

## EVENT DESCRIPTION SHEET

PROJECT	
Project name and acronym:	[Multidirectional Memory: Remembering for Social Justice] – [MultiMemo]
Participant:	Stowarzyszenie FestivALT (FestivALT)
PIC number:	895375767

EVENT DESCRIPTION	
Event number:	WP14
Event name:	STILL STANDING
Type:	performative public commemoration
In situ/online:	in-situ
Location:	Warsaw
Date(s):	May 16, 2023
Website(s) (if any):	<a href="https://zapomniane.org/en/actions/">https://zapomniane.org/en/actions/</a> <a href="https://zapomniane.org/dzialania/">https://zapomniane.org/dzialania/</a> <a href="https://centralt.pl/project/multimemo-pamiec-wielokierunkowa/">https://centralt.pl/project/multimemo-pamiec-wielokierunkowa/</a> <a href="https://centralt.pl/en/project/multimemo-multidirectional-memory/">https://centralt.pl/en/project/multimemo-multidirectional-memory/</a> <a href="https://urbanmemoryfoundation.org/multimemo-pl/">https://urbanmemoryfoundation.org/multimemo-pl/</a> <a href="https://urbanmemoryfoundation.org/en/multimemo/">https://urbanmemoryfoundation.org/en/multimemo/</a> <a href="https://festivalt.com/en/event/still-standing-2023-performative-action/">https://festivalt.com/en/event/still-standing-2023-performative-action/</a> <a href="https://www.polin.pl/en/still-standing-2023">https://www.polin.pl/en/still-standing-2023</a>
Participants	
Female:	140*
Male:	94*
Non-binary:	1*
From country 1 [Poland]:	235*
From country 2 [name]:	-

From country 3 [name]:	-		
Total number of participants:	235	From total number of countries:	1*
<b>Description</b>			
<i>Provide a short description of the event and its activities.</i>			
<p>"Still Standing" is a performative action in which the human body is treated as a living sculpture, created in relation to its location. The performance enters into dialogue with the historic choreography by Israeli artist Noa Eshkol created to commemorate the 10th anniversary of the Warsaw Ghetto Uprising and performed at the kibbutz Lohamei ha-getaot (Ghetto Fighters) in Israel in 1953.</p> <p>This year, 70 years on, together with the POLIN Museum and the Mazovian Institute of Culture and PERFORM we have developed a new take on Eshkol's choreography to mark the 80th anniversary of the Warsaw Ghetto Uprising. It's been conceived as both a commemoration of blowing up the Great Synagogue which took place on 16 May 1943, and a gesture of opposition against the Nazi perpetrators' intentions which resulted in this barbaric act.</p> <p>By using movement, choreography and narrative, Still Standing poses a question on caring as a possible reaction to whatever has remained of history—caring which not only takes us back to the past, but also to the present-day and towards the future. Through the performers' moving bodies, the action also poses questions on how ephemeral forms may be used as commemoration strategies? What can a movement draw from a given location and its history?</p> <p>By placing the bodies within a specific space—along with all its layers—Still Standing experiments with creating images to be interpreted by the viewers. By probing relations transformed into physical action, it strives to remain in perpetual motion between the past and the present, between what is personal and what is collective. This year, a thus far small-scale event involving two female performers is changing into a collective performative action. On this 80th sad anniversary, we invited 80 persons to participate in the piece creating a truly monumental commemoration. They were residents of Muranów, but also others interested in recalling the memory as part of the 80th anniversary of the Warsaw Ghetto Uprising commemorative program.</p> <p>The performative piece was accompanied by an asynchronous audio giving the audience the background of the history and the action:</p>			

[https://festivalt.com/wp-content/uploads/2023/09/2023\\_05\\_14\\_Still-standing-ENG.mp3](https://festivalt.com/wp-content/uploads/2023/09/2023_05_14_Still-standing-ENG.mp3)

Preceding the performance we also organized an accompanying/promotional public meeting with choreographer Omer Krieger. The starting point of the conversation was Noa Eshkol's archival choreography used by Omer Krieger in the work "Amphi", which forms the basis for the performative action "Still Standing" developed by Weronika Pelczyńska and Aleksandra Janus in collaboration with Monika Szpunar. The conversation with Omer Krieger, Weronika Pelczyńska and Ola Janu focused on the potential of performative tools in social activities.

The event was broadly covered in the mainstream media, giving it a lot of visibility for example:

<http://tvn24.pl/tvnwarszawa/srodmiescie/80-lat-temu-niemcy-wsadzili-wielka-synagoge-w-warszawie-7127649>

[https://www.rdc.pl/aktualnosci/kultura/wielka-synagoga-warszawa-wybuch-kiedy-rocznica-muzeum-polin-performans-still-standing-2023\\_uzAW49gO6zmXGtKDoWTa](https://www.rdc.pl/aktualnosci/kultura/wielka-synagoga-warszawa-wybuch-kiedy-rocznica-muzeum-polin-performans-still-standing-2023_uzAW49gO6zmXGtKDoWTa)

<http://ipolska24.pl/w-80-rocznice-wysadzenia-przez-niemcow-wielkiej-synagogi-w-warszawie-stworzyli-zywy-pomnik/>

The deliverable was achieved as planned. And while we know there were people from various European countries in the audience, the nature of the event was not conducive to maintaining a list. Nevertheless the number of the participants was double to what was designed in the grant, therefore achieving the necessary benchmarks.

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\*the event was a public event, therefore the exact detailed data about participants genders, and country of residence was impossible to collect. By our estimation the participation might have even been higher - closer to 400 participants, however we prefer to err on the side of caution and report lower numbers confirmed by our Partner the Polin Museum. We are estimating the gender statistics based on the average percentage of men/women visiting our other events being at about 60% women to 40% men.

