

# Modes of Production

— Performing Arts in Transition

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**TITLE**

Feminist performing art institutions and practices as a proposal of getting together otherwise

**ABSTRACT**

My reflection on the institutional critique as an important method of reflecting and transforming the working methods in the performing arts is deeply embedded in my local context. In Poland, where I come from, the working conditions have been quite radically transformed in the recent years - in many so-called progressive art institutions there was a management change which shifted their scope significantly; censorship became a real threat, especially in its less visible, economic form; working transnationally is not being perceived as a value anymore. The pandemic has only amplified these challenges. Is it then a good moment to reflect the performing arts field through the lenses of institutional critique? How to address the gender-based violence, auto-censorship and the monopoly of patriarchal institutional structures if the very institutions are exposed already to many challenges by the current political and economic situation?

To my understanding there has never been a more important moment to ask how do we actually work and how actually do our production and organisational methods influence the aesthetic results. Moreover, I am convinced that a careful observation of the production modes, followed by an ongoing effort to challenge them, reshape and propose alternatives is at the moment one of the most important political work in the contemporary performing arts field, which becomes a crucial terrain of experimenting diverse ways of gathering, getting together, building social relations. Based on several examples on feminist performing art practices in Europe, I would like to discuss a term of feminist art institution as a counter-proposal to the currently dominating understanding of political theatre and as an answer to the rising conservative

backlash in European politics. I strongly believe that what is at stake here is not only the performing arts field, but the very space to think, imagine and experiment social relations otherwise.

## **BIOGRAPHY**

Performing arts curator and researcher, based in Warsaw, Poland. She focuses her curatorial and research practice on possible alternative processes of instituting and on redefining modes of working transnationally. At the moment she works on curatorial project "Breaking the Spell: feminist artistic practices of being-with". Since 2019 she co-runs [Performing Arts Institute](#) in Warsaw, an independent organisation that aims at developing the independent performing arts field in Poland. She often works in a curatorial tandem [Reskeil](#) with Grzegorz Reske, recently they have been curating together with Tim Etchells the "Common Ground", a season at Komuna Warszawa (2020). Together with Agata Adamięcka-Sitek and Igor Stokfiszewski she has been working on the research project „The Agreement” at Teatr Powszechny in Warsaw (2018-2019), that aimed at feminisation of public theatre institution. She has been working as curator and dramaturg with i.e. Agnieszka Jakimiak, Lina Majdalanie, Rabih Mroué, She She Pop, Agata Siniarska, Jagoda Szelc, Ana Vujanović. In 2019 and 2020 she cooperated as facilitator with the [Reshape](#) project. She teaches curatorial practice and institutional critique at the Jagiellonian University, Kraków and SWPS University, Warsaw. Editor of several books, including "Choreography: Autonomies" (2019), and „Reclaiming the Obvious: on the Institution of Festival" (2017). Holds PhD in Culture Studies.