was born from the water and I shall return to the water' – Ginette Aubert in (Andrieu 2013, my translation).

6.4.3 Michèle Gatiniol's creative tactics of consolation

This section will briefly recount the story of Michèle Gatiniol, who was 12 years old when the family house was expropriated due to the construction of the Bort-les-Orgues dam. Gatiniol contributed to *The Dordogne River and Dams Project: 100 Witnesses Speak.'* Faure says that she belongs to the inconsolable souls of the valley, but her interview reveals a capacity to generate consolation processes with a transformative power that I would like to analyse from the perspective of scenography as scenographic operations of deterritorialization and reterritorialization.

Michèle Gatiniol was born in 1939. She grew up between Port-Dieu, where she lived and the village of Mialet down in the valley, where her mother's family – named Pommier – had established itself for generations and where her father owned a sawmill. The Pommier family owned land and also a café-hotel-restaurant in the valley. When she was not in school, Michèle spent her days here. At that time, Mialet was a small village that had developed around the train station situated along the famous railway line connecting Bort-les-Orgues with Paris, and the Pommier family café-hotel-restaurant was the center of many social and festive gatherings. For Michèle, it was the center of the world. For Gaston Bachelard, a house grows out of a temporalized attachment with a vital space ' in accord with all the dialectics of life' (Bachelard and Jolas 1994: 4). Taking root day after day in that corner of the world is what made this house Michèle Gatiniol's corner of the world. In 1951, some members of the Pommier family were the last to leave their house in the valley. They were

literally washed out by the rising waters of the Bort-les-Orgues dam reservoir. Gatiniol was 12 years old at that time, but she remembers everything.

When Faure interviewed Gatiniol in 2012, it was the first time that she spoke publicly about the expropriation of her family house. Gatiniol had brought six photographic albums that she commented on throughout the recording (fig. 51). The interview starts with the formal introduction of the witness. Michèle introduces herself as the daughter of Grégoire Marguerite, the soul of the valley, 'who has transmitted me her grief' Michèle Gatiniol in (Faure 2011-2015). She then refers to the family house, which is now 70 metres under the water of the reservoir of the Bort-les-Orgues dam. She also evokes the memory of her uncle Marcel Ernest Pommier, who was the vice-president of the association of the expropriated and who was immensely respected for his fight to defend the rights of the expropriated villagers of Single, Port-Dieu and Mialet. The trembling voice of Michèle Gatiniol is undoubtedly connected to her mother's grief, but the photographic work she has assembled over the years proves that she has also inherited her uncle's tenacity. She shows a picture where we see the silhouette of a woman standing still as a bulldozer destroys a building. 'This is my mother watching the barn being demolished' Michèle Gatiniol in (ibid.).

In 1950, when EDF had already expropriated most of the villagers and was destroying the houses before closing the floodgates of the Bort-les-Orgues dam, Gatiniol's uncle, Marcel Ernest Pommier, convinced the electric company to grant him a special license to keep part of his house intact until the submersion of the valley. She recalls proudly:

> When the waters were rising, until the very last day, my uncle Ernest stayed lying in the kitchen with his friend Felix Guittard. The waters of the dam made them leave. They climbed the stairs to go into the room on the first floor. The waters of the dam made them leave again. Finally, they left the house through the bedroom window (…) The waters of the dam made them leave. This is what my mother told me.
>
> <div align="right">Michèle Gatiniol in (ibid.)</div>

Until the very last moment, Marcel Ernest Pommier resisted the eviction from his family house. The episode that Gatiniol recounts in her testimony has probably been told over a hundred times in the Pommier family. This is a story that her mother has told her, that she has told her children, who have also told their children and so on. Ernest Marcel Pommier already belonged to the family's pantheon, but with the public testimony, he became a mythological figure of the valley. As we imagine him roaming from the bottom floor to the ceiling of his house at the pace of the rising waters, we picture the grand finale of a heroic performance. This man who fought for decent expropriation rights, who also resisted the destruction of his house, still challenged his body against the rising waters after EDF had closed the floodgates of the dam.

Let us remind here that Deleuze and Guattari consider a territory as a potentially expressive performative process. Territory is not just a delimited piece of land but a set of acts, gestures and performances that produce meaning – however evanescent - in the environing chaos. I suggest that Marcel Ernest Pommier's gestures of remaining in the house until the waters raised and swimming up the flooded land, are in fact an expressive embodied performance with a transformative potentia able to deterritorialize and reterritorialize the imposed socio-political development narrative that programed the submersion of his house, and the displacement and relocation of his family. Until today, Marcel Ernest Pommier's performance is recounted by many witnesses interviewed by Armelle Faure (Gatiniol, Bourdoux, Charrière). This minor gesture continues to be told as an act of resistance against the major dominant political narrative. The memory of Marcel Ernest Pommier perpetrated by the witnesses is now part of the French national immaterial patrimony and deposited at the Departmental archives of Corrèze. The pride in her uncle's creative outgrowth has encouraged Michèle Gatiniol to overcome her grief. We shall now reveal her capacity to generate creative tactics of consolation through the prism of scenographic operations of deterritorialization and reterritorialization.

Throughout the interview, Gatiniol comments on images from the six photographic albums she has brought with her. She speaks uninterruptedly and jumps from one

image to another, from one recollection to another. As she tries to unthread her memories one by one, they all seem to burst out at once.

> There is the swimming area I used to go with my cousins. This is where my uncle tried to teach me to swim. (…) My cousins lived in Paris. At that time, they traveled directly from Paris to Mialet with the train. (…) My dad had a sawmill in Mialet. I have a picture of my dad's sawmill. Here we see a pile of sawdust in which I used to play with my cousins. (…) And in this café, there, in the corner of the kitchen is where they were all born.
>
> Michèle Gatiniol in (ibid.)

Gatiniol's memory is supported with this visual material. Her house – I first visited in 2013 with Armelle Faure and I returned in 2014 – is covered with images and reproductions of the valley. These are as diverse as old photographs, paintings, embroideries, postcards and so forth. Every object is related to the submersion of the valley. Images of the past are like an obsession for Michèle. Before the construction of the dam, there weren't many photo cameras, but one of her uncles – also named Pommier – a schoolteacher who owned a camera, had taken wonderful photographs of the valley. When this uncle moved to Malemort after 1951, he kept his photographic collection in the cellar of his new house. One day, the Corrèze River overflowed and took away the entire collection of photographs. This unfortunate incident, which seemed to perpetuate the flooding destiny of the Pommier family, probably set off Michèle's determination to fight against oblivion and start collecting images of the past. This determination was also strengthened by the 1995 technical emptying operation of the dam that revealed an increasingly fading landscape. That year, Gatiniol contacted other members of her family, and the professional photographer Sully from Bort-les-Orgues in order to collect and buy images of the valley before and during the construction of the valley. Since then, Gatiniol has been gathering all her photographic material into photo albums. 'Because I needed to drown my sorrow, I made these photo albums on which I have retraced the entire valley' Michèle Gatiniol in (ibid.).

We see Michèle as a child with her family standing in front of the Pommier house; children bathing in the river; the mount of sawdust in the father's sawmill; the cousins at the train station; images of the construction site of the dam; the last train traveling in the valley; Michèle aged 12 standing on a cliff above the valley as the waters are rising and flooding the landscape with a handwritten note 'Flooding March 1951. The water submerges it's terrible.' We see bridges and roads that no longer exist. Michèle opens a new album in which she has displayed images from the past and images taken during the draining operations. After the 1951 flooding, the technical draining operations of the dam took place in 1952, 1963, 1973, 1986 and 1995. At each draining operation of the dam, Michèle has walked down to the valley to explore the residues of the past and at each draining operation, the traces of the past were progressively ceasing to be visible. In 1995, she said to herself that she must act and do something before the silt definitely erased all traces. After studying the old pictures she had collected, Michèle went to the valley - "*I went every day, every day, every day*"- in order to photograph the actual landscape from the exact same angles as her collected photographs and establish a before-and-after comparison (fig. 52, 53). She comments on a photograph of Mialet for which she had to travel 22 kilometres (fig.54).

> For example, in order to take that photo of Mialet, that was originally taken from the Cantal side; I had to travel to the same place in Cantal in order to take the same photo from the same angle. If I wanted it to be moving, I had to move myself.
>
> Recorded conversation (Michèle Gatiniol 2014, my translation)

Without defining wich comes first, Deleuze and Guattari suggest that territory and earth are two zones of indiscernibility in continuous motion. The movement of deterritorialization goes from territory to the earth and the movement of reterritorialization goes from earth to the territory. (Deleuze and Guattari 1994: 85,86) When I picture Michèle on the dry cracked land of the valley, looking for the clues of her past, retracing paths and walking between the Mialet train station, her father's sawmill and her family house; I see her operating deterritorializations and reterritorializations. She is walking on the earth that was deterritorialized by DFDR,

in search of clues that will give her the possibility to reterritorialize it as her territory. But also, each time she steps foot on that land, the actual state of elements deterritorialize her memory of the valley that she immediately reterritorializes with vivid images from the past that the features of the landscape bring out. When I picture her, camera in hand, searching for the right angle, for the good light, comparing the printed image on paper with her camera objective… little more to the left, a little more to the right, the field should be more open… I see her as a scenographic operator of deterritorialization and reterritorialization.

As she tries to reproduce identical shootings, Michèle also reproduces the same gestures over and over at each emptying of the reservoir. She waits for the water to drain, she observes, she walks down to the valley, she studies old photographs, she prints her own photos and she assembles her photo albums. By so doing, she perpetuates a performance of memory that is also an act of resistance against the inevitable erasure of her past landscape. When she engages in the erased landscape of her childhood, Michèle sees the walls of the Pommier house. She enters the house and walks through it. Time stops and memory flows in. As in a palace of memory, Michèle revives the architecture of the house and retrieves strong images from the past.

> What I do not understand is that when I'm on the ruins, for example, of the family house, I might think of myself as an idiot, but I do not see the ruins, I see the house, I see my cousins. My father had a large pile of sawdust (…) in which we made huts and all ... All this comes back to life. And yet, it is sad and gloomy. There are only stones and mud. But me, no, no, no, I am there, ... this is something I cannot explain to myself.
> Recorded conversation (Michèle Gatiniol 2014, my translation)

The same happens when she looks at a photograph she has taken during the draining operation. She point at piles of stones, rotting vegetation or silted land and confidently designates the school, the train station, the house, the garden or the bridge.

The witnesses who recount their walks in the valley during the technical draining procedures have all been struck by the elements of nature. In 2008, Ginette Aubert saw tomatoes growing in her grandparents' garden from the original tomato plant. Michèle Gatiniol saw the hedges delimiting the plots of land of the Pommier family. But most impressively, the river and the small water streams always find their original bed. Gatiniol says that the liveliest corners are the ones where she can re-hear the running waters of all the small streams. Walking in the drained valley is an embodied performance of memory supported by multisensory factors. In that place at that moment, in those circumstances, the features of the environing landscape are deeply interrelated with the embodied performance of memory. In fact all elements – human and otherwise – are co-constituent of this geoperformance (David Fancy) that also deals with memory. And which, in its turn, might generate scenographic operations of deterritorialization and reterritorializations,

Assembling photographic material has enabled Gatiniol to reconstitute her family history; to pay a tribute to the family heroes - the uncle who resisted, the aunt who lived in the family house without electricity until before the submersion; to mourn her parent's grief - the silence of her mother, the death of her father in 1954; and finally to console herself. The six photographic albums are Michèle Gatiniol's designed becoming. This is her lifetime masterpiece that she will pass on to her descendants. Michèle never accepted that her territory was taken away from her. Throughout the years she has used photography as a tactic to deterritorialize and reterritorialize the valley and the history of her family. She has also found her own processes of expression.

In 1995, after her last walk in the drained valley, Gatiniol also composed a popular waltz that she agreed to sing at the end of her testimony. As we hear her trembling voice singing and the lyrics she wrote describing her lost valley (fig. 55), we feel like dancing on her parquet of memories. Michèle Gatiniol is a surprising human being who energetically takes us from sorrow to joy. Ever since the flooding of the valley, she has been inventing ways to heal her sorrow and to resist against oblivion. By so doing, she has generated creative performance processes of memory. Now that Armelle Faure has made public Gatiniol's secretive tactics, I suggest that by revealing

to the world the photographic album, the walks in the valley and the popular waltz, Michèle Gatiniol revealed herself as a scenographic operator of deterritorialization and reterritorilization with an extremely original body of work.

40. Armelle Faure and Michèle Gatiniol at the site of Vie, 2013.
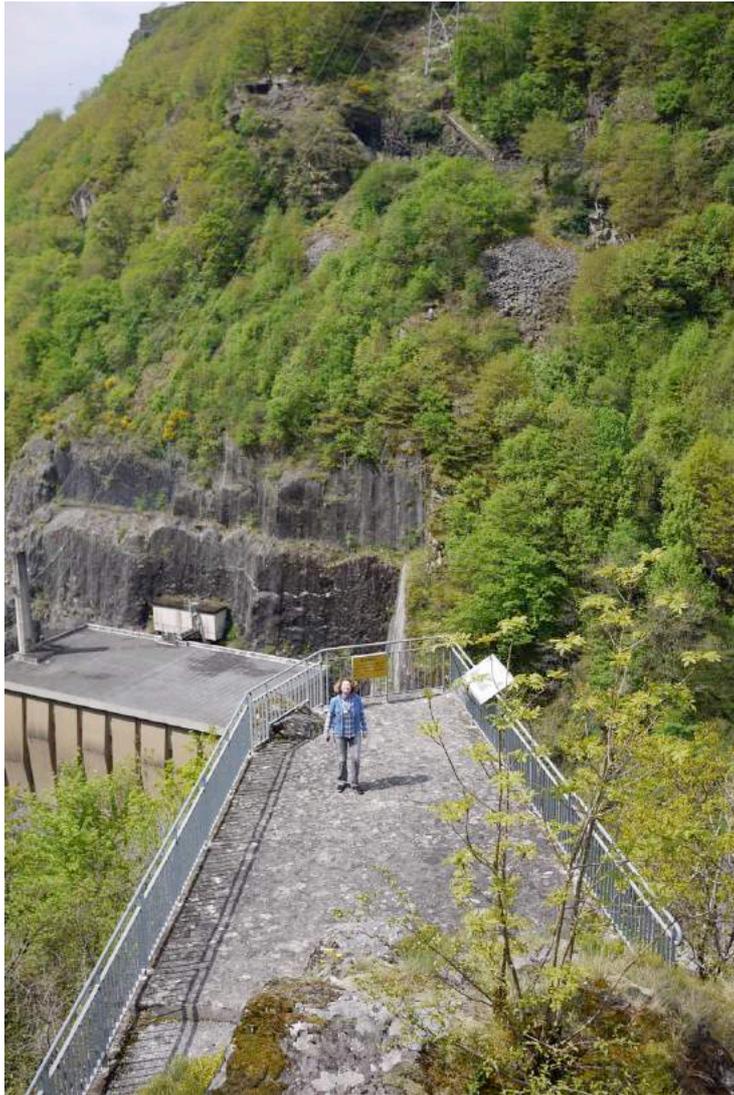
41. Armelle Faure on the belvedere of the Aigle dam 2013.

42. Celebrating Saint Mary Magdalene in memoriam of Nauzenac. The procession towards the reservoir, 2013.

43. The site of Nauzenac in the Dordogne Valley, 2013.

44. Celebrating Saint Mary Magdalene in memoriam of Nauzenac. Crowd presenting the statue to the reservoir, 2013.

45. Celebrating Saint Mary Magdalene in memoriam of Nauzenac. The mass in the chapel overlooking the reservoir, 2013.

46. Celebrating Saint Mary Magdalene in memoriam of Nauzenac. The picnic, 2013.
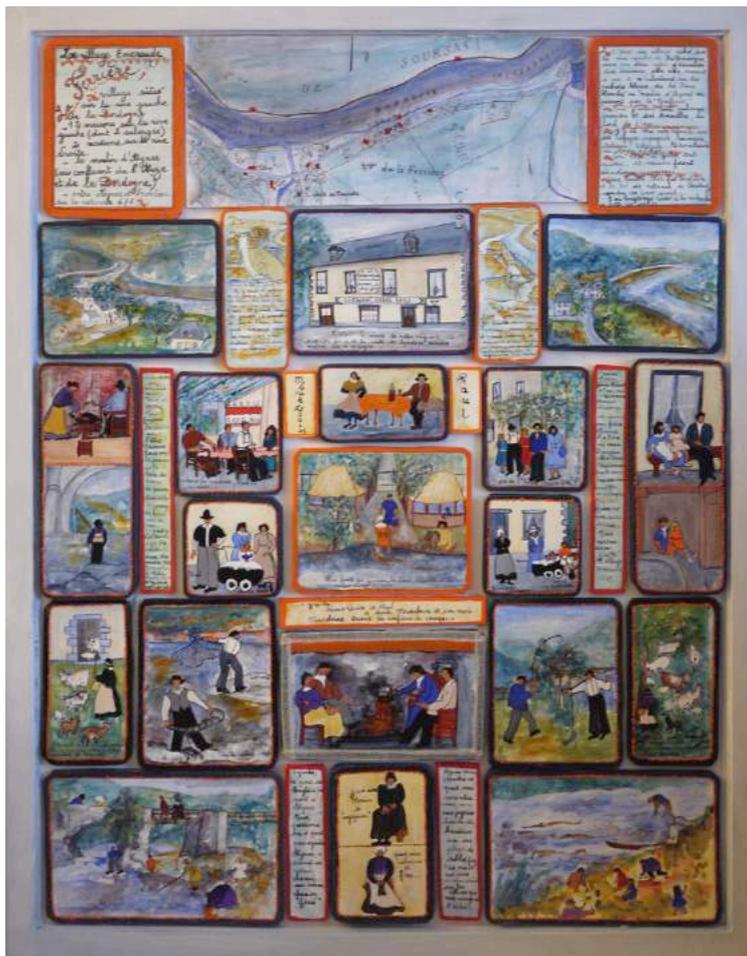
47.   Ginette Aubert's painting *Le village émeraude* (Aubert 2005a), 2014.

48. Ginette Aubert's painting *La mémoire effilochée* (Aubert
2007b), 2014.

49. Ginette Aubert's venus statuette, 2014 .

50.   Ginette Aubert's collection of small debris, 2014.

51. Michèle Gatiniol's albums, 2014 .

52.   Michèle Gatiniol's photographs of the Mialet bridge 2014.
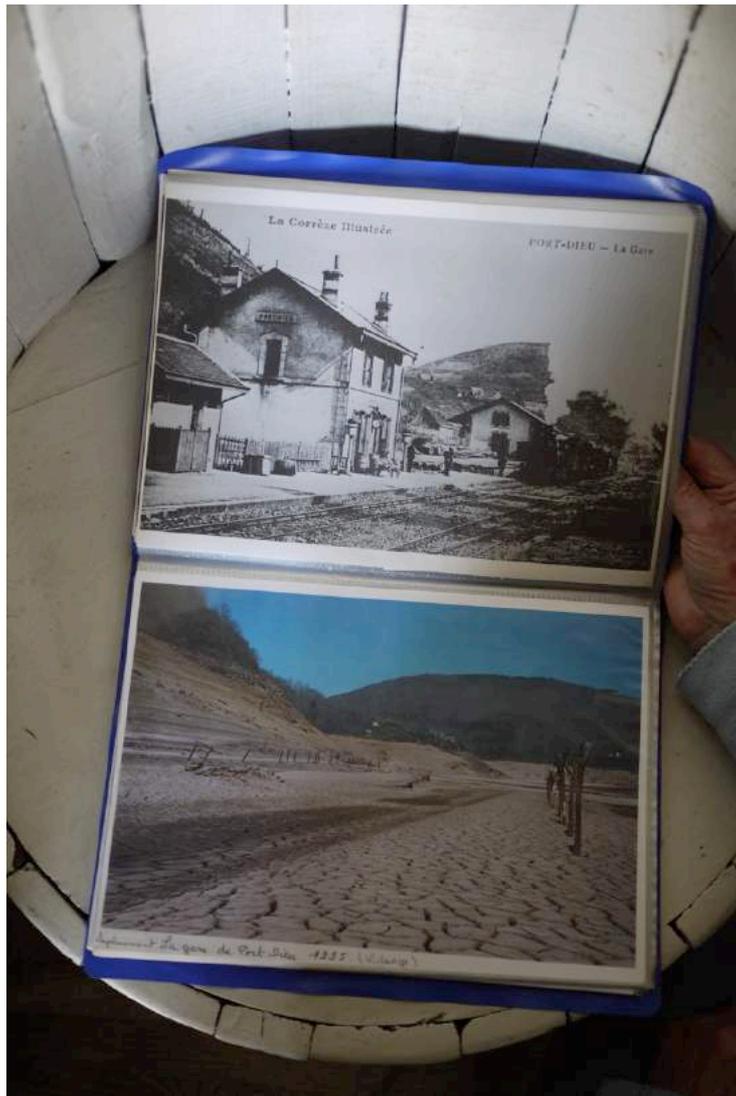
53. Michèle Gatiniol's photographs of the Mialet train station, 2014.

54. Michèle Gatiniol's photographs of the valley, 2014 .

La Vallée, la Vallée
Je la pleure toute entière
Mon Tialet, tant aimé
Le village regretté

Si vous passez par là
Ne vous arrêtez pas
Car ils ont tout noyé
Pour l'électricité
Prenez tous vos bâteaux
Pour naviguer sur l'eau
Pensez à nos aimés
Qui nous ont tous quittés

La Vallée, la vallée
Je la pleure de tout mon être
La Rederie, la Jugie
Les villages engloutis

Surtout n'oubliez pas
Tous les train d'autrefois
Car ils ont tout noyé
Pour l'électricité
Ces prairies, ces vergers
Ces goujons tant pêchés
Et la truite appréciée
Sous la pierre bien cachée

La Vallée, la vallée
Je la pleure toute entière
La Dordogne et ses ponts
Toute la vie, nous la regretterons

55. Michèle Gatiniol's lyrics of her waltz *La Vallée*, 2014 .

Chapter 7: Manchester's memories of a neighborhood to come

Manchester is a neighborhood in the outskirts of the city of Charleville-Mézières in Northern France. This chapter presents my research on the project *Memories Of A Neighborhood To Come* that was designed and implemented by the Manchester social centre in the circumstances of a massive urban renewal plan, causing the displacement and relocation of 242 households. This chapter will first enumerate some facts and figures pertaining to Manchester's urban renewal. It will then recount three travel experiences between 2013 and 2014 during which I observed the neighborhood in transformation. Finally it will identify the social, cultural, and artistic interventions proposed by the Manchester social centre specifically concerned with the DFDR process of the neighborhood. In 2013, I attended the '*vernissage*' of the *Apartment-s*, an alternative space dedicated to activities and to the exhibition of social, cultural, and artistic interventions proposed by the social centre. In October 2014, I attended the event, *Nuit Blanche*, organized in the iconic Grand Barillon building, which would be destroyed a few months later.

7.1 The DFDR process of the neighborhood of Manchester

Manchester (France) was created in the aftermath of WWI as part of Great Britain's post-war solidarity plan. It was financed by the city of Manchester (Great Britain) and named after it. 25 hectares of land were originally plotted for 75 houses and a hospital, but the population escalated to 8000 inhabitants in the 1960s. At that time, France's industry was expanding and the country needed to develop large building complexes to provide homes for working class families. Manchester had its golden age beginning in that period and continuing up until the mid 1980s. The neighborhood was lively. People had work, there were schools and the Manchester social centre was already a space for many social and cultural activities. Since the beginning of the 1990s, Manchester, like many other working-class neighborhoods across Europe, has suffered from deindustrialization policies that led to the closing and/or relocation of many industries and the concomitant depopulation of the neighborhood. Today, Manchester hosts 3000 residents living in poor conditions in semi-deserted buildings. One third of the residents are unemployed, facing great social and economic difficulties. In response to the deindustrialization crisis, the Minister for Cities and Urban Renewal Jean-Louis Borloo enacted a law (Borloo 2003) prioritizing the

revitalization, rebuilding and re-socialization of urban space, and particularly of neighborhoods with high rates of poverty and unemployment, such as Manchester. On a national scale, this urban renovation aimed to transform the great building complexes built in the 1960s and 1970s, into residential model units. This so-called 'residentialisation' plan was meant to incorporate the values and codes of 'home' or 'residence' in social housing areas. As opposed to the massive, uniform and anonymous building complexes that were built in the 1960s, the residential model units were intended to promote social interaction based on the concept of the urban village. Ultimately, they intended to foster a greater sense of belonging. As a consequence of the French national plan of urban renovation issued in 2003, Manchester became one of Charleville-Mézières's priority zones for urban renewal. In only ten years, between 2004 and 2014, Manchester saw the destruction and rehabilitation of 242 housing facilities; and consequently the displacement and relocation of its residents (fig. 56).

A DFDR process is never simple, even when the development project is intended for the betterment of the residents' living conditions, as is often the case with urban renewal. Destroying a house or a building, however desolate it may look for some, is the destruction of a home for others. The deliberate destruction of home by human agency in pursuit of specified goals has been identified as 'domicide' (Porteous and Smith 2001) when such destruction causes suffering to the residents. DFDR projects such as these typically confront the economic and political strategies of power from a 'proprietorial view'(Dorrian and Rose 2003) with the residents' sense of powerlessness over their lives.

Marc Fried was one of the first American psychologists to investigate the psychological costs of urban renewal in a case study on the DFDR of Boston's West End (Fried 1966). His investigation confirmed that 'forced dislocation from an urban slum is a highly disruptive and disturbing experience' (ibid: 359).

Manchester is not a slum, but since the 1990s, the neighborhood has declined immensely. In 2005, the popular French television program *Envoyé Special* aired a documentary entitled *Christmas in Manchester* (Rothschild and Aichouba 2005) that

definitively destroyed the reputation of the neighborhood. The program was broadcast in prime-time, on a national channel. It was meant to depict people living on social welfare in France just before Christmas. After describing the miserable living conditions of the residents of Manchester with precise rates of unemployment and numbers of social welfare beneficiaries, the reporter proposed to observe how Christmas was celebrated in such conditions. While we see the Manchester social centre, always in the background and the social workers and the volunteers organizing the neighborhood's festivities, the reporter seems more interested in the private homes of a few families who surprisingly own expensive technological appliances. The reporter is especially interested to film children who spend their days playing video games on the latest PlayStation sets. By portraying these families as the face of the social welfare beneficiaries, the report clearly aimed to denounce their abusive behaviours. After the program was aired, in 2005, many residents of Manchester felt humiliated. The TV program spilt a dark stain on Manchester's identity, while the neighborhood's identity was already being threatened by the official announcement of an urban renewal project. In fact, in 2004, following the Borloo law, Manchester had become a priority zone of the city of Charleville Mezières. It was to be destroyed and remodelled, consequently displacing and relocating 242 households. At that point, as the neighborhood's identity was being threatened, the Manchester social centre felt the urgent necessity to turn this tide of negativity into something constructive and creative. It was time to promote a sense of active citizenship and community life.

A social centre is a collective and versatile facility created for the residents of a neighborhood. Usually located at the heart of the neighborhood, either in urban or rural areas, it is a place dedicated to social actions and cultural activities, open to all residents. It attends, first of all, to the residents' everyday needs. Traditionally, a social worker intervenes in issues dealing with health, education, and/or integration. In recent years, social centres have considerably developed recreation and cultural activities corresponding to personal development needs. Local associations usually develop leisure, culture and solidarity with the support of the social centre. The main objective of any social centre is to involve the residents of the neighborhood in the improvement of their living conditions, in the development of their education and cultural expression, in the consolidation of their solidarity network, and in the

prevention and reduction of social exclusion and discrimination. Each social centre is unique in its development and management due to the participation of the neighborhood's residents. The social centre works with both employees and volunteers. To widen the network of solidarity, it facilitates encounters between different social groups and between different generations. As a place of consultation and dialogue, the social centre provides to local authorities, institutions, companies, social workers, associations and other groups of people the opportunity to create partnerships in order to foster a collective dynamic. In a context of crisis, the social centre works daily on the ground and among the people, operating from the milieu. It contacts the most sensitive cases and struggles against social exclusion and discrimination. It promotes participation in social life. By so doing, it perpetuates the sense of active citizenship and community life.

Because the Manchester residents expressed concerns about the urban renewal project, the Manchester Social Centre recognized the DFDR process engendered by the urban renewal plan as a context of crisis. Consequently, the centre promoted a project to accompany the residents in the process of urban renewal with a steering committee constituted by the Manchester Residents Union, represented by Liliane Maillet, the Residents Council, the Urban Contract for Social Cohesion, the Urban Renewal Program, and the social centre itself at its heart. This steering committee had meetings once every three months. While local associations and residents unions were decisive co-designers of the project, the representatives of the local authorities were decisive facilitators of the project. They facilitated access to equipment and locales such as the *Apartment-s* and the Grand Barillon for the *Nuit Blanche* event.

During these ten years, the Manchester Social Centre became a privileged companion to the DFDR process of the neighborhood. Together with the residents and also with local artists, they designed performance processes dealing with the urban renewal plan. In order to better respond to the needs of the neighborhood, the centre carried out a quantitative and a qualitative territorial diagnosis in 2011. The quantitative diagnosis revealed up-to-date statistics of the socio-economic reality of the neighborhood. Meanwhile, the qualitative diagnosis, obtained through a questionnaire, revealed the residents' personal feelings and expectations about the urban renewal project.

Prior to the first demolitions in 2014, the Manchester social centre created the project *Memories Of A Neighborhood To Come* to host and exhibit all the performative processes dealing with the neighborhood's transformation and to cast a light on the residents as active operators of this transformation. The project took place between 2013 and 2014 and was segmented in two large parts: the *Apartment-s* and the *Nuit Blanche*. The *Apartment-s* was an alternative exhibition space created in two adjacent apartments on the first floor of a condemned building. Over two years the space hosted workshops for the residents allowing visitors to see the work in progress. On October 4th 2014, the iconic building of the Grand Barillon became the stage for a multimedia performance of the *Nuit Blanche*. This was designed as a festive grand finale celebration to seal the passage from old neighborhood to the neighborhood to come in the presence of all the social, cultural and political personae of Manchester: the residents, the representatives of local authorities, the local associations, the social workers, the artists who collaborated with the residents and other visitors. The event's staging at the Grand Barillon, which would be destroyed in the following months, symbolized a rite of passage where the 700 people who attended the event shared a liminal moment of communitas.

In her speech at the *Nuit Blanche*, Mrs. Else Joseph, Deputy Mayor of the City of Charleville-Mézières for Works and Urbanism, and therefore responsible for Manchester's urban renewal plan, declared that the city of Charleville Mezière was proud to provide better living conditions to the dwellers of Manchester. She expressed her pride in the rehabilitation of the neighborhood by saying:

> Our mission was to destroy and to do better without altering the identity of the neighborhood, to provide a better quality of life and housing on a human scale.
>
> Recorded speech (Else Joseph 2014, my translation)

Commenting on the current transformation of the neighborhood, Mrs Else recognized some difficulty in the process of relocation. She reckoned that there was still much to be done and guaranteed that the residents could rely on her. She also declared that a service centre for the residents would open in 2015 and that she would make sure that this development project would be managed in harmony with the resident's needs.

Her speech ended quite dramatically with the sentence 'I am listening to you' (Recorded Speech: Else Joseph 2014). Opening a service centre for the residents one year after the destruction of the neighborhood is certainly well intentioned, but as we have already discussed in Chapter 2, a successful participative implementation strategy needs constant participation and communication between the proponents and the relocated people throughout the different phases of the development project from planning, to construction, to displacement and resettlement, in order to ensure that important personal values inherent in home are reflected in decision-making processes. DFDR processes today should always have someone appointed to design and monitor implementation strategies following the two basic principles of constant participation and communication. Throughout the whole urban renewal plan, the city of Charleville-Mézières merely organized information meetings with the residents concerning the works. These meetings were informative. They did not involve the residents in a participation strategy. Those who promoted dialogue and participation were the residents union, represented by Liliane Maillet, and the Manchester social centre. Neither of them was specialized in DFDR. As such, they did not design a participative implementation strategy plan as DFDR specialists have defined it. But being present, active and attentive to the needs of the residents during all the phases of the project, they were able to design performative processes of resistance, memory, protest and reconciliation altogether, dealing with the circumstances of the affected milieu.

The project *Memories Of A Neighborhood To Come* is the visible tip of the iceberg of a ten-year co-operation between the social centre, the local unions and the residents' associations who joined their efforts in order to cope and deal with the politics of urban renewal on a human scale. The project gradually emerged from discussions between the social centre and the residents, mainly represented by the president of the residents union and activist Liliane Maillet. The residents union helped the residents to find housing solutions, to be aware of their rights, to protest in case of unsatisfactory relocation or housing repair. Liliane Maillet was one of the last residents of the iconic Grand Barillon building. She belonged to the group of residents who remained in the building despite its degraded conditions. Because they have privileged relations with both the local authorities and the local associations, the

Manchester social centre was in the best position to manage a project of this kind and give visibility to the residents as creative forces for a positive transformation. The social workers in place at that time, such as Cathy Stroeymeyt (director), Yoann Gallard (coordinator) and Anne Tamole, to name a few, have done everything in their power to reduce the traumatic impact of DFDR by shedding a bright light on the neighborhood. By so doing they have stretched a line of flight out of the forgotten, desolated, soon to be destroyed Manchester.

7.2 Traveling through memories of a neighborhood to come

Since the inception of the Manchester urban renewal plan, the Manchester Social Centre had been carrying out workshops with the residents focusing on questions related to the urban renewal. Two kinds of workshops were organized. The first kind, moderated by the social workers, involved partners and residents in order to deal with the practical aspects related to urban renewal. The second kind, moderated by the social workers and invited artists, encouraged personal expression and freedom of speech through artistic media. The project *Memories Of A Neighborhood To Come* that took place between 2013 and 2014 was specifically designed to incorporate the participative work carried out during these workshops, to provide space for ongoing performance processes and also to exhibit these performance processes in two significant landmarks of the neighborhood prior to their demolition: the *Apartment-s* situated on the Rue Robert Bruxelles (fig. 57) and the iconic building of the Grand Barillon during the *Nuit Blanche*. The goal of this project was to provide the residents the opportunity to become part of the neighborhood's transformation as active members of the community expressing their singularities. Yoann Gallard, who has been the social centre coordinator since 2010, can be considered as the scenographic operator of this participative project in which the residents were incentivized to express themselves about their personal experiences of the neighborhood; to work on the history of Manchester; to produce and exhibit these expressive works in the *Apartment-s* and participate in the grand festive moment of the *Nuit Blanche* at the Grand Barillon prior to its demolition. The Grand Barillon was the most iconic building of the neighborhood and the most controversial topic during the consultations between the residents and the contractors of the urban renewal project.

My aim in the following section is to describe a selection of performance processes that were exhibited at the *Apartment-s* between 2013 and 2014 and at the Grand Barillon in October 2014 from the perspective of geoscenography. I will then recount my personal experience of 'the apartments' and of the *Nuit Blanche* event to finally analyse the project *Memories Of A Neighborhood To Come*.

7.2.1 Social and artistic interventions: from shame to pride

Manchester is a neighborhood with an extremely rich background suffering from a bad reputation. Since 2005 the Manchester social centre has been developing performance processes involving the residents and related with the neighborhood in order to turn the tide of negativity into positive creativity and transform the general feeling of shame or desolation into pride. I have selected five performance processes developed since 2005 that were exhibited at the *Apartment-s* and at the Grand Barillon during the *Nuit Blanche* on October 4th 2014. These performance processes, designed by the Manchester social centre, operate from the milieu of Manchester in the specific context of the urban renewal plan. They all promote participatory creativity. Not only do these performance processes stage a territory in transformation, they also inscribe the local residents as active actors of that transformation. As such, I propose that the selected performance processes can be considered as scenographic operations of deterritorialization and reterritorialization.

- Regard(s) sur Manchester / View(s) on Manchester and *Un Fauteuil à Manchester / A Red Armchair in Manchester* are two photographic series resulting from collaboration between Thierry Chantegret and the residents of Manchester. (Chantegret 2008)

In 2005, the director of the Museum of Ardennes commissioned an exhibition from French photographer Thierry Chantegret for the 400th anniversary of the city of Charleville-Mézières. During his art residency in Charleville-Mézières, Chantegret, who had heard about the documentary film *Christmas in Manchester* (Rothschild and Aichouba 2005) and the trauma it had caused amongst the residents of Manchester, met Farid Bessadi, who was in charge of the adult sector at the Manchester social centre. Together they imagined a photographic project with the intent to cast Manchester and its residents in a new light. The photographic project resulted in two

302

series of portraits of the residents and landscapes of the neighborhood: *Regard(s) sur Manchester / View(s) on Manchester* and *Un Fauteuil à Manchester / A Red Armchair in Manchester* that were later published as the photographic series *La France qui Souffre/ Suffering France* (Chantegret 2008). These two series have also proved to [?] the Manchester residents that the medium of the [photographic?] image can be used positively.

When Thierry Chantegret walked for the first time in Manchester on a Sunday morning in 2005, the number of people posted at their window waiting, observing, and maybe dreaming surprised him. This first impression of the Manchester neighborhood inspired him to do a series of diptychs combining on one side, a portrait of a resident at the window and on the other side, the view from the window itself, as if the photographer wanted to open our eyes to a future vision of Manchester. Showing the residents looking out of the window is also a way of saying that they exist, that they are attentive to their neighborhood and that they are looking at what is happening. With these portraits, the Manchester residents become extremely present not only in their homes or in their singularity; as they look outside their window, the Manchester residents seem to present themselves to the outside world, and make the outside world exist. This outside world is their neighborhood. In May 2006, the photographic work *Regard(s) sur Manchester / View(s) on Manchester* was exhibited at the Museum of Ardennes on occasion of the 400th anniversary of the city of Charleville-Mézières (fig. 58).

The project *Un Fauteuil à Manchester / A Red Armchair in Manchester* was developed during a workshop with the Manchester residents. The photographer and the residents came up with the idea of finding an armchair at a secondhand shop and painting it red. On November 26, 2005, the local newspaper had published an advertisement about the photographic project that would take place in Manchester on the following day. On November 27, 2005, the photographer and the residents involved in the project walked across the neighborhood with the red armchair inviting people to sit on it and to be photographed in the emplacement of their choice. Having people sitting on the same chair in different locations throughout the neighborhood is a way of mapping Manchester through the residents' own narratives: the street, the

sidewalk, the grocery shop, the garden or the tree. By choosing the emplacement of the chair, both artist and resident become co-scenographers of the portrait. The 52 portraits that were taken that day were also 52 scenographic co-operations that deterritorialized and reterritorialized Manchester. A week later, the portraits were exhibited at the Social Centre.

These two photographic series were also exhibited in the *Apartment-s* between 2013 and 2014, where I first saw the work of Chantegret. Yoann Gallard who was the Social Centre coordinator between 2010 and 2015 and whom I have met at the *Apartment-s* in 2013, assured me that the enthusiasm triggered by these two projects was the best response to the documentary film *A Christmas in Manchester*. With his photographic work, Chentegret was able to transform the perspective of the residents on their own neighborhood (Chantegret 2008). By exhibiting his photographic work in three landmarks of Charleville-Mézières – the Manchester social centre, the museum of Ardennes and the *Apartment-s* – the photographer shed a new light on Manchester and its residents. His participative approach involving the neighborhood and its residents is a scenographic co-operation of deterritorialization and reterritorialization.

- Intérieurs / Interiors, a puppetry performance by the residents of Manchester with the collaboration of puppetry artists Yoann Pencolé and Pierre Tual (2010)
The project *Intérieurs / Interiors* (Pencolé and Tual 2010) is the result of a partnership involving the Ardennes Region, the Manchester social centre, and the residents union with the support of the International Puppetry Institute of Charleville-Mézières.
It is important to mention that Charleville-Mézières is the French capital of puppetry. The city's puppetry school and its puppetry festival are renowned worldwide. Guided by the puppetry artists Yoann Pencolé and Pierre Tual, the Manchester residents were given the opportunity to work for an entire month on a puppetry performance based on the memories of their own lives and their neighborhood. The participants were asked to devise the plot, to build their own puppets and their own set. They performed four times in four different venues: once at the house of projects, once at the local retirement home, once at the social center in Manchester and once at the International Puppet Theatre in Charleville Mézières.

Unfortunately I was not able to attend these performances, but I saw the puppets and the sets built by the Manchester residents at the *Apartment-s* in 2013. A small dark room is dedicated to these performance props. Each puppet is exhibited in what seems to be its own housing unit. Proportionally accommodated to fit the puppet, these small living modules, built inside small cabinets or suitcases, each open onto very different interiors decorated with small objects, pictures, pieces of fabric, pertaining to the participant. Each unit also has a picture of the participant, which allows the visitor to recognize similarities between the puppet's features and the participant's features. Exhibited side by side, like buildings of the same block, these living modules and their puppets clearly intend to recreate the neighborhood. But, instead of the anonymous monochrome grey façades of the Manchester buildings, the visitor is invited to penetrate into the lively singularities of the resident's interiors. These interiors are made of memories, places, persons, objects and pieces of found materials. They portray the participant's singular personality and his/her fantasized world. By creating their own character and their own interior, the participants were not simply asked to reproduce themselves or their houses; they were able to express their inner selves, their dreams, their sorrows and expectations. They were able to perform Manchester from a unique and singular point of view. Looking at this group of residents scaling down their interiors and their bodies, gives me the strong impression that they were able to regain – however symbolically – some sense of power over their deterritorialized lives. This project engaged the residents as active designers of their own lives. Therefore, we can say that each participant became a scenographic operator of deterritorialization and reterritorialization, confronting the forced deterritorialization of their neighborhood with their own creative tactics of reterritorialization.

— *Faire sa valise / Packing the suitcase* Manchester social centre 2012
In 2012, the Manchester Social Centre curated workshops on the theme *Faire sa Valise / Packing the Suitcase* that were exhibited as two installations at the *Apartment-s* between 2013 and 2014. I will refer to these installations as *The pinhole suitcases* and *The memory tree*. In 2012, as the neighborhood's transformations became more visible and present in everyday life, and as the deadline for the destruction of the neighborhood and the displacement was approaching, the social

centre and the residents had many discussions concerning the departure. Moving out and leaving a house, is also a time to sort things out. At that time, the social centre curated workshops based on the idea of the suitcase. Memory is packed with recollections as a suitcase is packed with clothes or objects. The idea of the workshops was to sort out recollections from home before it was destroyed and from the neighborhood before it was transformed. The idea of packing a suitcase was meant to conjure memories and also catalyze the participants to organize one's memories into a life story.

In 2012, Yoann Gallard organized a photovoice workshop with pinhole cameras. Photovoice is a participatory action research that enables to identify, represent and enhance a narrative in a community through a specific technique of photography consisting of self-documentation. The participants were offered material to build their own pinhole camera. They were then invited to make one photograph of the neighborhood that would be related to a specific recollection. The participants also had to write a text about that particular recollection. There are two aspects that I find interesting in that particular model of photovoice workshop with a pinhole camera. Firstly the participant-photographer is only allowed to take one picture. He/she had to choose one single shot that may hold one or many recollections. Secondly, depending on the luminosity, the pinhole camera often requires a period of exposure that is much longer than a digital camera, generally, between 30 seconds and 4 minutes. Choosing to work with pinhole cameras, this photovoice workshop intentionally singles out one place or one object or one perspective of the neighborhood. The long duration of exposure elongates the time spent in that place, in that posture, looking at the photographed object from that particular perspective. I can imagine the participant holding his/her camera made from a pack of cigarettes, standing still, maybe even holding his/her breath, waiting for the magical wonders of the homemade camera obscura to imprint the landscape on the chemical paper. Professional photographers often work with pinhole cameras in order to destabilize their photographic strategies. The pinhole camera forces its user to really think about the desired photography. He/she has to choose the right angle, to measure the brightness and decide the time of exposure. All of that creates a particular connection between photographer, object, space, time, light, colour and atmosphere; and increases an awareness of the here and

now. And during the lapse of time of the exposure that takes between 30 seconds and 4 minutes, the photographer was probably able to relive the recollection from his/her own piece of Manchester that he/she came to fetch with his/her pinhole camera. He/she can now print it, pack it in the suitcase and take it to the new home. Walking around the neighborhood, chasing a recollection, choosing the right angle, measuring the light, standing still, waiting, and imprinting that chosen piece of Manchester on a chemical paper with a pinhole camera, the participant operates his/her own deterritorialization and reterritorialization of Manchester against the urban renewal plan.

In 2013, the photographs and texts from the photovoice workshop were exhibited at the *Apartment-s*. Yoann Gallard designed an installation with *The pinhole suitcases*. Visitors were able to see each photograph through a hole pierced in each suitcase and hear the text transmitted by MP3s on headphone sets. When I returned to the apartments a few weeks later this installation had been replaced with a metallic structure that looked like a tree with a suitcase at its base. *The Memory tree* had texts and objects hanging from its metallic branches. A note was hanging next to the tree inviting the Manchester residents to hang a recollection on the branches of the tree. This recollection could either be a small object or a written text (fig. 59).

Prior to the destruction of the neighborhood's buildings due at the beginning of 2015 and in anticipation of the *Nuit Blanche* on October 4th 2014, the social centre commissioned four artists to conduct participative workshops with Manchester residents thematically related to the upcoming displacement and relocation. The social centre organized a meeting in Manchester between the residents and the four artists Jean Michel Hannecart, Alan Payon, Ismael Kachtihi, and Julie Linquette. The artists presented their work and their workshop to the residents. Those who were not familiar with the neighborhood had a chance to visit Manchester guided by the residents. On their second visit, the artists were already developing their work with the residents. In this section, I have selected the works of painter Jean Michel Hannecart and puppet artist Julie Linquette to analyse in terms of scenographic operations.

— *Portraits* by Jean Michel Hannecart (Hannecart 2014)

Jean Michel Hannecart is a French painter and portraitist. Working with Manchester residents in the context of the upcoming destruction, displacement and relocation, Hannecart proposed to work on the concept of the flag. Jean Michel Hannecart asked the residents 'If you were to put a flag in Manchester what would it be?' (Hannecart 2014, my translation) Some residents spontaneously replied that it would be a red-cross flag because of the presence of the city hospital recognized as the landmark of the Manchester neighborhood. Taking off from the shape of a cross, the artist proposed the image of a crossroad, and suggested to think of Manchester as a place where different people, cultures and personalities meet. By so doing, Hannecart proposed a new perspective on the neighborhood that the residents were keen to explore. The artist drew quick coal portraits of each resident. The portraits were then photocopied in large format and coloured by the residents under the motto of the flag. These workshops offered the opportunity to approach the medium of colour and collage through, often very personal, emotional evocations. They also raised discussions concerning the history of painting and how artists deal with personal and irrational feelings. The participating residents were asked to imagine and create the flag of their own singular persona. After three days of workshop, there was not just one flag / portrait per participant, but several flags with different colours and shapes revealing multiple identities. With this project, the residents brandished their portraits as flags. By definition, a flag is used an emblem of a territory. Through the medium of painting, the particiants dematerialized / deterritorialized their own portraits; and rematerialized / reterritorialized them as flags making several territories emerge. Also, the creative process of painting revealed that the identity of a person or a territory can be expressed differently. It is open to difference, and always in becoming.

— *The Manchester Experience* by Julie Linquette (Linquette 2014)

From March to May 2014, Julie Linquette curated workshops on the Manchester urban renewal plan with two groups of students from the primary schools of Hannot and Bronnert, both situated in Manchester. During these workshops, Linquette encouraged children to recount their personal experiences of the neighborhood and also to observe it from a graphic point of view with maps. Children were asked to narrate their everyday trajectory from their home to their school and to reference the

transformations of the neighborhood that were visible. They were encouraged to find creative ways to graphically express these transformations as well as their feelings concerning their neighborhood in transformation. What did they remember from the past? What were they feeling in the present? And what could they imagine for the future? Linquette helped to guide them through colours, shapes and lines. Together, they searched for ways to project this half-real, half-imagined space. Drawing was the first medium that was used to project this space. From personal experience, I can say that drawing by hand helps memorizing. For a scenographer, drawing is also the first creative act for the staging of a performance space. As a scenographer I draw to memorize features and attributes of a specific place, but also in order to create and design onwards from that first sketch. As we draw by hand, we evoke and we also create. We collect information and we transcend it. By tracing lines on paper, we deterritorialize the scenic space that we reterritorialize with our design. And we embody the graphics. By retracing their everyday trajectories, the children were drawn to establish resonances between the experience of place and the graphic experience of mapping. In the act of transforming their experience of place into a geographical experience of mapping, the children were also encouraged to express themselves emotionally through the choice of colours, shapes and also small plastic figurines that they were given to place on their maps to express specific memories, feelings or emotions. By mapping their singular Manchester experience, each child was able to deterritorialize and reterritorialize its neighborhood.

Once the maps and the figurines were chosen, the children and the artist searched for alternative ways of exhibiting these singular Manchester experiences. Together, they decided that these experiences translated into graphics should become an experience of projected dreamscapes. The idea of projected dreamscapes was made material with the use of translucent paint on transparent glass, which then served as a filter to project the graphics on the walls using small flashlights. The glass maps were exhibited as a walk-through installation during the *Nuit Blanche* on October 4th 2014. The maps hung from the ceiling with small flashlights attached to them. The visitor could switch on the flashlights to project the maps on the walls and ceiling. By moving the flashlight, the maps appeared smaller or larger. They could travel around the room as projected dreamscapes. The installation offered visitors the opportunity to

perform his/her own *Manchester Experience* by using flashlights and casting the colourful shadows of the glass maps on the walls of the soon-to-be-demolished edifice of the Grand Barillon; the children together with Julie Linquette had thus designed a scenographic operation of deterritorialization and reterritorialization.

7.2.2 The *Apartment-s*

The *Apartment-s* was an ephemeral exhibition and community space residing in two inhabited and adjacent apartments on the first floor of a building to be demolished as part of the Manchester urban renewal plan. The *Apartment-s* had their first official opening in November 2013 and remained until the demolition process of the neighborhood started two year later. This ephemeral exhibition and community space was imagined, curated and animated by the Manchester social centre as part of their project *Memories of a Neighborhood to Come*. It was imagined as a transitional space-time hub for the community's expression of the past, the present and the future. It was created to exhibit and valorise the participatory performance processes that the Manchester social centre had curated for and with the residents along the Manchester urban renewal plan. It also hosted participatory workshops, and the information meetings concerning the neighborhood. Above all, the *Apartment-s* was a meeting place open to the Manchester residents, the schools and other visitors every Tuesdays and Thursdays. Every week, different workshops were organized. The exhibitions were constantly being updated with what had come out of the last workshops. The keys to the *Apartment-s* were also available if residents wanted to spend time there. An open kitchen and a living room with comfortable furniture made the place cosy and agreeable to sit and talk in while sipping tea or coffee.

The *Apartment-s* had a first official opening to the public on November 9th 2013. On December 7th, 2013 a second opening was organized for the residents only. I was invited to attend both openings. My experience of the *Apartment-s* is made of two particularly festive moments in the course of its existence. These two travels made in 2013 were also the opportunity to wander around the neighborhood, and to meet the main actors of the project *Memories Of A Neighborhood To Come*: the social centre's coordinators Yoann Gallard and Anne Tamole; the artistic director Anne le Hy and some iconic residents of Manchester: Jacky, Liliane, Véronique, and Sandrine. These

two afternoons were spent experiencing Manchester, evaluating the visible traces of a neighborhood in transformation, visiting the *Apartment-s,* and discussing the project with its co-creators and co-participants who were present that day.

Getting off a bus and walking towards the Rue Robert Bruxelles with a map in hand was my first experience of the Manchester neighborhood. When I visit a place for the first time, I tend to look for visible traces of its dramaturgy. Manchester's urban renewal plan was inscribed in the degradation of the buildings, in the emptiness of the streets, in the noise of a few bulldozers echoing through the 'under construction' zones where the first infrastructure transformations were happening behind chain-link fences. As I reached the Rue Robert Bruxelles, I saw a large sign for the *Apartment-s*, on which I recognized the logo of the project *Memories Of A Neighborhood To Come*. I entered the residential building, and walked up the staircase, where I heard everyday life humdrum. Doors banging. People talking. Footsteps. Metallic sounds. For a moment, I wondered if I was in the right place. It all felt too private. As I reached the first floor, I saw a detailed program written with chalk on one of the doors: 'Exhibitions and Encounters from November 9th until December 7th. Wednesday November 13 Theatre moment. Etc.' Someone had visibly added a personal note on top of the program 'Welcome to the club,' which encouraged me to step in. Occupying apartments, commonly designated as private and residential spaces, was Manchester social centre's tactic to motivate residents to participate in the activities and make them feel at home. But as an external visitor, I felt like I was intruding into someone's personal life.

The door opened onto a long corridor painted black where Thierry Chantegret's photographic series *Regard(s) sur Manchester / View(s) on Manchester* were displayed. The painted black walls produced a certain theatrical effect. As I crossed the threshold symbolized by the door, I had the sensation of entering another dimension. I was leaving the residential space and entering a symbolic space where I felt invited to become an active spectator. On the black walls of the corridor, the Manchester residents were framed in their homes. They were photographed looking outside their window. 'Look at what I see', the photographed silhouettes seemed to say. 'Things are happening outside. Have you noticed?'

On my first visit to the *Apartment-s*, only a few people were there. Maybe five to seven. As I walked down the corridor, across the apartment, I discovered different rooms. Most of the interior doors had been removed from their frames and were placed on trestles to serve as tables. Each room had its own narrative that resonated with its content and/or function. To the left, a fringe curtain opened onto a small living room with pictures by Chantegret. Just below the window, two orange armchairs, a table placed in between and two telephones seemed to be conversing about the neighborhood. A smaller room with outstanding wallpaper with circular patterns had the original red armchair from Chantegret's photographic project *Un Fauteuil à Manchester / A Red Armchair in Manchester*. After looking at the photographs of the Manchester residents sitting on the red armchair throughout the neighborhood, the visitor could sit on the original chair customized by the residents.

At that point, the visitor had reached the heart of the *Apartment-s*, where a convivial space with one central table and chairs functioned like a living room. The yellow wallpaper with floral patterns had been left untouched. It was covered with polaroid pictures of the residents. Most of these pictures had been taken in that same room, which created an effect of 'mise en abyme.' The pictures on the wall clearly reflect how this room is used by the community as a convivial place and a space for the freedom of expression (fig. 60). A black curtain separated this convivial space from a dark room where a collection of homemade Super 8 movies was being projected in a loop. The residents had made the films in the 1970s when the social centre had a Super 8 camera at their disposal. Facing the living room and across the corridor, a kitchen had been left untouched. It was functional and open to the visitors and the residents who wished to make coffee or tea. Opening the door of a small dark closet, I discovered the installation made with the props from the puppet performance *Intérieurs / Interiors*. The size of the space and the darkness gave the small décors a greater proportion. As a visitor, I felt like a giant entering the small world of Manchester.

Halfway through the *Apartment-s* all the rooms appeared more or less as they once were. Apart from the history room, where the walls had been covered with copies of the local newspapers dating from different periods, all rooms seemed to have kept

312

their original wallpapers and part of their original furniture. From then onwards, the remaining rooms clearly had been transformed and the wallpaper had been ripped off. These remaining rooms were mainly workshop rooms. The visible remains of wallpaper that had been rapidly ripped off, calls to mind how rapidly a room can transform into something else and become the point of departure for many things to come. These rooms were visibly transformed to become spaces open to differentiation, where one can discuss, fabricate and reinvent. The workshop room had only stools around a table (made of a door on trestles) and a large writing board (fig. 61). The walls had visible traces of wallpaper that had been removed and a few posters hanging with short graphic sentences. This is where writing workshops and meetings take place. Another room hosted temporary installations and exhibitions. When I first visited the *Apartment-s* in November, I saw the installation *The pinhole suitcases*. When I returned a few weeks later, I saw the installation *The Memory tree*. Some of its hanging texts, referring to memories of the neighborhood, were extremely touching.

At the very end of the *Apartment-s*, a room was dedicated to children. I will call it the *Construction Room* (fig. 62). On the wall there was a large red inscription 'what about your neighborhood?' The room was decorated with motives of red and white construction tape. It was filled with cardboard boxes. Some served as tables for children to draw. Others served as elements to build a big size model of the neighborhood. These cardboard boxes had elements of the neighborhood represented on them, such as trees, buses, cars and fragments of buildings. Wearing a yellow hard hat at their disposal, the children were invited to pile up, sort through the cardboard boxes and create different versions of their neighborhood. In this room, they had the opportunity to play at being the architects of their neighborhood to come.

During my first visit to the *Apartment-s* for its official opening to the public on November 9th 2013, I took the time to see all the rooms. Because there were not many visitors, I also had the opportunity to talk with Yoann Gallard, the social centre coordinator, and Anne le Hy, the artistic director of the project *Memories of a neighborhood to come*. This first visit allowed me to have a perspective on the issues at stake when a social centre decides to follow and assist the residents of a

neighborhood going through a DFDR process. Gallard had to fight hard to convince the local authorities and sponsors to allow this project. At some point, it all comes down to numbers, reports and opportunities of visibility for the local authorities. Gallard confessed that he was expecting more visitors that day. As I listened to his words, the lack of visitors in the *Apartment-s* and the lack of participants in the workshops seemed like a recurrent frustration. Everyday, he wished for more visitors and more participants. During my visit I had realized that most installations and exhibition rooms in the *Apartment-s* had been designed by Gallard himself. As I tried to describe above, the *Apartment-s* had been consciously designed and a real effort had been made to give meaning to each room. And I remembered a talk with Rolf Abderhalden from *Mapa Teatro*. When I interviewed Abderhalden in 2011, I asked him how he had started his *C'úndua* project at the Barrio Santa Inés in Bogota. His answer made sense in the Manchester context. For Abderhalden, the most important thing in order to start a project in places with such complex situations as DFDR processes, was to find a place there, to stay there and remain there. First of all, he said, one should find a place and remain present. Things start from that place and that presence. The social centre had been present in Manchester for decades, but the idea to create a place specifically dedicated to the community during a DFDR process as a transitional space-time hub for the community, appears to be in itself – and beyond all the design efforts - the true scenographic operation of deterritorialization and reterritorilization.

A few weeks later, when I returned for the second opening organized for the residents only, my perspective of the *Apartment-s* being in itself the true scenographic operation of deterritorialization and reterritorialization was reinforced. As I entered the *Apartment-s*, I was welcomed by a group of residents who offered me a cup of tea in the living room (fig. 63). A sweet smell of sugar was coming out of the kitchen, where a man was making red candy. I sat for a while amongst the residents who where there, as if this place was their home and I was their guest. I asked them questions, and they told me stories. Jacky recounted for me in detail the pinhole experience. A woman told me how she could see the transformation of the neighborhood from the window of her apartment situated on the last floor of a building to be destroyed. Children running in and out of the construction room with

314

yellow hard hats, seemed like the architects of the future. That day, the *Apartment-s* felt like a place where things were happening.

7.2.3 *Nuit Blanche* at the Grand Barillon

The concept of the *Nuit Blanche* as an all-night cultural event was created in Nantes, France in 1984. Since then, the event has spread to other cities in France and around the world. The *Nuit Blanche* can be described as an annual all-night event or festival during which the city becomes a stage for all sorts of performances and art installations. During this annual event, private and public cultural institutions, such as museums, galleries and theatres remain open all night free of charge. The project *Memories of a Neighborhood to Come* was created to accompany the Manchester residents during two years of the DFDR process in the neighborhood. While the *Apartment-s* was designed as a transitional space-time hub lasting long enough to host and develop creative and social activities related to the DFDR process, the *Nuit Blanche* was meant as a highlight, a climactic event capable of bringing the Manchester community together in a festive moment and symbolizing a threshold between past and future. This event had to take place before the beginning of the demolition process due in the summer of 2015, and preferably in a site considered by all to be a neighborhood landmark. It was agreed to have the *Nuit Blanche* at the Grand Barillon. Situated across numbers 3 to 15 of the Rue Barillon, the Grand Barillon was the largest building of Manchester and the first on the list for demolition. The building had become a landmark gradually over the years. Built in 1969, it had seven floors and 98 social housing apartment units. Since the inception of the urban planning project in 2004, the local authorities had been neglecting the technical maintenance on a regular basis and most of the residents had abandoned the building. The building had become insalubrious. A group of 17 residents led by the president of the residents union and activist Liliane Maillet, planned to remain in the building until its demolition. They regularly attended the meetings concerning the DFDR process with the local authorities and persisted in fighting for better housing conditions in the Grand Barillon until their official displacement. The choice of having the event of the *Nuit Blanche* at Grand Barillon was partly due to the residents union who suggested the idea of dressing up the building in colours and light.

The *Nuit Blanche* at the Grand Barillon took place on October 4th, 2014. The event, curated by the Manchester social centre was part of the official programme of the *Nuit Blanche* of the city of Charleville-Mézières. Including the marginal neighborhood of Manchester on the map of the official programme of the *Nuit Blanche* of the city was a way to shine a light on Manchester's social and cultural existence as well as its DFDR process. If the soon-to-be-demolished narratives of Manchester did attract visitors away from the mainstream agenda of the city into the streets of the Manchester neighborhood that night, I have hope that these visitors experienced, as I did, the vital force of the deterritorializations and reterritorializations operated in the neighborhood by the Manchester residents and their social actors.

On October 4th 2014, the suburban neighborhood with a bad reputation became the highlight of the festivities of the city of Charleville-Mézières. The program at the Grand Barillon included installations of the art projects realized by the residents in collaboration with artists Jean-Michel Hannecart, Julie Liquette, Ismael Kachtihi Del Moral and Alan Payon; a real-time video-projection performed by the *Kolektif Alambik*; a sound and music animation by *Turbo Dancing*. The event was transmitted live to a 10-kilometre radius by the ephemeral radio station *Cobra*, which was re-created for the event. In 1975, Mr. Piton used a cigar case to build a radio transmitter for Radio *Cobra*, the first illegal radio of the Ardennes region in France. Radio *Cobra* was famous in Charleville-Mézières until it was shut down in 1993.

On October 4th 2014, I travelled back to Manchester in order to attend the event of the *Nuit Blanche* at the Grand Barillon. I arrived at the Charleville-Mézières train station at around 5:30 pm. The city was clearly preparing itself for the night-time festivities. I could feel the effervescence in the air. A small crowd was waiting for the bus towards Manchester. I got off at the Rue Robert Bruxelles and walked towards the Grand Barillon. The sound of a hurtling motorcycle surprised me. Two young men were wildly riding a quad bike on and off the streets of the neighborhood, hitting sidewalks, driving in and out of parking lots and gardens. They almost hit me when they appeared from behind a building. The atmosphere was visibly electric. A small crowd was beginning to gather in front of the Grand Barillon. At the centre of the Grand Barillon, a passage for pedestrians led to the other side of the building onto a vast field, a sort of wasteland (fig. 64). The passage had been dressed up for the occasion:

a white PVC-strip curtain concealed the passage from the visitor's sight and a light garland placed on each side of the passage floor clearly invited the visitor to walk through the curtain. As I walked through the curtain, the scenery of the festivities revealed itself through the frame of the passage. The light garland that was placed on each side of the floor throughout the passage had been fixed at the edge of the passage on the walls and ceiling to form a frame, creating a highly theatrical illusion of stage scenery. At that moment, I clearly had the sensation of crossing a threshold taking me from the reality of the neighborhood into the scenery of a party. Candles where installed on the ground, creating pathways between the various tents, foodtrucks and chill-out spaces. As I walked through the different installations and through the noise of the portable generators, I recognized some residents and members of the social centre. Along with other professional technicians hired for the occasion, they were busy testing the sound and lighting equipment, and finishing installing the deck chairs and lanterns. The scenography of the festivities was intentionally designed to allow the visitors' perambulation between the different leisure and cultural activities that had been installed on the façade of building and on the wasteland in front of the building. The artworks created by the residents in collaboration with the artists Jean-Michel Hannecart and Julie Linquette were exhibited along the building. The residents' portrait flags, created in collaboration with artist Jean-Michel Hannecart, were hanging directly on the façade of the building's exterior gallery (fig. 65). The children's coloured glass maps, created in collaboration with artist Julie Linquette, were installed on the right extremity of the building, in a rectangular space that had been sealed with black cloth, as an ephemeral black box (fig. 66). In that black box, the concrete façade of the building was covered with large sheets of crumpled white paper and glass maps hung from the ceiling. Each map had its own flashlight attached to it, inviting the visitor to interact with the art pieces. When I entered this space, a young boy proudly showed me how to use the flashlight through the glass map in order to project the translucent painting onto the large sheets of crumpled white paper. We stayed there for a while, playing with the projection possibilities.

In front of the building, a white tent had been installed for the projection of various homemade movies created by the Manchester residents and also for the films created in collaboration with video artist Ismael Kachtihi Del Moral. Once I finished seeing all the artworks, daylight was fading out (fig. 67). The candles on the ground had been

lit, the lanterns had been turned on and the test projections of the *Kolektif Alambik* became slightly visible on the façade of the building. As it became darker, the white PVC tents and the trees were lit with coloured LED's and the *Kolektif Alambik* chose a colourful pattern to dress up the Grand Barillon. The whole surface of the building was used as a projection screen. The once grey cold and deserted wasteland became a luminous, warm and colourful landscape. The crowd had grown to hundreds. Officials had arrived. Reporters were interviewing some people. Others took pictures. At that point, the attention of the crowd was directed to a small lectern where the director of the Manchester social centre, Cathy Stroeymeyt, took the microphone. The ceremony was about to begin. Stroeymeyt pronounced the first speech in the name of the Manchester social centre. She thanked everyone for their presence and said that this event of the *Nuit Blanche* in Manchester was like a dream come true. She applauded the persistence of the residents union and thanked the people who made the event possible by means of technical and/or financial support. The president of the residents union, Liliane Maillet, took her place behind the lectern for the following speech (fig. 68). For her, this dream was made of colour. She was visibly moved when she said:

> Residents and professionals have been working together on this project for nearly two years step by step with the dream of making our neighborhood colourful and luminous for the residents. Tonight, the colour has become reality.
> Recorded Speech (Liliane Maillet 2014, my translation)

The neighborhood's grey and cold concrete had finally been warmed by colour as she had dreamed. And the residents were not here alone to witness this transformation. There were visitors from the city of Charleville-Mézières, visitors from outside the city, and also many officials representing different political parties. All were here to witness this grand finale moment, attesting the existence of the Grand Barillon – soon to be demolished – and the existence of its residents – soon to be displaced. That night, their presence was enhanced by light and colour in a festive atmosphere that the residents themselves had imagined.

Officials followed with longer speeches. They all applauded the project in different ways. Mrs. Else Joseph, Deputy Mayor of the City of Charleville-Mézières for Works and Urbanism, gave a list of names, facts and figures. She recalled the history of the

neighborhood of Manchester and the whole process of the urban planning since 2004. Mrs. Nathalie Dahm, Vice-President of Cultural Affairs for the Champagne-Ardennes Region, made a more personal speech. When she announced that she herself had been through a similar DFDR experience in her neighborhood due to urban planning, her speech became more significant and more personal. She expressed her sincere admiration for participative cooperative projects in the context of DFDR such as *Memories of a Neighborhood to Come* involving social workers, community activists, citizens and artists altogether. She mentioned that artists collaborating on such projects were capable of revealing the power, the preciousness and the poetry of an everyday life that might seem trivial to anyone else. Prefect Périssa gave the last speech with a rather detached monotone, congratulating everyone for their work and citing Baudelaire.

Once the speeches were over, it was completely dark. The Grand Barillon's colourful patterns became brighter and stronger. When everyone's attention was caught, *Kolektif Alambik* initiated their video projection performance with the social centre's logo for the project *Memories of a Neighborhood to Come*. From that moment, the whole crowd turned to the façade of the Grand Barillon. As in a sound and light show performed in an important heritage site, the life of the Manchester neighborhood came to life on the façade of the Grand Barillon. At first, we could see an assemblage of historic documents and old photographs documenting the life of the neighborhood through the years. This historic assemblage symbolizing the past was followed by a bright image representing the present of the neighborhood. The bright image projected full screen showed the residents holding the puppets they had created for the puppetry performance project *Intérieurs/ Interiors* (fig. 69). This image was followed by other images representing the Manchester residents at work during their workshops, and their creations: photographs, paintings, and writings. The present was clearly symbolized by the residents' actions and creations conducted in collaboration with the social centre. To evoke the future, *Kolektif Alambik* projected a collage of images representing cranes, trucks and works. This projection rapidly faded into drawings of human faces, probably those of the residents. The rather dull projections of cranes and trucks representing the future were then followed by a visual performance that transformed the Grand Barillon into many possible colourful futures (fig. 70). For the

rest of the night, as if to suggest the future is the longest of all times, *Kollektif Alambik* VJed on the building in coordination with music played by Turbodancing. The music played stronger and the crowd started partying. Some were dancing, others lying on the deck chairs, and others drinking. Small groups of friends were sitting around tables, talking, laughing. Children were running around. Over 500 people gathered at the Grand Barillon. As I looked at the video projection performance, I noticed that some windows of the building were lit. In fact some residents of the Grand Barillon had refused to join the party. Instead, clearly as a sign of protest, they had chosen to remain inside their apartments with their lights turned on, visibly affecting the projection performance. One woman remained quietly staring at the crowd from her window (fig. 71).

No matter how people chose to spend their *Nuit Blanche* at the Grand Barillon, one thing seemed obvious to me: Manchester was transformed that night. The co-creators of this vast scenographic operation are the social workers, the group of residents and the artists. Together they operated the deterritorialization and the reterritorialization of the Manchester neighborhood, of its history, of its memory.

By approving this festivity at the Grand Barillon and by including the event in the official programme of the *Nuit Blanche,* the city of Charleville-Mezière provided the Manchester residents the opportunity to become visible. That night, the Grand Barillon became a stage, where the soon to be displaced residents of Manchester performed their neighborhood. Either through art, speech, dance or protest, they all performed the vital force of the neighborhood's becoming. And so, Manchester was not meant to end here but to start over.

56. Manchester, a neighborhood in transition, 2013.

57. Entrance to the *Apartment-s*. Building soon to be demolished. Rue Robert Bruxelles, Manchester, 2013.
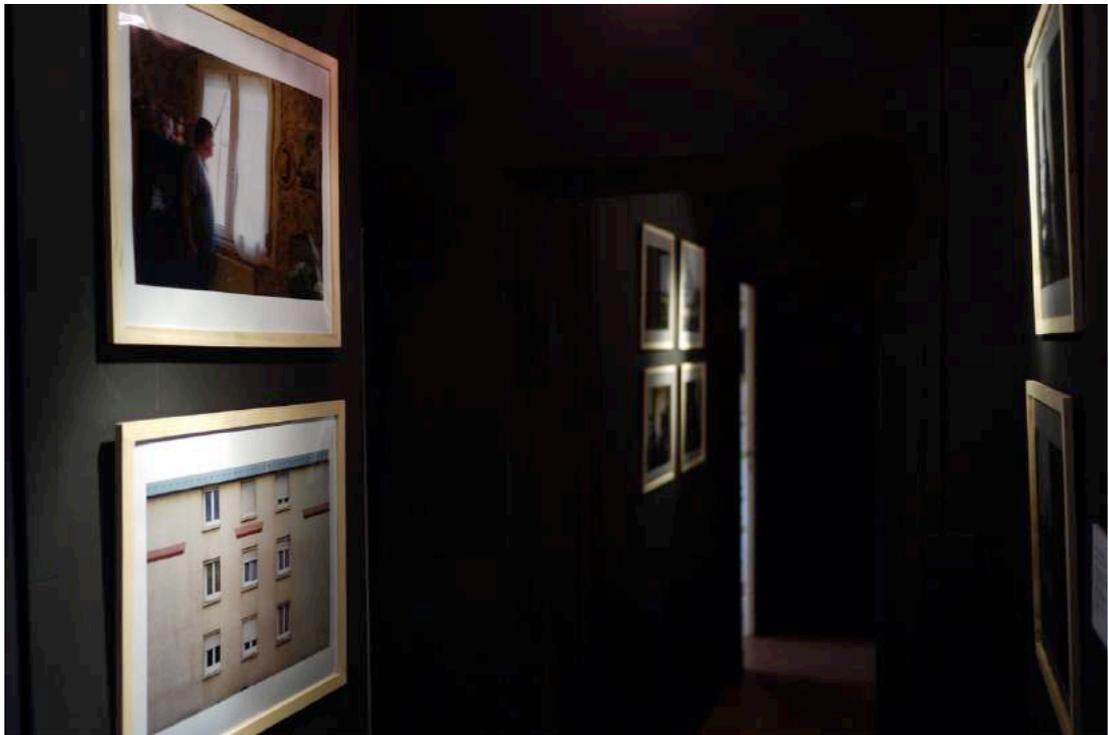
58. Entrance corridor of the *Apartment-s* photography exhibition of Thierry Chantegret, Manchester, 2013.
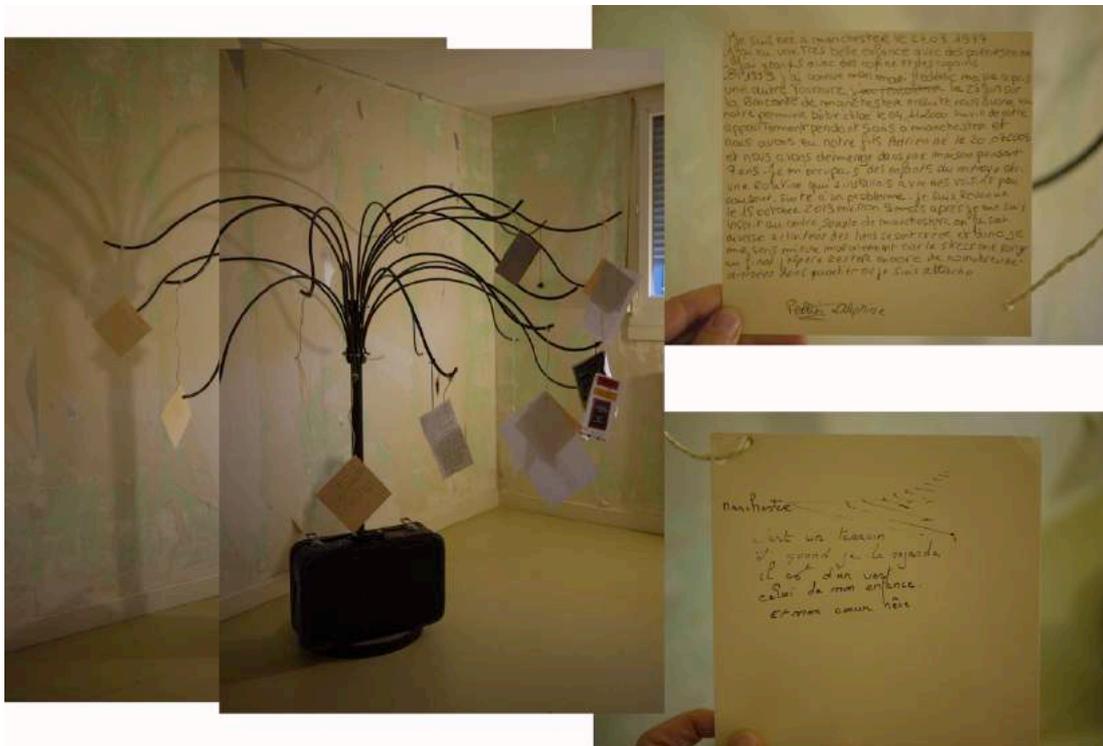
59. Installation *The Memory Tree* by Yoann Gallard in the *Apartment-s*, Manchester, 2013.

60. Details of walls in the *Apartment-s*, Manchester, 2013.

61. The workshop room in the *Apartment-s*, Manchester, 2013.

62. The construction room in the *Apartment-s*, Manchester, 2013.

63. Manchester residents in the *Apartment-s*, 2013.

64. Entrance of the Grand Barillon, *Nuit Blanche*, Manchester, 2014.

65. Exhibition of the *Portraits*, a collaboration between the Manchester residents and artist Jean-Michel Hannecart, *Nuit Blanche*, Manchester, 2014.

66. Exhibition of the Manchester Experience, a collaboration
between the Manchester schools and artist Julie Linquette, *Nuit
Blanche*, Manchester, 2014.

67. Festive atmosphere, *Nuit Blanche*, Manchester, 2014.

68. Liliane Maillet, president of the resident's union, official speech, *Nuit Blanche*, Manchester, 2014.

69. Projection of the residents on the Grand Barillon, *Nuit Blanche*, Manchester, 2014.

70. *Kolektif Alambik's* projections on the Grand Barillon *Nuit Blanche*, Manchester, 2014.

71. Resident of the Grand Barillon at her window and refusing to participate in the festivities, *Nuit Blanche*, Manchester, 2014.

Chapter 8: Mapa Teatro, remapping dramaturgies from the ruins

Created in 1984 in Bogotá, Colombia, Mapa Teatro – initially formed as a theatre company – signalled through its name the cartographic and experimental aspects of what would later be reconfigured as an artists' laboratory. In his doctoral thesis, Rolf Abderhalden describes the work of Mapa Teatro as a 'poïetic pluriverse' (Abderhalden Cortés 2014). Mapa is made of paths, detours, continents, islands, seas, rivers, winds and fluxes, out of which one can extract a family story. One brother and two sisters leave the family home once they reach their early adulthood in order to follow their personal aspirations. After experiencing successes and failures, sorrow and bliss, the siblings finally rebuild their home at Carrera 7N. 23-08, Bogotá, Colombia, where Mapa Teatro headquarters are located today. After traveling the world, the Abderhaldens established their family home with doors and windows wide open to their city, their country and the world.

The image of a reconfigured house after displacements of all sorts is inscribed in Mapa Teatro's genetic code. This image also resonates with the vital political force of the poetics that eventually emerged out of El Cartucho. Between 2001 and 2005, Mapa Teatro witnessed, accompanied and archived the DFDR process of El Cartucho in Santa Inés, Bogotá, which involved the forced eviction of 12,000 inhabitants, the destruction of the neighborhood and its rehabilitation as a recreational park. For Rolf Abderhalden, *El Parque Tercer Milenio* is a non-place. It's a cemetery (Abderhalden Cortés 2009).

Mapa Teatro is a landmark for me as a geoscenographer operating from the milieu of DFDR, and my reflection upon it in this chapter is a turning point in the present thesis. Firstly, I observe and analyse how Mapa Teatro has, as artists' laboratory, generated scenographic operations of deterritorialization and reterritorialization out of the DFDR process of El Cartucho. Secondly, I discuss how the artists have been transformed and re-enchanted by the experience of what they termed, after Heiner Müller, a 'laboratory of social imagination'. In an interview with Bernard Umbrecht, Müller explained how he himself had borrowed the term *Sozialer Phantasie* from the German philosopher Wolfgang Heise (Umbrecht 2014). During the four years of their *C'ùndua* project, Mapa Teatro developed a collaborative process based on myth and

personal mythologies. In the last section of this chapter, I will narrate my experience of an eight-day masterclass in 2013, where I encountered the process of a 'collective assemblage of enunciation' (Deleuze and Guattari 1987) conducted by Rolf Abderhalden.

8.1 Witness to the ruins of El Cartucho

This first section will briefly recount the DFDR process of the Barrio Santa Inés, also known as El Cartucho, in Bogotá. It will retrace Mapa Teatro projects *Prometeo I Acto / Prometheus First Act* (MapaTeatro 2002), *Prometeo II Acto / Prometheus Second Act* (MapaTeatro 2003b) and *Re-corridos / Re-moved* (MapaTeatro 2003a) that were part of the *C'úndua Project*; as well as the independent projects *La limpieza de los estabulos de Augeas / Cleaning the Augean stables (MapaTeatro 2004)* and *Testigo de Ruinas / Witness to the Ruins* (MapaTeatro 2005) that were realized after Mayor Antanas Mockus had left office.

8.1.1 El Cartucho, Barrio Santa Inès, Bogotá

El Cartucho is the name of a former neighborhood in the district of Santa Inés in Bogotá, Colombia that was destroyed between 2001 and 2003, forcing the eviction of 12,000 inhabitants, for the construction of the *Parque Tercer Milenio*. The urban renewal of El Cartucho is tied to a discourse on sustainability that corroborates the idea of greening the city (E. Till 2010). Enrique Peñalosa of the Liberal Party was elected mayor of Bogota in 1997. During his three years in office, he reformed the city with the motto that a sustainable urban design can be the foundation for social justice. Peñalosa believed in the environmental and social importance of favouring pedestrian experience against automobile culture. Social geographer Karen E. Till ironically depicts Peñalosa as the 'happiness mayor' whose sustainable greening policy also implied 'the removal of street vendors and residents from downtown sidewalks and neighborhoods' (E. Till 2010). She goes on to comment that 'El Cartucho, a neighborhood in the historic Santa Inés district known to be one of the most dangerous places in the city, was razed for what became (a rather sterile and still unsafe) Public Park.' *El Parque Tercer Milenio*, an artificial and imposed landmark, was intended to catapult Bogotá into the third millennium as a civilized city where parks play an equalizing role for the sake of social peace (Peñalosa and Ives 2004). El

Cartucho was a place with its own laws and rules. Situated at the centre of the city, it was a strategic zone for transactions, both legal and illegal. It was a place where parallel and informal economies developed through the extremely heterogeneous community of recyclers, shopkeepers, small business owners, prostitutes, single men and families. Because of its affordability, it was also the first place where immigrants or people displaced from rural areas of Colombia arrived in the city to begin a new life. Destroying El Cartucho and displacing its residents was part of a voluntary urban planning program to erase part of the city considered to be a bad neighborhood.

> Places are viewed as absolute spaces and parcels of property; unwanted matter is removed; centrally located and undesirable citizens, memories, and places are made invisible; and the empty spaces thereby created can be filled in with new uses and more desirable bodies.
>
> (E. Till 2010)

When Antanas Mockus was elected mayor of Bogota in 2001, he inherited the project of the *El Parque Tercer Milenio*. The plans to raze El Cartucho and displace its inhabitants were already advanced. His administration implemented the *C'ùndua project: A pact for life* in which Mapa Teatro was commissioned to develop an artistic work with the former and soon to be displaced residents of El Cartucho. The word 'C'ùndua' is a Columbian indigenous word for the mythological place to which we go after death. *C'ùndua Project: A Pact for Life* was an experimental platform proposed by Mayor Mockus during his years in office (2001-2003), and funded by the city of Bogotá and the United Nations Development Program.

> El Cartucho was a stigmatized area, burdened not only by its own long, rich urban story, but also by a plethora of mythologies that we all carried with us to varying degrees, depending on our proximity or distance from that physical and symbolic location. For me, as a child growing up in a distant neighborhood to the north where I had little contact with the Santa Inés barrio, it was the object of fears and fantasies. It was a specific site of fear – the city's centre of fear.
>
> (Abderhalden Cortés 2009)

Between 2001 and 2005 Mapa Teatro worked in this significant area of Bogotá, a place that has since disappeared from the city map. Here, Mapa Teatro carried out a trans-disciplinary artistic project. They forged an intimate relationship between art and the city. For Rolf Abderhalden destroying this neighborhood meant erasing part of the history of Colombia, a social and urban history of civil disobedience where people had invented their own tactics of survival. It was the programmed destruction of singular forms of insubordinations. When Mapa Teatro first visited the neighborhood in 2001, the destruction of homes had already begun.

> The terrifying image of the demolition of vacated houses immediately made us want to stop time, to keep the tangible traces of history from being erased.
>
> (ibid.)

Having had the opportunity to speak to Rolf Abderhalden during the Prague Quadrennial in 2011, I was interested to know how Mapa Teatro had envisaged their work in El Cartucho, outside of their usual theatre environment.

> Me: What do you do once you leave the confines of the stage and when you arrive in El Cartucho?
>
> Rolf Abderhalden Cortés: There are things that we have done without knowing exactly what we were doing. Although we were inspired by readings, we had more of an intuitive approach. There were artistic questions that had been generated by sociological and anthropological materials. This is where the micro-political and the poetic can meet. The ethical questions generated by these disciplines are very interesting. These are very difficult situations. Sometimes we wondered what we were doing there in this world that did not belong to us, but at the same time it was part of our city and we were also part of this city.
>
> Recorded conversation 2011 (my translation)

For Abderhalden, these transdisciplinary fields were also an opportunity for encounters between theatricality, performativity and public space.

I am taking theatricality out of the theatre. What I like about theatre is not theatre, its theatricality. What I like about performance is performativity (…) I like apparatus in which theatricality makes everything function, enhancing the potentials of space. This power generated by theatricality or performativity is what interests me. These are forces that put everything in motion. (…) I find it more interesting to generate a form of theatre out in the public space or to bring into the theatre things from the outside. In this way we can provoke strange encounters.

Recorded conversation 2011 (my translation)

In this conversation, Rolf Abderhalden generously and humbly revealed how Mapa Teatro was open to differentiation and encounters before they initiated the four-year project with the neighborhood of El Cartucho.

8.1.2 Mapa Teatro in El Cartucho

Once Mapa Teatro was in the barrio witnessing the destruction of the neighborhood they realized that they needed to begin their collaboration with the soon-to-be-displaced residents with a universal founding myth.

We reached the conclusion that myths are essential, that myths are really important, that the founding myth, which had never been mentioned in any of these experiences, was absolutely crucial. It was a key point from many perspectives, and perhaps it would be interesting to imagine a process in which the founding myth, or working with a myth, forms part of the working methodology. That is, imagining that we could construe a methodology by looking at these myths, which is why in El Cartucho we worked with the myth of Prometheus.

Rolf Abderhalden interviewed by (Gutiérrez Castañeda 2008)

Prometheus stole fire from the gods to give to men. When his treacherous act was discovered Zeus was outraged. He punished Prometheus and had him transported to the distant Caucasus. Prometheus was then chained to a rock and the gods sent an eagle to eat his liver. In order to perpetually torment Prometheus, the gods made his

liver re-grow every night and the eagle return every day. During the 3000 years of the punishment, Prometheus ate the eagle's excrement to stay alive, maintaining a cycle of life between himself and the animal. When the gods decided that the punishment was sufficient, they sent Heracles to free Prometheus. When Heracles arrived at the Caucasus, he had to climb a mount of filth in order to free Prometheus. For Mapa Teatro, the image of the mount of filth corresponded to El Cartucho as they saw it in 2001. The myth of Prometheus had been through several rewriting processes from ancient times to versions by Kafka (Kafka and Muir 1946), André Gide (Gide 1992) and Heiner Müller (Müller and Gladkov 1978). Mapa Teatro decided to work with Heiner Müller's version of the myth published as a prose text in *Cement* (ibid.). In this particular version, Prometheus is not certain he wants his freedom back when Heracles comes to save him. The prisoner had accustomed himself to the eagle and to the precarious cycle of life in which one feeds another amongst their common mount of excrements. For Mapa Teatro, this version of Prometheus displaced the centre of fear from the fable and allowed a new centre of fear to emerge. Here, the mythical figure of Prometheus was unexpectedly decentred from the myth. Prometheus became the character of the experience of the punishment, a man whose unexpected reactions responded to the complex web of relations between himself, the eagle, his punishers and his liberator.

The first encounter between Mapa Teatro and El Cartucho was made through Heiner Müller's version of the myth of Prometheus. For Mapa Teatro, the forced displacement of the residents of El Cartucho could either trigger a feeling of liberation and/or aggravate a feeling of fear, as in Müller's Prometheus. They resorted to a founding myth with the hope to activate a creative potential and to produce new stories in the form of personal mythologies. In order to do so Mapa Teatro employed three tools inspired by Michel de Certeau: the legend, the memory and the dream (Certeau 1984). This tripartite strategy aimed at rewriting the myth of Prometheus with as many voices, stories and experiences as the residents who participated in the creation of the project. By so doing, the memory of the neighborhood was meant to emerge as multifaceted – probably unconventional, but alive (Abderhalden Cortés 2014). A small group of residents represented by women and men of different ages, socioeconomic strata, and origins formed this unique 'laboratory of social

imagination'. As they read the text, each person reinvented his or her own story, rewriting his or her own myth. This first gesture of reading initiated a long-term collaboration that stimulated collective and singular imaginations, multiplied the memories of El Cartucho and also resulted in five memorable artworks between 2001 and 2005.

Prometeo I Acto / Prometheus first act (MapaTeatro 2002) was presented on December 13th 2002 in the neighborhood of El Cartucho as it was being destroyed, in what Abderhalden describes as 'a science fiction landscape.' Also described by the artist as an 'install-action' (Abderhalden Cortés 2014), the site-specific montage presents a dialogue between the myth of Prometheus, rewritten by Heiner Müller, and the personal and collective mythologies of the residents. The artists refer to this work as a 'living act between mise en scène, ritual and installation' (Abderhalden Cortés 2014). For *Prometeo I Acto / Prometheus first act*, Mapa Teatro asked each witness to choose an object, a piece of furniture, an emblematic activity, or a space in their house. The chosen emblems were then brought on site: the domestic objects were positioned on the ground in order to reconfigure the inside of a house. Through the presence of object-witnesses and gestures from everyday life re-enacted on site by the witnesses a ghost-neighborhood progressively emerged. On the night of the performance, thousands of candles were lit along the "ghost-streets of the neighborhood retracing for the time of their combustion an imaginary cartography. In the dark night, the neighborhood had reborn, transformed and re-enchanted. The install-action ended with a collective dance-bolero.

> Small actions - individual and collective – alternated with video projections on huge screens, chronicling what had happened over the past year in the former inhabitants' lives and in the neighborhood. At the conclusion, the group of Santa Inés – El Cartucho, danced on the neighborhood's ruins to the music of bolero. As when the god Shiva dances on destruction, something in life is reborn and regenerated.
>
> <div align="right">(ibid.)</div>

Before the razed terrain of the neighborhood was covered with lawn mats and definitively reterritorialized by the city of Bogotá as the *Parque Tercer Milenio*, Mapa Teatro reterritorialized it as a theatrical stage where the displaced residents became visible. With this install-action on the ruins of El Cartucho, Mapa Teatro opened a breach of potentiality. That evening, the displaced residents reterritorialized the myth of Prometheus and regained control of how their story should be told. By displaying their personal objects and performing their lives, they momentarily deterritorialized the DFDR process and reterritorialized their neighborhood.

Prometeo II Acto / Prometeus second act (MapaTeatro 2003b) was the continuation of *Prometeo I Acto / Prometheus first act*. The idea was not to create a brand new production but to refine the initial work with a group of persons who desired to continue exploring the myth and their personal mythologies until the slow destruction of the neighborhood reached its end. In the conversation we had at the Prague Quadrennial in 2001, Rolf Abderhalden had mentioned the difficult paradox of the artist on the terrain who can be torn between his connivance with the witnesses on the ground, and his commitment to an institution. He believes that art and governance perpetrate unresolved issues. He also mentioned the importance of listening to the other and not dissolving his/her voice with the artist's own artistic choices, which would be an act of ethnocentrism. For Rolf Abderhalden, *Prometeo II Acto / Prometeus second act* lost the grace and sophistication of *Prometeo I Acto / Prometheus first act* when the administration of the city of Bogotá asked to incorporate a group of one hundred persons at the very last minute. At that moment, the performance of *Prometeo II Acto / Prometeus second act* needed to be staged with efficiency, which negated the intimate connivance that had defined the group's working process over the previous two years.

Re-corridos/ Re-moved (MapaTeatro 2003a)

This project was an installation that took place in the headquarters of Mapa Teatro, a house with a similar architecture to the destroyed houses of El Cartucho. Mapa Teatro's aim was to enhance the metaphorical potential of the space of their house as the entire neighborhood of El Cartucho. The scenography placed the visitor at the centre of the performance process. The interactive setting relied on digital technology

and on the visitor's activation of memory through his/her own physical motion in space. The twelve rooms of the house each had their own installation referring to the materials collected in El Cartucho since 2001. As visitors walked through the rooms in a particular order, they were able to recreate their own narrative of the DFDR of El Cartucho from their experience of the different sensorial stimulations. In *Re-corridos/ Re-moved*, the visitor was solicited to become a co-participant in the scenographic operation of deterritorialization and reterritorialization of the Barrio Santa Inés, El Cartucho. In two weeks, Mapa Teatro received over six thousand visitors.

La Limpieza de los Estabulos de Augeas/ Cleaning the Augean Stables (MapaTeatro 2004) was the first action referring to El Cartucho that Mapa Teatro created independently. As a matter of fact Mapa Teatro's collaboration with the cultural program of the city of Bogotá ended when Mayor Mockus left office in 2003. Mapa Teatro felt the need to continue working on this material with the people they had met until the completion of the transformation of the neighborhood of El Cartucho into *El Parque Tercer Milenio*. This decision was taken with clear awareness that the working conditions would not be the same, as Mapa was no longer supported by the city. As Rolf Abderhalden suggested himself, art and governance do not always share the same notion of time or the same feeling of completion. The project's title refers to the Myth of Heraclès and to the action of cleaning the filth of the excrements left by Prometheus and the eagle. Once the neighborhood of El Cartucho was totally destroyed, workers came to clean the amounts of filth and excrements. The municipality installed a palisade around the perimeter of the 'tabula rasa' or the wasteland resulting from the destruction of El Cartucho, to hide and protect the construction of the park. This is when Mapa Teatro created *La Limpieza de los Estabulos de Augeas/ Cleaning the Augean Stables,* a dialogic installation between two significant landmarks in the city of Bogotá: the Museum of Modern Art and El Cartucho. The work was a multimedia installation between the two sites. The palisade around the construction site was cut to fit 12 boxes with television monitors at eyesight. These screens showed images that were filmed by Mapa Teatro since 2001: the destruction of the last house of El Cartucho and a testimony from the last person who left the neighborhood, Juana Maria Ramirez.

On the site of El Cartucho, three web cameras overlooking the palisade sent a live stream feed of the construction of the park into the Museum of Modern Art. This two-site set-up asked the visitors to become witnesses to their city's urban planning reality in the context of the museum, allowing a cross movement and exchange of different publics across the city. The former inhabitants of El Cartucho went to the Museum of Modern Art, while the common visitors of the museum went to see the installation on the site of El Cartucho. With this project, Mapa Teatro drew cartographies of exchange between the citizens of Bogotá. Mapa Teatro's aim was precisely to provoke an experience of bodies, an act of micro-politics in the heart of the transforming city (Abderhalden Cortés 2014). In this case, the scenographic operation of deterritorialization and reterritorialization extends to the scale of the city of Bogotá.

Testigo de Ruinas / Witness to the Ruins (MapaTeatro 2005)

Starting from the beginning of the demolitions of El Cartucho in 1998, Mapa Teatro had gathered numerous audiovisual materials, stories and experiences. *Testigo de Ruinas / Witness to the Ruins* was presented once *El Parque Tercer Milenio* was completed and inaugurated in August 2005. Once again, the project combined audio-visual materials and performance with a particular focus of the artist's role as a witness. The final gesture of Mapa Teatro's long-term collaboration with El Cartucho ended as an independent devised performance project that brought the stories of the neighborhood and its residents back to the theatre stage, both in conventional and unconventional venues. The multimedia performance installation navigates between audio-visual materials and live witnesses who confront their presence with their image on the screens. On the stage, one witness is present. Juana Maria Ramirez, the last resident to have left El Cartucho, bakes the traditional dish she used to serve in her neighborhood on stage. By perpetuating these gestures on the theatre stage she inscribes her everyday routine as a performance of memory of El Cartucho. Also present on stage is Mayor Mockus, who inherited the project to demolish El Cartucho from his predecessor Peñalosa. On the stage, the mayor becomes a member of Mapa Teatro's 'laboratory of social imagination.' (Umbrecht 2014) The performance ends with a symbolic dance between Mayor Mockus and Juana Maria Ramirez. The final symbolic bolero adds a layer to the social and urban history of the neighborhood. As a spectator I wonder: does this dance reconcile power (mayor) and opression (Juana) or

does it console both Mockus and Juana if we consider that Mockus's predecessor Enrique Peñalosa imposed the DFDR process? With this dance, Mapa Teatro reterritorializes the past history for hypothetical better futures. As in a social re-imagination of El Cartucho's DFDR process, the bolero questions what would have happened if Antanas Mockus had been elected before.

The version of *Testigo de Ruinas / Witness to the Ruins* I refer to was performed at the Steirischer Herbst festival, Graz, in 2012 with the special presence of Antanas Mockus (MapaTeatro 2012). Different versions of *Testigo de Ruinas* are available online. Each time it is presented, *Testigo de Ruinas / Witness to the Ruins* re-adjusts itself to different performers, spatial configurations, venues and publics.

The five projects briefly described above were all co-created in Mapa Teatro's artists' laboratory. Some of these projects were site-specific, others were installations in museums, or performances in theatre venues. In whichever case and in all these projects, Rolf Abderhalden Cortés refuses to be thought of as a social worker. Working in the field as an artist, he never meant to guide or rehabilitate people in conditions of extreme difficulty, nor to write reports of any kind. Abderhalden believes that an artist should not have specific goals to achieve and that is the only way for 'de-instrumentalizing the practice and strengthening the experience' (Gutiérrez Castañeda 2008). Between 2001 and 2005, the work of Mapa Teatro was to accompany the DFDR process of El Cartucho as artists. During these four years, Mapa Teatro and a group of residents have shared experiences, carved relationships, shaped narratives. By so doing, they have projected a multiplicity of memories of El Cartucho from the past into the future with intense moments of presence by way of performance and installation – or 'install-action' as they prefer to name it. As El Cartucho was sentenced to death, Mapa Teatro was able to deterritorialize the DFDR process and reterritorialize it with new potentialities. Within its last breaths El Cartucho became a rhizomatic web connecting residents, narratives, myths, mythologies and the city. In the five projects cited above, the skill of re-using and recycling materials attests to an expertise that was probably acquired from the community of recyclers in El Cartucho. In their collaborative approach as an artists laboratory inspired by Heiner Müller's 'laboratory of social imagination'(Umbrecht

2014), they have developed a parallel economy of exchange in which the currency is made of experiences, dreams, stories and poetic imaginations. This interrelation is the pulse of Mapa Teatro's political engagement. This is the kind of engagement that is crafted by hand. Every day, it is braided with multiple threads of micro-actions such as writing letters, singing, dancing, taking a picture, filming a person, cooking, continuing to cook in the ruins, continuing to cook in the park, and continuing to cook in the theatre. Mapa Teatro's poetical-political engagement relies on this attitude of patience and craft. The artists allow themselves to be afraid or to be surprised or to be excited – in other words, to be affected. So much indeed that they as artists become permeable. The experience of El Cartucho has been transformative for them. Mapa Teatro has been re-enchanted. They too have been deterritorialized and reterritorialized.

8.2 From the ruins towards other artistic becomings

During the four years of their presence and collaboration in El Cartucho, as the neighborhood was gradually being erased from the map, Mapa Teatro forged its own ethic/aesthetic, poetical/political, unpredictable becoming. Rolf Abderhalden himself proposes that with the *C'ùndua* project, Mapa Teatro realized

> one of its most important artworks; a fundamental cut-off in our reflection-creation that will enable the development and consolidation of a key figure to our poetic cartography: the witness/cartographer

> (Abderhalden Cortés 2014: 152)

This section will discuss how Mapa Teatro remapped their dramaturgy out of the ruins of El Cartucho towards other artistic becomings.

8.2.1 The artist as a witness

Nourished by the reflections of Giorgio Agamben (Abderhalden Cortés 2014; Agamben and Hersant 2001) on the lack of experience in modern and contemporary societies, Mapa Teatro has chosen to work and reflect on the figure of the witness to counteract the idea of a generalized loss of experience. Their work on the witness was also pertinent considering the extreme social disparities and paradoxes of the singular

348

context of Colombia and the escalating violence of armed conflict since the 1990s. Alongside the multiple figures of the witness that Mapa Teatro developed through their work, such as the witness-operator, the witness-spectator, and the witness-critic, to name a few, emerged the central figure of the artist as a witness. The artist as a witness operates from the milieu, in the fold. In this sense, Mapa Teatro operate within what David Fancy considers an 'immanentist approach to performance that considers perpetual interaction and participation of difference between all existing bodies that compose the biosphere' (Fancy 2011). The milieus in which Mapa Teatro operates are home to communities that are either strong, or violent, or vulnerable, or fragile, or angry, or all of these at once. The artist as witness problematizes the personal experience of these communities, their subjectivities and their difference. By extracting and exposing the expressive qualities of these communities, the artist also interrogates the limits of theatre, the function of theatricality and the power of performativity. In El Cartucho, Mapa Teatro operates as witnesses and cartographers. Together with the group of residents who decided to participate in their 'laboratory of social imagination', they archive memories, objects, everyday practices, smells and colours to project them from the past into the future by way of performance. Differently from the social scientist that is looking to validate his/her hypothesis once he/she is on the terrain, an artist, says Abderhalden, must be guided by intuition. The intuition of Mapa Teatro when they visited the already half destroyed El Cartucho in 2001, was to work on the myth of Heiner Müller's version of Prometheus.

8.2.2 The ruin, the myth and the personal mythologies

> Ruins are dynamic sites shot through with competing cultural narratives, palimpsests on which memories and histories are fashioned and refashioned. Ruins (…) do not invite backward-looking nostalgia, but a politically and ethically 'reflective excavation' (Unruh: 146) that can lead to historical revision and the creation of alternative futures.
>
> (Lazzara and Unruh 2009)

Mapa Teatro recognizes that the abandoned ruins of El Cartucho forged their poetics. Notwithstanding the violence of destruction, the artists noticed the weeds and dandelions that typically grow in the crevices of demolished stones in search of

utopian dreams and potential futures. Whatever remains and/or regrows must be recycled and/or transformed as in the hands of the community of recyclers of El Cartucho. This logic of the ruin is also reflected in Mapa Teatro's approach of ancient texts. Myths are relics, which have often been written and rewritten multiple times. In Mapa Teatro's artists' laboratory, this recycling operation of the myth extends to personal mythologies. The working process emerging from confronting myths with conflicting social realities is both poetic and political. Recreating and rewriting immemorial myths as contemporary mythologies, reformulates the understanding of our contemporary society and lluminates the, sometimes obscure, meaning of an ancient myth. For Mapa Teatro, myth becomes a primordial tool of collaborative recycling from which an artistic tactic emerges. This artistic tactic consists in digging out personal mythologies made of dreams, memories and desires. In his own words, Rolf Abderhalden suggests that

> by reactivating and actualizing the profound connection, the desire, so to speak, between our intimate and personal mythologies, all the myths and other collective mythologies, we were able to build our own cosmography that is heterogeneous, hybrid and disparate: the poïetic pluriverse of Mapa Teatro.
>
> (Abderhalden Cortés 2014: 307, my translation)

This poïetic pluriverse stems from the voices of the co-creators as a multi-layered narrative of multiple potentialities.

8.2.3 Collective assemblage of enunciations

'Collective assemblage of enunciation' (Deleuze and Guattari 1986, 1987) is the term chosen by Deleuze and Guattari to describe how Kafka, in his literature, disappeared as an individual to become the spokesperson of the people, a 'people to come' (Deleuze and Guattari 1986). 'Collective assemblage of enunciation' is also the term I choose to refer to Mapa Teatro's working process. The artist as witness is an attitude of observation, which enables the permeability of the artist's body with the collective body. This artistic process shares the experience of place, shapes relationships and triggers narratives from multiple sources. The tripartite apparatus of the myth, the memory and the dream allows each participant to find his/her own path through

his/her own sensibility. Concerning Mapa Teatro's methodological approach when entering El Cartucho, Rolf Abderhalden insisted on his position as an artist. There was no goal to be achieved except that of common experience. Common experience took the shape of workshops.

> The workshops were spaces, perhaps unlike other types of interventions, where people were encouraged to do things, take photos, play games, different dynamics that are not necessarily in line with the forms of intervention usually proposed by social workers or workers in municipal agencies. The approach took shape by taking time to work with the community. It's like field work where you are primarily an observer, but a participating observer, you're not a passive, distant observer, you're an observer who joins in, not an observer with an object of study, but one who deals with a community, with real people, and it's based on pure empathy. We were a group, it wasn't just me, we were a group of people, and everyone sought to establish dialogues, conversations, and relations. In the final analysis it all boils down to the specific dynamics of building relationships, having dialogues, conversations between people who meet and start talking: -ok, where do you live?- and -what are you doing here?- I ask you, and you ask me.
>
> Rolf Abderhalden interviewed by (Gutiérrez Castañeda 2008)

This modus operandi was intended to make a 'live art action' as a tactical poetico-political persistence against the global cultural industry and its effects on subjectivity, bodies and creativity (Abderhalden Cortés 2014: 151). When I saw that Mapa Teatro was conducting a masterclass in Paris, I thought it would be the perfect opportunity to witness their artistic tactics dealing with myth and personal mythologies. It was also the opportunity to witness a certain methodology that had emerged from their experience of El Cartucho.

8.3 Participating in Mapa Teatro's masterclass 'personal mythologies and myths of the world'

In October 2013 I attended an eight-day intensive masterclass with Rolf Abderhalden from Mapa Teatro at the ARTA centre (Association de Recherche des Traditions de l'Acteur / Research association of the actor's traditions) in Vincennes, France. ARTA

is known for its pedagogical action in the domain of traditional and experimental foreign performance techniques. Its mission is to exchange knowledge across cultures. For eight days, nine artists attended the workshop. The group was comprised of performer and actor Simon Pitaqaj, storyteller and performer Guylaine Kaza, performer and writer Isabelle Schiltz, performer and sociologist Zénab Bassalah, performer and actress Edith Proust, performer and artist Valentina Sanseverino, performer and actress Johanne Furlan, performer and singer Christina Batman, and myself as a scenographer. Our aim was to learn, by way of experimentation, Mapa Teatro's theatrical and performative tactics for the writing of scenic performances. This methodology had been developed with the displaced residents of El Cartucho by means of co-participation, co-writing and also by confronting myth with public narratives and personal mythologies. My aim in participating in this workshop was to gain knowledge of Mapa Teatro's artists' laboratory through my own personal experience. In a way, this experience could be assimilated to performance ethnography in the sense that I immersed myself in Mapa Teatro's working techniques as a performer. But, as I have already stated, I would rather avoid the fraught idea of doing ethnography as a scenographer. I would rather consider my position in that masterclass as a geoscenographer. In terms of academic research, I was there as a scenographer operating from the milieu of Mapa Teatro's artists' laboratory. In terms of practice I entirely committed as a performer. I was there as a researcher and also as an artist-practitioner.

I was also interested to see how this particular artists' laboratory dealt with archives made of heterogeneous materials. In the course of my doctoral research travel and fieldwork, I had collected different kinds of materials, some of which were very delicate, in particular when dealing with the personal stories of forced displacement. At that point I didn't quite know how to deal with this delicate material. I also questioned the legitimacy of this collection of stories and what their purpose might be in my hands, as an artist. The workshop with Mapa Teatro was also the occasion to observe how personal stories could be articulated with myth and then transposed to the stage as performance. Confronting the materials I had collected over my fieldwork experiences with Mapa Teatro's performative and theatrical tools was a necessary milestone in my research as a practitioner, especially because I saw in Mapa Teatro's

poetical and political approach to fieldwork and performance a deep resonance with my ethics of production and my desire as an artist.

For eight days, I observed and was observed. I became a witness and a participant of a performance process. I operated as a geoscenographer from the milieu of a performance collective. On the last day of the masterclass, October 11th 2013, we presented our collective assemblage of enunciation. The final performance of this masterclass will be presented in Part III as the 'attempted geoscenography n° 2.' The following section will recount the eight days of masterclass during which I became a performer in Mapa Teatro's artists' laboratory. This experience was meant to help me better understand how Mapa Teatro operated in the field of El Cartucho and to enlighten me on the artists' laboratory working processes. I was curious to find out how El Cartucho had been a catalyst for Mapa Teatro's artistic process.

The eight-day course proposed to explore the tension between myth and personal mythology as a space – creating potential, both in terms of the play of the actor and of the stage writing. Without attributing any moral or psychological status to these two systems of representation but rather by approaching them from a poetic and a political point of view, we tried to detect their presence in the body, in the memory of gestures and images that circulated daily, across the world and in our private lives. Because we were comprised of eight women and one man, Rolf Abderhalden proposed that we work on the myth of the sirens from Pascal Quignard's *Boutès* (Quignard 2008). In *Boutès*, Quignard recounts the legend of sailors who are attracted by the song of sirens, and perish on the shores of a mysterious island. When they sailed by this island, sailors filled their ears with wax in order not to be attracted by the sirens' song and die in the waters. Ulysses tied his hands and feet to the mast of his ship in order to hear the song of the sirens without being tempted to jump into the waters. But Boutès did not take that precaution. He heard the song of the sirens and jumped into the sea. In *Boutès*, Quignard brings forth the unknown mythological figure of Boutès to explore the origins of music, in its primordial and primitive sense. Boutès jumps into the sea. He risks his life for the sake of hearing the music. He plunges into a sea of voices and returns to the origins of life. The choice of the book was interesting as the writer also navigates between the mythical figure of Boutès, his

personal memories as a child and other archetypes such as primitive paintings, and musical scores.

Day 1

We sit in a circle (fig. 72). Rolf is a posed and delicate person. He wants to know about us as much as we want to know about him and Mapa Teatro. After going through a first round of personal introductions, Rolf speaks about Mapa Teatro and the aim of the masterclass in ARTA. Over the course of one week, we will try to search for both a personal and a collective experience through the myth of Boutès. Rolf proposes that we also work with voice and experiment with variations of what Quignard names the sirens' 'pre-logic music'(Quignard 2008) as opposed to the structured and melodic music represented by Orfeo. We are encouraged to collect information, images, texts, ideas that we intuitively connect with the myth. We read Pascal Quignard's book out loud in a relay with each other. The writing of Quignard is expressive, especially when we hear it out loud. We exchange impressions. Rolf encourages us to let the images form freely in our minds, to name our first sensations, one after the other.

Throw myself to the water
Two liquid bodies
A dancing body
A sponge
A body that stays too long in the water and that we squeeze
We squeeze the pain out of the body.

We share other impressions. Christina reminds us that just yesterday, October 3rd 2013, a boat sank off the Island of Lampedusa, Italy, causing the death of 103 migrants. This image of the sponge body from which we squeeze out the pain, made a strong impression in our collective imagination.

Tomorrow we shall start from this image. We shall also write the images that arise while reading of the text, even if it demands some effort. The transposition of text into poetic images is very important for the scenic work, for the scenography, as in a craft

354

of writing for the stage. We shall work on three spheres: the myth, the public, and the private. We are asked to collect materials from these three spheres for the following day. They can be newspaper articles, photographs, images, stories, etc..

Day 2

Rolf Abderhalden was born in Bogotá, Colombia. After obtaining his degree in Art Therapy in Geneva, Switzerland, he travelled back to Bogotá to work in a psychiatric asylum. He then trained as a performer at the École Internationale Jacques Lecoq in Paris. After many travels across Europe and around the world, he returned to Bogotá to found Mapa Teatro with his sister Heidi Abderhalden. After giving us this personal introduction, the morning continues with the practice of Feldenkrais. From this day onwards, all mornings would be dedicated to the practice of Feldenkrais. This technique allows our bodies to become present and our mind to be free. The body is the performer's primary tool. By stimulating the body, we also stimulate our emotions, ideas and imagination. By practicing this technique all together, we gradually cohere as a group, as a community of performers and co-creators. Our bodies are the point of departure for a collective assemblage of enunciation and the technique allows us to shape a common body language. After the practice of Feldenkrais, we are asked to use our voice as we move in the room. We let our body movements provoke sounds referring to Quignard's idea of 'pre-logic music.' We become a choir of singular voices. It is pleasurable to feel the members of the group perform their singularity simultaneously.

In the afternoon, we form a circle again. We finish reading the text. After that, Rolf asks us to lay on the floor all the materials referring to Boutès that we have brought. We create a mosaic of images, writings, drawings, and newspaper articles (fig. 73). We are asked to comment on what we have brought. We listen to each other's comments and narratives. These are either documented stories from the public domain or private confessions that the performers consider somehow related to the myth of Boutès. Trying to avoid the personal confession, which I am not so comfortable with, I choose to relate the myth of Boutès to my research on DFDR. I have brought images of water reservoirs where we see the top of a tower bell, as in Mediano, or treetops, as in Alqueva. I have brought images of the undestroyed village of Vilarinho da Furna

re-emerging from the waters of the reservoir. I have brought stories of displaced persons in particular the stories of Michèle Gatiniol and Ginette Aubert which I had access through Armelle Faure's oral archive *The Dordogne River and Dams Project: 100 Witnesses Speak*. Michèle Gatiniol has composed a waltz for her lost valley that she sings a cappella at the end of her oral testimony with Armelle Faure. I have brought images of Ginette Aubert's paintings. I have also brought descriptions of silenced landscapes.

The others have brought printed images, books, and a few newspaper articles on the Lampedusa wreck. We gather around the mosaic of materials. We comment and discuss. We choose narratives that are relevant to the myth of Boutès. Rolf asks us to envisage image as text and text as image. As performers, we should create images that are narratives. By our subjective presence on the stage we become present to the other. Our singularity incorporates and transmits narratives that can be altogether public, mythic and private. By performing we can braid these three spheres. We leave our mosaic in a corner of the room, on the floor until the following day.

Day 3

After the Feldenkrais session, we gather around the images we have chosen. We have added cut-out excerpts of Quignard's text on a table. The paper mosaic becomes our island. Rolf speaks of the performer and the performer's body, of the importance of the performers' subjectivity. He proposes that we experience reading excerpts of the text by intentionally provoking an estrangement with the language as we pronounce the words of Quignard. As we read, or as we listen to the others read, we should try to see the images produced by our imagination. Each one describes the images produced by their imagination. We start seeing singular images emerging.

Zénab: A small man jumps on a turntable record.
Valentina: A woman wearing many layers soaked clothes.

We have to think about a way that we could perform these images. We talk about Zénab and Valentina's very strong images. We discuss and imagine the possible ways for this image to become a performance related to Boutès, the sirens, Lampedusa

wrecks. The performance needs to traverse the three spheres of the mythical, the public and the private. We become a collective imagination. We become a collective political body. We are outraged, ashamed. We pause until the following day.

Day 4

The Feldenkrais technique allows us to reach a certain state of creativity. We become available to the other, present to ourselves. Body and space become aligned. These morning sessions bring us together as a group. We move our bodies in the space, we try out sounds. Alternating between tuned and dissonant voices, we become a choir of singular sirens.

We evoke passages of the text that have moved us. We choose one excerpt and we work on an image from it. The passage I have chosen reveals the story of an organ that had been transmitted through the Quignard family from father to daughter, to sister, and so forth. I was especially interested by this process of transmission punctuated by the names of Marthe Quignard, Juliette Quignard, and Julien Quignard.

> Je partis néanmoins pour Ancénis où je rejoignis Marthe Quignard qui avait repris l'orgue des mains de sa soeur Juliette Quignard, qui l'avait repris elle-même des mains de son père Julien Quignard. / I left for Ancénis where I joined Marthe Quignard, who had taken the organ from her sister's hands Juliette Quignard, who had herself taken it from her father's hands Julien Quignard.
>
> (Quignard 2008: 83, my translation)

We are asked to create a personal image from our chosen excerpt and to present that image in the form of a performance or an installation. This image has to be related to the stories we have brought. We have one hour to ourselves to work. I go outside for a walk and try to think about the relevance of this excerpt to a public narrative, and to a personal story:

Relevance to a public narrative

Family transmissions are commonly referred to in processes of DFDR. A DFDR process usually affects a family transmission. Families have to leave their homes. Objects are displaced. They lose their emplacement. They circulate from here to there, from hand to hand, from one person to another. This displacement of objects and the destruction of homes becomes part of a family's narrative. When I visited persons affected by DFDR, they often welcomed me in their homes where it is usual to find a wall with photographs of moments spent in the lost home or a collection of objects that belonged to the lost house.

Relevance to a personal narrative

The enumeration of family names immediately evokes my family. My maternal grandparents had 17 children and my paternal grandparents had 14 children. Whenever I hear a list of names, I remember my mother or my father enumerating their siblings' names. There is always one missing.

In my mother's family, all the girls are named Maria. Maria Helena, Maria Luisa, Ana Maria, Maria Teresa, Maria João, Maria Manuel, Maria Henriqueta, Maria de Fátima, Maria da Conceição.

In my father's family, all the boys are named Manuel.

Manuel Ricardo, António Manuel, Bernardo Manuel, Jorge Manuel, José Manuel, Pedro Manuel.

I am walking outside in the park near the ARTA headquarters with these ideas in my head and this image of a large family. I see a chestnut falling from a tree. The shell cracks. I take 17 chestnuts and 14 chestnuts with me and I go back to the studio. I install the chestnuts on the floor of the studio. I give each one of them a name. I try to hold them in my hands all at once but my hands cannot hold so many chestnuts. When a chestnut falls, I try to catch it. Another one falls, I try to catch it, and so forth. This repetitive failure seems interesting. I try to take the chestnuts as I name them. I experiment with other variants.

As I tell the story of this family I try to make sense of my personal story in connection with the story of the flooded landscapes affected by DFDR. As a matter of fact, my

grandfather was the president of the first Portuguese hydroelectric company. In 1951, he inaugurated the first water dam that was built in Portugal. He spent part of his professional life on dam construction sites, visiting dams in foreign countries. He saw flooded landscapes and landscapes in the process of being flooded. He often travelled with his numerous children to these construction sites.

This image of my grandfather watching flooded landscapes and landscapes being flooded reminded me very strongly of Michèle Gatiniol's testimony in Armelle Faure's oral archive and the song that she performed a cappella at the end of her testimony.

A multitude of conflicting and incoherent images emanate from which I need to create a scenic narrative, a performance. I think of installing 17 + 14 chairs around the performance space. This would also allow the public to sit. I start writing a text.

Text 1 written for the masterclass:

> 'A chestnut falls off a tree branch. As it hits the ground, the shell cracks. A brown and shiny fruit jumps out of it. Its uneven contours perfectly match the interior of the robust and spiny green shell. I look down. I see many brown and shiny fruits. Each one of them has a matte whitish circle on it. These are the traces of the attachment between the fruit and the interior of the shell. Abandoned on the cold wet ground, the brown and shiny fruits seem like they are opening their mouths. Or are these gaping wounds? Are they screaming? They sound like baby birds claiming their mouthful for the very first time. There are 17 of them: Maria Helena, Maria Luisa, Ana Maria, Maria Teresa, Maria João, Maria Manuel, Maria Henriqueta, Maria de Fátima, Maria da Conceição, António Maria, Salvador Maria, Manuel Ricardo, António Manuel, Bernardo Manuel, Jorge Manuel, José Manuel, Pedro Manuel. The mother tries to hold them in her hands but she fails to support the 17 brown and shiny fruits at a time.'

I am very surprised that my work has become so personal. I feel somewhat uncomfortable and yet, I keep this direction. Tomorrow, we shall produce scenic

images. We are allowed to bring props and costumes from home.

Day 5

I have brought a painting that was painted by my grandmother when she was twelve years old. This is a still life with poppies and daisies. The quality of the painting is quite exceptional if I think that my grandmother was only twelve years old when she painted it. Until I received this painting from my aunt as a wedding gift, I did not know that my grandmother had been an artist. I only knew her as the mother of 17 children. This painting symbolizes my grandmother's becoming an artist, a painter. It belonged to my grandmother Maria, who gave it to my aunt Maria de Fátima, who gave it to me, Carolina. This transmission reminds me of Quignard's excerpt of the family organ. I think to myself that putting my grandmother's painting on the stage will illuminate her memory as an artist.

After the Feldenkrais session, we all work on our own scenic images. Valentina needs to pour water on the floor to create her image of the woman wearing layers of wet clothes. We install a white dance floor. We open all the shutters to let light in. After lunch we all perform the images we had imagined. We are active observers of the other's experimentations; we react, we interfere, we co-perform.

Zénab installs a row of empty chairs. On the floor, a bucket is filled with water. She enters the stage, kneels in front of the bucket and plunges her head in and out of the water. Each times she raises her head, she tells the name of one of her family members. The chairs are still empty.

Valentina had installed three buckets of water filled with wet clothes on the floor of the room. She starts taking clothes from the first bucket and wears them. Getting into wet clothing demands effort and time. She takes one piece of clothing after another: she squeezes it, she unfolds it, and she puts it on. We hear the sound of water dripping on the floor. When the first bucket is empty, she goes to the second bucket, and so on. As she progresses, the layers of clothing on her body get thicker. It seems difficult to move on. By the fourth bucket, Valentina seems exhausted. Her body is thick, heavy and wet. As she tries to put another garment on, she falls on the floor. A group of

sirens run to rescue her. We unwrap her body. We take the wet clothes off. She is shivering. We try to warm her up. Valentina's performance transforms us into a collective body (fig. 75).

By means of performance, we understand the text differently, we pronounce words with new intonations – as we try to embody our mental images, we are also creating new images. We understand how the movement of the body writes its own story. The creative process alternates between the stage and the text. We rewrite our chosen excerpts; we experience images in front of the others.

I rewrite my text to incorporate the painting of my grandmother, the story of my grandfather and the story of Michèle Gatiniol. I also want to play her song at the end.

Day 6

After our Feldenkrais session, we present our performances one by one and find the thread that connects our singular narratives to form a collective assemblage of enunciation. Everyone receives comments and suggestions from the others. We also work collectively to create assemblages, transitions between the scenes. These collective assemblages emerge quite easily as we have gained complicity from all our morning Feldenkrais sessions and our vocal experiments.

Edith performs a childhood memory. She is wearing boots that are too big for her. Her father is pulling her by the hand and walking very fast. She tries to follow her father's rhythm. As she performs this action, she recites her text walking through the room. As she re-enacts this memory of walking pulled by the hand of her father wearing big boots, we can see how performance operates. We see how memory takes shape, how it is recreated by the embodied sensation of walking pulled by the hand wearing big boots that the performer is re-enacting. At the same time, the text finds its own voice through the movement of the body. How can we restore this sensation we once had before we knew how to speak? Edith searches for this feeling in her movements. She crosses the room reciting her text and taking steps that are too wide for her. She is out of breath. We can only hear her mumbling words. Through the embodied re-enactment of her memory, Edith-child appears before us.

We choose the order of the sequences and write the dramaturgy of the performance. We try to choose the order of the sequences in a pre-logic sense. We perform collectively, in pairs, or in small groups; we are never alone because the group is always present on the stage. Everyone works with different materials, props, and media. As a scenographer, I quite naturally tend to deal with technical transitions. I operate the sound system, and the video projection. Tomorrow, we will arrange the space and rehearse for the evening performance.

Day 7
After the Feldenkrais session, we recall our performances from the previous day and we comment on each other's presentations. We revise the order of the sequences. We make some changes and run through the whole performance.
After the lunch break I propose to arrange the room for the evening performance. We agree to matt the mirrors with soap, to use brighter lighting, and to arrange the chairs for the public against the walls, in order to leave the entire floor of the room free for the stage. Each one of us installs their props, costumes and materials on the stage. Once everything is in place, we all concentrate until the evening performance. The final performance will be recounted in Part III as 'attempted geoscenograpy n°2'

When I participated in Mapa Teatro's masterclass I had already gathered a variety of fieldwork materials from my research travels in places affected by DFDR. I had photographs, postcards, souvenirs, brochures, leaflets, and books but also experiences, personal stories, shared moments with persons affected by DFDR, embodied impressions of flooded landscapes and re-emerged ruins of villages that had been submerged by the reservoir of a water dam. These materials progressively constituted the archive of my academic research. As I progressed in my research, I found a methodological coherence as a geoscenographer operating from the milieu of DFDR in order to observe scenographic strategies of deterritorialization and reterritorialization. As an artist, though, I still questioned the legitimacy of this archive. What would these materials become in the future? How would I use them in my artistic practice? How would they affect my work?

In El Cartucho, Mapa Teatro had acquired an expertise in the staging of heterogeneous materials for performances and/or installations. By introducing myth into their creative process, and by co-creating with the residents, Mapa Teatro did not merely recycle their archive; they magnified it by means of strong poetic images that were coming from the residents' own singularities. The most valuable thing I have learned from Mapa Teatro's artistic approach – which is both poetic and political – is an ethical dimension I deeply commit to. The only way for artists to '*de-instrumentalize the practice and strengthen the experience'* is to forego having specific goals to achieve, persons to save or to educate. And also, artists can be affected by the sometimes improbable encounters that they provoke.

I credit Mapa Teatro's capacity to make singularities emerge for the fact that over the course of the masterclass, I made personal disclosures that I had not expected to make. I brought my grandmother's painting to the stage, enumerated all my parents' siblings out loud and I disclosed that my grandfather was the president of the first hydroelectric company in Portugal. I embodied my grandmother becoming artist and played Michele Gatiniol's a cappella song in the same performance. Embodying these narratives as a performer and connecting them with my research material through the founding myth of Boutès has affected my initial expectations in ways I could not have suspected. These encounters involving the mythical, the personal, and the public sphere have also enlightened me on how performance is capable of zigzagging between improbable routes of memory and affect.

As a scenographer operating from the milieu, I commit to affect. I commit to the possibility of being deterritorialized and reterritoralized over again. This commitment is the postulate on which I propose my artistic practice to be defined as geoscenography.

72. Rolf Abderhalden Cortés at Arta for the masterclass 'Personal mythologies and myths of the world', Vincennes, 2013.

73. Work in process. Images and texts from the myth and our personal mythologies, Vincennes, 2013.

74. Valentina's performance in process, Vincennes, 2013.

PART 3: GEOSCENOGRAPHY / ARTISTIC PRACTICES

Geoscenography presumes the immersion of an artist in the grounded, actual and material singularity of a chosen milieu. By milieu, I mean the social, political, cultural and ecological singularity of a certain phenomenon, that is not restricted to a defined place, site or locale but that is rather inscribed in perpetual movement from deterritorialization to reterritorialization, and so forth. Geoscenography also implies that the artist can be affected by this milieu. S/he might be deterritorialized and reterritorialized over again. The third and last part of this doctoral thesis is dedicated to the artistic practices that have accompanied, questioned, and/or sustained the theoretical and the empirical research on geoscenography – in the case of this thesis, geoscenography from the milieu of DFDR. By recounting these artistic practices as they manifested in particular performative artworks, I intend to reveal specific dimensions to geoscenography as a burgeoning artistic practice. Each performative artwork – each attempted geoscenography – will be presented here via excerpts of text and photographic documentation.

The first attempt indicates how I tried to make sense of my theoretical research materials through performance and scenography. *Tracing displacement* (E.Santo 2012) was firstly defined as a site-allusive performance and a participatory installation. It took place at the Teak Summer Academy for artist-researchers in Lammi, Finland in August 2012. The second attempt displays the collective assemblage of enunciation *Boutès* (E.Santo 2013) performed at the end of Mapa Teatro's masterclass at ARTA, Vincennes, France in October 2013. The third attempt is a textual assemblage made of excerpts of collected material from the research fieldwork. *Mapping the intangibilities of place* (E.Santo 2014) was presented at the conference *Mapping Culture: Communities, Sites and Stories* that took place in Coimbra, Portugal, in May 2014. The fourth and last attempt is the walking performance *From Nauzenac to Ubaye* (E.Santo 2015) that took place between June 13th and July 22nd 2015.

Attempted Geoscenography N°1: *Tracing displacement*

The Teak Summer Academy for artist-researchers took place in Finland in the first week of August 2012. A group of ten doctoral artists-researchers from different academies were selected to present their research-in-progress to a group of four professors each from a different academy, namely the Faculty of Fine Arts of the University of Regina, Canada; the Finnish Academy of Fine Arts; the Theatre Academy Helsinki; and the School of Arts of the University College Ghent, Belgium. We were located in the Lammi biological research centre near Helsinki in an enjoyable natural environment by a forest and a lake. The summer academy provided a stimulating intellectual environment where I was able to discuss my ongoing research with tutors and peers from other academic institutions and was encouraged to combine my academic research with performance processes. The last day of the academy was organized as a showcase. Every participant was encouraged to present his/her work as a performance. We were free to set the presentation/performance anywhere we wanted and use any kind of media. Because my research deals with displaced communities as a consequence of the construction of water dams, and the submersion of the communities' villages by artificial lakes, I thought it would be interesting to use the group as a community and to use the setting of the lake from the Lammi research center. I referred to the outcome of my presentation as a 'participatory installation' because the entire group of summer academy participants were asked to take part, and also as a 'site-allusive performance' because the feature of the lake of Lammi was intended to suggest the dam reservoir. This participatory installation and site-allusive performance was entitled *Tracing Displacement*.

The performance referred to the research by using actual on site elements that could allude to the milieus of DFDR that were studied in the research. The title attempted to combine the designer's activity of *tracing*, as in drawing, with the term displacement that referred immediately to the theme of my research. As we will see, the title also referred to the activity proposed to the participants of this site allusive performance and installation.

Right in front of the house where we slept laid a pile of stones. On the eve of the performance, I collected 15 stones for the 15 members of our community (fig. 75). I

chose each stone for its shape and weight. It had to be heavy enough for its weight to be felt, light enough to be held in one hand. I washed the 15 stones with water, let them dry and kept them in a plastic bag by the entrance of the classroom where we worked. On the following day, I started my presentation by entering the classroom with the heavy plastic bag full of stones. The 15 participants of the summer academy were sitting in a circle in the classroom. I stepped into the center of the circle with the plastic bag full of stones. I tore the bottom of the bag to let the stones out. I gave each member of the community one stone. I stood in front of them and read a text I had written. The text was a compilation of thoughts and quotes about community and DFDR.

Excerpts of the performance text:

> A group of people living in the same place belongs to the same community. In her book One place after another Miwon Kwon writes that 'we are often comforted by the thought that a place is ours, that we belong to it, even come from it, and therefore are tied to it in some fundamental way' (Kwon 2002). Anthropologists Theodore Downing and Carmen Garcia Downing have looked at involuntarily displaced communities. For them, routine culture is defined by roughly the same people, or groups, repeatedly reoccupying the same places at the same times. 'Life may be humdrum, but it's not static. We move things around, reschedule events, make new friends, change jobs, and so on.(…) Negotiations never end.' (E. Downing 2009)

At the end of this text, I paused, looked at the audience, asked them to hold their stones and follow me outside. In a procession style, the 15 members of the summer academy community followed me into the woods not knowing where I was taking them (fig. 76). Once we reached the shore of the Lammi lake, I asked the members of the community to step onto the dock (fig. 77). They formed a circle. Once everyone was still, I asked them to place their stone at their feet. The floor was unstable. We could feel the weight of the group sway on the platform floating on the water. I crossed the circle to stand in front of the lake and read (fig. 78):

> A lake is a body of water localized in a basin that is surrounded by land.

Lakes are inland and not part of the ocean and therefore distinct from lagoons, they are larger and deeper than ponds. Lakes can be contrasted with rivers or streams, which are usually flowing. Most lakes are fed and drained by rivers and streams. Natural lakes are generally found in mountainous areas, rift zones, and areas with ongoing glaciations. Many lakes are artificial and are constructed for industrial or agricultural use, for hydroelectric power generation or domestic water supply, or for aesthetic or recreational purposes. A lake created by flooding land behind a dam is called an impoundment or reservoir. It is made by deliberate human excavation.

Water dams are constructed for a specific purpose such as water supply, flood control, irrigation, navigation, sedimentation control, and hydropower. The International Commission on Large Dams leads the profession in setting standards and guidelines to ensure that dams are built and operated safely, efficiently, economically, and are environmentally sustainable and socially equitable. They consider that a multipurpose dam is an important project for developing countries, because the population receives domestic and economic benefits from a single investment. Freshwater resources are limited and unevenly distributed. For developing countries, storing water is often vital – the only means to develop economically this natural resource. The International Commission on Large Dams agrees that more dams need to be built to ensure proper use of this resource. The World Commission on Dams agrees that 'dams have made an important and significant contribution to human development, and benefits derived from them have been considerable' (World Commission on 2000). And yet, in too many cases an unacceptable and often unnecessary price has been paid to secure those benefits, especially in social and environmental terms, by people displaced, by communities downstream, and by the natural environment.

Anthropologist Anthony Oliver-Smith (Oliver-Smith 2009, 2010) says that people facing DFDR must often cope with great uncertainty and a lack of information concerning their future, resulting in conditions of considerable stress, disorientation, and trauma. Offers are being made to monetize things

around them that they never dreamt of selling. Strangers are setting timelines for meetings and relocation. Articulation of a new routine begins with displaced persons regaining control of their own destinies. Meaningful, timely, and broadly disseminated disclosure is a prerequisite to ending dissonance and articulating a new routine.

After reading, I paused, looked at the audience and said:

You may now use the stone that you have carried in your hand and place it where you wish

Upon this indication, a few participants threw their stone into the water, others left their stone where it was at their feet, and a few others decided to place it in a particular location. Once everyone had left the dock, the stones left behind became the visible trace of a dispersed community (fig. 79).

75. Collecting 15 stones for 15 members of the community, Lammi Research Centre, Finland, 2012.

76. Walking through the forest, Lammi Research Centre, Finland, 2012.

77. Arriving at the dock for the final part of the performance, Lammi Research Centre, Finland, 2012.

78. Moments of the site-allusive performance and collective
participatory installation, Lammi Research Centre, Finland, 2012.

79. The stones left behind as the visible trace of a dispersed community, Lammi Research Centre, Finland, 2012.

Attempted Geoscenography N°2: *Boutès*

Boutès was performed at ARTA in Paris in October 2013. It was presented as a work-in-progress of Mapa Teatro's masterclass entitled *Personal mythologies and myths of the world*, reported in detail in Part II Chapter 8 of this thesis. During the eight days of the masterclass, Rolf Abderhalden encouraged participants to experiment with slippages between Pascal Quigard's version of the myth of Boutès, personal mythologies, and other narratives of the public domain. The final presentation was photographed but not filmed. I did not keep a version of the final collage of texts, nor a detailed trace of each performer's contribution. It is therefore not possible to retrace the entire performance except from my own recollection. Regretfully, I am not capable of describing the variety and richness of each performer's actions, texts and images. This section will recount my contribution to the performance. Nevertheless, because it was created as a collective assemblage of enunciation, I will try to contextualize my personal experience within the entire presentation.

The floor is covered with a white dance carpet that we have cleaned and mopped. The whole wall mirror is soaped. Two high intensity battens (also know as the Svoboda lighting devices) are installed on the floor right against the mirror. There are chairs all around the room, against the walls.

We are wearing our costumes. We hear the public chatting while climbing the stairs. I feel extremely nervous. It has been 20 years since I have been on a stage as a performer. In this performance, I will also operate as a technical onstage manager for sound and video projection. I try to stay focused and calm by checking if all the technical devices are plugged in and in place. This technical role reassures me. I cannot remember the exact text I have written. But I keep in mind that this is a performance, not a play. I am here as a performer, not as an actor. We have had one run-through to agree on the sequence of the performances. But we didn't rehearse a performance that we now have to re-enact. And that is precisely the aim of this project: to present and not to represent.

I take one last glance at my props and my costume. I am wearing a flower print dress to match my grandmother's painting. I also have a flower print skirt that I will use as

a prop. Inside the skirt, I have installed a long rope made of 17 fabric rags attached to each other with knots.

When the public enters the room, the performers are already on the stage.

Rolf Abderhalden is among the performers. He waits for the public to be quiet and introduces the presentation as a performance, a work in progress of the experimental research we had been developing during eight days of our masterclass. He leaves the stage.

There is silence.

Boutès is tied to a chair with a rope. The sirens are sitting on the floor. Boutès tries to release himself from the rope. He recounts the story of the myth. At the end of his speech, Edith plays little figurine bells placed beneath Boutès's chair (fig. 80). Simon has brought these bells from his home. Each bell has a different sound. Once the bells are silenced, the sirens start singing with their own singular voices, producing a polyphonic choir.

Isabelle lies on the floor at the end of the room, opposite Boutès. She rolls over, towards Boutès, reciting the text she has written in Luxembourgish language. The sirens take her in their arms before she reaches Boutès. Isabelle continues reciting her text, as she is being lifted and taken away.

Zénab enters the stage carrying two chairs at a time. She goes back and forth until she has installed a row of empty chairs. She faces the chairs. A bucket filled with water is placed at her feet. Zénab kneels down in front of the bucket. She plunges her head in and out of the water, pronouncing names of her family members. With this repetitive action, Zénab becomes damp and out of breath. She falls on the floor.

Johanne appears behind the row of chairs (fig. 81). The music she has chosen is playing. As Zénab is still lying on the floor, Johanne starts dancing and singing tuned to the music. At some point, her voice and her gestures discord from the melody. She

comes forward laughing harder and harder until her laugh becomes compulsive. She takes Zénab away from the floor.

I come onto the centre of the stage holding the painting of my grandmother in front of my head. This is a painting walking and wearing a dress. It is my grandmother's becoming artist.

> I received this picture on my wedding day. My aunt Maria de Fátima
> offered it to me. She herself received this painting from her mother Maria.
> My grandmother Maria has painted this picture when she was 12.
> At 16 she had the first of her 17 children.
> To my knowledge, she never painted another picture since then.

Edith has installed a chair with the flower-patterned skirt on it. I place the painting on the chair. Edith holds the painting in place from behind the chair. I kneel in front of the chair and put my hands underneath the skirt (fig. 82).

> My grandmother Maria and my Grandfather João had 17 children.

I start pulling a rag piece that is knotted to another rag and to another rag and so forth. I take the 17 knotted rags one by one.

> Ana Maria, Maria Helena, Maria Luisa, Maria João, Maria Henriqueta,
> Maria de Fátima, Maria da Conceição, Maria Salvador, Maria Manuel,
> Maria Antónia, António Maria, Ricardo Manuel, António Manuel,
> Manuel Bernardo, Jorge Manuel, José Manuel, Pedro Manuel

Once the seventeen knotted rags are all out, they form a big rope of rags. I play with it as if it is a jumping rope. I also wrap it around me. I improvise actions with the rope as I tell my story

My grandfather was an engineer. At 40 he was the president of Portugal's first hydroelectric company. In 1951 he inaugurated the country's first water dam.

I have visited several dams. Standing on these gigantic masses of concrete between calm mirroring waters and the deep valley's void, makes me feel tiny.

Michèle Gatiniol has spent the first twelve years of her life in the village of Mialet near the Dordogne River where her family ran the Pommier hotel-restaurant. In 1951, the Bort-les-Orgues dam submerged the valley and the Pommier family home.

The construction of a dam can last over ten years. Once the dam is built, the floodgates are shut and the rain gradually submerges the land, the gardens, and the houses. This can last for days, months or years.

Every ten years, the Bort-les-Orgues dam is drained for technical purposes. Every ten years, Michèle Gatiniol sets foot on her valley again. In 1996, she composes a waltz in memory of her lost valley.

At the end of my text, we hear Michèle Gatiniol singing her waltz. Her trembling voice fills the air. All the sirens join me for a dance. They are my grandmother, my grandfather, my aunts, my uncles, Michèle Gatiniol, her father, her mother, her uncles aunts, and her cousins. We are all dancing. As the music fades, I take the chair and the painting to the side of the room.

Edith performs her childhood memory of walking pulled by her father's hand wearing shoes that are too big for her. She is wearing high heels instead of the rehearsal boots. She recites her text while taking wide steps across the room. She mumbles indistinct words that produce a new language. Edith-child appears before us.

At the end of her performance, all the sirens run towards Boutès who is still tied to the chair at the end of the room. We lift the chair and we lay it down on the floor.

We install three buckets of water with wet clothes inside for Valentina's performance. She starts taking clothes from the first bucket. She methodically squeezes the clothes, unfolds them, and puts them on. When the first bucket is empty, she goes to the second bucket and so on. As the layers of clothing on her body become too thick, Valentina falls on the floor. The sirens run to unwrap her body and give her dry clothing.

I prepare the video projection for the following scene (fig. 83). Ghylaine is standing against the mirror behind Boutès. She starts telling a story while I start the projection of a live-fed camera on the wall. Boutès's face appears on the wall. His facial expressions react to the story of Ghylaine. Here, the performance deliberately displays the manipulation of the projection apparatus.

Christina ends the presentation with a solo performance of an attempted operatic aria that she constantly distorts with her own voice and movements.

80. General view and details from the performance *Boutès* with Simon Pitaqaj, Guylaine Kaza, Isabelle Schiltz, Zénab Bassalah, Edith Proust, Valentina Sanseverino, Johanne Furlan, Christina Batman and Carolina E. Santo. ARTA, Vincennes, October 2013 © Federica Buffoli

81. Zénab Bassalah and Johanne Furlan in *Boutès*, ARTA, Vincennes, October 2013
© Federica Buffoli

82. Carolina E. Santo, Edith Proust, Guylaine Kaza and Simon Pitaqaj in
Boutès ARTA, Vincennes, October 2013 © Federica Buffoli

83. General view of the performance *Boutès,* a collective assemblage of enunciation, ARTA, Vincennes, October 2013 © Federica Buffoli

Attempted Geoscenography N°3: *Mapping the intangibilities of place*

Mapping the Intangibilities of Place was presented as a paper in the panel *Mapping Tangibles / Performing Intangibles* at the conference *Mapping Culture: Communities, sites and stories*, Coimbra, Portugal, May 2014. At the time of the conference the paper proposed to expand the ethnographic fieldwork research into an artistic experiment. Today, I would have rather introduced myself as a geoscenographer operating in the milieu of development forced displacement and resettlement. The paper opened with an artistic statement. It then recounted my academic field studies and the four fieldworks I had travelled: the Dordogne valley in France, the villages of Vilarinho da Furna and Luz in Portugal; and Manchester in France.

Traveling to sites as a geoscenographer means to operate from the ground, to provoke encounters, meet people and collect data using tangible instruments like the sound recorder, the camera, the pen and the notebook. During these research travels, my aim was also to confront the collection of data with the embodied sensations of being in or near places affected by DFDR. This is how I tried to make sense of what Kathleen Irwin has called the 'third ear' (Irwin 2014). *Mapping the Intangibilities of Place* relates to multiple narratives of the disappearance of place and how these narratives can map the intangibilities of place. As an artist, I took the liberty to manipulate and rearrange selected stories from lost places into a short text that I hoped would map the intangibilities of place. This text is an attempted geoscenography. At the time of the conference, I named it a writing experiment. It is the result of a collage made from cut and edited excerpts of conversations, recordings and specialized or autobiographical literature that I had collected over the years of my academic research. All references to the specificity of place were deliberately erased in order to set free the readers' imagination. The aim was to experiment a collective sense of the intangibilities of place through the action of reading. Each member of the audience was free to create their own mental images of place and persons.

SOMEWHERE
Where will my house be?
What will my neighborhood be like?
My everyday paths are going to change.

I feel good in my neighborhood. People recognize me; they cry out for me, they call me on the phone...

SOMEWHERE ELSE

Everyone was talking about the project of a dam since before I was born.… But nobody believed it, nobody believed it, nobody.

SOMEWHERE ELSE

We saw this dam being built but we didn't accept it. We saw the first mine shots and then we started to understand. But I think in life there are things we see and things we don't want to see. It's just that simple. We didn't want to see.

SOMEWHERE ELSE

The architects and engineers came into the houses; they counted and measured everything that could be measured.

SOMEWHERE ELSE

My mother always hated these shed houses: as cold as ice in winter, always damp and most of all too small for a family of six to fit in. It was always said that these so-called houses were not meant to last, that they were built to face the 1950's housing crisis and then the rumor of the destruction ran for over thirty years. Until today apparently… Still, it does feel funny.

SOMEWHERE ELSE

In all the media one could see: "The village will disappear! " Filmmakers made films about the village, photographers printed books and made exhibitions, anthropologists and sociologists inquired on the process of change. Tourists started invading the village – especially in the last year before the displacement. During the summer weekends, it was usual to see up to thirty buses driving in and out of the old village everyday.

SOMEWHERE ELSE

My uncle was the vice-president of the association for the expropriated.

SOMEWHERE ELSE

I want a happier and nicer neighborhood for the young people.

SOMEWHERE ELSE

Protest... nobody protested. Everyone said it was not enough money...
this and that... but in the end there were no protests. People just bear with
things. Everyone was praying but no one was protesting.
Some men, they tried to boycott the construction but they didn't manage.
I remember a man there on the fields when the caterpillars appeared,
these huge machines. And the man started shouting and swearing.
'I am not leaving! Our lady of the conception will make a miracle not to
let the dam come'
That man, I think he is the one who suffered the most. Everyday he went
to see the dam. Everyday, he walked up the cliff to see the village from
there and then he saw the water. He didn't last much. He didn't last much
since he had to leave. Maybe one year or two.

SOMEWHERE ELSE

He locked himself in his house. He wanted to die in his house and it was
his son who could convince him at the last moment. Oh yes, I saw it
falling apart, I saw it smashed down and my grandfather was still inside.
Well not inside... he came out but at the very last moment just before the
collapse.

SOMEWHERE ELSE

What do people carry when they leave? The deceased. And also their
objects, the tiles from the roof, the windows, the doors, the balconies...

SOMEWHERE ELSE

Pack the objects, prepare everything before the moving company arrives – from the small items on the shelves to the garden plants-; For the very last time, close the door of the old house, open the one from the new house and unpack everything, re-arrange things again.

Clean the furniture, make the beds, and bring food for the first meals in the new space.

The new village is not a village- it has no soul.

SOMEWHERE ELSE

At the time of the dismantlement people were worried about their things. I was taking pictures of every possible thing. These are the most beautiful pictures I have ever taken without knowing anything about photography. Never did I take such beautiful photographs again in my life… Because there was so much emotion behind. And I knew that it was the last opportunity to take those shots. If I hadn't done it, the memory would be lost forever. I also did interviews, I archived songs, recorded stories...

But the pictures are very beautiful.

SOMEWHERE ELSE

From the top of my building, I can see the construction site spreading around me. I see everything, everything!

SOMEWHERE ELSE

And here, we see mom watching… The bulldozer arrives and she watches the family barn fall apart.

The mill was dynamited. They had to do it three times to smash it down.

My father went there, came back. He sat on a chair and started crying.

They had to do it three times, he said. Three times!

The submersion was in 1951

I saw the water rise very slowly. As the reservoir was filling up one could see the snakes, rats and bugs coming out. As the terrain was flooding, all the creatures came out one after the other. It was really impressive to see

pieces of wood floating with snails and slugs. When the fields are submerged for the first time, it's really impressive to see the vermin come out. After that, the fish were completely aimless. They arrived from the rivers … they were lost.

SOMEWHERE ELSE

Now I can't seem to orient myself. I look for things that are already under the water... things that I knew so well before.

SOMEWHERE ELSE

This was taken during the flooding. So, this is it, the water reaches the family house. Can you see the traces of the river starting to get flooded? As I say it starts to sink itself. And this is me. My sister took this photo. I am twelve.
On March the 16th. The house is flooded.
I feel swallowed, sunken…
Submersion '51. First emptying '52. The second emptying was in '63. By then we could drive with cars and motorcycles in the valley again. The third one is in '73 but for a short period only from March until June for the works and then in '86 there is a big emptying again. It was in '95 when I most worked on it.

SOMEWHERE ELSE

Shortly after the submersion in '71, when the electric company brought down the water level, we had a canoe for the summer holidays and we went there to explore the walls. We were looking for coins and as teenagers we were convinced that we could find some kind of treasure. When the waters were down, people used to go there and explore. My brother and me we would go there to play and catch some fruit on the trees. Because on the first years, the trees still grew a lot of fruit.

SOMEWHERE ELSE

When they emptied the dam here in 2008, I found my landscape again. And something extraordinary happened. We came here. I was with my cousin and we went for a walk on the site. There was no water and it was quite clean so we could walk around and then we saw the tomato plant from my grandparents' garden grow again. 50 years after. Nature never dies.

I don't remember exactly when, in '63 maybe, the valley was not so damaged and people started planting their gardens again. They were happy to grow their garden again but at the same time it was painful.

SOMEWHERE ELSE

I like it when we can see the houses. I have been there a few times. And I like going there with my sons. Well, now they have grown. But one of them he wants to go there. He is always in there. Now I don't go so often but when my children were small, I liked going there for them to remember.

SOMEWHERE ELSE

This was during an emptying in '95. I was gone everyday, everyday, everyday. The one from '95 lasted for about two months. It takes time for the water level to lower.

As soon as the newspapers announce the end of the emptying, I don't go there anymore. Not anymore. I am unable to go down there. It becomes my flooded valley all over again.

SOMEWHERE ELSE

From that time on people really wanted to dive there to visit the subaquatic museum.

The diver who goes there for the fish will be disappointed and will not want to return. But we dive there paying attention to granitic forms built by the hands of men, in other words, for ruins.

Our village disappeared and both the association and the museum are ways of keeping this memory alive

We have an immaterial patrimony, which tends to disappear because the ways of seeing the village have completely changed. Well culture also changes. Culture is not static it's dynamic.

SOMEWHERE ELSE

What I cannot understand is that whenever I am on the ruins, all I see is the family house. I might be crazy but I don't see the ruins, I see the house again, I see my cousins again. All that comes back to life. And when you look, it's sad, it's gloomy, it's stones, and it's mud. But me no, no, no…

I can still remember the house. I was 12 but it doesn't matter. More precisely, a raven that belonged to my cousin; I see that raven in its cage behind the house. I don't know why I guess it struck me. There is also this cherry tree that had excellent cherries. Along the railway, there was a pear tree. I see my family orchard again, the barn, this little corner with ducks and gooses, I see my father's sawmill precise location.

Attempted Geoscenography N°4: *From Nauzenac To Ubaye* , the walking performance

Nauzenac and Ubaye were two French villages that were submerged by the artificial lakes created by the Aigle dam in the Dordogne valley in 1945, and the Serre-Ponçon dam in the Alps of Haute Provence in 1960. *From Nauzenac to Ubaye* is a 611km walking performance between the two submerged villages of Nauzenac and Ubaye while listening to Armelle Faure's oral archive *The Dordogne River and Dams Project: 100 Witnesses Speak* (Faure 2011-2015). On June 13th 2015, I left the site of Nauzenac in the upper Dordogne valley with a heavy backpack and an Mp3 device, heading southeast to the site of Ubaye in the Alps of Haute Provence, where I arrived on July 22nd 2015.

The choice of Nauzenac and Ubaye was not fortuitous. Nauzenac and Ubaye were both affected by DFDR. Once the villages had been wiped off the map and the communities dispersed, both displaced communities required a piece of land by the shores of the water reservoirs as close as possible to their submerged village in order to reunite and congregate in memory of their disappeared village. Both communities were granted such sites by their local authorities, namely the site of Nauzenac where a small outdoor chapel was built and the site of Ubaye where a small shed was also built. Nauzenac and Ubaye also had the same patroness Saint: Mary Magdalene. And a chapel dedicated to the saint existed in both villages. Before the submersion of the villages, the saint was commemorated every year on July 22nd in Nauzenac and Ubaye, usually with a procession and mass followed by a festive gathering.

The triggering element of the walking performance was to realize that ever since the submersion of their villages, both displaced communities of Nauzenac and Ubaye have continued to congregate every year, each on their respective sites around the 22nd of July, and that this coincidence was unknown to either community. The descendants of Nauzenac celebrate the memory of their elders with a religious mass, involving a procession of the statue of the saint followed by an informal picnic. The elders of Ubaye celebrate with a feast. They bring tables and chairs, accordeons and loudspeakers. They set a buffet inside a small shed that was built to host the festivities and where the association *Ubaye d'Hier et d'Aujourd'hui* also displays photographs

of older festivities. They eat and drink, sing and dance together. Both communities spend a day on the portion of land that was granted to them by the water reservoir and commemorate the memory of their lost village. With these yearly congregations, the displaced communities of Nauzenac and Ubaye become communities again. This state of becoming is precisely what made me decide to walk from Nauzenac to Ubaye. The arrival date was set on July 22nd in order to attend the yearly congregation of the displaced community of Ubaye, which took place on Sunday July 26th 2015.

Since its very inception, From *Nauzenac to Ubaye* was conceived and conceptualized as a walking performance. In April 2015, I participated in the symposium *Where to? Steps Towards the Future of Walking Arts* at Falmouth University (UK) with the presentation *Walking and displacing memory* (C. E. Santo 2015). Two months before the walk, I announced and advertised the project to the local associative networks situated both in the Dordogne valley near the site of Nauzenac and in Serre Ponçon near the site of Ubaye. I sent 300 invitation cards by post to people I knew from the Dordogne valley and Serre Ponçon, as well as to academics, colleagues, artists and friends to whom I proposed to walk with me (fig. 85). The invitation cards showed a series of maps with the trajectory from Nauzenac to Ubaye. It also comprised a leaflet with a description of the project, a list of mileages planned for each day, names of each of the walking stages, and a URL link to follow the project on the blog www.nauzenacubaye.wordpress.com. Advertising and announcing the artistic intent of the walk from Nauzenac to Ubaye was a way to formalize the project as a performance. Inviting people to walk with me was an attempt to set off a participatory performance. The blog was intended as an alternative way to participate in the walking performance. Two weeks before the walk, I also announced the project on the social network *Facebook*.

A few days before my departure, EDF officially agreed to partly finance the walking project, as a valorisation of Armelle Faure's oral archives that had been previously supported by EDF. Armelle Faure herself was very enthusiastic of the project. She was present on the day of departure and during the three days I was walking in the Dordogne valley. On June 13th 2015, at least thirty persons gathered on the site of Nauzenac to attend the departure of the walk and accompany me on the first eight

kilometres (fig. 86). These people had either heard of the walk on the radio, through Armelle Faure, or they were connected with the ecotouristic association *La Dordogne De Villages En Barrage* who offered to walk with me on the first day. Some of the persons present were born in the valley; a few had even participated in the oral archive. Three journalists from the local newspapers *Carnets d'Ici* http://carnetsdici.com/ and *La Montagne* (Corrèze) http://www.lamontagne.fr were also present to report the news (fig. 87). Everyone seemed excited – some people were curious and others dubious about the long walk I was about to begin while listening to recorded voices recalling the damming and submersion of the Dordogne valley. After a group picture and a short speech, it was time to go. I plugged in my headphones and pressed play. The first audio file was Françoise Monange singing a cappella. This is a song about the myth of Mary Magdalene. As I listened to the trembling voice of Françoise, my mind entered the memory of Nauzenac. What I saw, what I felt and what I heard connected the here now with the then there. And for the first time, I felt the incredible power of walking here now while listening to this oral archive recorded then there telling stories about hundreds of 'thens theres'. Walking in the company of this crowd on the day of the departure was energizing and uplifting. It also propelled the performance to the status of a participatory performance. After that day, I walked on my own for 17 days, until I reached Langogne with a painful Achilles tendonitis on the left foot, obliging me to rest for a few days in Loubaresse. From June 30th until July 22nd a friend walked with me. Together, we walked from Langogne to St-Vincent-les-Forts in Serre Ponçon. On July 19th another friend joined us for 48 hours. Together, we walked from Gap and Espinasses in Serre Ponçon. On the last day of the walk, a group of friends and local people also joined in for the last kilometres (fig. 88). The mayor of St-Vincent-les-Forts and the president of the association *Ubaye d'hier et d'Aujourd'hui* were present to witness our arrival. Between the 22nd of July and the 26th of July, I remained in Serre Ponçon in order to attend the yearly festivities of the displaced community of Ubaye. On July 26th 2015, the displaced community of Ubaye welcomed me to share their feast, to recount the narrative of my journey from Nauzenac to Ubaye and to celebrate the memory of their lost village. I was proud to be asked to join the 2015 group picture of the Ubaye elders. In order to connect the dots between the communities of Nauzenac and Ubaye, I arrived with a prepared speech as well as a basket filled with paper rolls to be

handed out. These rolls contained the excerpts from the oral archives that I had selected and transcribed during the journey. On the day of the festivity in Ubaye, at least 100 persons were present. After the formal speeches of the local representatives, the president of the association *Ubaye d'Hier et d'aujourd'hui* Mr. René Derbez handed me the microphone. As I read a text recounting my experience and explaining my presence there, my friend who had accompanied me on the walk since the 30th of June, distributed the paper rolls (fig. 90). With this performed finale, the walking performance *From Nauzenac to Ubaye* was definitively inscribed in a dramaturgy of embodiment, displacement and transmission, aiming to perpetuate the movement of deterritorializations and reterritorializations.

The walk was reported in several local newspapers in the Departments of Corrèze, Cantal and in Ubaye. It was reported daily on the blog www.nauzenacubaye.wordpress.com where I posted photographs, excerpts of Armelle Faure's oral archives and short texts that I wrote along the way. When I had access to the internet and was able to post, I had an average of 150 visits per day. As I started receiving comments from unknown persons and reviewed the number of visits per day on the blog, I gradually became conscious that the blog was in fact the stage of the walking performance. This is where I became visible to an audience.

From Nauzenac to Ubaye was conceptualized as a walking performance in order to perpetuate the deterritorializations and reterritorializatons that had been initiated by Armelle Faure when she interviewed and recorded her oral archives. As a geoscenographer, I intentionally conceptualized this performance as a shifting line of flight emerging from the multiple milieus traversed from Nauzenac to Ubaye. The movement *From Nauzenac to Ubaye* is also meant to express the idea of a territory in perpetual transformation. The Dordogne Valley from which I departed, and all the places along the trajectory from Nauzenac to Ubaye, were meant not as mere backdrop scenery for a walk but rather as living entities where all elements – human and otherwise / past, present and future – were alive. As the walking body traversed landscapes listening to the stories of the displaced, I was able to experience how 'performance remains' (Schneider 2011) and how 'the place of residue is arguably flesh in a network of body-to-body transmission of affect and enactment – evidence,

across generations, of impact' (ibid.). It was through the flesh that memories, mine and theirs, surfaced as one single experience. Here my body became the archive and the host to a collective memory that would always remain incomplete.

84. Invitations and leaflets sent to the walking guests, *From Nauzenac to Ubaye*,
2015.

85. Departure from Nauzenac on June 13th 2015 © Jean Fiorini

86. Newspaper articles, *From Nauzenac to Ubaye*, 2015

87. Arrival at Serre Ponçon on July 22nd 2015.

88. Standing in the official photograph of the yearly celebration of the displaced community of Ubaye, July 26th 2015 © Guy Kletty

89. Performing memory in Ubaye.

Attempted Geoscenography N°5: *From Nauzenac To Ubaye,* **the exhibition.**

As a way of leaving the end open, I hereby invite the reader into an imaginary landscape of the memory of the Dordogne valley. After recounting the walking performance project, the concluding act of the present dissertation is to display the 81 testimonies / images that were part of the solo exhibition that opened in September 2017 in the exhibition room of the Bort-les-Orgues dam, in the Dordogne valley.

These 81 testimonies / images are here presented as walking snapshots. The photographs were taken between Nauzenac and Ubaye. The texts are excerpts of *The Dordogne River and Dams Project: 100 Witnesses Speak* (Faure 2011-2015) in French with an English translation. As I listened to the 52 hours of testimonials over the 611km between Nauzenac and Ubaye, I felt body, mind, memory and territory intersecting with multiple movements of deterritorialization and reterritorialization. As I listened to the witnesses's descriptions of their deteritorialized landscapes, I was also reterritorializing the land I was walking through by projecting the witnesses' memories onto it. But mostly, I felt that the land around me belonged to me as much as I belonged to it. There was no hierarchy, just living entities intermingling. Rebecca Solnit describes this feeling very well when she writes

> Walking, ideally, is a state in which the mind, the body, and the world are aligned, as though they were three characters finally in conversation together, three notes suddenly making a chord.
>
> (Solnit 2001)

Listening to the oral archives added another dimension to the walk. The voices of the others and their memory provoked confusions between what I listened to, what I saw, what I experienced and what I myself remembered. As the witnesses recalled their homes, their gardens, or their deceased, I unconsciously looked for evidence of these elements in the environing landscape. Everything was tangled. A doorbell rang. I turned around to confirm that I was in a forest. Sometimes I also had strange feelings such as stepping on voices, or dancing to the rhythms of speech, or entering demolished houses, or walking across submerged fields. These stories made me walk across landscapes that were not those I was actually in. The 81 testimonies/ images revealed here are not meant to illustrate the witnesses' statements but to open another

dimension and perpetuate the many deterritorializations and reterritorializations that I have experienced while listening to *The Dordogne River and Dams Project* from Nauzenac to Ubaye on 'roads [that] make it possible to trace the route of the absent' (Solnit 2001: 5).

J'étais adolescente lorsque j'ai commencé à entendre parler d'un barrage dont les eaux allaient engloutir la vallée de Bort à Port-Dieu.

I was a teenager when I started hearing about a dam whose waters would submerge the valley from Bort to Port-Dieu.

Odile Bonhomme *née* Rivière

Aujourd'hui, le paysan a des tracteurs, il avance dans son travail quand même. C'est complètement différent de l'ancien temps. À l'époque c'était tout fait main et c'était pas drôle.

Today the farmer has tractors, and he can still advance in his work. It's completely different than in the old days. Back then all was done by hand and it wasn't fun.

Raymonde Mangane *née* Grégoire

Ne me demandez pas une topographie exacte, c'est une topographie sentimentale, si je puis dire, plutôt du cœur. [...] Le château était sur un piton ainsi que la chapelle et ensuite on descendait vers le parc comme on descendait vers la ferme.

Do not ask me for an exact topography, as it is a sentimental topography, if I can say that, more from the heart. […] The castle was standing on a spur and so was the chapel. Then we would go down to the park and the farm.

Patrick Hénault
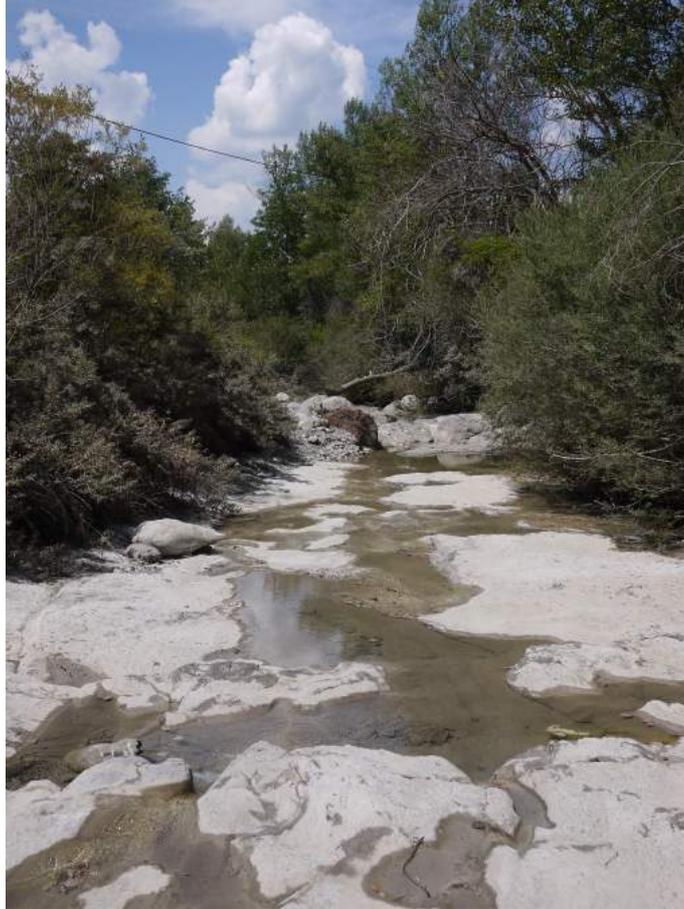
On n'a plus la rivière qui chante, parce que quand je suis venu ici, je devais avoir dix-sept ans, et puis les gens... Oh ça criait. Ils parlaient fort les gens et je me dis, mais comment ça se fait qu'ils parlent si fort les gens, et vous savez pourquoi? Parce qu'il y avait cette rivière qui chantait.

We no longer have the river that sings, because when I came here, I was seventeen years old, and then the people…. Oh they were screaming. They were speaking loudly and I said to myself, but how is it that they speak so loudly these people, and you know why? It was because there was this river that was singing.

Altéro Betti

Le fait de garder des bêtes, vous aviez des liens avec la nature que vous n'auriez pas autrement. Le berger ça lui donne le temps de lire déjà, de voir des choses qu'on ne voit pas autrement.

The fact of shepherding animals made you connect with nature, as you would not have otherwise. The shepherd, it already gives him time to read, to see things he would not see otherwise.

Élise Charvillat *née* Ciprès

Je vous dis que l'attachement à la terre c'était quelque chose de terrible dans nos campagnes. Terrible. Les mariages se faisaient ainsi. La famille qui ne pouvait pas doter financièrement la fille ou le fils, donnait un morceau de terre et ce morceau de terre servait de dot. Et donc ça explique l'arrangement des mariages.

I tell you that the attachment to the land was something terrible in our countryside. Terrible. Marriages were held like this. A family that could not provide financially for their daughter or son would give a piece of their land, and this piece of land would serve as a dowry. And that explains the arrangement of marriages.

Jean Brun

C'était un boum aussi pour les entreprises de Bort: la peinture, les carreleurs, les maçons. Le barrage a apporté un savoir faire qu'on n'avait pas.

It was a boom also to the businesses of Bort: painting, tiling, and masonry. The dam brought skills that we did not have.

Pierre Persiani

Notre maison [...] Je me rappelle, ils ont mis un gros câble autour de la maison, ils ont appelé deux bulldozers. Ils ont coupé la maison. Avec un câble et deux bulldozers. Plop. Tombée. C'était cette maison là.

Our house [...] I remember, they put a big cable around the house. They called two bulldozers. They cut the house. With a cable and two bulldozers. Plop. It fell. It was that house there.

Jean-Claude Legros

Il y en a un qui ne voulait pas partir. Il était monté sur le toit de sa maison. Il a attendu que l'eau lui baigne les fesses pour qu'il ressorte en bateau. Il ne voulait pas partir de chez lui.

There was one who didn't want to leave. He climbed onto the roof of his house. He waited until the water started to bathe his bum before he left by boat. He didn't want to leave his home.

André and Jean Charrière

Ce qu'on a emmené. Nos meubles et c'est tout. Nos meubles et nos défunts.

What we took with us. Our furniture and that's all. Our furniture and our dead.

Raymonde Mangane *née* Grégoire

Dix ans plus tard, à la première vidange du barrage [...] ce qui nous a frappé c'est les pieds des choux qui étaient restés dans le jardin et qu'on apercevait bien réguliers dans le sol. Ils s'étaient fossilisés, je suppose. Et ça c'est des petits trucs qui rappellent la vie qu'il y avait avant, voilà. Ils s'étaient fossilisés.

Ten years later, at the first draining of the dam […] what hit us was that the feet of the cabbage, which had stayed in the garden and that one could see very regularly in the ground. They were fossilized, I guess. And those are the little things that remind one of the life that was there before. They were fossilized.

Odile Bonhomme *née* Rivière

Quand on descend dans cette vallée qui est vide, on remonte avec émotion. Et vous savez, tous les gens qui viennent au site de la vie pour voir le barrage et bien je vous garantis que tous ceux qui l'ont connue ne voient pas l'eau, mais ils voient la vallée en dessous. Ils voient à travers.

When we go down into this empty valley, we come back up with emotion. And you know, all the people who come to the site of 'la vie' to see the dam, well, I guarantee that all those who knew it from before don't see the water, but they see the valley underneath it. They can see through.

Jean Brun

Maintenant, ma mémoire commence à fléchir un peu.

Now, my memory is beginning to fade a bit.

Raymonde Mangane *née* Grégoire

Je veux que mon âme s'échappe de ce lieu ou qu'elle reste dans ce lieu.

I would like that my soul escapes from this place or that it stays in this place.

Ginette Aubert

J'ai des cultes fétichistes, un petit peu payen puisque j'ai le culte de Marie, le culte de Madeleine, le culte de la vierge noire qui est le culte d'Isis. Pour moi c'est important.

I have fetishist cults, a bit pagan, since I worship Marie, Magdelene, the black virgin, and also Isis. For me it's important.

Ginette Aubert

Vous savez, les acadiens quand ils ont été expulsés et
emmenés en Louisiane, on appelait ça un grand
dérangement et bien pour une famille c'est un grand
dérangement.

You know, when the Acadians were driven out and brought to
Louisiana, one called that a great disturbance and for a family
that is a great disturbance.

Patrick Hénault

Une amie intime de ma mère [...] lui a dit: « Écoutes, surtout ne t'expatries pas, ne t'expatrie pas. »

An intimate friend of my mothers [...] told her: 'Listen, whatever you do, do not expatriate yourself, do not expatriate yourself.'

Yves Juillard

Point final il a fallu partir, il a fallu partir et puis c'est tout. [...] Quand vous êtes là depuis plusieurs générations [...] que voulez vous dire, tout le monde était bien inquiet de partir mais on ne peux pas rester sous l'eau.

In the end we had to leave, we had to leave and that's all. […] When you have been there for many generations […] what do you want to say? Everybody was really worried to leave but we couldn't stay under water.

Antonin Juillard

Quand on vous arrache de quelque part, quelles que soient les raisons, vous perdez des liens physiques, et des liens familiaux de proximité [...] pour nous en tous cas [...] c'est très difficile, même en France, de se reconstituer. Et curieusement, curieusement, je dirai que ce traumatisme qui a été vécu de manière forte mais très pudique par ma mère et mon père, [...] a particulièrement touché leurs petits-enfants, très curieusement.

When one tears you away from somewhere, no matter what the reasons are, you loose your physical connection, and your close family connections […] for us at least […] it's very difficult, even in France, to reconstitute oneself. And strangely, strangely, I would say that the trauma that was felt in a very strong but private manner by my mother and my father, […] has particularly affected their grand children, very oddly.

Patrick Hénault

C'est le départ du Lys. Moi je me suis retournée pour voir chez moi. Oh j'y suis toujours [...] Oh je me suis retournée pour voir chez moi. Ma maison défaite, ma grange et tout. On partait pour toujours. J'ai fermé le bec, je n'ai plus rien dit. Et je suis restée longtemps que je ne pouvais pas. BRRRhouuu.

It's the departure from Lys. I turned back to see my home. Oh, I am still there [...] Oh, I turned back to see my home. My house destroyed, my barn and everything. We were leaving forever. I shut my mouth, and didn't say anything anymore. And I stayed a long time and I couldn't. BRRRhouuu.

Marie-Louise Lachaise

À chaque fois qu'il y a des barrages il faut déplacer des cimetières et c'est toujours des histoires extraordinaires.

Every time there is a dam, we have to displace the cemeteries and there are always unbelievable stories.

Armelle Faure

Transfert des tombes de l'ancien cimetière de Trappes au nouveau cimetière de Confolent du 15 Mars 1951. Pour nous permettre, en liaison avec les services EDF et suivant les accords intervenus de procéder au transfert des tombes qui se trouvent dans le cimetière de Trappes, nous vous serions très obligés de bien vouloir nous indiquer dès que possible vos intentions sur le transfert éventuel de votre tombe. A cet effet, nous vous demandons de nous retourner le questionnaire ci-joint avant le 25 Mars.

Transfer of the tombs of the former cemetery of Trappes to the new cemetery of Confolent the 15th of March 1951. In liaison with the EDF services, and to allow us, with the following agreements found, to proceed with the transfer of the graves located in the cemetery of Trappes, we would be very obliged if you could please inform us as soon as possible about your intentions on the eventual transfer of your grave. For this purpose, we ask you to return to us the questionnaire hereby attached before the 25th of March.

Jeanine Courtault *née* Brut

Nous avons trois tombes familiales encore maintenant qui sont [...] dans un caveau dans le rocher sous la chapelle. Et d'ailleurs moi, je souhaiterais être enterré là pour marquer le lien de la famille avec cet endroit.

We have three family tombs, which are still today […] in a vault in the rocks under the chapel. And, by the way, I would like to be buried there to mark the family connection with this place.

Patrick Hénault

En plus des activités habituelles que l'on a dans une ferme, ma grand-mère allait chaque jour à Bort vendre le lait à ses clients attitrés avec sa jument qui s'appelait Fatiguée. Pendant ce temps là, les impressionnants travaux du barrage évoluaient de plus en plus et la nature environnante subissait le déboisement complet, ce qui amplifiait le danger et donnait une impression de désolation. Après, les arbres, les maisons et tous les bâtiments furent détruits, les ponts, etc...

In addition to the habitual activities there are in a farm, my grandmother went every day to Bort to sell the milk to her regular costumers with her mare named Fatigue. During this time, the impressive works of the dam were evolving more and more and the surrounding nature underwent complete deforestation, which amplified the danger and gave an impression of desolation. After the trees, the houses and all the other buildings were demolished, the bridges, etc.

Odile Bonhomme *née* Rivière

Le plus beau de l'affaire: ils sont partis avec des vaches salers dans ce pays et que là-bas, il y avait de la charolaise et alors il y avait des gens, des agriculteurs, ils disaient, mais d'où ils sortent ceux-là. La couleur de vache avait changé. Et alors ils se sont mis après à la couleur du troupeau du pays.

The best part of it was: they left with their Salers cows to this country and there, there were Charolaise cows, and so there were people, farmers, who said, but where do they come from? The color of the cows had changed. And so, after a while, they switched to the color of the flock of the country.

André Bourdoux

Nous vous actifions par la présente lettre recommandée avec accusé de réception que nous rentrerons en possession de ces immeubles dès le 25 Septembre 1950. Cette mesure s'appliquera d'ailleurs d'une manière générale à toutes les propriétés situées au-dessous de la cote d'altitude 543,50. Nous vous précisons toutefois que nous pourrons dores et déjà être amenés à procéder par nos propres soins à l'exécution des travaux de nettoiement des terrains devant former la retenue: abattage d'arbres isolés, arrachage des haies, démolitions diverses.

We hereby certify with this official letter, with acknowledgement of receipt, that we will take possession of these buildings as of the 25th of September 1950. This measure will be applied in a general manner to all the properties situated below the altitude rating of 543,50. However, we specify that we will be able to proceed independently to carry out the cleaning of the land to form the reservoir: cutting down isolated trees, tearing hedges, and other demolitions.

Jeanine Courtault *née* Brut

Nous à Spontour, on faisait le légume. On avait un grand jardin. Quand on a été exproprié, j'ai vu sur la feuille [...] On avait 300 pêchers, 80 pommiers, 20 je ne sais plus combien et puis alors des châtaigniers, des noyers. Alors tout ça, on faisait les fruits et les légumes. On avait un grand jardin. Et ma mère allait les vendre à Mauriac. C'était avant la guerre. On faisait quand même toujours les légumes et le poisson, puisque mon père pêchait.

We in Spontour, we made vegetables. We had a big garden. When we were expropriated, I saw on the form […] We had 300 peach trees, 80 apple trees, 20 or I don't know how many chestnut trees, walnut trees. So that's it. We harvested fruits and vegetables. We had a big garden. And my mother would go and sell them to Mauriac. It was before the war. Even so, we still did vegetables and fish, since my father fished.

Simone Gaillard *née* Brousse

Ils ont monté une association pour faire racheter les maisons, les arbres étaient même évalués. [...] Ils ont tout fait pour que les gens soient indemnisés comme il faut. Bon, il y a l'indemnisation du cœur qu'on n'arrive pas à combler.

They established an association to have the houses sold, even the trees were evaluated. […] They did everything to ensure that people were properly compensated. Well, there is the compensation of the heart that nobody can fulfill.

Michèle Gatiniol *née* Grégoire

Nous accourons de partout aujourd'hui près de vous, sainte qui avez choisi ces lieux sauvages pour en faire comme un parvis du paradis.

We gather from everywhere today near you, saint who has chosen these wild places to make of them the courts of paradise.

Françoise Monange

Je suis bien contente que vous soyez venus parce que pour moi ça m'apporte beaucoup de choses et puis pour vous aussi. Ça me fait du bien de renouveler tout ça. Et je suis bien contente que ça reste dans les archives avec mon nom. Par rapport à mes petits enfants et après mes arrière petits enfants.

I am very pleased that you have come because for me it means a lot and then for you as well. I am glad to renew all this. And I am glad that this will remain in the archives with my name. For my grand children and my great grand children.

Andrée Leygnac *née* Serre

Oh la la je me rappelle de tout ça!

Oh my, I remember all that!

Raymonde Mangane *née* Grégoire

Un souvenir d'autrefois c'était un bal où on était allé, avec un musicien dont je ne me souviens pas le nom, et ce musicien nous faisait danser sur un parquet presque pourri. C'était une petite guinguette. C'était un petit restaurant ancien. Alors on dansait là dedans.

A memory. Once was a ball we had gone to, with a musician whose name I can't recall, and this musician made us dance on an almost rotten wooden floor. It was a little tavern. It was a small, old restaurant. And so we danced inside it.

Simone Gaillard *née* Brousse

Je pense à ce petit village comme un rêve d'enfant [...] comme un dessin d'enfant avec le curé, le boucher, l'épicier, la mémé.

I think of this small village like in a childhood dream […] like a child's drawing with the priest, the butcher, the grocer, the old granny.

Andrée Eyrolle

C'est en parlant que les choses reviennent.

It's when talking about it that things come back to me.

Marcelle Bourdouleix *née* Delaunay

Ils ont perdu quelque chose qui était la terre de leurs ancêtres. Si vous voulez, il y a un rapprochement avec la perte d'un être cher et la perte d'un être cher dont on n'a plus le corps. [...] Ils n'ont pas pu le faire le deuil. Ils n'ont jamais pu faire leur deuil. [...] Ma mère n'est jamais retournée une fois sur ce lieu détruit. Ça lui était insupportable [...] ce n'était plus qu'un désert, qu'une désolation.

They lost something that was the land of their ancestors. If you want, there is a connection with the loss of a dear one and the loss of a dear one whose body is gone […] They couldn't mourn him. They have never been able to do the mourning. […] My mother never returned once to this destroyed place. It was impossible for her […] it was only a desert, a desolation.

Yves Juillard
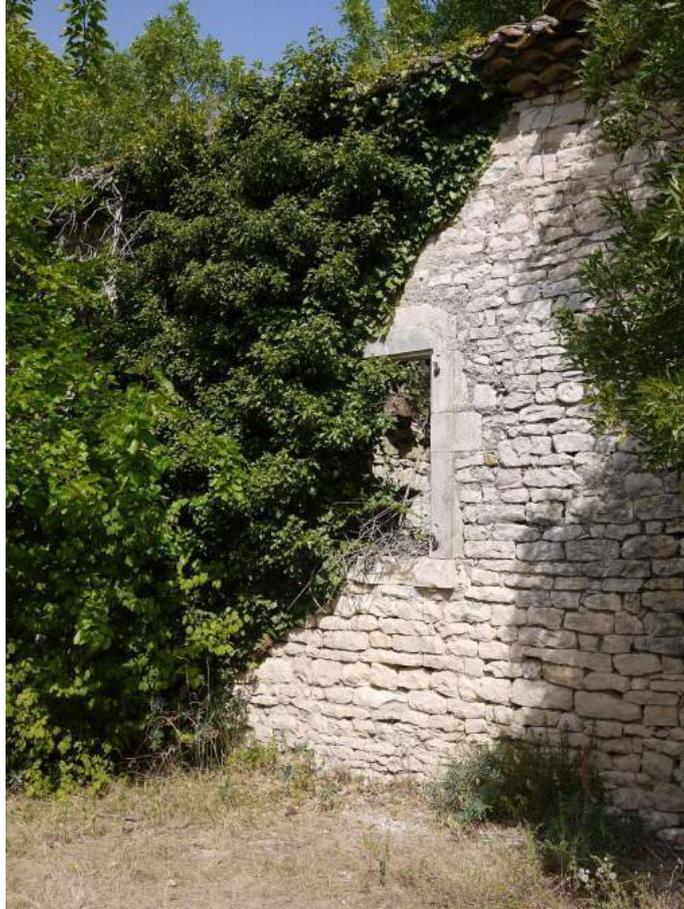
Vous savez bien, quelqu'un qui a habité dans un coin toute sa vie et qui avait fait sa famille et qui s'était arrangé pour faire une exploitation à peu près potable et puis du jour au lendemain, il quittait ses parents, qu' il avait tout autour. Et du jour au lendemain il s'en allait. C'était pas de gaité de cœur.

You know, someone who lived in a place all his life and who made his family there, and who managed to exploit it fairly well, and then suddenly from one day to the next he is leaving his parents who lived all around. And then overnight he was leaving. It wasn't cheerful.

André Bourdoux

Moi ça m'a marqué. Mon pays a été rayé de la carte. Ça fait drôle.

Me, it affected me. My country was wiped off the map. It's strange.

Jean-Claude Legros

Être de quelque part, dont vous n'avez jamais à justifier d'où vous êtes puisque tout le monde le sait, c'est quelque chose qu'on ne peut pas remplacer parce que après, vous êtes un étranger et vous avez toujours à justifier de tout: de votre existence, de votre passé, du passé de votre famille, puisque personne neconnaît votre famille [...] C'est à la fois la perte d'un statut social et c'est la perte de l'appartenance naturelle à une vie sociale.

Being from somewhere, where you never have to justify where you are from as everyone knows already, it's something one can't replace, because after, you are a stranger and you always have to explain everything: your existence, your past, the past of your family, since no-one recognizes your family […] It's at the same time a loss of status and it's the loss of a natural belonging to a social life.

Armelle Faure

Le murmure de la Dordogne et son chant [...] m'ont imprégnée pour toute une vie. [...] L'eau ne s'arrête pas, l'eau va vers et ça c'est important sur un plan métaphysique.

The murmur of the Dordogne and its sound […] affected me all my life. […] Water doesn't stop, water goes toward something and that is important on a metaphysical level.

Andrée Eyrolle

Pour moi la Dordogne c'était un fleuve mythique, c'était une matrice. Et je la porte en moi. Donc je suis née de cette matrice et je souhaite y revenir.

For me the Dordogne was a mythical river, it was a matrix. And I carry it with me. So I am born from this matrix and I wish to go back to it.

Ginette Aubert

Le barrage de l'Aigle a été construit pendant la seconde guerre mondiale et a été un haut lieu de la résistance derrière André Coyne qui est l'ingénieur qui a construit le barrage de Marèges, le barrage de l'Aigle, le barrage de Bort et le barrage du Chastang.

The Aigle dam was built during the Second World War and was a high place of the resistant French front behind André Coyne, the engineer who built the Marèges dam, the Aigle dam, the Bort dam, and the Chastang dam.

Patrick Hénault

Le barrage de l'Aigle, il était pour les allemands. Donc les allemands nous laissaient tranquilles pour qu'on puisse construire le barrage. Mais eux, c'était comme Pénélope. Ils construisaient le jour et ils démolissaient la nuit. C'est pour ça que le barrage trainait, trainait, trainait. Il a duré plus de 10 ans ce barrage.

The Aigle dam was for the Germans. The Germans left us alone so that we could build the dam. But we were like Penelope. We were constructing it by day and destroying it by night. That's why the dam took so long, and went on and on and on. That dam took more than 10 years.

Simone Gaillard *née* Brousse

Mais je tiens aussi à honorer la mémoire de maman, Madame Grégoire Marguerite, qu'on avait appelé l'âme de la vallée.Elle m'a transmis son chagrin. J'aimais toute la vallée du haut de mes 12 ans. Mon papa était marchand de bois à Mialet.Il avait une scierie. Maman est née dans ce village de Mialet dans un café hôtel restaurant qui a 70 mètres d'eau au dessus de la maison.

But I also wish to honor the memory of my mother, Madame Grégoire Marguerite, who was called the soul of the valley. She transmitted her sorrow to me. I loved the whole valley as of my 12 years. My daddy was a lumber merchant in Mialet. He had a sawmill. Mom was born in this village of Mialet in a cafe hotel restaurant, which now has 70 meters of water above the house.

Michèle Gatiniol *née* Grégoire

Elle était un petit peu, comme tous les gens de la vallée, elle était très attachée à Port-Dieu, malgré qu'elle n'y soit pas née, malgré qu'elle y soit venue assez tard. Elle était très attachée. Elle n'a pas voulu quitter Port-Dieu avec mon père. [...] Je pense que ma mère a été très heureuse dans cette vallée.

She was a bit, like all the people from the valley she was very attached to Port-Dieu, even though she had not been born there, even though she came there pretty late. She was very attached to it. She didn't want to leave Port-Dieu with my father. […] I think that my mother had been very happy in this valley.

Marcelle Bourdouleix *née* Delaunay

Ma grand mère pour elle c'était un renouveau mais mon grand père non. Mon grand père est mort dans sa chambre. Il est mort de chagrin je crois quand même.

My grandmother, for her it was a renewal, but my grandfather no. My grandfather died in his room. He died of grief I do believe.

Ginette Aubert

Autrefois, les maisons avaient toutes un nom. [...] Quel que soit le nom des habitants qui se succédaient, c'était toujours le nom de la maison.

Once upon a time, the houses all had a name. […] No matter the name of the owners that followed, it was still the name of the house.

Roger Guittard

Vous savez, dans nos régions, chaque maison a un nom qui n'est pas le nom de famille, qui est un nom à elle. [...] C'est très important ces noms parce que jadis les noms de famille, on ne les connaissait pas, on connaissait le nom de la maison.

You know, in our regions, every house has a name which is not the name of the family, but which is its own name. […] These names are very important, because formerly surnames of the family, one did not know them, but one knew the name of the house.

Jean Brun

Il y avait Sainte Marie Madeleine, c'était le pèlerinage à Nauzenac. Moi je me souviens [...] On faisait la procession et puis après, il y avait un pique nique.

There was saint Mary Magdalene; it was the pilgrimage of Nauzenac. I remember. We did the procession and then after there was a picnic.

Simone Gaillard *née* Brousse

C'était un pèlerinage. On en parlait beaucoup. Je venais avec une amie. On venait de la Mazière à bicyclette tous les ans. On venait au pèlerinage [...] à Nauzenac, à Marie Madeleine, le 22 juillet.

It was a pilgrimage. We spoke about it a lot. I came with a friend. We came from Mazière by bicycle every year. We came to the pilgrimage […] to Nauzenac, to Mary Magdalene, on the 22nd of July.

Antonine Monange *née* Chambre

Ils ont mis en eau avant que le barrage soit terminé. Les anciens prédisaient qu'il faudrait dix ans pour remplir le barrage. Cette immense vallée, ça s'est rempli en six mois. Il a fallu qu'ils fassent marcher le saut de ski parce qu'il y a eu beaucoup de pluie et la fonte des neiges. Alors ça les a surpris. Vous voyez, comme quoi, même ingénieur, ils se trompent bien.

They flooded before the dam was finished. The elders predicted it would take ten years to fill the dam. This immense valley, it was filled in six months. They had to run the ski-jump spillway because there was a lot of rain and snow melting. So that surprised them. You see, even engineers can be wrong.

Jean-Claude Legros

La mise en eau du barrage étant effectivement prévue pour le jeudi 1er mars prochain, il est interdit à quiconque de pénétrer à dater du mardi 27 février prochain sur les terrains propriété EDF constituant la retenue du barrage. En particulier, les expropriés doivent cesser dès cette date, toute récupération de matériaux en provenance de leur ex-propriété qu'ils doivent délaisser définitivement. Dores et déjà des opérations préparatoires à cette mise en eau, rendent très dangereux toute circulation et tout stationnement dans la retenue.

Since the flooding of the dam is scheduled for Thursday the 1st of March, it is forbidden to anyone to enter the terrain of EDF's property, which constitutes the dam reservoir, starting Tuesday the 27th of February. In particular, the expropriated must leave starting this date, and all recovery of materials pertaining to their ex-property must be abandoned indefinitely. At present already the preparations for the flooding render extremely dangerous all circulation and parking in the reservoir.

Françoise Legros

J'ai vu monter l'eau aussi la première fois. Pâques 51. Alors on disait : Ah bien l'eau, elle arrive à la maison de la Louise à la Jugie.

I also saw the water rise the first time. Easter 51. So we said: Ah well the water, it's reaching the house of Louise at Jugie.

Jean Brun

Cette voie de chemin de fer elle existait depuis 1890 [...] à
peu près [...] et mon grand père y avait travaillé. Tous les
hommes de Port-Dieu y avaient travaillé [...] ça a été un
poumon pour Port-Dieu cette voie de chemin de fer, avec la
Dordogne. Ça je dis toujours c'étaient les deux poumons de
Port-Dieu : la Dordogne et la voie de chemin de fer.

That railway it existed since 1890 […] and my grandfather had
worked on it. All the men of Port-Dieu had worked on it […] it
had been a lung for Port-Dieu this railway with the Dordogne.
That, I always say, were the two lungs of Port-Dieu: the
Dordogne and the railway.

Jeanine Courtauld *née* Brut

La ligne a été fermée le 15 mai 1950. [...] Le dernier chef de gare en gare de Port-Dieu a donné le signal de départ au dernier train. [...] Le lendemain, le train pour Paris a bifurqué par Brive.

The line was closed the 15th of Mai, 1950. […] The last station chief of the train station of Port-Dieu gave the signal of the last train departure. […] The following day, the train for Paris branched off by Brive.

Jacques Benaben

Quand on vide les barrages, on est bien les premiers à aller y voir. Vous ne devineriez jamais, et bien les sources ont repris leurs places et même un puits avait retrouvé son niveau d'eau à la Jugie. Mais bien sûr, le pays est tout défiguré avec les vagues et tout ça quand ça se remplit, le terrain est complètement chaviré.

When they empty the dams, we are the first to go and see. You would never guess, but well the springs had resumed their places and even a well found its former water level at Jugie. But of course the country is all disfigured with the waves and all that when it fills, the terrain is completely destroyed.

André Bourdoux

Cette grande vidange de 73 elle a duré presque un an. [...]
C'était très impressionnant. L'herbe avait repoussé. une
espèce, une sorte d'algue, ça ressemblait à du blé. une
végétation extraordinaire. les arbres morts, encore les
maisons, enfin les soubassements des maisons. On pouvait
retracer chaque maison, retrouver chaque maison. Enfin, les
vestiges.

This great drain of 73 took almost a year. […] It was very
impressive. The grass had grown back. Species a sort of
seaweed, it looked like wheat. Extraordinary vegetation. Dead
trees, still the houses then the foundations of the houses. We
could retrace every house relocate every house. Finally, the
remains.

Marcelle Bourdouleix *née* Delaunay

On retrouvait le terrain tel qu'on l'avait laissé. C'était la même chose. Les sources sortaient où elles sortaient ; les rigoles, c'étaient les mêmes. Ça n'avait pas bougé. Le terrain n'avait pas bougé. Mais la dernière fois qu'ils l'ont vidé à moitié, on voit qu'il y a des éboulements. [...] Il y avait des glissements de terrain. C'était complètement différent. C'est pas beau à voir même. [...] Nous y sommes allé avec mes parents, une tante que j'avais été chercher, une cousine aussi. Nous y sommes allés à plusieurs et nous y sommes allés plusieurs fois.

We found the terrain the way we had left it. It was the same thing. The springs came out where they had come out; the gullies were the same. It hadn't moved. The terrain hadn't moved. But the last time they drained it halfway, we saw that there were landslides. […] We went there with my parents, an aunt, a cousin too. We went there, many of us, and we went there several times.

Antonin Juillard

Ça avait séché partout dans la vallée, ça s'était craquelé c'était accessible. La Dordogne avait retrouvé son lit, on voyait les routes, les ponts et le chemin de fer y était aussi. Il n'y avait plus qu'à refaire appel aux gens et puis recommencer.

It had dried up everywhere in the valley, it had cracked, it was accessible. The Dordogne had re-found its bed, we could see the roads, the bridges and the railroad was there too. You only had to call people back and then start again.

André Bourdoux

Mais je me rappelle ça a été la première vidange. Qu'est-ce qu'il y a eu comme monde, mais incroyable. Ah là, que des voitures. Ça ne peut pas s'imaginer. Alors des gens qui voulaient revoir leur pays qu'ils connaissaient et puis des étrangers qui venaient voir aussi.

But I remember it was the first emptying. The whole world was there, just incredible. Ah there, only cars. You can't imagine it. So many people who wanted to see their country they knew and then strangers who came to see as well.

André Bourdoux

La montée du barrage ça a été quelque chose aussi, la montée des eaux.
Subitement, il est arrivé des nuées de mouettes partout. Oui parce que toutes les
bestioles, les rats, les serpents, les lézards, se sauvaient. [...] Alors les mouettes
se régalaient.

The flooding of the dam that was something too, the rising waters. Suddenly there
were clouds of seagulls everywhere. Yes, because all the critters, the rats, the
snakes, the lizards, were running away. […] So the seagulls were enjoying themselves.

Yves Juillard

Le barrage de l'Aigle était en construction jusqu'en 45. Il y avait des baraquements dans toute la vallée pour accueillir les émigrés espagnols. Ils venaient là parce qu'ils avaient du travail en 39-45, c'était la résistance en plus [...] Et ce besoin d'énergie… C'était un bien fait quand même. On ne peut pas dire le contraire. Il fallait détruire pour améliorer quelque chose.

The Aigle dam was in construction until '45. There were barracks throughout the valley to accommodate the Spanish emigrants. They came there because they had work. In 39-45, it was also the resistance […] And this need for energy… It was a good thing anyway. One cannot say that it wasn't. One had to destroy in order to improve something.

Ginette Aubert

466

Il y avait des pelleteuses et des petites locomotives qui sortaient le sable et le gravier qui servait pour construire le barrage de l'Aigle. Et puis, il y avait un téléphérique de Valette qui traversait les trois montagnes là et qui allait déverser directement les graviers à la demande au barrage de l'Aigle.

There were shovels and small locomotives, which took out the sand and the gravel used for the construction of the Aigle dam. And then there was the Valette cable car that crossed the three mountains there and which poured the gravel needed for the Aigle dam.

Altéro Betti

Le barrage, ça c'était quelque chose de phénoménal. C'était impressionnant. C'était plus impressionnant lorsqu'il était en construction que maintenant. maintenant, c'est un bel ouvrage mais ça s'étendait tellement partout jusqu'à Saint Thomas, partout, partout. C'était phénoménal.

The dam, that was something amazing. It was impressive. It was more impressive when it was being built than now. Now it's a great work but it spreading out all over to Saint Thomas, everywhere, everywhere. It was phenomenal.

Odile Bonhomme *née* Rivière

Il y avait trois à quatre mille ouvriers. Il y avait beaucoup de familles mais la majorité c'était des célibataires. Beaucoup de polonais, de serbes, des portugais, italiens. [...] C'était des constructions partout. On ne peut même pas imaginer.

There were three to four thousand workers. There were a lot of families but the majority were single men. A lot of Polish, Serbs, Portuguese, Italians. […] There was construction everywhere. You can't imagine it.

Élise Charvillat *née* Ciprès

C'était signe de richesse et de travail pour les ouvriers et même pour les paysans qui allaient travailler dans les barrages. Le barrage de Bort, il y avait énormément de paysans qui y avaient travaillé ou des fils de paysans. Il y avait 1200 ouvriers quand même. Ça amenait énormément de richesse à Bort. Énormément. Alors, on allait pas rejeter la richesse.

It was a sign of wealth and work for the workers and even for the farmers who went to work in the dams. The Bort dam had lots of farmers who had worked there or also sons of farmers. There were 1200 workers. It provided a lot of income for Bort. Enormous amounts. So one wasn't going to reject wealth.

Pierre Persiani

Ils ont vu construire ce barrage mais ils n'y croyaient pas. Ils ont vu les premiers tirs de mine et là ils ont commencé à comprendre. Mais je crois que dans la vie il y a des choses qu'on voit et que l'on ne veut pas voir. Tout simplement. Ils ne voulaient pas voir.

They saw the dam being built but they didn't believe in it. They saw the first mine explosions and then they started to understand. But I think in life there are things one sees and things one doesn't want to see. Very simply put. They didn't want to see.

Michèle Gatiniol *née* Grégoire

C'était un chantier phénoménal. Pour nous qui n'avions pas l'habitude de voir des chantier comme ça. C'était l'attraction de la région d'aller voir les travaux du barrage.

It was an amazing construction site. For us, who weren't used to seeing a project like that. It was the attraction in the region to see, the works of the dam.

Odile Bonhomme *née* Rivière

On est descendus au bord de l'eau. On avait pris un maillot de bain et on a dit, on va traverser. Ça ne posait pas un problème énorme, on savait nager. Alors on est partis tous les deux nager. Et puis au bout d'un moment je me suis dit : t'es au-dessus de… Et là j'ai fait demi-tour. Je n'ai pas pu aller plus loin. Je n'ai pas pu continuer.

We went down to the edge of the water. We had brought a bathing suit and we said, we will cross. It wasn't enormously difficult, as we knew how to swim. So we both started to swim. And after a while I thought: you are above the… And I turned around. I didn't want to go any further. I couldn't continue.

Jean Brun

C'était un personnage la Dordogne finalement. Quand une crue commençait ça allait très, très vite. Moi ce qui me passionnait c'était de m'arrêter sur le pont de fer et puis de regarder comme ça montait les eaux. Parce que vous aviez les tourbillons et puis (…) en même temps vous saviez où en était la crue en amont parce que les bois que vous voyiez passer.

It was a personality the Dordogne in the end. When a flood started it went very, very fast. What I thought amazing was to stop on the iron bridge and then to see how the water rose. Because you had whirlpools and then (…) at the same time you knew where the flood was upstream because of the wood you saw float by.

Jeanine Courtauld *née* Brut

Port-Dieu dormait entre les bras de la Dordogne. [...] La Dordogne encerclait le petit village. Vraiment c'était un grand bras qui encerclait le petit village et qui faisait de Port-Dieu comme une île.

Port-Dieu was slumbering in the arms of the Dordogne. […] The Dordogne encircled the little village. Really it was a large arm, which encircled the small village and made Port-Dieu seem like an island.

Andrée Eyrolle

La vallée [...] c'est une page, un chapitre de tourné.

The valley [...] it's a page, a chapter turned.

Yves Juillard

La vallée c'était un paradis, c'était un paradis. Surtout pour mes parents et ma mère qui elle était née là aussi et qui avait une propriété depuis un temps presque immémorial de générations qui s'étaient suivies.

The valley was a paradise. It was a paradise. Especially for my parents and my mother who was born there too and who had property since a time of almost immemorial generations that had followed.

Léontine Vignal *née* Chastang

À Port Dieu là, ils avaient démoli la maison, mais ils récupéraient les ardoises alors c'était grave. Ils se les passaient l'un à l'autre mais sans un mot, tellement ils étaient tristes. Il a dit même un fossoyeur qui creuse la tombe, si ils sont plusieurs, ils se parlent. Il arrive même qu'ils plaisantent. Mais là rien pas un mot. L'heure était grave.

There at Port-Dieu, they had demolished the house, but they were recovering the slate tiles, so it was serious. They passed them to each other one by one without a word, they were so sad. He said that even a gravedigger digging a grave, if there are several of them, they speak to each other. They might even happen to joke. But here not a word. It was serious.

Roger Guittard

On a ramené quand-même les fenêtres. On a deux fenêtres de pignons qui sont les fenêtres de la maison de Port-Dieu et la toiture de Port-Dieu qui était toute neuve et qui était en ardoise.

We did bring back the windows. We have two gable windows, which are windows from the house in Port-Dieu and the roof of Port-Dieu, which was new and was made of slate tiles.

Jeanine Courtauld *née* Brut

À la Conche, on a démoli une maison qu'on a reconstituée sur le chemin du Monteil comme elle était. [...] Telle qu'elle était là-bas.

At La Conche, we destroyed a house on the path to Monteil which we had remodeled to it's original form. [...] as it had been before.

Honoré Leygnac

En mécanique des roches on s'aperçoit que suivant les types des rochers, de terrain, et bien, on pourrait comparer ça a des tissus qui ont des propriétés différentes.

In rock mechanics we realize that according to the type of rocks, of terrain, well, one could compare that to fabrics with different properties.

Pierre Duffaut

Il faut surtout être naturaliste il faut tenir compte de la réalité et si la réalité c'est le terrain il faut être géologue. le problème ce n'est pas un problème d'ingénieur qui enseigne, le problème c 'est un problème d'ingénieur qui regarde et ça, moi je tiens aussi ça de mon père qui venait de la campagne.

You must be naturalist, one must take into account the reality and if the reality is the terrain, you must be a geologist. The problem is not that of an engineer who is teaching, it is the problem of an engineer who is looking and that, I also got from my father who came from the countryside.

Pierre Duffaut

Ce qu'on voit dans la montagne c'est un moment de l'érosion, un moment qui a l'air calme à notre échelle.

What one sees in the mountain is a moment of erosion, a moment which looks calm on our scale.

Pierre Duffaut

Elle m'a toujours raconté ça. Elle a pleuré. Elle n'était pas une sentimentale, mais quand elle a quitté Val ce jour là, après avoir vu la nudité de toute cette propriété, il faut bien imaginer ça avec les troncs coupés, elle n'avait pas l'intention d'y remettre les pieds. Elle ne pouvait pas revenir sur cette propriété.

She always told me that. She cried. She wasn't sentimental, but when she left Val that day, after having seen that property stripped bare, you have to imagine it with the cut trunks, she didn't want to step foot in it again. She couldn't come back to that property.

Patrick Hénault

Parce que je n'y ai pas assisté mais je regrette de ne pas avoir vu ma maison pour la dernière fois je regrette. Il y a deux personnes qui ont assisté. C'est mon frère Armand et mon grand-père qui sont descendus. Mon frère m'a dit que le grand-père lui serrait la main très très fort et il a vu sa maison tomber.

Because I wasn't there but I regret not having seen my house for the last time, I regret it. There are two persons who saw. It was my brother Armand and my grandfather who went down. My brother told me that the grandfather clenched his hand very, very hard and he saw his house fall down.

Ginette Aubert
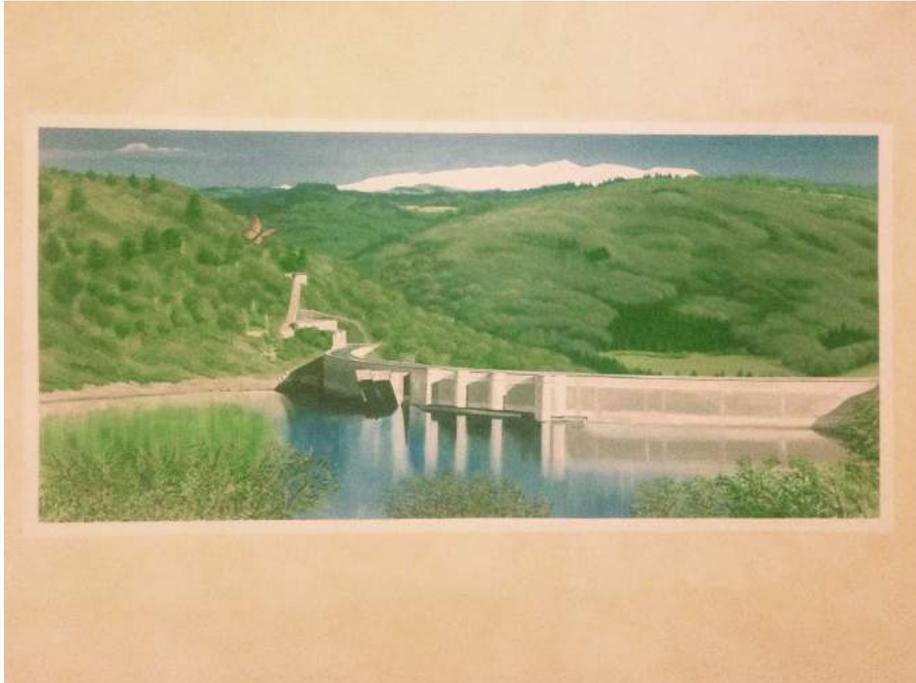
Le barrage est un objet mythique.

The dam is a mythical object.

Pierre Duffaut

Conclusion

In order to deterritorialize and reterritorialize scenography as I knew it in the theatre, I deliberately chose to displace myself, embody and observe scenography from the milieu of DFDR, with two main research questions in mind: How might scenography bring a new perspective to the performance processes in the spatial complexity of DFDR? And how can the observation and analysis of such performance processes in the context of DFDR nourish my own practice and expand it to create new forms of scenography?

These two questions set the ground for a research project in scenography, theatre, and performance that would broaden the knowledge I had gained from my personal experience as a theatre practitioner. Spatial theory opened the way for a critical perspective on scenography and clarified the reasons for stepping out of the theatre and into the world as a critical scenographer. This critical edge opened the way to explore alternative routes, to remain open to differentiation and to consider the critical artist who 'weaves together a new sensory fabric by wresting percepts and affects from the perceptions and affections that make up the fabric of ordinary experience' (Rancière 2009: 56).

If scenography is historically rooted in the theatre, performance studies have shifted the discourse and widened the scope of activity to consider the dynamic forces of performativity. With this performance paradigm, scenography has expanded in and outside of the theatre. So much indeed, that redefining scenography became a diligent task. In 2011, a two-day symposium organized by the École Nationale des Arts Décoratifs took place in Paris, on the theme *Qu'est-ce que la scénographie? / What is scenography?* French scenographer Claire Dehove replied

> Being a scenographer is to put yourself in the position to consider any space –
> public, urban or landscaped – as a stage to look at, to listen to, to reveal and be
> inhabited by its own actors. (…) It means to never occupy space but to
> experiment with it and intervene in order to release it from its formal usage, and
> potentiate its imaginative becoming.
>
> (Dehove 2015, my translation)

With this in mind, we might now reconsider: why scenography in DFDR?

First of all, the experience of canoeing down the Guadiana River, spending time in the old village of Luz in 1998, and learning that both the village and river would be submerged due to the construction of the Alqueva dam, haunted me. Eleven years after this experience, as I travelled through the Nubian landscapes affected by the Aswan High dam in Egypt, the memory of the Guadiana River and the Luz village were revived again. As a scenographer, these narratives of spatial complexities nourished my imagination of place as 'a collection of stories so far' (Massey 2005) and awakened a political consciousness. As a researcher in scenography, investigating the spatial complexities of DFDR cohered with my personal understanding of scenography as a critical scenographer. Investigating scenography in the context of DFDR, which is commonly addressed in the social sciences and especially in anthropology, also cohered with Richard Schechner's invitation to broadened and deepen the points of contact between anthropology and theatre so that 'other questions could be developed that would concentrate on scenography, uses of space' (Schechner 1985: 32).

Observing DFDR from the perspective of scenography demanded that I find proof of performance processes in DFDR. Thayer Scudder, a social anthropologist and one of the fathers of the field study of DFDR, observed that successful resettlements often go hand in hand with a cultural renaissance involving a set of performance processes such as dance, drama, folktales, poetry, and song, that can be analysed from the perspective of scenography. Restoring new routine cultures, reaffirming shared values and recreating a sense of place also responded to Doreen Massey's idea of place as process (Massey 2005). In this phenomenal transformation, place and social fabric were engaged with performativity. That is precisely where I saw the possibility to research and observe DFDR from the perspective of scenography.

At that point, Victor Turner's identification of four distinct and successive phases in 'social drama' (breach, crisis, redressive action, reintegration or schism) (Turner 1982) gained significance as meaningful performance processes that could be strategically designed, formally institutionalized and/or informally performed

488

throughout the chronology of events in DFDR (pre-construction, construction, displacement and resettlement) in order to make sense of the disorder.

Combining these social and chronological structures allowed me to design a general research hypothesis: that DFDR as 'social drama' generated meaningful performance processes throughout the chronology of events, namely 'protest performances' in pre-construction, 'transitional rituals' or 'schism' during displacement, 'spectatorship of disbelief' during construction, 'reconciling practices' and 'memory performances' after resettlement.

In order to verify my categorizations of performance processes and identify scenography in these processes, I began traveling to places affected by DFDR. My travels were short (1 to 5 days maximum) but I sometimes repeated trips. The aim was to attend specific moments of 'heightened presence' that could be assimilated to, either social, cultural or artistic performance processes; and then to observe these performance processes in order to analyse them from the perspective of scenography. Along the fieldtrips, I progressively realized that my initial research assumptions could not really be validated. Instead of finding defined performance processes matching the chronology of events in DFDR, I realized that each and every performance process, even in a defined timing, had overlayered meanings that were far more complex than what I had imagined. At that point in my investigation, Deleuze and Guattari's 'geophilosophy' (Deleuze and Guattari 1994) enlightened my research in terms of conceptual thinking, empirical creativity and methodologies from the milieu. In fact, failing to respond to my initial structured classifications opened up a breach that incited me to explore the singularity of each affected place. Traveling to places and meeting with people affected by DFDR confronted me with intimate traumas, personal fragilities and great amounts of pain. Observing events and participating in celebrations as an outsider, asking questions, being welcomed and/or rejected, allowing persons or paths to surprise me and guide me have incited me to redefine the fieldwork experience as an experience of the 'milieu.' Beyond a research methodology, I needed to define my artistic approach as a subjective attitude towards the puzzling context of DFDR.

Inspired by Deleuze and Guattari's geophilosophy, I proposed to name my artistic and research process 'geoscenography' or 'scenography from the milieu'. This artistic and research process was informed by the spatial and embodied experience of DFDR as a scenographer. The prefix 'geo-' suggests that the scenographer must be grounded. He/she should not stand above all things but be among all things, and operate from the 'milieu' in the 'fold.'

Once I defined my artistic and research process as geoscenography or scenography from the milieu, I also re-evaluated the object of the research from the milieu of DFDR as the 'scenographic operations of deterritorialization and reterritorialization.'

For Deleuze and Guattari, going through processes of deterritorialization and reterritorialization means stripping off everything that is known. This passage of uncertainty can trigger negative or positive deterritorializations. The idea of creating a new, positive Earth is especially resonant with the context of DFDR. Therefore, the revolving concept of 'deterritorialization and reterritorialization' allowed me to glimpse some positivity in the complex processes of DFDR. Observing Deleuze and Guattari's affinities with theatre and performance guided me towards the concept of 'minoration.' (Deleuze and Guattari 1986; Deleuze 1997) Minoration in relation to theatre and performance fuels the statement for a minor scenography, which allowed me to recognize the vital political force of the performance processes in the context of DFDR and identify 'scenographic operations of deterritorialization and reterritorialization.' Instead of structured categorizations of performance processes, I observed singular macro and micro processes from the perspective of a 'minor scenography,' implying a vital political force capable of triggering processes of deterritorialization and reterritorialization.

The term 'scenographic operation of deterritorialization and reterritorialization' was also fuelled by Michel De Certeau's celebration of the ordinary man's poïetic system of production involving deviant procedures and ruses (Certeau 1984). The aim of the research became to recognize the transformative potentia of scenographic operations against the imposed development strategies that program the extinction of a place, the displacement and relocation of its communities.

Traveling to Luz, Vilarinho da Furna, the Dordogne valley, and Manchester, as well as learning from Mapa Teatro, have been illuminating experiences, which, at one point or another, have also triggered great moments of instability and perplexity. There were times I felt it was impossible to make sense of the research material. The masterclass with Mapa Teatro allowed me to accept that the embodied experience of such places, people, stories and events were also a way of knowing and of producing knowledge. If the complexity of the DFDR milieus dragged me to Deleuze and Guattari's revolving concept of deterritorialization and reterritorialization, it was Mapa Teatro who opened the possibility to envisage myself as an artist from the milieu, in other words, as a geoscenographer.

I agree with Rolf Abderhalden when he says that the artist should de-instrumentalize the practice and strengthen the experience (Gutiérrez Castañeda 2008). In my research, it was the collapse of the inaugural research hypothesis that forced me to de-instrumentalize my practice as research and to strengthen my experience of place, time and people. I was deterritorialized and reterritorialized.

The revolving concept of 'deterritorialization and reterritorialization' can be understood as a dynamic pattern that defines 'geophilosophy' as a philosophy of becoming. In the case of geoscenography, the movements of deterritorialization and reterritorialization can be understood as an insatiable desire to move scenography around and about, inside and outside of the theatre, into the world.

In that sense, the walking performance *From Nauzenac to Ubaye* also expressed this desire of being always in motion, in search of new territories for adventure.

In my future research and practice on geoscenography or scenography from the milieu, I intend to explore the potential of walking as research and creative process. For walking produces an odd consonance between internal and external passage suggesting that 'the mind is also a landscape of sorts and that walking is one way to traverse it' (Solnit 2001: 5).

As a geoscenographer, I commit to spatial and embodied practice. In that sense, walking is also meant to resist against the imposed 21ˢᵗ century western culture of the enclosed transportation of bodies. It is a voluntary deceleration of motion that enhances the spatial and embodied experience of the milieu, also contributing to greater social and political engagement.

My contribution to the field proposes to open the way for a perpetual deterritorialization and reterritorialization of scenography. It also proposes to name this operation geoscenography, or scenography from the milieu. However, this perpetual deterritorialization and reterritorialization of the practice and the research of scenography should never prevent the geoscenographer from walking back to the theatre.

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Abstract (English)

Geoscenography is a neologism inspired by Deleuze and Guattari's geophilosophy. The prefix 'geo' comes out of a necessity to reformulate my scenography practice and scholarly research outside of the theatre, in a chosen milieu. The Deleuzo-guattarian term 'milieu' renames the ethnographic fieldwork, commonly addressed in the social sciences, to become the terrain for empirical research and artistic practice in geoscenography. The present research is practice-informed and trans-disciplinary.

My investigation focuses on five examples of Development-Forced Displacement and Resettlement (DFDR) that I have chosen to experience from the milieu. Travels to four places affected by DFDR and the participation in a performance workshop constitute the milieu of my empirical research. These examples were chosen to reflect different modes of intervention in processes of DFDR, namely, a group of social scientists building a museum of memory for the submerged village of Luz, a forcefully displaced community federating an association of the former inhabitants of Vilarinho da Furna, an anthropologist archiving the memory of the Dordogne valley, a social centre forging the memories of a neighborhood to come and an artists' laboratory remapping dramaturgies out of their experience of the DFDR process of the Barrio Santa Inés in Bogotá, Colombia. From the perspective of performance and scenography, my fieldwork experiences were scheduled so that I could attend and/or participate in performance processes such as festivities, ceremonies, events or happenings that I observed as 'mises en scènes' dealing with the spatial complexities of DFDR.

The concept of geoscenography allows me to identify and analyse these performance processes as scenographic operations of deterritorialization and reterritorialization.

Expanding scenography outside of its theatre context reflects a personal trajectory - combining artistic practice, conceptual thinking and critical analysis - that seeks to disturb ontological certitudes and provoke a philosophical debate on the possibility of a geoscenography: a scenography from the milieu, with greater social and political engagement.

Abstract (German)

Geoszenografie ist ein von der Geophilosophie von Deleuze und Guattari inspirierter Neologismus. Das Präfix „Geo" ist ein notwendiger Zusatz, um meine Praxis- und Forschungsarbeit auf dem Gebiet der Szenografie außerhalb des Theaters, innerhalb eines bestimmten Milieus, neu zu verorten. Der Begriff „Milieu" – nach Deleuze und Guattarian – erlaubt es, die ethnographische Feldforschung, wie sie hauptsächlich in den Sozialwissenschaften betrieben wird, umzubenennen, neu zu konnotieren und als Bereich für empirische Studien und künstlerische Praxis der Geoszenografie zu definieren. Die vorliegende Forschungsarbeit ist folglich praxisinformiert und transdisziplinär.

Für meine Untersuchung wählte ich fünf Beispiele von entwicklungserzwungener Verdrängung und Umsiedlung (Development-Forced Displacement and Resettlement (DFDR)). Dafür besuchte ich vier verschiedene Orte in Frankreich und Portugal , welche von diesem Phänomen betroffen sind, um dort empirische Forschungen durchzuführen. Dazu kam ein Performance-Workshop von Mapa Teatro, deren Arbeitsmethode ebenfalls in meine Analyse integriert wurde. Die Auswahl der Beispiele orientierte sich vor allem an den unterschiedlichen Arten von Interventionen innerhalb des DFDR-Prozesses. Folgende Fälle wurden dabei untersucht: Sozialwissenschaftler, die eine museale Gedenkstätte für das überflutete Dorf Luz bauen; ein durch Eigeninitiative gegründeter Verein von vertriebenen, ehemaligen Bewohnern von Vilarinho da Furna; ein Anthropologe, der ein Archiv zur Erinnerung an das Tal Dordogne gründet; ein Sozialzentrum zur Konstitution von Erinnerungen in einer neu zu gründenden Nachbarschaft sowie ein künstlerisches Laboratorium für neue Dramaturgien, die aus dem Erleben des DFDR-Prozesses von Bario Santa Inés in Bogotá, Colombia, entstanden. Was die Perspektive der Prozesse der Performance und Szenografie betrifft, waren meine Feldforschungen so geplant, dass ich Feste, Zeremonien und andere Veranstaltungen, – die ich als „Inszenierungen" interpretiere, welche die räumlichen Komplexitäten des DFDR-Prozesses verhandeln – zusehend oder teilnehmend erleben konnte.

Das Konzept von Geoszenografie erlaubt es mir, diese Performance-Prozesse als szenografische Arbeitsweise der Ent- und Wiederterritorialisierung zu identifizieren und zu analysieren.

Szenografie über den Rahmen des Theaters hinaus auszudehnen spiegelt auch eine persönliche Entwicklung wider, wobei künstlerische Praxis, konzeptuelles Denken und kritische Analyse kombiniert werden, um ontologische Gewissheiten in Frage zu stellen und eine philosophische Debatte über die Möglichkeit einer Geoszenografie zu provozieren: eine Szenografie aus dem Milieu mit größerem sozialen und politischen Engagement.

Appendix – Newspaper articles and Exhibition Portfolio

□ BORT-LES-ORGUES

Deux records de fréquentation lors des Journées du patrimoine

Quatre cent vingt-trois personnes ont visité le Musée de la tannerie et du cuir.

Photo DR

Les Journées européennes du patrimoine ont connu un franc succès dans la commune. Samedi et dimanche, 423 personnes (contre 371 l'année précédente), ont ainsi franchi gratuitement les portes du Musée de la tannerie et du cuir, installé au 965 avenue de la Gare.

Record de fréquentation également à l'espace EDF du barrage de Bort qui a totalisé plus de 500 entrées, les 16 et 17 septembre.

Cet évènement a permis de replonger au cœur de l'histoire du patrimoine hydroélectrique français et de sillonner l'exposition de Carolina E. Santo, *De Nauzenac à Ubaye*, création plastique conçue à partir de l'expérience de la marche au rythme des 100 témoignages de la Dordogne des barrages, réalisés par l'anthropologue Armelle Faure.

Réussite encore pour la découverte de l'orgue à tuyaux de l'église Saint-Germain avec des visites commentées, le samedi après-midi, par le président et guide de l'association Au bord des Orgues, Michel Turc.

Quant au Château de Val, 1 030 entrées ont été enregistrées sur deux jours. L'occasion idéale pour le public de parcourir aussi la très belle.exposition de Coquillay, sculpteur et peintre officiel de la Marine.

172. Newspaper articles published in *La vie Corrézienne*, September 2017.

□ BORT-LES-ORGUES

Carolina E. Santo expose photos et témoignages à l'espace EDF

Armelle Faure a offert à Carolina un tableau de Ginette Aubert, «Marie-Madeleine de Nauzenac, ou la sainte aux rubans».

Photo DR

Artiste et marcheuse, Carolina E. Santo signe la création plastique « De Nauzenac à Ubaye », actuellement présentée à l'espace EDF du barrage de Bort-les-Orgues. C'est un mélange de performance humaine et de mémoire. Carolina E. Santo s'est lancée en 2015 dans une aventure peu ordinaire : joindre deux sites immergés par la construction des barrages hydroélectriques.

D'un côté, il y a Nauzenac, village sous Chalvignac (15) noyé par la retenue du barrage de l'Aigle en 1945. De l'autre, il y a Ubaye, commune des Alpes de Haute-Provence engloutie lors de la mise en eau du barrage de Serre-Ponçon en 1958.

Deux évènements similaires et deux populations expropriées qui, depuis et à travers les générations, vivent dans la même souffrance d'avoir perdu leurs biens et l'histoire de leurs familles.

Carolina E. Santo est scénographe et costumière. Elle reprend des études en 2007 pour obtenir un doctorat de scénographie mais qu'elle ne veut pas limiter au théâtre. Elle s'intéresse aux lieux, aux espaces et aux populations déplacées.

La découverte des livres d'Armelle Faure, anthropologue, puis leur rencontre sont déterminantes. L'auteure a effectué un travail considérable, recueillant plus d'une centaine de témoignages de personnes qui ont vécu dans les villages noyés de la Dordogne. En 2013, elle emmène Carolina E. Santo sur le terrain et lui fait découvrir les sites, lui présentant du même coup des personnages incontournables comme Ginette Aubert, Altero Betti ou Michèle Gatiniol (née Grégoire). Chacun a connu la rivière Espérance et en conserve des souvenirs empreints de nostalgie.

Ce même été, Carolina E. Santo assiste au pèlerinage qui existait autrefois à Nauzenac et qui se déroule encore chaque année à Lamirande (Corrèze), en hommage à sainte Marie-Madeleine. L'évènement émeut la scénographe qui y voit une véritable mise en scène, traditionnelle et immuable.

C'est la naissance d'un projet culturel qu'elle met deux ans à monter, avec le soutien du groupe EDF et en partenariat avec Armelle Faure, les archives départementales du Cantal et de la Corrèze et des associations de mémoire, créées sur les deux sites. Son choix se porte sur une marche de 600 kilomètres, en 50 jours et 50 nuits, qui va lui permettre de rallier Nauzenac à Ubaye.

Depuis les Journées européennes du patrimoine des 16 et 17 septembre, Carolina E. Santo dévoile son travail à travers 81 photographies agrémentées d'extraits de témoignages.

Cette exposition est présentée jusqu'à la fin de l'année à l'espace EDF de Bort-les-Orgues

173. Newspaper articles published in *La Montagne,* Corrèze, September 2017.

507

Mauriac ➔ Vallée de la Dordogne

EXPOSITION ■ Une création est présentée à l'espace EDF de Bort-les-Orgues jusqu'à la fin de l'année

Le destin de villages noyés remis à flot

À Bort, Carolina E. Santo présente une création plastique De Nauzenac à Ubaye, née du témoignage des populations expropriées par la construction d'ouvrages hydrauliques.

C'est un mélange de performance artistique et de mémoire. Carolina E. Santo s'est lancée en 2015 dans une aventure peu ordinaire : joindre deux sites immergés par la construction de barrages hydroélectriques ; d'un côté, Nauzenac, village du Cantal noyé par la retenue du barrage de l'Aigle, en 1945 ; de l'autre, Ubaye, commune des Alpes de Haute-Provence engloutie lors de la mise en eau du barrage de Serre-Ponçon, en 1958.

Deux événements similaires et deux populations expropriées qui, depuis, et à travers les générations, vivent dans la même souffrance d'avoir perdu l'histoire de leurs familles.

Avec les témoins des villages noyés

Scénographe et costumière, Carolina E. Santo s'intéresse aux lieux, aux espaces et aux populations déplacées. La découverte des livres d'Armelle Faure, anthropologue, puis leur rencontre, sont déterminantes.

L'auteure a effectué un travail considérable, recueillant plus d'une centaine de témoignages de personnes qui ont vécu dans les villages noyés de la haute vallée de la Dordogne.

En 2013, elle emmène Carolina E. Santo sur le terrain, et lui fait découvrir les sites, lui présentant du même coup des témoins incontournables comme Ginette Aubert, Altéro Betti ou Michèle Gatiniol. Chacun a connu la rivière Espérance et en conserve des souvenirs empreints de nostalgie.

Ce même été, Carolina E. Santo assiste au pèlerinage qui existait autrefois à Nauzenac, et qui se déroule encore chaque année à Lamirande (Corrèze), en hommage à sainte Marie-Madeleine.

L'événement émeut la scénographe qui y voit une véritable mise en scène, traditionnelle et immuable. « Les pèlerins sortent la sainte en procession et l'amènent au bord de l'eau, à l'aplomb du village noyé ; comme pour lui rappeler son origine », explique la scénographe. Au cours de ses travaux, elle apprend qu'une cérémonie similaire existe, à Ubaye et, comble de la coïncidence, elle se tient chaque année à la même date, le 22 juillet.
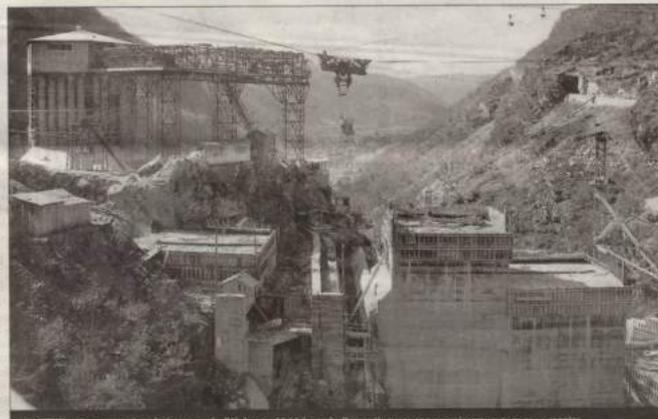
C'est la naissance d'un projet culturel qu'elle met deux ans à monter, avec le soutien du groupe EDF et en partenariat avec Armelle Faure, les Archives départementales du Cantal et de la Corrèze et des associations de mémoire, créées sur les deux sites.

Une marche de 600 km entre Nauzenac et Ubaye

Son choix se porte sur une marche de 600 kilomètres, en 50 jours et 50 nuits, qui va lui permettre de rallier Nauzenac à Ubaye. Son moteur : l'écoute, en route, des 100 témoignages de la Dordogne des barrages, recueillis par l'anthropologue.

Des conditions qu'elle a mûrement réfléchies et qu'elle explique : « C'est une méthode issue de l'art contemporain. Marcher permet de mettre son corps en fonctionnement. Les récits que j'entends sont quelques fois très durs. L'effort physique me met dans des conditions de réceptivité optimale ».

Un état décuplé par la contemplation des paysages qu'elle photographie sur son chemin : « Mon corps s'imprègne de cette mémoire, je sais qu'il y aura des fruits, après ».

Et un souvenir reste des plus émouvants. Il s'agit de sa rencontre avec Altéro Betti, à Soursac. « Ses parents, fuyant Mussolini, sont arrivés en France par le "chemin des contrebandiers". Ils se sont arrêtés à Ubaye pour fonder une boucherie, avant de remonter vers la Dordogne pour travailler sur les grands chantiers des barrages ».

Depuis les Journées européennes du patrimoine, en septembre, Carolina E. Santo dévoile son travail à travers 81 photographies agrémentées d'extraits de témoignages. Cette exposition est présentée jusqu'à la fin de l'année à l'Espace EDF de Bort-les-Orgues. ■

NAUZENAC. Le village disparu sous les eaux du barrage de l'Aigle. PHOTO ARCHIVES DÉPARTEMENTALES DE LA CORRÈZE

CHANTIER. La construction du barrage de l'Aigle, en 1944 (vue de l'amont). PHOTO ARCHIVES DÉPARTEMENTALES DE LA CORRÈZE

SCÈNE DE VIE. La fenaison au village de Nauzenac. PHOTO ARCHIVES DÉPARTEMENTALES DE LA CORRÈZE

Cantal

174. Newspaper articles published in *La Montagne,* Cantal, November 2017.

DE NAUZENAC À UBAYE

CAROLINA E. SANTO

EXHIBITION PORTFOLIO

Exposition à partir du 16.09.17 - Espace EDF barrage de Bort-les-Orgues 19110
Au pied du barrage - Renseignements au 05.55.46.15.33

Avec le soutien de **eDF**

Nauzenac and Ubaye are two French villages, which were engulfed by the water reservoirs of the large dams of Aigle and Serre-Ponçon. Since their disappearance and at the occasion of their votive festivities celebrating the same patron saint, the elders of Nauzenac and of Ubaye, as well as their descendants, congregate every 22nd of July each respectively at the edge of the water reservoir closest to their submerged villages. This festive event initiated the project FROM NAUZENAC TO UBAYE, which was at first a performance for which I traveled 600 km on foot from Nauzenac to Ubaye, listening to and selecting excerpts from 100 testimonies of the Dordogne dams, produced by Armelle Faure with the departmental archives of Corrèze and Cantal.

The listening of these testimonies was made to the rhythm of the march, which is the natural rhythm of a moving body and also the rhythm of thought and speech. In this duration the body has carried the voices from one community to another, and the archival materials have transformed themselves little by little into a sensitive experience.

Today the project FROM NAUZENAC TO UBAYE takes form in an installation combining texts, photography, sculpture and sound, which are based on the experience of this walk. The installation is not meant to illustrate the voyage, nor to re-transcribe the testimonies, but to evoke the apparitions provoked by the meeting of landscapes travelled and stories heard. All has become entangled: the testimonials have shown me places, which were not only those I traversed; they nourished a poetic and social imagination of the valleys of Dordogne and Ubaye.

Finally, I sense a great resonance with what Maurice Halbwachs once proposed; that it is not enough to attend or to participate in an event to remember. When others will evoke it and reconstitute piece by piece this image in your mind. Suddenly, that artificial construction can become animate and can take on the appearance of something living. (Halbwachs 1992)

Credits
Design: Carolina E. Santo
Sound creation: Sonia Bouketo
Carpentry: Jean-François Haegy
Graphic design: Beatriz Toledo

In the morning of September the 16th, 2017, I invoked
Mary Magdalene of Nauzenac by wearing a ribbon
headpiece I had created in her honor.

I took her to the Bort-les-Orgues dam.

I then installed her in the exhibition room, under the window overlooking the dam wall. Here, it broadcasts a 30 minutes soundtrack designed by Sonia Bouketo for the exhibition.

Facing the window, the image of a mountainous landscape invites the visitor to climb. It's a wall against another wall.

On the walls, the visitor can experience a promenade made of 81 testimonies / images.

Walking behind the mountainous landscape, the visitor discovers a testimony dispenser where I have stored 2000 rolled copies of the 81 testimonies / images.

During the two days of the European heritage days on September 16 and 17, I started rolling and installing the 2000 testimonies / images in the dispenser.

A4 paper sheets with images / testimonies and rubber bands.

The visitors are encouraged to take one or more rolls from the dispenser.

Rather than exhibiting a work of art, this installation invites the visitor to share a multiplicity of experiences inside the Bort-les-Orgues dam: that of the witnesses, that of the anthropologist, that of the sound creator, and that of the artist as she walked while listening to the witnesses stories and photographing the landscape from Nauzenac to Ubaye.