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The territories of archiving work on the company Louis Brouillard

Our communication proposes to examine, through case studies, the growing place occupied by archiving work within live performance companies from the angle of its territories, protocols and practices. The starting postulate is that archive, which still constitutes a blind spot in the approach to theatrical fact even though it raises crucial issues relating to the memory and stories of a company, offers a very specific approach to creative behaviors, a deciphering of the processes of writing, creation and transmission, an indicator of the methods of operation and organization of a company (in particular with the guardianships or the public). Distinguishing itself from materials allowing artistic creation, the archive is invested by a policy of memory, an alternative to the academic museum structure. Managed internally by the company, it allows monitoring of the organization of companies and the reception of shows. The profession of archivist that now exists within theater companies provides a daily and ongoing vision of the importance of archives in the organization of a company but also of its influence and its conservation. What place do archives occupy in the creative process of contemporary stage productions? What are the archives kept by the troops? Why? How? 'Or' What? For what purpose(s)? In what ways does archiving work evolve over a company's time? How does the contemporary of the performing arts construct his memory? What relationships, the borders between them being often porous, are established between the work of archiving and the work of dramaturgy? Is there not an "architectural" work of theater companies? To sum up, what are the new territories of the archive for the performing arts? We will attempt to answer these questions by opting for a focal point on the place and challenges of the archive within the company Louis Brouillard, a company founded in 1990 and directed by Joël Pommerat and Anne de Amézaga.



Bio: Aliénor Fernandez holds a master's degree in theater studies from the University of Paris 3. She is currently a doctoral student (under the supervision of Sandrine Le Pors) at the University of Artois (Arras, France), where she is a contract teacher in Performing Arts. She also teaches at the universities of Sorbonne Nouvelle (Paris, France) and Paul Valéry (Amiens, France). She is also an archivist-documentalist for the Louis Brouillard company (J. Pommerat). Her research work is carried out mainly within the Praxis and aesthetics of the arts team at the University of Artois, of which she is the doctoral student representative. Title of the thesis in progress: Presence of the Mnouchkine archive in Pommerat: territorial practices and contemporary issues.