**Heritage as re-enactment: Memory, Materiality, and Performance**

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This workshop seeks to theorise heritage and heritage issues by utilising the notion of “reenactment” as a heuristic tool. The workshop is organised in conjunction with on-going work on a forthcoming special issue of the *International Journal of Heritage Studies* on reenactment as concept and practice. The workshop will consist primarily of editors and contributors to the volume working to develop their IJHS articles (manuscripts are in preparation) but we highly welcome papers or discussants ready to debate nature, meaning and consequences of re-enactment for cultural heritage studies.

We envisage an experimental format in which papers, circulated already, are discussed and critiqued by workshop participants, working in concert to afford an atmosphere of constructive and daring theorising open to cross-disciplinary input.

Reenactment is seen, here, as performances that act and re-act upon past events by processes of mimesis or (selective) repetition. In recent years, a great deal of compelling research has emerged on narrative, visual and material *representations* of the past. Few scholars, however, have addressed the manifold processes, performances and collaborations through which past events are remediated, re-staged and re-presenced, and analysed them as such. We seek to explore various processes related to heritage performance and the “production of presence” (Gumbrecht 2004) forming around, and referring to, past events and scenarios. The inherent paradox of liveness, immediacy, telepresence, being there and past tense appear crucial here.

While opening the field of heritage studies to various forms of re-enactment, we wish to foreground bodily and spatial engagements and performances, as well as the crucial role of objects, inscription technologies and other ‘non-human actors’ (Latour). By ‘thinking through things’ (Henare et al. 2007) as well as through medias and the mediated representations we invite contributors to view technological empowerment, material quality and artifactual power as more-than-representational layers empowering processes of re-enacting and memorializing. We welcome investigations in the role and experience of re-enactors (performers, secondary witnesses, nostalgics etc.) and in the role and experience of *time* and temporality in re-stagings that often attempt to somehow break, stop, travel through, condense, extend or even symbolically reverse time. We encourage participants to discuss strategic and politic uses of re-enactments and people’s affective attachment to re-enacting activities. We likewise encourage our contributors to envisage the eventual critical potential of reenactments in particular or/and the strengthen focus on more-than-representational layers in actual cases and heritage studies in...
In short, we seek to re-theorize a number of core concepts underpinning the notion of heritage, including temporality, materiality, and place/space theory, all of which come together in various, condensed forms in the concept, politics and practices of re-enactment.

Participants (others are welcome)

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**Stuffed Warriors: the order of things in American civil war reenactment**

To the average historical reenactor, dressing up to restage and re-invigorate this or that period or event in history, the role of objects is utterly crucial. During my ethnographic fieldwork in Gettysburg, USA, where I joined a company of civil war reenactors, I was struck by their close connection to specific objects and ensembles of objects (i.e. their uniform or “kit”, as it was known). This material connection, and the sense in which you as a reenactor can touch, don and literally “inhabit” and give life to the materials, is at the heart of the experience of reenactment. The fact that the objects and instruments affording these transformations are most often relatively recently produced copies and reconstructions (as opposed to original or “authentic” pieces from the 1860s) does not seem to detract substantially from the changes and experiences brought about.

This paper focuses on the power of “stuff” (Miller 2010) in reenactment. I argue that in order to understand “experience”, undoubtedly a key concept in the rationale of reenactment, we need as analysts to pay close attention to the materialities involved in the make-up of such experiences. In contrast to a more conventional “glass case” museum exhibitionary paradigm – which also, of course, draws heavily on objects – the reenactors embrace and afford what could be labelled an experienced materiality. This engagement with things stresses the power of touch, and of being touched (Hetherington 2003), and the weaving together, or even hybridisation, of material culture (“kit”) and human actor.

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**Emotionality and Selective Forgetting as New Means to Nurture Young Patriots: fashion performance and commemoration of the Great Patriotic War by Russian Designer Brand Shapovalova.**

This paper analyses how a designer and activist of Russian pro-government youth group *Nashi* Antonina Shapovalova uses dress as a performative medium to enhance the Russian ruling party’s ideology and patriotic politics by re-enacting the “positive spirit of the Soviet past”. In this paper fashion performance is conceptualised as clothing and bodily experience through performance on the stage, in the urban and digital space.

Vanessa Agnew (2004) argued that re-enactment potentially offers a kind of historical knowledge gained through the bodily experience. The experience Shapovalova suggests is not the same as
participation in the staged battlefields, but an alternative passageway in the labyrinth of history (see: Evans, 2007, Lehmann, 2000), which turns into entertaining engagement. These body-based fashion experience tells us more about the Russian authoritarian present than the collective past, and how historical events are received by consciousness (see: Bruner, 1986). What happens is that an “alternative” version of the past within the broader framework of the contemporary Russian historiography becomes a meta-narrative and is written into the fabric of popular culture.

By including Shapovalova’s work into museum exhibition activity dedicated to the commemoration of the Second World War, Shapovalova moves beyond the frames of the traditional runway. These performative acts can be conceptualised as a re-enactment of the positive “aura of totalitarian past”, where there was “more good than bad”. These positive attitude, selective memory and collective forgetting (see: Hobsbawm 1983) are mediated through contemporary fashion propaganda, which flirts with an idea of authenticity of the understanding of the Soviet past through the positive fantasy. Digitalisation of the collection and its transmission into urban space deepens propaganda of sexualised culture of capitalist Russia, where present and future are being built on the base of the Soviet traumatic experience of the War. This strategic use of the past is conceptualised through fashion performance in the relations to the communist totalitarianism as “Post-Post-Soviet Sincerity” (Yurchak, 2008) and “trivialisation of trauma” (Mosse, 1991).

Shapovalova’s design should be seen as defensive patriotism, built in opposition to globalisation and Americanisation, in order to reconstruct national, cultural and gendered identities on the premises of nationalism.

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Drought and Rain: Re-creations in Vietnamese memory

Drought and Rain: Re-creation (2011), the most recent dance performance created by Vietnamese-French choreographer Ea Sola, is a redoubled re-enactment. On one level, it is a re-performance of embodied traditions, historical events, and personal/cultural memories—most centrally those of rural Vietnamese women’s everyday experiences and memories of the Vietnamese-American war, as performed by the older women themselves. Additionally, as the name implies, it is also a re-do of Ea Sola’s first Drought and Rain (1995) and second Drought and Rain: Vol. 2 (2005) performances. Taken together, the Drought and Rain trilogy are a series of re-woven, re-iterative performances, where memory and everyday practice is communicated through frenetic, repeated gestures and stark images, whose aim is not to represent the past as much as call attention to the ways in which the present and past continue to “interinanimate” each other (Schneider 2011). This temporal bricolage makes the performances historically unstable—they shift, they t-a-k-e their t-i-m-e, they rupture, repeat, double and doubles-back, and refuse a linear plotline. The performances work to destabilize presumed histories, attitudes, and beliefs—those within Vietnam and those in the West—about the war, about everyday practice and tradition, about older rural Vietnamese women (who are often viewed as “anachronistic”), about pasts and ghosts that continually turn and return and will not so easily be appeased, buried, or “put to rest” (Derrida, 1994).
Through in-depth analysis of the three performances, their contextual contingencies within various locations, as well as interviews with Ea Sola, this paper will explore the multiple layers of re-enactment at play within *Drought and Rain: Re-creation* and its preceding performances. Central questions include: In what ways might these performances enact an “anachronic” ethics and poetics (Nagel and Wood, 2010), a performance politics of living with ghosts and re-performing pasts that are at once transnational and deeply connected to Vietnamese traditions and temporalities (Derrida 1994)? How might these mythopoetic performances be understood as “heritage”? Whose heritage? Moreover, I wish to explore the imbrication of repetitions and uncertain temporalities, and what Rebecca Schneider calls the “persistent pressure of the re-do, and its indeterminate tangle between the done, the re-done, and the not yet done” with a focus on embodied practice and the ethical, intersubjective drives attendant in Ea Sola’s re-enactments (110). I will draw on Schneider’s new work on re-enactment and “syncopated time” (2011), as well as Diana Taylor’s theorizations of kinetic knowledge “repertoires” (2003), Elin Diamond’s insight on performative repetition (1996), and Nigel Thrift’s work on affective correspondence and the powers of “kinesthetic awareness/imitation” of everyday practices (2007).

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**The time traveller’s tools of the trade: from experimental technologies to stage props**

This paper discusses the role of material objects in facilitating embodied time travel at an archaeological open air museum. At Land of Legends, Lejre, Denmark, families have long been able to inhabit a reconstructed Iron Age village during the summer months in order to experience and perform life in the past. Initially, all objects were considered to be of an experimental nature and served as heuristic devices in closing in on a past reality (appropriately, the place was then known as Lejre Experimental Centre). More recently, however, the objects have assumed new roles as part of embodied and narrated performances in which the past is staged. This shift has meant that the experienced authenticity of the village increasingly resides in the actor on stage rather than in the objects on display. The paper is based on participant observation in the village and forms part of a larger project investigating the nature of contemporary time travel experiences. The central focus in the present article is on how material culture and associated skills and sensual perceptions facilitate such experiences.

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**Engaging experiences with difficult heritage**

Sites of difficult heritage – actual or virtual – communicate rhetorically primarily through their epideictic function, that is to say that their aim is to *engage* audiences by their form. My aim in this presentation is to investigate various strategies of engagement performed at or around difficult heritage sites, that work in order to evoke or keep the interest alive: “production of presence”, intensity, live-ness, real-time and immediacy (Gumbrecht 2004, Marriott 2007) are core concepts in the production of intensity. One of the efficient strategies of engaging audiences (or that audiences engage themselves) is through re-enactment. Others are the non-closure character of recent historical events under construction so to speak and various forms of re-
mediations and re-openings. I intend to compare two forms of re-enactment in former Eastern Europe concerning totalitarian communism: *Deportation Day: Live History Lesson*, a labour camp re-enactment in Lithuania that took place 9 times from December 2009 to March 2010 and an in-crowd re-enactment of student protests in the Czech Republic to mark the 20th anniversary of the Velvet Revolution in Prague in 2009.

The above study is part of a larger project on the nature of thanatouristic desire in the light of recent theories of event. Thanatourism or difficult heritage tourism to places of mass-death has either been seen as a romantic urge inherent in mankind motivated by the desire for actual or symbolic encounters with death evoking personal, nationalistic or humanitarian feeling for the victims (Seaton 1996, Antze & Lambek 1996, Foley & Lennon 1996) or as a consumer behaviour commodifying events, places and persons (Rojek 1993, 1997, Cole 1999, Sturken 2007). In this presentation I would propose a third way of looking at thanatouristic activity and desire adding to the idea that difficult heritage tourism is part of the social making of these places (Landsberg 2004, Sather-Wagstaff 2011). I propose to consider thanatourism as a way of experiencing one’s own humanism from an event that re-con structs the world anew. What the thanatourist wishes to experience is maybe not so much the rupture and change some event-theory has professed (Badiou, Derrida, Foucault, Massumi) as it is sensations of intensity and potentiality of something happening (Deleuze, Romano, Lash & Lury).